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This file contains several original signatures by Walter Gropius. They have been left in their original order pending further processing.

3/28/02 Bill Casari

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Goldberg

October 7, 1937.

Dear Mr. Goldberg:

Thank you so much foryour letter of September 25th. I have written to the other former students of the Bauhaus whose names you gave me.

The material which you mention sounds very interesting and we greatly appreciate your generosity in offering to lend us some of this, if we hold a Bauhaus show. May we get in touch with you later, when our plans are more definite?

I appreciate your feeling that it wouldbe unfortunate, to say the least, to put on a show which would pl ce the Bauhaus in the category of faddist and "emasculated" styles. Our idea in putting on an exhibition of Bauhaus work would be precisely to show the work side of the pedagogical philosophy of the school, which you mention.

The Department of Publications has been given your order for a copy of Modern Architecture, which you may already have received.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Mr. Bertrand Goldberg
820 North Michigan Avenue
Chicago, Illinois

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BERTRAND GOLDBERG

I have lost my copy of your Modern Architecture. Will you kindly send me one, and bill me. BG.

Janet M. Henrich
Museum of Modern Art
New York City

Dear Miss Henrich:

If you decide to have an exhibit of Bauhaus work, it will obviously mean that you have secured the cooperation of sufficient of the other Bauhaus students in this country, and I would be willing to send on some rather extensive color work which I did there, a portfolio of miscellaneous drawings and material studies, and anything else I find. When you speak of objects produced at the school, the only thing which I have is a rather large model stage for which I did settings with a mind for material studies and color contrasts in special development, combining applied color and colored light for which I designed rather extenisve equipment. This would require a complicated procedure for setup, and altho it has been very interesting, only in the case of extreme eagerness on your part, would I be willing to send it.

For names of other Bauhaus students, there are Priestly, Rogers, Ross, van Beuren, Ulrich, Swan, Hill, and Feininger. Bill Priestly whom you will find in a Manhattan directory when he gets home on Oct. 1st, will give you addresses of these people and probably much cooperation. I can give you addresses for any he fails to provide.

I wish to stress my unwillingness to see the proposed exhibit, however, even under the expert guidance which the Museum gives such things. There has been too much talk and action about Bauhaus here with too easy understandingof a principle dependent not upon philosophy but upon actual work. I think in the last days of Johnson's Decline and Fall he realized this very thing, not that he did anything to stop it except to give me advise to that effect which it has taken me four years to fully appreciate. I think that exhibits such as you propose further the cause of philosophizing and emasculating Bauhaus, and promote the creation of a new temporary Bauhaus style in this country. This is a great danger and will cause Bauhaus to take its place with Modern, Functionaltist, Internationalist, and the remainder of the ma-Holies.

Yours very truly,
Bertrand Goldberg

820 North Michigan Av.
Chicago
September 25, 1937

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.7

September 23, 1937.

Dear Mr. Goldberg:

The Department of Architecture of the Museum has under consideration an exhibition of work done at the Bauhaus. Should such and exhibition be held, it would probably take place sometime during the spring of 1938. Our purpose would be to illustrate, largely by means of objects produced at the school, the principles of education for which the Bauhaus stood. It would be to our advantage to obtain as many as possible of the loans to this exhibition in America.

I am writing to you as a former student of the Bauhaus on behalf of John McAndrew, the new Curator of Architecture and Industrial Art, to ask whether you own any objects made at the Bauhaus which you might be willing to lend us for such an exhibition. Also can you give us the names and addresses of other former students of the Bauhaus who are now in this country or of people who own objects made at school?

We shall be most grateful for any help you may be able to give us and will look forward to hearing from you. Until it has been definitely decided whether we will hold such an exhibition we will appreciate your considering this information confidential.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Bertram Goldberg, Esq.
Room 916
820 North Michigan Avenue
Chicago, Illinois.

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September 16, 1937.

Dear Mr. Goro:

The Deparment of Architecture of the Museum has under consideration an exhibition of work done at the Bauhaus. Should such an exhibition be held, it would probably take place sometime during the spring of 1938. Our purpose would be to illustrate, largely by means of objects produced at the school, the principles of Education for which the Bauhaus stood. It would be to our advantage to obtain as many of the loans to this exhibition as possible in America.

I am writing to you as a former student of the Bauhaus, on behalf of John McAndrew, the new Curator of the Department of Architecture and Industrial Art, to ask whether you own any objects made at the Bauhaus which you might be willing to lend us for such an exhibition. Also can you give us the names and addresses of other former students of the Bauhaus who are now in this country or of people who own things made at the school?

We shall be most grateful for anynhelp you may be able to give us and will look forward to hearing from you. Until it has been definitely decided whether we will hold such an exhibition, we will appreciate your considering this information confidential.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Fritz Goro, Esq.
17 West 96th Street
New York, New York.

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Gropius

June 28, 1940

Dear Professor Gropius:

Within a day or so we shall return to you the loans which were included in the smaller edition of the Bauhaus exhibition. When you have received the material will you be good enough to sign and return the enclosed receipts for our Registrar's office?

I am enclosing a list of the museums and colleges in which the two exhibitions were shown. We have been very pleased with the interest which has been shown in these exhibitions, especially among the colleges and schools. May I thank you again for making these travelling shows possible. We are very grateful to you for your cooperation.

Very sincerely yours,

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Mass.

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LARGE BAUHAUS EXHIBITION

George Walter Vincent Smith Art Gallery
Springfield, Mass.

Milwaukee Art Institute
Milwaukee, Wis.

Cleveland Museum of Art
Cleveland, Ohio

Cincinnati Art Museum
Cincinnati, Ohio

SMALL BAUHAUS EXHIBITION

Addison Gallery of American Art
Andover, Mass.

University of Minnesota
Minneapolis, Minn.

Florida State College for Women
Tallahassee, Fla.

Art Association of New Orleans
New Orleans, La.

Louisiana State University
University, La.

Harvard University
Cambridge, Mass.

University of Washington
Seattle, Wash.

San Francisco Museum of Art
San Francisco, Cal.

Mills College
Oakland, Cal.

Williams College
Williamstown, Mass.

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38.2216.9

115

9 copies

& unnumbered material

Boyer

38.1943

red cloth

Dr. Fritz Hesse

Werner Feist

We have not heard from any of them in reference to the return of the material they lent to the exhibition.

We will appreciate very much any information you can send us.

Sincerely yours,

Registrar

DHD:ew

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Bauhaus
Gropius

December 10, 1946

Professor Walter Gropius
School of Architecture
Harvard University
Cambridge, Massachusetts

Dear Professor Gropius:

When the Bauhaus circulating exhibition was returned to the Museum, it was impossible, because of the war, to return several of the loans we had borrowed from European lenders. We have just received a letter from Mr. J. Itten, asking us to return a catalog and a diary which he lent to the exhibition and we are making arrangements to return them to him at once.

I wonder if you would be able to let us know the present addresses of the following who lent to the exhibition:

Albrecht Heubner
Miss Marianne Brandt ← Berlin
Gustav Hassenpflug - Berlin
Farkas Molnar deceased
Dr. Armin Luhrs ? Mayor of Dessau
Max Bill ←
Hirschfeld-Mack ←
Werner Feist

Dr. Fritz Hesse

We have not heard from any of them in reference to the return of the material they lent to the exhibition.

We will appreciate very much any information you can send us.

Sincerely yours,

Registrar

DHD:ew

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Bauhaus Entry ~~352396~~ cancelled SS Europa 2-24-38

Exports. ss Europa april 7, 1939 (See list)

Exports to be made as 1st available steam (see list)

Items released of duty to be paid (see letter & lists)

Otten – rec'd PP 12-27-46

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WALTER GROPIUS
ARCHITECT A.I.A., A.S.P.A.
1430 MASSACHUSETTS AVENUE
CAMBRIDGE 38, MASSACHUSETTS
TELEPHONE - - KIRKLAND 6085

December 16, 1946

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

Dear Miss Dudley:

In reply to your letter of December 10, I give you hereunder those addresses of former Bauhaus members which I know.

Mrs. Marianne Brandt
Frankenberg Bez.
Floha/Sachsen (10)
Germany (Russian Zone)

Mr. Gustav Hassenpflug. (Please ask Mr. Marcel Breuer, 428 East 88th Street, New York City).

Farkas Molnar died during the war in Budapest.

Professor Max Bill
Limmattalstr. 253
Zurich 10, Switzerland

√ Mr. Hirschfeld-Mack
Fine Arts Society
University of Melbourne
Melbourne, Australia

If I should happen to hear the addresses of the other names in your letter, I will let you know.

I suggest that you write a letter to Mr. Herbert Bayer, Aspen, Colorado. He might be able to give you more information.

Sincerely yours,

Walter Gropius

WG:S

Mr. Joost Schmidt
Berlin Friedenau
Taunusstrasse Berlin, American Zone
Collecting a new exhibit
& Dept. [illegible] address

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May 29, 1940

Dear Professor Gropius:

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,

Very sincerely yours,

Walter Gropius

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Mass.

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Barbara Gropius

HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

WALTER GROPIUS
Chairman of the Department of Architecture

April 24
1939

Miss Dorothy H. Dudley
Registrar, Museum of Modern Art
14 West Forty-ninth Street
New York, N. Y.

Dear Miss Dudley:

I should like to inform you that, in the meantime, the two missing cases have arrived safely. I have not yet found the time necessary to check up the receipt lists, but I shall let you have them as soon as possible with my signature.

Very sincerely yours,

Walter Gropius

WG/SR

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April 7, 1939

Dear Professor Gropius:

We are returning to you today Schawinsky's painting, "Suspended Architecture". It appears to be in perfectly good condition now and I trust it will arrive safely in Cambridge.

I am very sorry indeed that this painting was included in the travelling exhibition against your wishes. As Mr. Barr explained to you your request for its return was somehow mislaid and never shown to me. I assumed because we did not hear from you you were perfectly willing to let us include it. We had the picture returned to us from Springfield in order to examine it and pack it properly for shipment to Cambridge.

I am enclosing a receipt for the picture. Will you be good enough to sign it and return it to the Museum?

Sincerely yours,

Director of Circulating Exhibitions.

Prof. Walter Gropius
Graduate School of Design
Harvard University
Cambridge, Massachusetts

Encl.

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Bauhaus
Gropius

HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

April 5, 1939

Dear Professor Gropius:

We were distressed to hear that you have not yet received the two boxes which were shipped to you by Express Prepaid on March 23rd. One box contained your lighting fixtures and the other a group of woodcuts, etchings, drawings, photographs, etc.

Will you please let me know as soon as possible if these boxes have not yet been delivered to you so that I may have them traced.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Mass.

DHD:DK

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HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

WALTER GROPIUS
Chairman of the Department of Architecture

April 5
1 9 3 9

Miss Dorothy Dudley
Registrar, Museum of Modern Art
14 West Forty-ninth Street
New York, N. Y.

Dear Miss Dudley:

Thank you very much for your letter of April third.

As the contents of the portfolios have already been shipped to me--according to your letter, although they have not yet arrived--I accept your suggestion and will keep the parcel as it is until the remainder of the portfolios have been returned to me.

Very sincerely yours,

Walter Gropius

WG/SR

I forgot to say that I am shipping the pictures express prepaid.

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Bauhaus
Gropius

April 3, 1939

Dear Professor Gropius:

I am sorry that we had already returned the etchings, etc. belonging to your portfolios before we received your letter of March 30th. On the receipt we sent you to sign we listed the items belonging in each portfolio, and we have a complete record of all other items belonging in these portfolios which have not yet been returned. If you will keep our Museum numbers on these various items, we will be glad to send you a complete list for each portfolio when we return the rest of the items. This will make it possible for you to see that each portfolio is complete.

I hope this arrangement will be satisfactory. If you prefer, however, to return these items to us we will be glad to store them until we can return the complete portfolios to you.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Mass.

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HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

WALTER GROPIUS
Chairman of the Department of Architecture

March 30
1939

Miss Dorothy Dudley
Museum of Modern Art
14 West 49th St.
New York, N. Y.

Dear Miss Dudley:

In reply to your letter of March 27, I am afraid that my things will get into a terrible mess if we divide up the portfolios and single etchings from these portfolios. Therefore, I ask if you will keep all these items in the Museum until they can be returned to me in complete condition. Otherwise, the checking up of this, after a long time, will be almost impossible for me. I refer particularly to the portfolios of Kandinsky and the Bauhausmeisters. The delivery list should be corrected correspondingly.

Very sincerely yours,

Walter Gropius

WG/SR

DHD:DK
Enclosure

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Bauhaus—
Gropius

HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

March 27, 1939

Dear Professor Gropius:

We have now returned to you by Express prepaid all of your loans except those included in the two Bauhaus Circulating Exhibitions. We have sent under separate cover (by parcel post) thirty-one loose sheets from "Staatliches Bauhaus in Weimar" (A.38.2555). As you know, this book originally belonged to the Museum Library and was cut up for the catalog and exhibition. Your original copy was given to the Library.

In some cases we are returning the contents of portfolios but the portfolios themselves have been included in the Circulating Exhibitions (i.e. "Kleine Welten"). You will also find a few items which came through Mr. Bayer from Europe.

Four photographs which were in the exhibition were damaged, and we are enclosing them together with new copies, which we hope will be satisfactory.

We were instructed by Mr. Bayer to return to him a group of photographs of "Post Bauhaus Work of Herbert Bayer" (A.38.2216.1-.33) lent by you.

When you have received and checked the loans returned to you, will you please sign and return to us the enclosed receipts.

Very sincerely yours,

Walter Gropius

Dorothy H. Dudley
Registrar

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Mass.

DHD:DK
Enclosure

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Show 15 Mr Breuer

HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

WALTER GROPIUS
Chairman of the Department of Architecture

March 9
1939

Miss Elodie Courter
Secretary, Circulating Exhibitions
The Museum of Modern Art
14 West Forty-ninth Street
New York, N. Y.

Dear Miss Courter:

Thank you very much for your letter of March 8. It is perfectly all right if you return the Schawinsky picture at the end of the Springfield show, which ends on March 29.

As to the other loans, I am prepared to leave them to you for the period of the circulating exhibitions except in any case that might occur when I should need this or that item and should have to ask you to have it returned. So please make your dispositions for including all the items you have in mind.

I shall talk to Mr. Breuer about his loans and shall ask him to comply with your dates in a similar way. So far as I know, however, he is very anxious to get his furniture back, as he actually needs it in his own apartment.

Sincerely yours,

Walter Gropius

WG/SR

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March 8, 1939

Dear Professor Gropius:

Mr. Barr has shown me your recent letter and a copy of your former letter of January 6th. I am very sorry indeed that I did not see this letter as I would of course have withdrawn the picture from the exhibition. The Springfield showing ends on March 29th and I shall ask the Director there to send the picture on to you. I assume you would not wish to withdraw it during the Springfield exhibition.

We had planned to return your other loans at the close of the itinerary, which will be sometime in the early spring of next year. We schedule our circulating exhibitions for a period of from 10 to 12 months unless it is possible to keep the loans longer, in which cases the exhibitions have often travelled for more than one year. Since the Bauhaus Exhibition was postponed so many times, we have had some difficulty in scheduling the collection over the spring and summer months this year. Most of the museums had made out their schedules for this season and were, therefore, unable to consider showing it until the following season which begins in the fall of this year and runs through June 1940. There are a group of large museums interested in the exhibition which have been unable to find a place on their schedules to show the exhibition this year. The most important showing so far is scheduled in Cleveland at the Cleveland Museum of Art in January 1940. I am hoping very much that Dean Hudnut will be able to arrange a showing of the exhibition at Harvard after the Springfield exhibition this spring. At the present time the exhibition is not scheduled during the summer months but it is being considered by the San Francisco Museum of Art, a museum in Honolulu and I hope very much to interest the Los Angeles Museum if the other museums on the Coast are able to schedule it.

I do hope it will be possible for you to leave your loans in the travelling exhibition until after the Cleveland showing next year. I scheduled the exhibition with the director of the Cleveland Museum on the assumption that the material to be sent to Cleveland would be almost identical with that shown here. He is particularly anxious to have all the original material we could send on tour and he will probably add the stage figures and the Bauhaus model which I did not include in the travelling exhibition.

I note that Mr. Breuer is also anxious to have several of his loans returned, but I hope you will both be willing to allow us to keep the material until after the Cleveland showing. If it is absolutely necessary, I will conclude the schedule of the exhibition after the Cleveland showing. If it will not inconvenience you I would like to

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consider keeping the loans for perhaps another month, for I think we can interest another of the large museums in the Middlewest in showing the collection following the Cleveland exhibition which ends February 24, 1940. I hope this is not asking too much. I do not want to impose on you in any way and I realize that your loans will have been out for a long time. We believe, however, that the travelling exhibition is most important in spreading the Bauhaus Idea and I think you will agree. Since it is difficult to schedule the exhibition in the larger museums during the summer months, I hope you will understand my desire to keep the material to offer during the winter season which is the only time the big museums, with the exception of those on the Coast, schedule their important exhibitions.

Very sincerely yours,

Secretary of Circulating Exhibitions

Professor Walter Gropius
Graduate School of Design
Harvard University
Cambridge, Mass.

ec/bs

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Dudley

Gropius

March 8, 1939

Dear Professor Gropius:

Mr. Barr has shown me your recent letter and a copy of your former letter of January 6th. I am very sorry indeed that I did not see this letter as I would of course have withdrawn the picture from the exhibition. The Springfield showing ends on March 29th and I shall ask the Director there to send the picture on to you. I assume you would not wish to withdraw it during the Springfield exhibition.

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I do hope it will be possible for you to leave your loans in the travelling exhibition until after the Cleveland showing next year. I scheduled the exhibition with the director of the Cleveland Museum on the assumption that the material to be sent to Cleveland would be almost identical with that shown here. He is particularly anxious to have all the original material we could send on tour and he will probably add the stage figures and the Bauhaus model which I did not include in the travelling exhibition.

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Very sincerely yours,

Secretary of Circulating Exhibitions

Professor Walter Gropius
Graduate School of Design
Harvard University
Cambridge, Mass.

ec/bs

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March 7, 1939

Dear Professor Gropius:

Please accept my apologies for having mislaid your letter of January 6th about the Schawinsky. We had not realized that it was in bad condition and will of course return it to you immediately upon the conclusion of the exhibition in Springfield. There would be nothing gained, we suppose, by withdrawing it from the Springfield exhibition. I am afraid we have imposed upon you in this matter and regret it very much.

Of course I would be most happy to have a talk with you when you next come to New York.

With best regards,

Sincerely,

Professor Walter Gropius
Graduate School of Design
Harvard University
Cambridge, Massachusetts

c.c. Miss Elodie Courter.
Miss Dudley.

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March 7, 1939

Dear Professor Gropius:

Please accept my apologies for having mislaid your letter of January 6th about the Schawinsky. We had not realized that it was in bad condition and will of course return it to you immediately upon the conclusion of the exhibition in Springfield. There would be nothing gained, we suppose, by withdrawing it from the Springfield exhibition. I am afraid we have imposed upon you in this matter and regret it very much.

Of course I would be most happy to have a talk with you when you next come to New York.

With best regards,

Sincerely,

Professor Walter Gropius
Graduate School of Design
Harvard University
Cambridge, Massachusetts

c.c. Miss Elodie Courter.
Miss Dudley.

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BAKER BRIDGE ROAD
LINCOLN, MASS.

March 6,1938

Dear Miss Dudley,

Mr.Gropius is very sorry not to have answered your letter before,but he was away on several business trips. You asked for the addresses of Miss Otti Berger and Mr.Hirschfeld. In case you should want to send back things Miss Berger gave for the Bauhaus Exhibition would you please send them to Mr.L.Hilberseimer,Chicago,3017 East 78th Street and not to her own address in Jugoslavia,Zmajevac,Baranja. Mr.Hirschfeld's address is:London,S.W.5. 20 Philbeach Gds.

Sincerely yours

confusion and delays involved in getting the catalog ready, causing incidentally the virtual nervous breakdown of our chief of publications, I must tell you that whatever debt the Museum may owe Mr. Bayer has in our opinion been fully paid.

As Bayer's expenses in preparing the exhibition and catalog were included in the original amount allotted to the exhibition, it would be very difficult to explain to our trustees why we should add to that amount, especially when we have already exceeded it to a really appalling extent.

I have not spoken of our feeling to Mr. Bayer and I have no desire to embarrass him or make him feel in any way unhappy, so I hope that you will keep the matter between ourselves, telling him merely that the great expenses of the exhibition and catalog prevent our adding in any way to its cost.

While we are speaking frankly about the Bauhaus exhibition I want to assure you that, although it was one of the most expensive, difficult, exasperating and in some ways unrewarding exhibitions we have ever held, we do not in the least regret having had it. At the same

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March 3, 1939

CONFIDENTIAL

Dear Prof. Gropius:

Thank you for your letter about the possibility of giving Bayer a royalty on the catalog.

I said in my letter of September 15th that I would take up the matter with Mr. Mabry to see if something could be arranged. I have again talked the matter over with Mr. Mabry and we have concluded that, while we should like to help Bayer, we feel under very little obligation to add to the already terrific expenses of both the catalog and the exhibition. The cost of the exhibition went over by $2,500.00 the already generous amount that we had allotted to it. The catalog also was by far the most expensive we have ever published on any exhibition - the cost far out of proportion to its interest, especially as it is both diffuse and confusing in character. It is probable that we shall lose a good deal of money on it.

We do not like to be in the position of seeming ungenerous in any way, but when I consider the conspicuous position which Mr. Bayer occupies in the catalog - he gave to himself more illustrations than to any other individual - and when I consider the extraordinary confusion and delays involved in getting the catalog ready, causing incidentally the virtual nervous breakdown of our chief of publications, I must tell you that whatever debt the Museum may owe Mr. Bayer has in our opinion been fully paid.

As Bayer's expenses in preparing the exhibition and catalog were included in the original amount allotted to the exhibition, it would be very difficult to explain to our trustees why we should add to that amount, especially when we have already exceeded it to a really appalling extent.

I have not spoken of our feeling to Mr. Bayer and I have no desire to embarrass him or make him feel in any way unhappy, so I hope that you will keep the matter between ourselves, telling him merely that the great expenses of the exhibition and catalog prevent our adding in any way to its cost.

While we are speaking frankly about the Bauhaus exhibition I want to assure you that, although it was one of the most expensive, difficult, exasperating and in some ways unrewarding exhibitions we have ever held, we do not in the least regret having had it. At the same

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time I think that we should learn from it as much as we can. I would like to suggest to you that after all our press clippings are in you should take some time to go through them carefully. I am under the impression from your previous letters and from conversations that you were inclined to ignore or belittle the adverse criticisms, somewhat as you did in Germany fifteen years ago. To be perfectly frank, this seems to me rather unwise. Some of the critics were prejudiced and not very well informed, but a great many of the criticisms were intelligent and pertinent and worthy, I believe, of some attention. For instance, we must not suppose that the newspaper critics in New York (with the exception of very elderly Mr. Cortissoz) have any prejudice against abstract art. Abstract art was recognized in this country by many critics as early as 1913, was revived after the War in the early 'twenties and still again during the past five years, but the fact is that in the Bauhaus exhibition a good many works were mediocre or worse, so that the critics were naturally not impressed.

I will not be so bold as to analyze the criticisms of the Bauhaus philosophy and method and while I took pains to answer such criticisms both in public and in private letters to our trustees, I am inclined to think that they should be taken quite seriously, as indeed most of them were intended.

You must forgive me if I have written too frankly, but as you know I was one of the first and one of the most enthusiastic advocates of the Bauhaus in the United States. I have also been one of the staunchest defenders of your work and we, the Museum and I, have invested faith as well as work in forwarding your ideas. We should be most unhappy if you should find yourself handicapped through your misunderstanding or underestimation of American culture.*

With kindest regards and with the friendliest feelings, I am

Sincerely yours,

Prof. Walter Gropius
Robinson Hall
Harvard University
Cambridge, Massachusetts

*For example, in your lecture you took great pains to explain to our members the elements of "progressive" education - methods which have been employed in America for a quarter century - and for many years in the very school in which you spoke!

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Sincerely yours,

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Robinson Hall
Harvard University
Cambridge, Massachusetts

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CC: Miss Dudley
Miss Courter

March 2, 1939

Dear Professor Gropius:

Miss Dudley has shown me your letter to her of Feb. 27 with a paragrph in which you ask for the return of your painting by Alexander Schawinsky, Suspended Architecture. We wrote you on Jan. 12, six weeks ago, requesting the extension of several of your loans, inclusing this work by Schawinsky. Having had no answer to my letter, and after consultation with Herbert Bayer, we proceeded to include these loans in the traveling exhibition. They are now at Springfield.

It will be possible to remove them from the traveling exhibition and return them to you, but we should do this with the greatest reluctance, feeling that under the circumstances we ought to be able to count on your cooperation in extending these loans so long as the objects are in no serious danger of injury.

Sincerely,

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Massachusetts

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HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE
WALTER GROPIUS
Professor of Architecture

February 27
1939

Miss Dorothy H. Dudley
Registrar, Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Miss Dudley:

Thank you very much for your letter of the 23rd of February, telling me about the models of the Hagerty House and my house in Lincoln.

I am looking forward to having some of my loans returned in the near future.. May I emphasize particularly that I should like to have the painting of Alexander Schawinsky which I lent your exhibition returned as soon as possible? This was one of the items I asked you not to send on the circulating tour.

Sincerely yours,

Walter Gropius

WG/SR

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Boston
gropius

February 27, 1939

Alfred H. Barr, Jr., Esq.
Director, Museum of Modern Art
14 West Forty-ninth Street
New York, N. Y.

Dear Professor Gropius:

We are now trying to complete our records for the Bauhaus Exhibition and need to know the addresses of some of the lenders. Could you tell us the address of Mr. Ludwig Hirshfeld-Mack and Miss Otti Berger?

We shall appreciate it very much if you can send us this information.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Mass.

DHD:DK

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WALTER GROPIUS
Chairman of the Department of Architecture

February 15
1939

Alfred H. Barr, Jr., Esq.
Director, Museum of Modern Art
14 West Forty-ninth Street
New York, N. Y.

Dear Mr. Barr:

On September 8, 1938, I wrote to you, in one of my letters, suggesting that Mr. Bayer be given some financial interest in the sale of the Bauhaus catalogue, as obviously this work was quite a terrific task for him to fulfill in a relatively short time, and you replied kindly on the 15th of September that you would arrange this matter with Mr. Mabry. Now I hear that Bayer is very disappointed not to have received anything so far. He must feel particularly badly about this, as he has devoted all of his time to the preparation of that catalogue and the exhibition and then fell ill and had to pay his last bit of money to the hospital. He himself, of course, does not want me to tell you this; but I feel a certain responsibility, so please forgive my writing you to ask you to do your best towards giving him some share of the catalogue returns. So far as I know, the selling went quite well a nd I hope very much that something can be done.

Hoping to see you soon again in New York, I am

Very sincerely yours,

Walter Gropius

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DEPARTMENT OF
ARCHITECTURE
WALTER GROPIUS
Professor of Architecture

January 19
1939

John McAndrew, Esq.
Curator of Architecture
The Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear McAndrew:

Thank you very much for your long letter of January 18. You must n't worry about the mishap which befell two of the Bauhaus chessmen. If the grain of the wood is not entirely the same as that of the original pieces, it will not matter so very much, as I still have another set left; so you should not make any claims with the insurance brokers.

On the whole, I am very satisfied with the results of the Bauhaus exhibition. The controversy raised and the large attendance show that the idea is not dead and is giving people something to think about. That the art critics concerned with painting and sculpture talked particularly against it shows where the difficulties lie today. Their points of view are so far away from creative considerations that they do not understand the whole business of approaching new art. Being very busy, they don't take time to go into this difficult matter and end by throwing the baby out with the bath water, so to speak. If anything shows the necessity of a new approach, it is the kind of critics we have encountered. They gave us no personal criticisms with a new creative point of view. It was all but bewildering.

Thank you so much for all your cooperation on this exhibition. It was a most pleasant experience for Herbert Bayer and myself.

Sincerely yours,

Walter Gropius

WG/SR

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Box home Gropius

January 13, 1939

Dear Professor Gropius:

We are returning to you by parcel post another group of photographs, catalogs, and so forth which are not being used in the Circulating Exhibition. We are also returning in a separate box the cracked color diapositive together with a new one which was made to replace it. I hope you will find it satisfactory.

Will you please sign and return to us the enclosed receipt as soon as you have received and checked these items.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Mass.

DHD:DK
Enclosure

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January 6, 1939.

January 12, 1939

Dear Professor Gropius:

Miss Dudley has shown me your letter of January fourth in which you request that certain personal exhibits are not sent on tour. Miss Courter and I have gone over the list and find that several items are most important to the travelling exhibition. May I ask you, therefore, to reconsider your request?

As you know, the Bauhaus exhibition was announced as a travelling show and we intended to circulate the entire exhibition as it is shown in our galleries. We find now that certain deletions will be necessary because of the fragile nature of the material, others are advisable to make more clear the purpose and accomplishments of Bauhaus teaching. At least sixty percent of the exhibition is already in photographic form. We are, therefore, most in need of original material and I should like to ask that you extend your loan of the following for the travelling show. The prints will be framed with glass or cellophane so that they will be well protected from possible injury.

A.38.3037 Picture, "Suspended Architecture" by Schawinsky
A.38.2894 Composition in Gray by Herbert Bayer
A.38.2831 Birthday Greetings to Prof. Gropius by Breuer (This is already mounted for tour on the same mat with other items)

The cover of the three following portfolios should be shown in the press section: (We could return the prints we are not using at the end of the showing at the Museum.)

A.38.2207.1-.15 Kleine Welten
A.38.2208.1-.8 Meistermappe des Staatlichen Bauhauses
A.38.2209.1-116 Neue Europaeische Graphik I

Miss Courter is making up a small exhibition which will be shown in colleges, schools and small museums throughout the country. Many of the photographs and pamphlets not shown at the Museum will be included in this collection. She is anxious to include also several photographs of the house at Lincoln, similar to the views you used in illustrating your lecture. If there are photographs of the house at Cohasset, we should like to add these too because the models will not be sent on tour.

Sincerely,

Professor Walter Gropius
Robinson Hall, Harvard University
Cambridge, Massachusetts

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Reviews sent:

N.Y. Post, Sat., Dec. 10 Klein

World-Telegram, Sat. " Genauer

Sun, Sat. Dec. 10

Journal and American Sun. Breuning

Herald Tribune Sunday Cortissoz

Dec. 12, 1938

January 6, 1939.

photographer about the broken
sten to let you know that he feels
atisfactorily. They will make a
on which they can retouch the
ss transparency will be made and
atching the original colors.

tremely distressed that this
e that the new transparency will
copy of the original.

letter to Miss Dudley, the insurance
t be able to collect more than one
cement from our insurance company.
ct does not specify the insurance
sks the director of the exhibition
tive valuation, and depends on the
this figure is in any way incorrect.
o the valuation of twenty-five
as sent to you on September twenty-
was adequate. Of course the Museum
will bear the full cost of replacing the transparency, but it seemed wise to explain to you our usual proceedure.

We are looking forward to seeing you on Tuesday. Will you let us know if there is anything we can do for you? The slides you asked for are being made, but if you are going to need any special arrangements (such as a place to draw diagrams,etc.) it would be a help to know this before Tuesday.

Sincerely,

John McAndrew
Curator of Architecture

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Massachusetts

JM:H

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January 6, 1939.

Dear Professor Gropius:

I have just talked to our photographer about the broken color transparency, and hasten to let you know that he feels he can replace it fairly satisfactorily. They will make a bleak and white negative, on which they can retouch the crack. From this a new glass transparency will be made and colored by hand, closely matching the original colors.

Needless to say, we are extremely distressed that this breakage occurred, and hope that the new transparency will be an entirely successful copy of the original.

As you pointed out in your letter to Miss Dudley, the insurance was inadequate. We will not be able to collect more than one third of the cost of replacement from our insurance company. When the lender of an object does not specify the insurance valuation, the Registrar asks the director of the exhibition concerned to place a tentative valuation, and depends on the lender to let her know if this figure is in any way incorrect. Since you did not object to the valuation of twenty-five dollars when the reciept was sent to you on September twenty-fifth, we supposed that it was adequate. Of course the Museum will bear the full cost of replacing the transparency, but it seemed wise to explain to you our usual proceedure.

We are looking forward to seeing you on Tuesday. Will you let us know if there is anything we can do for you? The slides you asked for are being made, but if you are going to need any special arrangements (such as a place to draw diagrams,etc.) it would be a help to know this before Tuesday.

Sincerely,

John McAndrew
Curator of Architecture

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Massachusetts

JM:H

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HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

January 6, 1939

Dear Professor Gropius:

Yesterday we sent to you by parcel post several unrecorded loans and forty recorded loans which are not being used in the Bauhaus Exhibition. I believe these unrecorded items are the ones you wrote about in your letter of January 4th. When you have received these items, will you please sign and return to us the enclosed receipts.

I believe Miss Courter is writing you about the items which you do not wish to have included in the Circulating Exhibition, and Mr. McAndrew is writing you about the broken diapositive. We have returned to you the rest of the diapositives, but are holding the broken one.

The birthday gift with mouth prints on it was listed as follows on the receipt sent to you September 7, 1938:

A.38.2215.1-.16 Bauhaus Life, group of drawings, collages and two booklets

The number of this particular birthday greeting is A.38.2215.1.

We have now returned to you all of your loans except the ones included in the present exhibition or the ones which we hope to include in the Circulating Exhibition. I hope you will find them all in good condition. Will you please let me know if you have any further questions.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Mass.

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HARVARD UNIVERSITY
CAMBRIDGE
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GRADUATE SCHOOL
OF DESIGN

WALTER GROPIUS
Chairman of the Department of Architecture

January 4, 1939

Miss Dorothy H. Dudley
Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Miss Dudley:

In reply to your letter of January 3, I should like to make sure that the personal exhibits which I gave your Museum are not included in the Circulating Exhibition. These items are as follows:

A.38.3027 Model of House in Lincoln, Mass.

A.38.~~3037~~ 3028 Model of Hagerty House in Cohasset, Mass.

A.38.~~2894~~ 3037 Picture, "Suspended Architecture", by Alexander Schawinsky.

A.38.2491A-G Color Diapositives on Glass.

A.38.2894 Composition in Gray, by Herbert Bayer.

A.38.2207.1-.15 Kleine Welten, portfolio of etchings, woodcuts, etc. by Kandinsky.

A.38.2208.1-.8 Meistermappe des Staatlichen Bauhauses, portfolio of woodcuts, etchings, etc. by eight Bauhaus teachers.

A.38.2209.1-.16 Neue Europaeische Graphik I, portfolio of woodcuts, lithographs, etc. by seven Bauhaus teachers.

A.38.2210.1-.8 Portfolio of Variations on a Theme, portfolio of watercolors, tempera drawings, etc. by six teachers at Bauhaus.

A.38.2211 Birthday "Card" sent to Prof. Walter Gropius on his 50th birthday, six plates pasted together containing collages, watercolors, photos, etc.

A.38.2212 A History of Nine Years of the Bauhaus, book with photos, collage, photomontage, etc. with yellow celluloid cover, by various teachers and students of Bauhaus.

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 1/4/39

A.38.2213 Dedication to Prof. Gropius on his being given a doctorate degree (herrn prof. dr. ing. h. c. walter gropius, berlin), chromium plated outer covers, cardboard inner leaf with signatures of various teachers of Bauhaus.

A.38.2831 Birthday Greetings to Professor Gropius, water-color by Marcel Breuer.

(A.38.2215.1)
Also the birthday gift with mouth-prints on it which I do not find in the lists you have sent me.

Furthermore, there are about 80 photographs which I sent to Mr. Bayer for which I received no receipt from you--and there are also many catalogs and pamphlets of the Bauhaus which are not mentioned in the lists of receipts. Will you please talk these over with Mr. Bayer, as almost all the items I have sent are unique and cannot be replaced.

The insurance for A.38.2491 is very unsatisfactory. These are original colour photographs which cannot be replaced. They are invaluable to me. It would be well to try to get colour copy made from the broken diapositive, as this is the only way of replacing it. Even if the crack should show on the copy it would be better to have this than nothing.

Awaiting further news from you about the above matters, I am

Very sincerely yours,

Walter Gropius

WG/SR

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December 28, 1938

Dear Pius:

I have gone over the material not used in the exhibition with the staff here, and your photographs will be forwarded to you in a few days.

I to am disappointed in the kind of criticisms we have gotten. They are just the same as our criticisms in the Weimar and Dessau Anzeigen. I am glad about Mr. Barr's letter to the Times Art Editor published last Sunday.

Despite the criticisms the attendance continues to be good and the book is selling well. The captions have been changed in some cases and other slight rearrangements have been made. Miss Courter is now working on choosing material for the two circulating exhibitions. That is what has delayed the return of your material.

Enclosed are some pictures of the house which Hassenpflug has built for Walter Mathes in Berlin. You may add them to your post-Bauhaus collection.

I will write you more soon.

Yours,

Herbert Bayer

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Mass.

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CAMBRIDGE
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GRADUATE SCHOOL
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DEPARTMENT OF
ARCHITECTURE
WALTER GROPIUS
Professor of Architecture

December 15
1938

Herbert Bayer, Esq.
Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Herbert:

I am terribly anxious to get my photographs back as I need them now for other purposes. Could you please have them sent to me, all together? I hope the mess in the cellar will not be so terrible that they cannot be found.

We are disappointed in the kind of criticisms. I think the New York art critics' understanding is on an unbelievably low level. Genuine art problems seem to be entirely new to them. They look at works of art only from a literary and superficial standpoint. There has not been one comment made yet which could give me something to think about. I hope that some of the magazines will do it better.

Barr wrote me a long letter making suggestions for captions to be changed or added in the exhibition. He wanted also to make a statement about the number of Jews on our faculty. I refused to permit that, strictly, because I don't want to get into any discussions on that subject--despite the fact that we have had only one Jew among our whole faculty.

Love.

Yours,

Walter

WG/SR

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December 10, 1938

Dear Professor Gropius:

Thank you for your letter of December 9th. I am sorry it has come before I had a chance to write you to tell you how grateful we are for your collaboration in the Bauhaus exhibition. We had a very difficult task to perform and could not have carried it through without your help and that of Mrs. Gropius.

There is still a great deal to be done about the exhibition, both for its showing here in New York and by way of preparing it for the tour. There are a good many things in the installation and in the labels which are not yet clear and which we feel should be changed with the help of Mr. Bayer. The exhibition is more clearly arranged than the catalogue but there are still some changes and additions which will, we feel, considerably clarify it.

Most of these changes are matters of detail, but there is one point which I should like to ask you about: the symbolic group at the left of the entrance is still I think not satisfactorily labeled. The present wording is:

the Bauhaus Synthesis

mastery of form — mastery of space

skill of hand

"Synthesis" is a Greek word which is not immediately intelligible until after the visitor has seen the exhibition. "Mastery of space" is rather pretentious in sound as if a rocket to the moon were involved. I would

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I would like to suggest substituting the following words:

Bauhaus idea

form design space design

skill of hand

We have so far seen only a few notices. Unfortunately many of the critics came when the installation was still uncompleted due in part to the fact that so many changes were required during the last two days. As a result, Jewell of the Times and Mrs. Davidson of the Art News found it difficult to study the exhibition. I am inclined to think both were favorable nevertheless. We have had a very hostile review written by Henry McBride in the New York Sun. McBride is lazy and irresponsible. His taste is also strictly limited to Paris. We shall send you these reviews as soon as we secure extra copies.

We must expect a certain amount of hostile criticism from four main sources: (1) Pro-Nazi anti-modern sources; (2) Pro-French anti-German sources; (3) American anti-foreign sources; (4) People who feel that the Bauhaus is too old fashioned to be worth the trouble.

I do not think we can do anything more than we have done about these criticisms, except possibly those from the first source. As we could have guessed, we have already heard reports that the exhibition is considered "Jewish". Many Americans are so ignorant of European names that they conclude that, because the Nazi Government has been against the Bauhaus, the names Gropius, Bayer, Moholy-Nagy, etc., are probably "Jewish-Communist". This feeling is held by uninformed people of course, but I wish there was something that we could do about it, perhaps some objective and lucid explanation of why the Nazis are against the Bauhaus. We ourselves have

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admitted the fact in the catalogue, and in my preface I mention in a single phrase antagonism to flat roofs, abstract pictures, etc., but shouldn't we state this somewhere in the exhibition both here and even more when it goes on tour?

I propose some such statement as this:

> In 1933 the Bauhaus was closed by the National Socialist Government. Because the Bauhaus had developed during the Social Democratic regime the National Socialists felt that it was politically related to the German Democracy and was therefore suspect. Furthermore, the kind of art and architecture fostered by the Bauhaus was hated by several of the most influential National Socialists, who expressed the hostile attitude of the uninformed public toward any kind of artistic innovation.
>
> Architecturally the Bauhaus under Gropius and Mies van der Rohe was deliberately non-political in character. Its radical innovations were confined entirely to the field of art and education. It should be stated that, although the Bauhaus welcomed Jewish students, there were no Jews on its faculty (or there were only two Jews out of fourteen on its faculty, or whatever the proportion was).

These are difficult matters and require careful handling.

Sincerely,

AHB:LB

Professor Walter Gropius
Graduate School of Design
Harvard University
Cambridge, Massachusetts

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AIR MAIL

HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

WALTER GROPIUS
Chairman of the Department of Architecture

December 9
1938

Alfred H. Barr, Jr., Esq.
Director, Museum of Modern Art
14 West Forty-ninth Street
New York, N. Y.

Dear Mr. Barr:

Thank you very much for your air-mail letter of December 7, which did not arrive until yesterday. I am grateful for your offering me ten copies of the Bauhaus catalog, and I should very much like to have these sent - all together - to me at my Harvard University address--Robinson Hall.

I have talked over with Mr. Bayer all the errata which I have found to date. If I should receive a copy before the week-end, I will go through it again and let you know by Monday if I find any other errata.

May I take this occasion to give you my warmest thanks for the marvelous opportunity you have given us to show in your Museum our former Bauhaus activities; and I am particularly very thankful to you for your great interest and understanding. It is of inestimable value to us to be thus able to show our ideas.

As I have not yet received any press clippings, I should very much like to know your opinion of the general reaction. No doubt the big crowd on the opening evening was a good omen, but one never knows how the press may react. Certainly it is a very tough matter for them; but the more intelligent reporters will surely notice that there is something interesting behind the scene.

I asked Mr. Bayer to make up with Mr. Mabry the list of those people who have contributed to the exhibition and who should receive a copy of the catalog.

Will you please remember me to Mrs. Barr.

Yours very sincerely,

Walter Gropius

WG/SR

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+ When must errata slip be ready?

HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

November, 26, 1938

GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE
WALTER GROPIUS
Professor of Architecture

lieber herbert,

gestern abend kam deine sendung, und eben versuchte ich dich anzurufen, aber du warst nicht da, 'bis montag abwesend' wie es hiess. ich nehme es als gutes omen für den stand der vorbereitungen und bin froh dass du vor dem letzten rush noch eine weekend ruhe hast.

ich beeile mich dir auf dem schnellsten wege noch einige retouchen im katalog anzugeben, die hoffentlich noch zu ändern sind.

ich nehme an dass die namen auch soweit sie sich im text befinden, die wir unterdrücken wollen, von dort aus besorgt werden. ferner habe ich keine schreibdruckfehler durchgesehen, weil auch dieses eine mechanische arbeit ist, die wahrscheinlich vom museum aus gemacht wird. ich erwähne nur z ei namen, die sich meiner ansicht nach folgendermaßen schreiben: redslob (erwin), siedhoff(werner)

seite 14: goethes gartenhaus ist nicht 'near weimar' sondern 'weimar'.

~~seite 16: univerity of hannover(zwei n)~~

seite 17: 2.bild walter gropius and adolph meyer.

seite 20: deine schilderung wie du ans bauhaus kamst muss eine ueberschrift haben, sonst versteht man das nicht.

seite 57: unten, 'glass berry dish'ist falsch; glass fruit dish'ist richtig. berries würden an den offenen seiten herausfallen.

seite 91: ~~die konstruktion von reichle scheint mir ganz besonders charakteristisch für moholys unterreichtzu sein, nicht für albers. dies kann wieder ein stein des anstossesX werden wenn du es nicht auswechseln kannst.~~

seite 97: 'society of social building trades' ist falsch übersetzt. ich würde 'building trade union' sagen.

seite102: im 2.absatz vom text des obersten bildes ist die 6.zeile ausgelassen worden, die heisst 'order to understand its'. ohne dies ist der text verstümmelt.

seite 109: bild 3 u.4. sollte nicht unter meinem namen gehen, da die innenausstattungen von moholy stammen.

seite 113: meines wissens ist das haus nolden in der architektur abteilung von volger unter leitung von witwer ausgearbeitet worden. du kannst das in der bauhauszeitscgrift nachprüfen.

moho article
whistle
GR - gmbH

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seite 142-147: ich finde es bedauerlich dass 11 abbildungen von fannie albers drin sind, die meiner ansicht nach ein unrichtiges bild der werkstatt zur folge haben.

seite 151: das mondrian jacket von moholy wirkt recht unglücklich, da die roten balken vollkommen unsichtbar geblieben sind.

seite 179: bitte lies lou schepers brief von russland daraufhin durch, ob keine für sie heute verfängliche dinge drin stehen. wir könnten ihr sonst schaden, vielleicht blockst du den namen besser aus.

ich bringe dies sofort zur post weil es das eiligste ist . wir sind dabei die texte für die ausstellung zu machen; sie folgen auf den schnellsten wege nach.

herzliches von uns beiden!

dein

Hans

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GRADUATE SCHOOL
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DEPARTMENT OF
ARCHITECTURE
WALTER GROPIUS
Professor of Architecture

November, 27, 1938

lieber herbert,

dieses weekend ist wieder mal voll fraufgegangen. in ergänzung zu meinem gestrigen brief haben wir noch weitere defekte im katalog gefunden auf die ich dich aufmerksam machen muss.

1. ~~wo ist die lehrrosette, die meiner ansicht nach unbedingt hineingehört?~~
page 38 → 2. wo ist der doesburg text, den ich angesichts der bestehenden unklarheiten für so wichtig halte.
✓ 3. auf seite 85 heisst es 'the last leipzig fair'. dies ist unverständlich und muss in dem zusammenhang heissen' the leipzig fair of 1923..'
4. seite 100. unter der überschrift 'the new curriculum' ist eine verhängnisvolle mißdarstellung, die unbedingt veränderung bedarf in den worten 'joint instruction .....by one master'. jeder muss dies für eine umstellung nach misserfolg ansehen während es doch gerade ein haupterfolg des bauhauses war. es muss statt dessen heissen:
page 100 ✓ ' joint instruction by a craftsman and an artist was replaced by that of a single master who had been previously trained in both spheres in the bauhaus.'

5. seite 26. nach dem kole kokk artikel folgt der artikel von fierens über die werkbundausstellung in paris 1930 unter weglassung des artikels aus dem esprit nouveau. der werkbundausstellung artikel kann überhaupt nicht abgedruckt werden wenn nicht der esprit nouveau artikel vorangeht, da er nur im zusammenhang damit etwas bedeutet. wenn kein platz mehr ist beide zu bringen dann sollte der fierens artikel weggelassen und stattdessen der esprit nouveau artikel gebracht werden. barr hatte sowieso bedauert dass nicht mehr negative kritiken gebracht worden sind und es ist mir daher nicht verständlich warum er gestrichen wurde. wenn sonst nichts mehr geändert werden kann so sollten wenigstens die worte 'six years later' durch die worte 'in 1930' ersetzt werden.

2 → 6. seite 128 der letzte satz im 2. absatz: 'this variation is possible... buying new pieces' ist in dieser uebersetzung unverständlich und muss gestrichen werden.

dies sind nur die wirklich wichtigen punkte, die unbedingt richtiggestellt werden müssen. es tut mir sehr leid dass es so spät ist aber es war ja keine gelegenheit einer gründlicheren prüfung bisher gegeben. also bitte versuche dein bestes, auch wenn die museumsleute schreien.

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nun zu den überschrifften der ausstellung. ich lege deine texte wieder bei, die wir ergänzt und teilweise verändert haben. ferner füge ich bei die texte für die 4 noch übrigen überschriften in denen wir versucht haben so knapp wie möglich das wesentlichste zu sagen. der englische text muss aber noch vom museum überprüft werden.

bei klees teaching system habe ich den ersten satz von klees aufsatz in bauhausbuch 1923 hinzugefügt. auch hier muss die übersetzung geprüft werden.

die rot angestrichenen worte unter 3 vermag ich nicht zu übersetzen.

die römischen zahlen unter 4 müssten auf dem modell markiert werden.

die druckfahnen behalte ich hier falls du es nicht anders verlangst.

wir werden höchst wahrscheinlich am sonnabend mittag in new york eintreffen sodass ich zu der geplanten pressekonferenz am nachmittag zugegen sein kann. es wäre glaube ich sehr gut dass das museum einen waschzettel für die presse bereithält. der mir übersandte blurb ist ausgezeichnet und ich glaube auch wir können den ersten satz stehen lassen wie er ist, jedenfalls ist uns nichts besseres eingefallen.

wir werden dich morgen früh über alle hierX enthaltenen fragen anrufen, damit keine zeit verloren geht.

hals und beinbruch!

dein

Lyonel

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Gropius BH

November 22, 1938

Professor Walter Gropius
Lincoln
Massachusetts

Dear Pius,

As promised more than a week ago, I send you today:

1. an almost complete dummy of the book which will give you a rough idea of how it will look. They are, however, first proofs, and are uncorrected.

2. a plan showing the location of the different departments

3. suggestions for the main labels of the different departments

Please look through the labels very carefully and correct them. Not yet done are the labels for the following, and we hope that you will send us your own ideas:

1. idea and organization of the Bauhaus (like the others, this should also be a short statement)

2. Klee's teaching system

3. sculpture workshop

4. label for the Bauhaus model (one incomplete suggestion included)

Every picture and object shown is, of course, accompanied by a small caption, as in the catalogue.

Please send the corrections and label suggestions as soon as possible, as they must be typed, printed and mounted.

We also enclose the blurb for the book-jacket. I think it it excellent. I only ask whether we shouldn't change the first sentence, which shows the Bauhaus only as a school.

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AIR-MAIL

HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE
WALTER GROPIUS
Professor of Architecture

November 8
1938

Alfred H. Barr, Esq.
Director, Museum of Modern Art
14 West Forty-ninth Street
New York, N. Y.

Dear Mr. Barr:

Enclosed I send you, by air-mail, the galley-proofs of my article. There is only ~~two~~ places, marked in blue, which I think must be changed. I have pasted on the wording which I suggest be substituted and added, and I hope this change can be effected, as the sense of the translation as it appears in the printed galley sheet is far too strict and might be misunderstood.

Thank you very much for all your very kind support, and I hope to see you soon again.

Sincerely yours,

Walter Gropius

WG/SR
Encs.

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November 9, 1938.

Dear Professor Gropius:

I meant to ask you last week when you were here to help us straighten out the problems connected with the lighting fixtures for the exhibition. Mr. Bayer, Mr. Schawinsky, Mr. Breuer, as well as several of us here have tried to put the pieces together, but no one has been really successful.

We now have five of the fixtures assembled, but there are still the pieces shown on the enclosed sketches. Could you make a sketch of how these might be put together, or make a suggestion as to where I might find a picture of such a fixture or fixtures? I am very sorry to have to bother you about this, but hope you can help us on it.

Sincerely,

Janet M. Henrich
Department of Architecture

Professor Walter Gropius
Robinson Hall
Cambridge, Mass.

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AIR MAIL

November 4, 1938

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

Dear Herbert:

I just arrived here, and, after having checked the rest of the galleys, I am sending them to you in order that they may be rushed to the printers.

I think there are still some notes on these last pages which have not turned up in your dummy so far. Will you please check this and fit in these sentences in the corresponding places?

In great haste.

Yours,

Walter Gropius

WG:MC
Enc.

COPY

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November 2, 1938

Dear Professor Gropius:

Here is my preface, though not in a final draft. When you arrive, it will be in galley-proof. We shall make whatever omissions you believe wise.

Sincerely,

AHB:LB

Professor Gropius
Graduate School of Design
Harvard University
Cambridge, Massachusetts

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den 27. Oktober 1938.

Liebe Frau Koehler:

Herzlichen Dank fuer Ihren Brief vom 23.Oktober. Ich freue mich sehr, dass Sie sich entschlossen haben, ein paar Webstuecke fuer unsere Ausstellung in New York zur Verfuegung zu stellen. Bis jetzt habe ich mit dem Museum of Modern Art nur gute Erfahrung mit ordentlicher Behandlung zur Verfuegung gestellter Stuecke gemacht. Ich werde mit einem besonderen Brief darauf hinweisen, dass Ihre Webereien pfleglich behandelt werden und dass sie sofort nach Schluss der Ausstellung Anfang Januar an Sie zurueckgehen. Auch den Versicherungswert gebe ich in der Hoehe an, wie Sie ihn festgesetzt haben.

Mit herzlichem Dank und der Bitte Ihren Mann zu gruessen, bin ich

Ihr

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GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE
WALTER GROPIUS
Professor of Architecture

October 22
1938

Herbert Bayer, Esq.
Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Herbert:

Thank you for your letter of October 20. I sent you, under separate cover, your water colour--which I took out of the frame--and the photograph of the ramp in the Paris Exhibition, which Mr. Papadaki asked you for. This is the only copy I have left now, so I must insist that he return it after having finished with it.

I have a terribly regretful feeling about leaving you there to work without any help, but it is absolutely impossible for me to be with you to help to build up the exhibition, as I am so heavily booked up here. However, as soon as the prints are in your hands, I will come over to look through the dummy with you.

Yesterday I got a telegram from Moholy, telling me that his lawyer urges an immediate joint action of the teachers against the old Association. I, on my own part, have taken a lawyer to find out whether we can stop their continuing the use of the name Bauhaus. Mr. Hudnut has written letters to all the Directors of the Association, informing them about the "immorality" of the new Association's use of the name Bauhaus without my consent. I hope we shall be able to stop them.

The two photographs mentioned in your letter have not yet arrived. Were they sent under separate cover?

Sincerely yours,

WG/SR

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Bauhaus-
Gropius

October 22, 1938

Dear Professor Gropius:

We are returning to you the sixteen photographs which you sent to us on October 19th as they will not be used in the exhibition. Will you please sign and return to us the enclosed receipt as soon as you receive them.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Massachusetts

DHD:DK
Enclosure

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October 20, 1938.

Dear Pius:

May I beg you to send me the gray water color with the N. I~~o~~think it would be better if you took it out of the frame. I would like to use it in the catalogue because I did't get any of my photographs from Europe.

Papadaki asks you for a photograph of the ramp in the Paris exhibition. He wants to use it in his magazine. In the material which you lent for the exhibition, there is no view showing the ramp.

Catalogue and exhibition are coming along slowly. I have not yet got the text to give to the typesetter. As soon as I have the prints of the engravings and the proofs, I hope you will come here to look over the whole dummy with me.

We met Helion and gave the whole Bauhaus case to the lawyers.

Sincerely yours,

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Mass.

HB:JH

P.S. I am returning to you two photographs which have already been used and which were not registered with the Museum.

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BAKER BRIDGE ROAD
LINCOLN, MASS.

October 19th 1938

Miss J.M.Henrich
Department of Architecture
Modern Museum of Art

Dear Miss Henrich,

included I send you the signatures of Hannes Meyer, Hinnerk Scheper and Joost Schmidt which you asked for in your letter of October 13th. I am very sorry that my answer is so delayed, but it took me some time to discover these signatures in our old files.

Would you, please, tell Mr.Newhall that the copy of the prospectus of the Bauhaus at Dessau is not here any more. I remember distinctly to have seen it when Mr.Bayer stayed with us, so I am sure he must have taken it to New York. It was our last copy.

BN. Please note + return JH.

Yours sincerely

Ise Gropius

Mrs.Walter Gropius

Yours sincerely,

BN

Beaumont Newhall

copy to Mr. Herbert Bayer

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Mr Bayer

October 18, 1938

Prof. Walter Gropius
Graduate School of Design
Architectural Department
Harvard University
Cambridge, Mass.

Dear Professor Gropius:

Mr. Bayer has asked me to write you, saying that the copy of the prospectus with the new teaching plan of the Bauhaus at Dessau is missing. It is the one with the blue cover and photograph of the balconies of the Bauhaus, designed by Bayer.

Mr. Bayer would appreciate it if you would send to him your copy of this prospectus.

Yours sincerely,

BN

Beaumont Newhall

copy to Mr. Herbert Bayer

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HARVARD UNIVERSITY
CAMBRIDGE
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GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE

October 19,1938

Dear Mr.Barr,

thank you very much for your letter of October 14th with my 'fatal' article. Both Mrs.Gropius and I made an heroic effort to penetrate the jungle. I tried to cut or to shorten those phrases which seem to be difficult to understand. I think it is a very good idea to insert the suggested subheadings in italics.

I reply to your questions as follows:

1. This article was published in 1923.
2. I added everywhere throughout the article the word 'technical construction' instead of 'construction'. It has nothing to do with a preliminary course such as Alber's developed.
3. I have put in the footnote regarding the'experimental grounds' which should be named 'research department' instead.
4. In order to cover the meaning one should say:'New aesthetic of the horizontal'.

There are some phrases which I think do not quite express the meaning of the German text.I marked them blue at the margin:

page 2,5,9,21(harmony?),26.

I have the feeling that the pages 26-30 are not very well translated.But my English is not sufficient to straighten that out.These pages should be compared again with the German text.

I am very sorry that you seem to see difficulties ahead with the catalogue.It has grown into something quite formidable.If Bayer cannot find through I shall have to come over again.

I hope the manuscript will arrive in time. It was impposible for me to attend to it earlier.

With many thanks for your very kind help
sincerely yours

Walter Gropius

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October 14, 1938

Dear Professor Gropius:

I enclose the text of your article, translated from Idee und Aufbau, so that you may have a chance to examine it and make any suggestions which occur to you.

The typescript bears certain corrections and suggestions, principally my own, but also those of other members of our staff. Many of my corrections were made after consultation with the original text, others are simply changes in English phrase.

The main captions or headings of the original German will be kept. They will appear perhaps in capitals or bold face. In addition, I would most urgently recomment the inclusion of comparatively inconspicuous subheadings in italics. You will find these in the accompanying test preceeded by a circle with a red dash in it. I believe these italic subheadings will be useful in tempting the reader to digest a test which, in some places, is fairly abstract and theoretical.

There are certain specific questions which we should like to ask:

1. Are we right in supposing the date of publication of this article to be 1923?
2. On the plan on page 14, in the circle at the left, is the phrase "construction and representation". Again on page 16, in the chart at the bottom of the page, "construction" occurs in the division "Drafting and Construction". Are we right in supposing that "construction" is used here to mean some kind of practical discipline such as was developed in Albers' courses, or does it mean representation of buildings or chairs by models? As it stands, it is too vague to mean anything.

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3. On page 25, should there be a footnote which someone suggested to explain that the "experimental grounds" mentioned in the text were not put in use - perhaps we are mistaken about this.

4. Page 26, bottom: we do not understand the meaning of the phrase "new status of the horizontal."

May we ask you to return this just as soon as possible? We are really quite desperate about our material. The translations have not been very good; at least they require a great deal of rewriting to make them agreeable English. We have had difffculty, too, in finding out just what is to go in the text of the catalogue. Bayer does not seem able to give us a Table of Contents, nor even the exact title and origin of the original text. We must have this if the book is to be sound from a scholarly and historical point of view. We may have to call on you to help in this matter.

The enclosed manuscript is very precious, since it is our only copy. Will you please have it registered when you return it to us?

With kindest regards, I am

Yours very sincerely,

AHB:LB

Professor Walter Gropius
Lincoln, Massachusetts

P.S. Mrs. Collins has shown me your letter to her of October 11th. I wish we could have your manuscript retyped but the time is so short that it is better to send it to you so that you may make your corrections and then we will have the whole thing retyped. Could you make your corrections in blue pencil?

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By Air Mail

October 13, 1938.

Dear Professor Gropius:

Mr. Bayer has found that we do not have several signatures which we want to reproduce for the book with those of the other Bauhaus teachers.

Do you have in you files the signatures of
Hannes Meyer
Scheper
Joost Schmidt ?

We will hope to receive these from you, and are very sorry to put you to the trouble of looking for them.

Sincerely yours,

Janet M. Henrich
Department of Architecture

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Mass.

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HARVARD UNIVERSITY
CAMBRIDGE
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GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE
WALTER GROPIUS
Professor of Architecture

October 13
1938

Herbert Bayer, Esq.
Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Herbert:

Yesterday a parcel of photographs arrived from Bill, in Switzerland. I think the photographs include some excellent ones and should be added to the Exhibition--maybe even this or that one could be added to the Catalogue, if you can manage it. I send you the whole parcel*. I think it is impossible to get any originals over. Bill forgot about it entirely, so he writes to me; therefore, we must confine ourselves to the photographs only.

All the texts have been checked by Ise and me except my own article--which is in Barr's hands at present. As soon as I get it from New York I will check it and return it immediately.

As I told you the other day, the tea urn I sent for the Exhibition has no spigot. I don't know when it was lost, so I have suggested having a new one made and I have made a drawing for it. As nothing has been done so far, I enclose another copy of this drawing of the spigot, asking you to have it made--perhaps by the people who chromium-plated the lighting fixtures. The urn must be given to the people in order to fit in the spigot.

I hope things are going well. Please let me know if I can do anything for you.

I got a long letter from Moholy. They have not yet progressed any farther and I must say that the behavior of the Trustees is simply gangster-like. My opinion is

*Sent under separate cover, by insured parcel post.

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that Miss Stahle is full of hatred because she sees her own job lost and is therefore trying to destroy the whole institution. Mr. Hudnut will be in Chicago on Monday for the dinner in honor of Mies and he has promised to get in touch with Moholy and perhaps with Mr. Powell, in order to find out what can be done.

Hoping to hear from you soon again as to how things are going, I am

Sincerely yours,

Paul

WG/SR
~~Encs.~~

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REGISTERED LETTER
SPECIAL DELIVERY

HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE
WALTER GROPIUS
Professor of Architecture

Bauhaus

October 11
1938

Dear Mrs. Collins:

I return to you with this letter Mr. Dorner's article, which seems to be very good now. As so many changes have been made, I think Dr. Dorner should give his consent before it is printed. When you send it to him, please tell him I have approved it and agreed.

Thank you very much for having sent Lux Feininger's translation of "Instruction: W. Kandinsky" and your very sensible corrections. The many translations which I saw were, I thought, very different in quality; I was somewhat concerned, therefore, that some of them might not turn out to be perfect on account of the terrible rush of getting them ready; but I must confess frankly that I admire the way in which you are going over these translations and I feel safe now that you will bring everything to a good conclusion. It is a gigantic task, indeed, to re-write all these difficult texts, and I am very grateful to you for devoting so much time in order to do justice to the Bauhaus ideas.

I am anxious to read the translation of my article. I hope I shall get it retyped, as it is rather hard to read the scarred pages, but please do not hesitate to send me these also, as Mr. Feininger's text may help me here and there in settling dubious cases which may come up on account of weaknesses in my German text.

Very sincerely yours,

Walter Gropius

Mrs. Lloyd A. Collins
Manager of Publications
Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

WG/SR
Encs.

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2.10.38.

lieber herbert,

ich hoffe dass lajko dir nun sein foto schickt.walter bat mich ihm deinemessage zu übergeben,aber ich hatte keinen besonders liebenswürdigen empfang.lajko verbat es sich höchst formlich dass ihm die geringsten vorwürfe gemacht würden.du hättest ihm nie etwas gesagt in new york,auch walter hatte ihn nicht orientiert und er wisse nicht was man von ihm erwarte. er fände es auch völlig falsch wie die sache ää angepackt würde,dass er ein paar tage vor fertigstellung so gedrängt würde etc.etc.

er wolle nichts von der ganzen sache hören und sehen und fände dass du und walter das machen müsstet.ich bat ihn doch wenigstens etwas aus der damaligen zeit geschriebenes zu schicken,aber er wandte ein dass er ja garnicht wissen könne wie so etwas gehalten werden solle,ob die anderen auch etwas altes oder neues geschickt hätten usw. ich glaube er fürchtet dass diese ausstellung etwa einen reinfall geben könnte und möchte dann gelegenheit haben zu sagen dass er es ja immer schon.....

ich war wirklich ärgerlich geworden mit ihm,aber das wird wohl auch nichts helfen. ihr werdet also wohl selbst irgendetwas über die tischlerei loslassen müssen,was er dann aber sicher beanstanden wird. wenn du diesen brief bekommst wird ja wohl sowieso alles bereits festgelegt sein.

deine

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september 29,1938

lieber herbert,

ich schicke dir hier zwei artikel von otti, die sie mir einlegte.leider kommen sie wohl beide nicht in frage,da sie aus späterer zeit sind.einen hat sie jetzt noch geschrieben weil sie ja nicht wusste worum es sich handelte.leider hat sie aus dem telegram entnommen dass irgendetwas für sie hier im werden ist und wird nun sehr enttäuscht sein.

ferner schreibt sie mir dass dorner alle ihre fotografien hat.ich habe ihm daher ein telegram geschickt dass er sie sofort 'urgent' an dich schicken soll.aber es wird wohl einige tage dauern,da die verbindungen mit providence ja so schlecht sind.

walter kann leider nicht am sonntag herüber kommen,da wir gäste haben aus pittsburgh;aber er will montag morgen hier abfahren und wird dir noch telegrafieren wann er ankommt.die fahrereiX ist jetzt etwas umständlich von hier.

bitte sei so gut und gib den einliegenden zettel anxandi; er fiel aus einem buch dass er mir schickte.sag ihm bitte dass ich irene herzlichst danken lasse für ihre besorgung.

in eile!

deine

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AIRMAIL
SPECIAL DELIVERY

HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE
WALTER GROPIUS
Professor of Architecture

September 28
1938

Herbert Bayer, Esq.
C/o Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Herbert:

Thank you very much for your letter of September 26. Meanwhile, the corrected text of Dorner's article has been sent to you. We checked the English text.

I am quite aware that the translation of many of the texts is very difficult and it will not be easy to check on the translations in so short a time as you suggest, but I will do my best to help you and I suggest that I come over on Sunday, October 2, to do some work on it. As the School here has just started, I am very busy and therefore I can't tell you yet whether or not I shall be able to stay there for Monday also. Please have everything ready so that we can settle as many points as possible while I am there.

I shall bring you an old copy of the Book 1919-1923, which may be cut. Please send immediately to me all translations which are ready before I come over, so that we can do some work here.

As to the wrong shipment of my perspective - the professional school - Mrs. Raabe has written to you direct today.

Some damage was done to our house but not too much. It was a terrific impact and quite an experience for everybody who was in it. Otherwise we are very well, but looking with gloomy eyes towards Europe.

Yours,

Walter Gropius

WG/ER

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HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

September 26, 1938.

Dear Pius:

First I want to tell you about the new dates for the exhibition. The opening has been postponed until November 22nd for the critics and November 23rd for the public. This has been done because it was impossible to arrange for the catalog to be finished earlier.

The catalog itself will have 224 pages. I think this will be enough, although we have much more text than I originally thought. We have had great difficulties about the translation. It seems to be such difficult work that three translators have already given up.

I enclose a copy of the final schedule for the catalog. As you see, we must have the complete translated text ready for the printer on October 7th. It will therefore be necessary for you to come here before that to go over the entire text with me. It would be best if you could come on October 3rd (next Monday), as I must have at least one day to work on the typography after we have finished with the text.

If possible, we will send you copies of some of the translated text this week, so that you can go over it.

In the shipment which came to the Museum last week, there was included a perspective marked "Professional School, Hagen". It is mounted on heavy board and measures about 3 x 5 feet. We are not sure what this is, or what you wish done with it. Will you let us know?

Sincerely,

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Mass.

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OF DESIGN

DEPARTMENT OF
ARCHITECTURE
WALTER GROPIUS
Professor of Architecture

September 19
1938

Alfred Barr, Esq.
Greensboro, Vt.

Dear Mr. Barr:

Thank you very much for your kind letter of September 15. I am very glad indeed that you have agreed to write the preface for the catalogue of the Bauhaus Exhibition. By accident I found recently among my press clippings a little pamphlet telling about a lecture you gave years ago on the Bauhaus, giving the different points of its content. The outline of your preface is very satisfactory as given in your letter and I hope you will find in the catalogue some interesting facts which possibly you may not have known yet. We are all very busy finishing the details of the manuscript. Everything is now in the hands of the translators, and today there arrived also an already translated article of Dr. Dorner's, written for the catalogue.

I am glad you will find a way to give Mr. Bayer an interest in the sale of the book.

Mr. Schawinsky will leave today for New York in order to assist Mr. Bayer.

I understand perfectly the financial difficulties and we shall do our best to keep to the budget.

As to the paintings, I ask you to get in touch with Bayer. We talked the problem over generally and I am sure we shall get together an excellent collection of pictures. Of course I should not mind at all including Schlemmer's fine picture, "Bauhaustreppen", although it was painted after 1928.

As soon as Mr. Bayer asks me, I shall come over to New York to go over the dummy, and I hope I shall see you then.

Sincerely yours,

Walter Gropius

WG/SR

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September 15, 1938
Greensboro, Vt.

Prof. Walter Gropius
Department of Architecture
Graduate School of Design
Harvard University
Cambridge, Mass.

Dear Professor Gropius,

Your letter has come to me on my vacation here in Vermont.

Naturally I feel greatly honored by your suggestion that I write a brief preface for the catalog of the Bauhaus Exhibition. I shall be glad to do so.

I regard the three days which I spent at the Bauhaus in 1927 as one of the important incidents in my own education so that I feel a very personal satisfaction in being able to articipate in the volume which our Museum is to publish.

In a preface one can be somewhat informal so that I may, if you approve, describe first my impressions of the Bauhaus eleven year ago. Then I should like to emphasize several things about the Bauhaus such as: a) Although the Bauhaus was an academy it was also, as you have pointed out, a pioneering and creative force. b) That its chief contribution was its corageous acceptance and conquest of modern conditions in industrial and architectural design. c) That while brilliantly solving problems of design on a technical-material plane, it did not neglect spiritual freedom as a concomitant of good design.

I do not know what the rest of the text of the catalog is to be but whatever I write will be so brief that it will serve merely as an introduction. Of course I shall make the point that the Museum has invited certain members of the Bauhaus to organize the exhibition. Perhaps you and I can work out together some more specific formula which may protect the exhibitors who are still in Germany.

I am not unhappy about stopping the exhibition in 1928. The Bauhaus after you left did much excellent work but it seems to me that all fundamental ideas were incorporated while you were still director

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and that we can do a more clean-cut and conclusive exhibition by concentrating upon the years of your tenure.

I shall talk with Mr. Mabry about giving Mr. Bayer some interest in the sale of the book and about finding money for Mr. Schawinsky so that he can work in New York for two or three weeks. I hope that some arrangement can be made.

I should say, however, that we have already allowed in our budget far more for the Bauhaus show than is usual for our exhibitions - indeed more than half our total exhibition budget for the year which must include the World's Fair as well as other exhibitions. I understand too, that the Bauhaus catalog is to be far larger than we had anticipated which will involve a heavy strain upon our Publications Department. Perhaps we shall get our money back on the book but we must be realistic in facing the fact that the American public is not yet very generally interested in either art education or in industrial design.

The Museum is under great financial strain at the moment but we shall do the best we can. We realize that our Bauhaus collaborators are not being paid as much as we should like to pay them. On the other hand we hope that they will feel that there is some compensation in assisting the Museum to document and publicize what is, after all, their own work as well as a part of the remarkable achievement of the institution in which they were once collaborators under your leadership.

Sincerely yours

P.S. What about the paintings? I cannot recall who was to assemble them and how many by each man were to be included. Has Bayer this problem in hand. There are enough paintings by Kandinsky, Klee, Feininger, Moholy, Bayer etc. of the period 1920-1928 in this country, but for Schlemmer we have little. The fine Schlemmer Bauhaustreppen is after 1928, I think; could we not include it anyway?

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Bauhaus Gropius

September 13, 1938

Dear Professor Gropius:

We have received part of the Bauhaus material which we lent to you last August and some additional material which I understand you are lending to the exhibition. Can you send us a list with correct titles and insurance valuations? If not, will you please send us an insurance valuation to cover the entire group of drawings, etc. and also for the lighting fixtures. We shall appreciate your cooperation in this matter.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Mass.

DHD:DK

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GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE
WALTER GROPIUS
Professor of Architecture

September 8
1938

Alfred Barr, Jr., Director
Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Mr. Barr:

For the last three weeks we have been working hard to get together all the remaining necessary details for the Bauhaus Exhibition in your Museum--and particularly on the catalogue. Mr. Bayer will come to New York tomorrow in order to start the work there and to complete the lay-out of the dummy.

I wonder whether you would be good enough to write an introduction for the catalogue. I do not know any one in this country who could do it as well as you, and I think it would be very important for all of us to have a statement in the catalogue that we were asked by you to give this exhibition; otherwise, some of those who are included in the catalogue and who are now living in Germany may get into difficulties over there. We thought the most interesting point for the introduction might be to emphasize the fact that the Bauhaus tried to find a new method of art education in opposition to the old archaeological and aesthetic point of view, and that it was not merely a school but created a certain atmosphere in which new roots of art could grow. But this, of course, is only a suggestion. We should all be very grateful to you if you would accept the offer to write the introduction. I think the catalogue itself will be really interesting. Although many things were not available, we have a very rich collection of material together and the only point is to get enough space--in the catalogue as well as in the exhibition--in which to show the main lines only of the whole movement.

We were very anxious to put together all the material in an historic way, giving the actual facts, dates, etc.; but, in spite of all my endeavours, I could n't manage to get my successors at the Bauhaus to coöperate in this. In the case of Miës, it is chiefly the difficulties in Germany which seem to hold him back from participation in this ex-

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hibition. When I first saw him, months ago, with Mr. Bayer in New York, he was still considering collaboration; but some weeks ago he definitely refused (in a letter) to take part in it. We talked the case over and over again with all of our friends in this country, but came to the conclusion that we do not feel entitled to present in this exhibition anything of the period after my leaving the Bauhaus; so we suggest as title for the catalogue and the exhibition-- "Nine years Bauhaus - 1919-1928". I have asked Mr. Bayer to give you more details about all our steps. We were eager to avoid any difficulties and to make the show as objective as possible. If we show anything of the period following my departure from the Bauhaus, there might result disagreeable situations which I do not want to face; and, without their coöperation, I do not feel entitled to describe their own intentions.

The work involved in the preparation of this exhibition and of the catalogue took us months and months of hard work. The main part of it was done by Mr. Bayer--particularly on the preparation of the catalogue--so I should like to ask you whether you think it would not be justifiable to give him some interest on the sale of the book. He has done not only the typographical work and the layout, itself, but also he has done the greatest part of the work of collecting all the facts and details.

Furthermore, I think it is very important just at this time to have some one who knows the Bauhaus details to coöperate with Bayer in New York - for, say, two or three weeks. The full load of the work is too much to be carried by one man alone there. It would be possible for Mr. Alexander Schawinsky work in New York for two or three weeks and I wonder whether you could make some sort of arrangement whereby he could assist Mr. Bayer with this work? If you could find about $200 to cover Schawinsky's expenses during that time, I am sure this arrangement could be effected.

Mr. Bayer intends to lay out all the illustrations and details, one beside another, on tables before making the final touches necessary for the layout, and I do hope you will find time to look at this material--which I think will really be a document worth while publishing.

Hoping to see you soon again in New York, I am

Sincerely yours,

Walter Gropius

WG/SR

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HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE

August 20,38.

lieber herbert,

sei herzlich begrüsst für die neue lebensära! ein ganzer kreis vom bauhaus ist jetzt beisammen in diesem land,das gibt einem das gefühl von wurzelhaftigkeit, das wir verpflanzten ja alle nötig haben.

die geldlichen schwierigkeiten,die im bauhaus ausgebrochen sind und über die dir xandi wohl gleich berichtet hat,werden hoffentlich überwunden werden.moholy und ich sind wütend über das gangstermäßige benehmen der chicagoer und ich habe einen sehr scharfen protest an das finanzkommittee geschickt. in jedem fall bitte ich euch nicht moholy zu grollen,der soweit ich bis jetzt feststellen kann,vollkommen unschuldig in dieser geldsache ist. vor kurzem noch hat mir mr.powell,amerikanischer herausgeber der encyclopaedia britannica und chairman des finanzcommittees des bauhauses,gesagt,es wären zwar im augenblick einige finanzielle schwierigkeiten zu überwinden ,aber späterhin würde reichlich geld dazu da sein alle programmpunkte des bauhauses voll zu realisieren.

ich möchte dich nun bitten mit xandi doch gleich nach hierher zu kommen,wo wir gemeinsam katalog und ausstellung weiter bearbeiten können. ich bin noch nicht sehr weit vorgedrungen und zwar ganz eindeutug wegen der innerlichen schwierigkeiten die richtige geistige linie zu finden. da lajko nach mexiko gefahren ist ist seine wohnung frei,du wirst seinen brief auf dem schiff bekommen haben. von hier aus werden wir dann alles weitere sehen. die fotos und zeichnungen,die du von drüben geschickt hast sind erst vor 8 tagen in meine hände gelangt,da das museum unendliche schereien wegen der zollfreigabe durchzumachen hatte. alles in allem scheint mir aber doch noch reichlich zeit zu sein die ausstellung gut und gründlich fertigzustellen und vor allem den katalog,der bis 400 seiten(!) stark sein darf, was ich als grossen vorteil ansehe. alles weitere hierüber mündlich. bitte telegrafiere oder telefoniere doch gleich von new york ob du einverstanden bist sogleich hierherzukommen bevor du in new york in arbeitsvorbereitungen steigst.

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wir sind im begriff ins neue haus umzuziehen sodass es bei uns etwas unwirtlich aussieht. wir können es kaum abwarten endlich überzusiedeln, es wird sicher herrlich sein dort zu leben.

lajko hat mir ß 200 für dich gegeben, den rest den er dir schuldet gibt er dir später oder wenn nötig helfen wir dir aus bevor er zurück ist.

dies ist ein nüchterner geschäftsbrief mit allerhand bauhaustrübungen, trotzdem hoffe ich dass er dir die seele nicht einengen wird. ich bin ziemlich sicher dass du hier dein feld finden wirst. also kurbele deinen motor an und benutze cambridge als ausgangshafen.

ahoi!

dein

Lüs-pia

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August 3, 1938

Dear Professor Gropius

Mr Barr is landing here a week from today on the eighth. I am sure he will want to do anything that he can for Kokoschka if you write him the circumstances. Perhaps Edward M M Warburg, 30 Rockefeller Plaza, would be worth writing; he is carrying on a great deal of the fine work of his father. If it is decided to raise funds here, will you let me know.

Wallace K Harrison, also 30 Rockefeller Plaza, is looking for a painter to work with him in the courses he is to give at the Yale Architectural School next year. My guess would be that he would prefer an abstract painter (I had thought of Feininger), but perhaps you know more about this.

Sincerely,

Professor Walter Gropius
Graduate School of Design
Robinson Hall
Harvard University
Cambridge, Mass

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HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE
WALTER GROPIUS
Professor of Architecture

August 1st, 1938.

Mr. McAndrew
Museum of Modern Art
14 West 49th Street
New York, N.Y.

Dear Mr. McAndrew:

Thank you very much for your letter of July 29th. I wrote immediately to Mr. Bill asking him to answer me directly.

Thank you very much for having helped to get the curtain silk for me which arrived safely.

Today I heard from Dr. Neumeier, Mill's Institute that Oscar Kokoschka is rather in distress in Europe. We consider him the most gifted painter in middle Europe today, who should be saved. Do you think, that Mr. Barr could do something for him? I wonder whether Mr. Barr is back from Europe. If you could let me know this I would address him myself in behalf of Kokoschka.

Sincerely yours

Walter Gropius

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Bauhaus Cy

July 28, 1938

Dear Professor Gropius:

Thank you for your telegram about the shantung. I called the company immediately and they promised to send you the package to Robinson Hall by parcel post C.O.D. I trust it has arrived safely.

I am enclosing our Registrar's receipt forms for the material from the shipment from Mr. Bayer, which is being sent you today. You will notice that we are forwarding all of the photographic material with the exception of those things belonging personally to Mr. Breuer. Mr. Breuer's things are being sent to him at the same time in a separate package.

Will you be good enough to sign the last page of the white form and return it to us. The blue copies are being sent for your own records.

Also enclosed with the photograph and the light fittings, is Mr. Bayer's "A" list. We have copies of this list here, so if it is necessary for you to have more material from the shipment for your work on the catalog, please refer to the "A" list in asking for it.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Mass.

JMH:DCK
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July 28, 1938

Dear Professor Gropius:

Thank you for your telegram about the shantung. I called the company immediately and they promised to send you the package to Robinson Hall by parcel post C.O.D. I trust it has arrived safely.

I am enclosing our Registrar's receipt forms for the material from the shipment from Mr. Bayer, which is being sent you today. You will notice that we are forwarding all of the photographic material with the exception of those things belonging personally to Mr. Breuer. Mr. Breuer's things are being sent to him at the same time in a separate package.

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Very sincerely yours,

Janet M. Henrich
Department of Architecture

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Mass.

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WALTER GROPIUS AND MARCEL BREUER
ASSOCIATED ARCHITECTS
CAMBRIDGE, MASS.

July 19, 1938

John McAndrew, Esq.
The Museum of Modern Art
14 West 49th Street
New York, New York

Dear McAndrew:

Thank you very much for your letter of July 14th. I shall give orders to have packed and shipped the lighting fixtures which I have at hand and which, in my opinion, will be excellent specimens for showing the work of the metal workshops of the old Bauhaus.

I expect this week Mr. Moholy-Nagy who will stay with me for some days. I asked him to bring everything which he has on hand about the Bauhaus so that we can collect some more particulars during his stay here.

When you send the photographs to me, please include the two strip lamps which Mr. Bayer sent over to me as my personal belongings,

Sincerely yours,

Walter Gropius

Walter Gropius

WG:F

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WALTER GROPIUS AND MARCEL BREUER
ASSOCIATED ARCHITECTS
CAMBRIDGE, MASS.

July 11, 1938

John McAndrew, Esq.
Museum of Modern Art
14 West Forty-ninth Street
New York, New York

Dear Mr. McAndrew:

Sometime ago I talked with you about several original lighting fixtures of the former Bauhaus work which are in my possession and which I could give for the exhibition in the fall. However, the metal parts of these lamps are rather dull and should be chromium plated again. I wonder whether you would agree to have these lamps packed and shipped to the Museum so that they can be there for the exhibition? (and be re-chromium plated here)

For the preparation of the catalogue, it seems to be rather urgent to get the photographs free from the Customs. Will you please let me know when I may expect these photographs so that we can go ahead to prepare for the printing blocks. I received a letter from Herbert Bayer who is very anxious to get the catalogue started. He was very sorry that he missed you in Europe. He hopes to be in New York at the end of August which, however, is not definite as he hasn't yet obtained the necessary documents from the authorities.

Furthermore, he tells me that he wrote you about the possibility of buying some lighting fixtures and furniture abroad, but that he hasn't had any reply so far. May I ask you to get in touch with him as soon as possible as I think we must go ahead now with the preparations.

Meanwhile, we are doing some work for the catalogue, but without photographs nothing can be finished so far.

Sincerely yours,

Walter Gropius

Walter Gropius

WG:F

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HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE
WALTER GROPIUS
Professor of Architecture

July 5
1938

John McAndrew, Esq.
Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Mr. McAndrew:

Thank you very much for your letter of June 30. I write to confirm the date for the Bauhaus Exhibition, opening on November 7 and closing on January 9. This seems to me an excellent time, and we shall fit our plans into it.

Mrs. Mock has written me about including my house in the travelling exhibition of modern domestic architecture in America, but I am afraid that the suggested date is much too early. I am very anxious that nothing be published about this house before it is really completed, including the surroundings of the house. I don't think that photographs can be taken before late in the fall, so I am afraid that it will not be possible to include my house in the Museum's early exhibition. I am writing direct to Mrs. Mock about this.

Sincerely yours,

Walter Gropius

WG/SR

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June 30, 1938

Dear Professor Gropius,

The dates for the Bauhaus Exhibition which Mr Mabry would like to fix are November 7 to January 9. This makes the show run through the Christmas holiday, an excellent exhibition time when Museum attendance is always very high. If the Exhibition were to open earlier, it would of course have to close earlier, and thus miss this important time. We had been planning on keeping the show open nine weeks (three weeks longer than our usual time for exhibitions during the season); if the Christmas holiday is included, this makes November 7 the earliest possible opening date.

Mrs Mock of the Museum will be writing you shortly to ask if we may include your own house in an exhibition of The Modern House in America which we are assembling to send around to other museums and to colleges. I hope very much that you will be willing to let us show it, and also that it is progressing well and that you will be comfortably settled in it soon.

Sincerely,

John McAndrew

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HARVARD UNIVERSITY
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GRADUATE SCHOOL OF DESIGN

DEPARTMENT OF ARCHITECTURE

May 25, 1938.

Dear Professor Gropius:

Thank you for your letter of yesterday. Unfortunately there has been some delay and our Publications Department is very anxious to have the dummy a few days longer. However I have suggested that they work with it through Friday afternoon. I am going to Cambridge for the weekend, leaving here Friday at 6, so I can bring the dummy to you on Saturday morning.

Unless I hear from you that you wish some other arrangement, I shall bring the dummy to Robinson Hall on Saturday.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Professor Walter Gropius
Graduate School of Design
Robinson Hall
Cambridge, Mass.

Walter Gropius

WG/SR

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GRADUATE SCHOOL
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DEPARTMENT OF
ARCHITECTURE
WALTER GROPIUS
Professor of Architecture

May 24
1938

Miss Janet Henrich
Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Miss Henrich:

Thank you very much for your letter of May 18. I have just received a wire from Mr. Schawinsky, of Black Mountain College, who is arriving here today and will stay with me for about ten days. It would be of tremendous value for our catalogue work if I could talk over everything with him during his stay with me, so I ask you to do your utmost to return the dummy as soon as possible.

Sincerely yours,

Walter Gropius

WG/SR

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GRADUATE SCHOOL OF DESIGN

DEPARTMENT OF ARCHITECTURE
WALTER GROPIUS

May 18, 1938.

Dear Professor Gropius:

Thank you so much for your letter of May 16th and for the dummy of the catalogue which arrived this morning. I realize that it is inconvenient for your plans not to have the dummy and we shall return it as soon as possible.

I am sorry my reference to the cover design was indefinite. Mr. Bayer has not yet sent it here, but I thought it possible he might have sent it direct to you.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Mass.

JH/SR

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GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE
WALTER GROPIUS
Professor of Architecture

May 16, 1938

Miss Janet M. Henrich
Department of Architecture
The Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Miss Henrich:

Thank you very much for your letter of May 12. I sent you under separate cover the dummy which Mr. Bayer sent for the catalogue. I have n't yet received any cover design and I cannot make out whether you have n't yet sent it to me or whether it has not yet arrived from Mr. Bayer. I think it is rather early to make up a dummy but, as you say that it is not necessary to keep to it exactly later, it may be all right to make one up for your Department of Publications now. It is entirely impossible for me to finish the dummy now, however, as innumerable investigations must be made first - which are at present only half-way complete. If anything else is needed, please let me know and I shall be grateful to have the dummy returned as soon as possible because I was just in the midst of dealing with many of the details in it.

Sincerely yours,

Walter Gropius

WG/SR

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May 12, 1938.

Dear Professor Gropius:

It is necessary for our Department of Publications to provide their distributors with a "dummy" of all publications for the coming season, during the spring preceeding. While this "dummy" need not necessarily be identical with the publication as it finally appears, we would of course like to have it as near the final arrangement as possible. It should include the binding or cover, table of contents if possible, and a few sample pages.

We are sorry to have to bother you with this matter, but as you have all the catalog material for the Bauhaus exhibition, it seems necessary to do so.

I realize that the cover design was not sent with the rest of the material which we forwarded to you last month. However, we are hoping that it has since arrived. If it has not yet been decided upon, we can, of course, use something else temporarily. In any case, will it be possible for you to let us have for a week or so, the material on the catalog which Mr. Bayer sent in order to make up this "dummy"? I shall hope to hear from you that you are sending the material, which we shall return as soon as possible.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Mass.

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Inter-office Memorandum

Date May 4, 1938

To Miss Henrich

From Mrs. Collins

Staff

Mr. Barr
Mr. Mabry

Miss Bellus
Miss Browning
Mrs. Collins
Mrs. Cooke
Miss Courter
Mr. D'Amico
Miss Dudley
Miss Fugarini
Miss Henrich
Miss Johlin
Miss Kaczka
Miss Kolmer
Miss Maynard
Miss Miller
Mr. McAndrew
Mr. Newhall
Miss Newmeyer
Mr. Powell
Mrs. Reinfeld
Mrs. Schwartz
Miss Sewall
Miss Smith
Miss Townsend
Miss Ulrich

Miss Olson
Miss van Hook
Mr. Tremp

Mr. Ekstrom
Billy
Eddie

I know you'll be goofy with work when you get back but I wonder if you can help me on a couple of things:

I want to get out a dummy of the Bauhaus book as soon as possible: that is, a binding, a jacket and a few sample pages which our salesmen carry around with them in the hope of arousing a frenzy in booksellers in advance of publication: the dummy doesn't necessarily have any remote connection with the book as it finally appears, but it's a ritual.

I've looked through your two Bauhaus folders and in a letter from Bayer (bayer) dated february something he says "I will soon send the cover design." Has this come, do you know?

Also: are there any catalog layouts, title pages, diagrams, etc. in the stuff Bayer has sent? I notice in his A list that the stuff underlined in blue is to be "used "in the catalog: I take that to mean illustrated. Could we have Sunami photograph one or two of those things, unless they are photographs anyway: I don't understand the language: so that I can have some plates made for this dummy: the long letter to Gropius from Bayer looks adorable only I don't know what the hell it says, do you? I'm going to have it translated, I think, just for the hell of it.

Okay: what I need if you can let me have it, in oder woids, is something to slap into a few sample pages that won't be too far from the original: a table of contents, f'r example would be lovely and I think we can almost compile that from the blue-marked items in the A list: don't you?

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April 28, 1938.

Dear Professor Gropius:

Mr. McAndrew asked me to let you know that the Bauhaus exhibition has now definitely been scheduled to open her at the Museum on November 8th. I know he intends to write you a letter from the boat as he was unable to write you before sailing.

The photographs and plans of your house arrived in good order and it was possible for us to have them mounted here. They looked very handsome, and have already been greatly admired by the staff and others who have seen them.

We had a letter last week from Mr. Bayer, mailed from Zagreb, but giving no return address. Would it be possible for you to send Mr. Mc Andrew Mr. Bayer's address, if you know it? We are sending mail c/o The Museum of Modern Art
Chase Bank
31 rue Cambon
Paris.

If you donnot now know an address for Mr. Bayer, but hear from him within the next two weeks, it would be a great help if you can let him know Mr. McAndrew's address, as he has several times said that he hopes to communicate with him during the time he is in Paris. Although Mr. McAndrew's time in France will be very short, he could perhaps fly to Germany for a day or so, if anything could be accomplished thereby.

Sincerely yours,

Janet M. Henrich
Department of Architecture

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Mass.

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HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE

April 27, 1938.

Dear Professor Gropius:

Thank you so much for the list of Mr. Bayer's shipment which arrived with your notations yesterday. We have communicated with Professor Albers, and I am sure that the matter can be straightened out now without too much trouble.

The catalogue material was shipped off to you on Monday and should have reached you by now. I shall send you the "A" list in a few days, and will let you know when the Bauhaus shipment is through customs inspection so that you may have any things that you want sent to you.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Mass.

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DEPARTMENT OF
ARCHITECTURE
WALTER GROPIUS
Professor of Architecture

April 15
1938

John McAndrew, Esq.
Curator of Architecture
Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Mr. McAndrew:

Thank you for your letter of April 14 with Herbert Bayer's list, which I enclose. Confirming my telephone conversation with you this morning, I suggest, after discussion with Mr. Breuer, that you pay the duties on deposit for all pieces which we are not certain will be kept in this country or returned to Europe. I have marked in red all those items which definitely are to remain in the States. I am not sure, however, about the pieces belonging to Albers and Bayer. I suggest that you telephone or wire Albers and ask whether he is the owner of the furniture and pictures involved and whether he wants them to remain here. Perhaps it may be advisable to also send a night letter to Bayer, whose address is:

Kurfürstendamm 32
Berlin W.15, Germany

to make sure whether or not he wants to keep all his things here or not.

The list does not say anything about the special case which came from Holland. I suppose that all these items have to be returned to Europe later.

I hope this will help you a bit, and I am sorry you are having so much trouble with the Customs.

Please do send the catalogue to me before you leave, as I want to go into the matter immediately and prepare the disposition of work for the various people living in the States.

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It may be possible to get the enlargements made by Wednesday. Please let me know whether you are taking the boat on Wednesday or on Friday. I am certain I can get the enlargements ready by Friday; I am not so sure about Wednesday. In case you are leaving on Wednesday, let me know your Paris address so I can mail the enlargements unmounted to you by the next boat.

I wish you a good trip - and please remember me to Mr. Barr.

Sincerely yours,

Walter Gropius

Walter Gropius
Professor of Architecture

WG/SR
Encs.

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April 14, 1938.

Dear Professor Gropius:

The Customs officer who came to appraise Mr. Bayer's shipment of material for the Bauhaus exhibition found that this material cannot be brought into the country free of duty as Mr. Bayer had apparently hoped. We must therefore change the declarations already filed in Washington. Before this it must be definitely decided what is to be the final disposition of the material, and we hope that you and Mr. Breuer may be able to help us on this.

It will probably be possible for us to arrange the entry of the "fine arts" material (oils, water colors and etchings) without duty. We hope that it can be arranged to bring the photographs and negatives in free too. However, all items such as working drawings, students'wwork, textiles, rugs, household objects, costumes, furniture, wood and glass, are dutiable. Any of these which are to remain in this country after the exhibition must be so designated now and the duty paid. The rest of the material we will ask Customs to allow us to bring in under the Museum's bond. Any material enteredt under bond may be used for exhibition only and must be returned to Germany when the exhibition has completed its tour.

I am enclosing Mr. Bayer's "A" list. Would it be possible for you and Mr. Breuer to go over it and designate any items which you know are to be kept in this country? (One sample of material which Mr. Bayer has marked "bought for the Museum", your lighting fixtures, and the graters bought for Mrs. Fisher would of course be on this list.) The Museum will then pay the duty on these objects, billing the persons for whom the objects were imported.

As we do not have stenographers who type German, and as I have been busy practically day and night on the exhibition for Paris, I still do not have a copy of Mr. Bayer's list. Could you therefore return this list with your comments, and I will send it back to you as soon as I have copied it. The rest of the catalog material, which you looked at when you were here will be sent to you in a day or so when we have had prints of the installation plans made.

We are very sorry indeed to have to bother you and Mr. Breuer with this matter of the Customs. However, We shall hope to have some word from you on it within the next week.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

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CHARGE TO THE ACCOUNT OF Museum of Modern Art, 14 W 49

CLASS OF SERVICE DESIRED			
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NIGHT LETTER		RADIOGRAM	
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RECEIVER'S NUMBER

CHECK

TIME FILED

STANDARD TIME

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

Form 2-C

April 2, 1938

Prof Walter Gropius
care Miss Marian Willard
Locust Valley
Long Island

Trying to have cases opened in Rockefeller Center despite

Customs formalities.

John McAndrew

Sincerely yours,

Walter Gropius
(S.R.)

WG/SR

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HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE

WALTER GROPIUS
Professor of Architecture

March 30
1938

John McAndrew, Esq.
The Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Mr. McAndrew:

I am afraid that my letter was not clear enough. I do not think that we must be present downtown at the Appraiser's Stores, as I shall be so short of time. Could it not be so arranged that the formalities with the Appraiser may be settled beforehand and the cases taken to the Museum before we meet? Then we could unpack them there together without losing too much time.

Breuer and I are going to stay with Miss Marion Willert, at Locust Valley, Long Island, from the first of April, in case you want to inform me of anything before we meet in New York.

Sincerely yours,

Walter Gropius
(S.R.)

WG/SR

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March 28, 1938

Dear Professor Gropius

Monday April fourth will be fine for going over the Bauhaus shipments; they will be opened for us at the Appraiser's Stores downtown. One package from Mr Bayer came to the Museum direct. It contained catalogue text and layout, leaflets, and the lists of the contents of the other packages (those at the Appraiser's which we shall be going over). These lists we shall take out of the package, as we shall need them at the Appraiser's; otherwise the contents of the package will not be disturbed, until you have seen them.

I am looking forward to seeing you and Mr Breuer for lunch Monday, and hoping to see the photographs of the model of your house.

Sincerely,

Walter Gropius

WG/SB

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HARVARD UNIVERSITY
CAMBRIDGE
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GRADUATE SCHOOL
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DEPARTMENT OF
ARCHITECTURE

WALTER GROPIUS
Professor of Architecture

March 24
1938

John McAndrew, Esq.
Curator of Architecture
The Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Mr. McAndrew:

Thank you very much for your letter of March 21, telling me that the cases have arrived from Europe. During the Easter recess I shall be staying on Long Island and I should appreciate it very much if you could keep Monday afternoon free to go over all the items sent you by Mr. Bayer, together with Mr. Breuer and me. May I suggest that we pick you up at your office at a quarter to one, have luncheon together, and then do some work? I do hope you will be able to give me your time for this matter on Monday (April 4), as it is the only possibility for me to be in New York during the next few weeks.

A good model of my house is being made now and it may be possible to get some good photographs within the next few weeks. If that is not too late, we shall be glad to give you some photographs for the Paris Exhibition. We can talk this over in New York; perhaps I can bring the photographs with me then.

Sincerely yours,

Walter Gropius

WG/SR

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March 21, 1938.

Dear Professor Gropius:

The cases from Bayer, Bill and Citroen have arrived. They have not been opened but remain under bond on the dock. If you will let us know when it will be convenient for you to see them, we will arrange with the Customs to have them opened.

We hope very much that you will have some drawings of either your own house or the Haggerty house that you will be willing to let us show in Paris as your American work. The mounts in the modern section of the exhibition are to be thirty inches high, and can be anywhere from about two to five feet long. It will be possible to see them close to, but normally they will be seen from ten to fifteen feet away. We will have any photostats, enlargements, etc, made which you think will show the house off to best advantage.

Our Aalto exhibition has just opened; you will recieve the catalogue soon after this letter.

Sincerely yours,

John McAndrew
Curator of Architecture

Professor Walter Gropius
Department of Architecture
Graduate School of Design
Harvard University
Cambridge, Mass.

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GRADUATE SCHOOL
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DEPARTMENT OF
ARCHITECTURE

WALTER GROPIUS
Professor of Architecture

March 15
1938

John McAndrew, Esq.
Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Mr. McAndrew:

According to two letters I have received from Mr. Bayer, I hope very much that the boxes shipped from Europe have arrived already. May I ask that you be present when the boxes are unpacked, because Mr. Bayer implores me to be very careful with the whole material concerning the catalogue. The pieces should not be taken apart before I see them. I expect to be near New York around the first part of April, so I could then easily make arrangements for an appointment with you in case the boxes have arrived. Will you please let me know as soon as you have received them? I will bring with me Mr. Bayer's letters, which include many details which are useless to tell you now because we shall need all this material for our final discussion. In Bayer's letter he mentions plans, catalogue manuscript, illustrations for the catalogue, correspondence, lists of all of the material.

In the box are also two tubular lights which belong to a piece of furniture of mine. Please put these aside and I will take them with me when I come in to see you.

I am very glad that the first part of the work has been taken care of now by Mr. Bayer. After having seen the material, we should make a layout for the disposition of work of the various people who are

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JMcA 3/15/38

contributing to the exhibition, so that we can post the exact dates when this or that part must be ready.

Please remember me to Mr. Barr.

Sincerely yours,

Walter Gropius

Walter Gropius
Professor of Architecture

WG/SR

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Gropius

February 18, 1938.

Dear Professor Gropius:

I am now returning to you the two air views of the Bauhaus. We have had a copy negative of the larger one made and I have ordered three prints of the smaller one. We shall be glad to let you have one of these prints when they arrive if you would like one for your files.

Sincerely yours,

Janet M. Henrich
Department of Architecture

Professor Walter Gropius
Department of Architecture
Graduate School of Design
Harvard University
Cambridge, Mass.

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February 15, 1938.

Junkers Luftbild-Zentrale
Leipzig N 21
Flughafen Mockau

Gentlemen:

We are most anxious to obtain a print of a photograph taken by you which shows an air view of the Bauhaus in Dessau before alteration to its present form. I have seen such a photograph which is about 10 centimeters high and 16 centimeters long. The print bears your name and the number 18580.

We shall greatly appreciate it if you will send us three glossy prints of this negative at your early convenience.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

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HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

February 15, 1938.

Dear Professor Gropius:

Thank you so much for your letter of Februayy 11th with its enclosure of the two photographs. I think we should have both photos in our files so we will have the view from the balloon copied by our photographer and I shall order a print of the other from Junkers Luftbild-Zentrale.

I shall return both prints to you in a few days when the copy negative has been made. Thank you again for your help.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Professor Walter Gropius
Department of Architecture
Graduate School of Design
Harvard University
Cambridge, Mass.

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GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE

WALTER GROPIUS
Professor of Architecture

February 11
1938

Miss Janet M. Henrich
Department of Architecture
The Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Miss Henrich:

Thank you for your letter of February 8. I enclose the only two air-view photographs I have in my file. As they are the only ones left, however, I must ask you to return them to me when you are through with them. I hope you will be able to get copies made. The smaller one was made by the Junkers Luftbild-Zentrale and the number is marked on the back, so it may be possible to ask for other copies. The larger one was sent to me by a man who had made it from a balloon, and the negative may not be obtainable.

Sincerely yours,

Walter Gropius

W.G./S.R.
(Encs.2 photos (air-views) which I must have returned to me. W.G.)

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HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE

February 8, 1938.

Dear Professor Gropius:

I wonder if you can help us in finding an air view of the Bauhaus. We are most anxious to have one in our files, for we have frequently felt the lack of any view which gives one a comprehensive intelligible view of the whole school, such as one gets in looking at the model.

Do you by chance have a negative of which we could have a print, or a photograph which we could have copied? Or can you tell me where we could order such a photograph?

I hope you will be able to help us on this, and want to thank you in advance for this courtesy.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Professor Walter Gropius
Department of Architecture
Graduate School of Design
Cambridge, Mass.

JMH/s

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CAMBRIDGE
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GRADUATE SCHOOL
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DEPARTMENT OF
ARCHITECTURE

WALTER GROPIUS
Professor of Architecture

January 6
1938

John McAndrew, Esq.
Curator of Architecture & Industrial Art
The Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Mr. McAndrew:

Thank you very much for your letter of December 30. I am glad we can postpone the exhibition and I think that Mr. Bayer, also, will feel relieved. I wrote to him immediately after receiving your letter and I have asked him to arrange with me now an exact working plan, so that each one will know precisely what he has to do. I shall let you know about it as soon as I have his answer.

Yours sincerely,

Walter Gropius

WG/s

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WALTER GROPIUS
Professor of Architecture

January 6
1938

Alfred H. Barr, Jr., Esq.
Director, Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Mr. Barr:

Thank you for your kind letter of January 4. I am glad that you have managed to postpone the exhibition. I wrote immediately to Mr. Bayer in order to find out whether he is in agreement and will be able to come over at that time. Nierendorf's Gallery is only a small one, so I think it does not matter so very much that he is to hold the Klee, Feininger, and Kandinsky show. He had conceived this idea before plans for our exhibition had been discussed.

The London Gallery is particularly concerned with exhibitions of contemporary modern painting and sculpture. This shows you the line: Herbert Read, Henry Moore (sculptor), Ben Nicholson, Marcel Breuer, Moholy-Nagy and myself act as advisers. In this case, I should think the best idea would be to show American painters and sculptors whose works you wish to encourage.

I hope I have given you the necessary indication, and I should be grateful to have your advice which I could then pass on to the Gallery.

Sincerely yours,

Walter Gropius

WG/SR

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January 4, 1938

Dear Professor Gropius:

I believe that Mr. McAndrew has already written you confirming the postponement of the Bauhaus exhibition. My only preoccupation now is whether Bayer will really be here in the fall in order to take charge of designing and supervising the installation.

I notice with regret that Nierendorf is to hold an exhibition of the three Bauhaus painters, Klee, Feininger and Kandinsky - but of course we can not expect dealers to forggo exhibitions on our account, especially when Nierendorf and Feininger need the money so much. I hope they are able to sell.

About the London Gallery, I don't know enough of their policies to make intelligent suggestions. Perhaps you could describe what kind of art the gallery is interested in, or perhaps Miss Strettell could write me directly. I would then be delighted to help her.

Sincerely,

Professor Walter Gropius
Department of Architecture
Graduate School of Design
Harvard University
Cambridge, Massachusetts

AHB:lb

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DEPARTMENT OF
ARCHITECTURE

WALTER GROPIUS
Professor of Architecture

exhibit suggested

December 31, 1937

Alfred Barr, Esq.
11 West 53rd Street
New York, New York

Dear Mr. Barr:

The London Gallery sent me the enclosed letter. May I ask you for advice and the addresses of suitable artists for the planned exhibition? I feel pretty lost at not being sufficiently orientated and you are the most competent man to suggest which artists, painters and sculptors should be represented. I hope that you are not too busy to do this.

I am expecting your news regarding the possible delay of the Bauhaus exhibition. I did not write to Bayer since I saw you the other day in New York.

Wishing you and your family a very Happy New Year,
I remain

Sincerely yours,

Walter Gropius

WG:F
Enc. 1

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LONDON GALLERY

THE LONDON GALLERY LTD · 28 CORK STREET LONDON W1
TELEPHONE · REGENT 2828
DIRECTORS · NOEL E NORTON · MARGUERITA STRETTELL

December 17th, 1937.

Herr W. Gropius,
Architectural Section,
Harvard University,
Cambridge, Mass. U.S.A.

Dear Herr Gropius,

We are thinking of arranging an exhibition of young American Art of the kind which falls in line with the policy of the Gallery. Would you kindly advise us as to the possibilities of such an exhibition, and give us suggestions as to which artists should be represented and how they should be approached.

We feel that so little has been seen of really contemporary American art over here and hope you will agree that it would be a good thing to do from the point of view of the Gallery.

We are also writing to ask Moholy-Nagy and J.J. Sweeney to help us.

With all good wishes,

Yours sincerely,

LONDON GALLERY LTD.

Director: Rita Strettell

Hope you are all well Rita

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DEPARTMENT OF ARCHITECTURE

WALTER GROPIUS

December 30, 1937.

Dear Professor Gropius:

The date of the Bauhaus Exhibition has at last been definitely fixed for next fall, to open about October first and run for two months at the Museum before being circulated to other institutions. I hope that the many changes we have had to make have not inconvenienced you and Mr. Bayer too much.

It does look as though we could make a much better exhibition and catalogue by postponing them this way.

Mr. Bayer has been cabled, and a letter is being sent him as well. I hope that he will be glad to hear the news. I shall probably be going abroad in the late spring, and could try to get more material then if he knew of any which he had not had time to collect, or if we find out about any more after he has left.

Please remember me to Mrs. Gropius; I hope that you both will have a very pleasant New Year.

Sincerely,

John McAndrew
Curator of Architecture and
Industrial Art

Walter Gropius

Professor Walter Gropius
Department of Architecture
Graduate School of Design
Harvard University
Cambridge, Mass.

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WALTER GROPIUS
Professor of Architecture

December 23
1937

John McAndrew, Esq.
The Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Mr. McAndrew:

I am sorry to have missed you in New York the other day. I had a short discussion with Mr. Barr who is to inform me about the probable delay of the Bauhaus Exhibition next week.

As to your suggestion regarding a catalogue or book, I prefer to keep to the form of an elaborate catalogue, instead, as this is not so pretentious as a book and yet can be made up in a stimulating form.

I am going to wait for Mr. Barr's decision as to the opening date; then I shall write again to Mr. Bayer, giving more details. I am permanently in touch with Mr. Bayer now.

With best wishes for a good Christmas and New Year,
I am

Sincerely yours,

Walter Gropius

WG/SR

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rchitecture

Kleines Feuilleton

50. Geburtstag Viktor Schultes

Am 23. September feierte der Maler Viktor Schulte in Kirchrode seinen 50. Geburtstag. Der Tag ist für Hannover ein willkommener Anlaß, diesem Künstler dafür zu danken, daß er durch seine Arbeit dazu beigetragen hat, unsere engere Heimat in weiten Teilen des deutschen Vaterlandes bekanntzumachen. Schulte ist nämlich der Maler der Leine-Landschaft, die er wie kein anderer mit sicherem Auge erlebt. Seine Bilder, die in hiesigen und auswärtigen Ausstellungen viele Freunde gefunden haben, zeigen die eigenartigen Stimmungen der Leine-Landschaft mit ihren uralten Weiden und Pappeln.

Viktor Schulte hat seine Ausbildung in Düsseldorf und München erhalten. Studienreisen führten ihn nach Rom und Paris, wo er viele neue Anregungen erhielt. Als Gebirgsartillerie-Offizier nahm er am Weltkrieg teil und meldete sich dann zum Freikorps nach Oberschlesien. Nach diesem ereignisreichen Leben fand der Künstler in Hannover seine Heimat.

Deutschland gewinnt drei Preise auf dem internationalen Filmwettbewerb in Como

Der Zweite Internationale Filmwettbewerb für Verkehrswerbe- und wissenschaftliche Filme in Como brachte auch in diesem Jahr dem deutschen Kulturfilmschaffen einen großen Erfolg.

Von den weit über 120 Filmen, die den Preisrichtern vorlagen, errang der Bildstreifen der Reichsbahnzentrale für den deutschen Reiseverkehr „Reisen im schönen Deutschland" die höchste Auszeichnung, den Pokal des Generaldirektors für den italienischen Fremdenverkehr, Bonomi. Max. bezeichnete diesen Film als ein Musterbeispiel dafür, wie Verkehrswerbefilme zu gestalten seien. Von den zwei weiteren Preisen die nach Deutschland fielen, erhielt der Tobis-Film „Durch Berlin fließt immer noch die Spree" den Pokal des Provinzial-Fremdenverkehrsverbandes Como für die beste musikalische Vertonung und der Walter-Hege-Film „Lebenskampf im Schilf" (Tobis) den Pokal der Handelskammer von Como für die beste Photographie.

Uraufführung eines bisher unveröffentlichten Werkes von Robert Schumann

Das bisher unveröffentlicht gebliebene einzige Violinkonzert von Robert Schumann wird auf Anordnung des Reichsministers für Volksaufklärung und Propaganda am 13. November d. J. auf der Jahresversammlung der Reichskulturkammer in Berlin seine Uraufführung erleben.

Professor Dr. Grüber-Marburg gestorben

Einer der bekanntesten deutschen Pharmakologen, der ehemalige Direktor des Pharmakologischen Instituts der Universität Marburg, Prof. Dr. med. et phil., Dr. med. dent. h. c. Grüber, ist dieser Tage in Marburg gestorben. Durch die Erforschung bisher unbekannter Drogen hat er den Heilschatz der Aerzteschaft bereichert und auch der Heilkunde große Dienste geleistet.

„Entartete Kunst" in Dessau

Anläßlich des zehnjährigen Bestehens der Anhaltischen Gemäldegalerie in Dessau sind die Neuerwerbungen der letzten Jahre ausgestellt worden. In Verbindung damit wurde eine Sonderschau „Entartete Kunst" eröffnet, in der die Erzeugnisse der Dessauer Bauhausmaler vereinigt sind. Neben jedem Stück hat man wie in München auch die Preise angegeben. Die Sonderschau zeigt auch Skizzen der Bauhausmaler, die sonst der Oeffentlichkeit weniger zugänglich waren.

Briefmarken zur Augustusfeier

Zur 2000-Jahrfeier der Geburt des Kaisers Augustus ist in Rom eine Reihe von Briefmarken nach den Zeichnungen des Professors Mezzana zur Ausgabe gelangt. Es sind 15 verschiedene Werte, von denen zehn für die gewöhnliche Briefpost und fünf für die Zuschläge der Luftpost gelten.

Reichsfilmtage der HJ. in Hamburg

Als großzügiger Auftakt der diesjährigen Winterfilmarbeit der Hitler-Jugend führt das Presse- und Propagandaamt der Reichsjugendführung in Zusammenarbeit mit der Reichspropagandaleitung der NSDAP., Amtsleitung Film, vom 6. bis 10. Oktober in Hamburg eine Veranstaltung „Reichsfilmtage der HJ." durch.

Diese Reichsfilmtage der HJ. sollen, wie der Reichsjugendpressedienst meldet, neben einer internen Reichstagung der Filmsachbearbeiter der HJ. Ausführungen namhafter Filmkünstler, Filmwirtschaftler und Filmpropagandisten bringen und die Stellung der Hitler-Jugend zum Filmschaffen umreißen. Den Höhepunkt der Veranstaltung bildet die Eröffnung der Jugendfilmstunden am Sonntag, 10. Oktober, im ganzen Reichsgebiet mit einer Festvorstellung in Hamburg. An diesem Tage werden im Reich etwa 150 000 Jungen und Mädel die Jugendfilmstunden der Hitler-Jugend besuchen.

Die Reichsfilmtage der HJ. sind die erste große Veranstaltung der Hitler-Jugend, die sich ausschließlich und ausführlich mit Filmfragen befaßt.

Walter Gropius

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WALTER GROPIUS
Professor of Architecture

December 15
1937

Alfred H. Barr, Jr., Esq.
Director, Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Mr. Barr:

My sister, in Germany, sent me the enclosed clipping from a German paper. As the Museum at Dessau had very good pictures from the Bauhaus, it came to my mind that it might be worth your while to negotiate with these people about buying some of the pictures. The former Director of the Museum was Dr. Grote, but of course he is not the man to negotiate with as he--like so many others--had to leave. Perhaps Mr. Bayer could help you to discover who are the people now in authority, if you should have it in mind at all to approach them.

With very best wishes for a good Christmas, I am

Sincerely yours,

Walter Gropius

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HARVARD UNIVERSITY
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December 9, 1937

Professor Walter Gropius
Graduate School of Design
Department of Architectur
Harvard University

December 6
1937

Dear Professor Gropius,

Mr Barr has turned your letter and the cable from Mr Bayer over to me.

Unfortunately, the Museum's schedule has already been definitely made up until June; Mr Barr has arranged for a large painting show from abroad to open in April; therefore, we could not defer the Bauhaus show as Mr Bayer had hoped.

We could, however, postpone the publication of the catalogue. The exhibition could open with a simple check list of the items shown with perhaps a short introduction. In the catalogue and in the exhibition itself there could be announced the publication of a book on the Bauhaus, to be issued at a later date. This would relieve Mr Bayer of a great deal of last minute work, and would also make it possible to include photographs of the exhibition in the book which he was very anxious todo.

Or, perhaps, a book on the Bauhaus (not a catalogue) might be prepared, beginning right away, to appear in time to be sold at the exhibition. It would be a presentation of the Bauhaus paralleling the exhibition, but not tied as closely to it as a catalogue would be. It might consist largely of essays by former masters and pupils. This arrangement too would spare Mr Bayer work; he could contribute what he had time for, but not have to bear the whole burden.

In either case, the book would be a publication allied to the exhibition - but independent of it. It would, therefore, be of more interest to the public out of town which had not seen the show, and no less interesting to those who had.

Do you think that either of these schemes is a satisfactory solution? We should be glad to have your opinion.

Mr Bayer has been cabled that the opening of the exhibition cannot be postponed, but that the publication of the catalogue can.

May I thank you again for your very helpful and realistic talk to our organization of architects. It has spurred us into activity, and out. I hope, of too much pointless discussion.

Sincerely,

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WALTER GROPIUS
Professor of Architecture

December 6
1937

Alfred H. Barr, Jr., Esq.
Director, The Museum of Modern Art
14 West Forty-ninth Street
New York, N. Y.

Dear Mr. Barr:

Yesterday I received the enclosed cable from Mr. Bayer. I pass it along to you without comment except to ask you what date you would suggest for the opening. Fortunately, you told me, the other day, that some delay would fit in with your own plans, so I hope that we may be able to comply with Mr. Bayer's wishes.

May I ask that you wire Mr. Bayer direct, so that no time will be lost, and let me have a copy of your decision about the date?

Sincerely yours,

Walter Gropius

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Walter Gropius

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WALTER GROPIUS
Professor of Architecture

November 19, 1937

John McAndrew, Esq.
The Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Mr. McAndrew:

Thank you for your letter of yesterday. Meanwhile I received a letter from Mr. Bayer and have written him more particulars about Bauhaus material which I have in my possession.

As to the meeting with the group of young architects, I am not going to prepare a formal speech. Am I right in assuming that you have in mind a discussion about the suggested organization of your group? I shall be in New York for two days only and have engagements for luncheon and dinner on both days, so I am sorry not to be able to accept the kind invitation from some of the members of your group this time.

Sincerely yours,

Walter Gropius

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Gropius

Nov. 18, 1937

Professor Walter Gropius
Graduate School of Design
Harvard University
Cambridge, Mass

Dear Professor Gropius,

Enclosed is a copy of the list of Bauhaus material sent by Schawinsky, and a copy of a letter which came from Bayer a few days ago. We are sending him the twenty-five form-letters, complete list of material on file, and the names of former Bauhaus students in this country, omitting, of course, all mention of the Bauhaus, and any names (such as yours and Professor Moholy's) which would be too well known. I shall not send the letter until I hear from you; if you think it unwise to send so much, it will be possible to write him a little less specifically.

The group of young architects of which I wrote you will meet Saturday, November 27, at four, in the Architectural League, 115 East 40 Street. May I say again how deeply grateful we are to you for consenting to speak to us.

I was very pleased to see the New Bauhaus apparently going so well. I talked with many of the students, and thought their enthusiasm a splendid justification of the school. Mr Barr was glad to hear that it had got off to such a fine start. Will your speech after the dinner be published? I hope so; having thought it spendid to listen to, I should like to be able to read it as well.

If you have any free time in New York, some of the members of the young architects group would like very much to ask you for lunch or dinner, to ask you many questions, but nothing formidable.

Sincerely yours,

John McAndrew

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COPY of letter from herbert bayer berlin w15 kurfürstendamm 32

4th nov., 1937

dear mr. mc andrew

re industrial art exhibition

the reason why i have not written to you before is that there were no positive facts which i could have given you yet.

in the meantime i have communicated with several b.h.-pupils and have received approvals of some of them, from others i am still expecting them. i found, that owing to the present situation it is necessary to send direct invitations to those persons with whom i cannot communicate personally. i would, therefore, ask you to write about 25 letters on museum-sheets in which i will fill in the addresses. the contents should run about as under:

"the museum of modern art intends making an exhibition of industrial art beginning on march 15 next in their premises in new york. we would be much obliged to have some of your work which deals with this subject more or less. further we are interested in the work which you did some years ago.

freight and insurance fees will be paid by us. we ask you to communicateon all queries that might arise with mr. herbert bayer, berlin, whom we have asked to collect materials for our exhibition.

we thank you foranticipation for your assistance and remain"

during my stay in new yonk you had promised me to let me have a list of all b.h. pupils now living in america, and if possible, also a list of exhibition material, models etc. which are obtainable in america.

i do not think it useful to let you have details at present, as i do not see the particulars clear enough yet. i trust, however, that i will succeed in getting the necessary material. the only thing i am worried about is the catalogue, as the time is so very short. i remain,

with kind regards to mr. barr,

faithfully yours

herbert bayer

NOTE: we made minor changes in phrasing of form-letter, and added the berlin address of mr. bayer.

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ARCHITECTURE

WALTER GROPIUS
Professor of Architecture

November 3, 1937

Alfred H. Barr, Jr., Esq.
Director, Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Mr. Barr:

Thank you very much for your letter of October 25. I have succeeded in getting the model through without any duty and have directed the case to your Museum.

I shall not be in New York before Saturday, the 27th of November. May I ask you to have luncheon with me at the Harvard Club at one o'clock on that day, in order to discuss the confidential matter you mention in your letter?

Meanwhile, the collecting of material for the Bauhaus exhibition is going on.

Sincerely yours,

Walter Gropius

Walter Gropius
Professor of Architecture

WG/SR

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November 5, 1937

Dear Professor Gropius:

I would be delighted to have lunch with you at the Harvard Club on the 27th of November. The confidential matter referred to in my letter can be spoken of very briefly. However, I will enjoy talking over things in general with you.

The Bauhaus model has arrived in excellent condition. We are delighted to have it.

Sincerely,

Professor Walter Gropius
Department of Architecture
Harvard University
Cambridge, Massachusetts

AHB:lb

P.S. I am trying to set the Bauhaus Exhibition somewhat later in the spring but have not succeeded as yet.

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October 28, 1937

Dear Professor Gropius,

Enclosed is a list of the items from the Bauhaus which we have located so far. There are still a number of people to hear from; I hope to be able to send you a much longer list soon. These things are almost entirely from from Bauhäusler (omitting Albers and Schawinski). We have not begun the list of paintings and furniture easily available in New York and nearby.

We are working on a file of materials which might be used in installation (materials for mounts & partitions, photographic enlargements, alphabets, transparencies, etc) with prices and samples, etc, to have ready for Mr Bayer when he returns.

Enclosed also is the prospectus of an organization of young architects which is in the process of being formed here in New York. They ha ve asked me to ask you whether you would be willing to speak to them on what you thought the possibilities of such a group might be, if you have any extra time when you are in New York for your lecture at the Metropolitan. We hope very much that you will.

Sincerely,

John McAndrew

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Preliminary List of Items for Bauhaus Show,
Items available in America from
Dearstyne, Drewes, Lux Feininger, Goldberg, Peissachowitz, Rodgers, Ross

Paintings
- Abstraction by Thain
- Miscellaneousm(Lux Feininger)
- Smoked-glass transfers on paper (Ross)
- Material-lehre & color plates (Ross, Goldberg)

Drawings
- Miscellaneous (Goldberg, Ross, Drewes 1920-21)

Photographs
- School work (Peissachowitz, Ross)
- Activities (Dearstyne, Lux Feininger)
- Montages (Ross)

Architectural Designs
- Drawings made under Mies (Dearstyne, Rodgers)

Theatre
- Model Stage (Goldberg)
- Photographs (Lux Feininger)

Furniture
- Miscellaneous Breuer & Mies Pieces

Lighting Fixtures
- 2 Lamps (Krautheimer)

Tableware
- Chromium, Brass, Silver, etc Bowls, Pitcher, Plates, Ash-trays, etc (Dearstyne, McAndrew, Ross)

Chess-Sets
- (Dearstyne, Museum)

Textiles
- Miscellaneous (Dearstyne)
- Piece woven in 1926 by G Stetzl

Typography
- Catalogues
- Copies of the Bauhaus
- Bauhaus Bücher

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WALTER GROPIUS
Professor of Architecture

November 3, 1937

John McAndrew, Esq.
The Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Mr. McAndrew:

Thank you very much for your kind letter of October 28, containing the list of material available for our Bauhaus Exhibition. In the meantime, I have received my own things from Germany and am preparing a list of material which will fit in. There is quite a lot of material which Moholy-Nagy, Albers, Stawinsky and I have on hand.

As to the organization of young architects, I suggest meeting them on Saturday, November 27, in New York, at any place convenient for them, at four o'clock in the afternoon.

Sincerely yours,

Walter Gropius

Walter Gropius
Professor of Architecture

WG/SR

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COPY OF ORIGINAL WHICH WAS SENT TO MR. BARR AT GREENSBORO, VERMONT

C
O
P
Y

C
O
P
Y

August 16, 1937
Planting Island
Marion, Mass.

Dear Mr. Barr:

Thank you very much for your letter of August 10th, asking me about the planned Bauhaus exhibition at the Museum of Modern Art. I have talked already about your idea with Moholy-Nagy, Schawinsky, Breuer and Dorner and we have made some notes. We are all afraid, that fall or early winter this year would be too early for thoroughly prepared Bauhaus exhibition. We all should be delighted to help you and Mr. McAndrew, but I think a good exhibition cannot be collected in less than six months time, conditions in Germany being what they are. So we hope you will find an opportunity to fit in the Bauhaus exhibition at a later date.

Dr. Dorner and his wife are staying with us. We are busy writing letters to different places. Tomorrow there is a meeting with Miss Spencer about the possibilities in Goucher College. I am very glad you and Mrs. Barr are so extremely helpful to him. I hope a favourable result will soon attained.

During the last week in August some of my friends, Moholy, Breuer, Schawinsky, Dorner, are staying with me here in Marion. We should be delighted if Mr. McAndrew would come and see us here one day between the 23rd and 26th August. The next station is Wareham. If he would take the daily Cape Cod train, leaving 9 o'clock eastern time at Great Central Station I would meet him in Wareham and drive him down to our place. I am afraid our own rooms will be all engaged, but we can find a room for him in our vicinity in case he should like to stay for the night.

With kind regards to you and Mrs. Barr also from Mr. and Mrs. Dorner,

yours very sincerely

WALTER GROPIUS (signed)

COPY GIVEN TO McANDREW

Mr. Andrew went up to see Gropius - 8/27/37

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COPY FOR MR. MCANDREW:

August 10, 1937

July 14, 1937.

Dear Professor Gropius:

Mr. McAndrew tells me that he had a friendly and interesting conversation with you about the possibility of having a Bauhaus exhibition at the Museum, and that you expected to write him at greater length about it.

I wish that we might have some definite information as to the location of the material, and as to the possibility of bringing it all together, preferably sometime this fall. Our spring schedule for next year is quite crowded, so that we would like to have it in the late fall or early winter of this year.

I am writing on behalf of Mr. McAndrew, since he is not yet officially a member of our staff, but I hope it might be possible for him to come to see you and other members of the Bauhaus group during the course of this summer.

We have had many pleasant discussions with Dr. Dorner and his charming wife. I hope very much that his friends, both American and German in this country, will be able to help him find a position, - no one would be more influential than yourself.

With kind regards to you and Mrs. Gropius, and also to the Bauhaus friends who are now with you, I am

Very sincerely yours,

Professor Walter Gropius
Marion
Massachusetts

AHB:kk

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July 14, 1937.

Dear Mr. McAndrew:

The enclosed has just arrived from Gropius. I suppose, from this that we can expect you on Tuesday.

I hope you have the Euthenics Institute well "housed" by now.

Sincerely,

John McAndrew, Esq.
Department of Art
Vassar College
Poughkeepsie, New York

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1228 A

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NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		SHIP RADIOGRAM	

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R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCT'G INFMN.

TIME FILED

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

July 14, 1937.

JOHN MC ANDREW
VASSAR COLLEGE
POUGHKEEPSIE, N.Y.

GROPIUS DESIRES SEE YOU HERE JULY TWENTIETH

LETTER FORWARDED TO YOU

JANET HENRICH

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE.

be able to meet me in the morning.

Yours sincerely,

Walter Gropius (SR)

Walter Gropius,
Professor of Architecture

WG/SR

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gropius

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Museum of Modern Art

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TIME FILED

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

Form 2-C

WALTER GROPIUS
GRADUATE SCHOOL OF DESIGN
DEPARTMENT OF ARCHITECTURE
HARVARD UNIVERSITY
CAMBRIDGE, MASS.

MAY I SEE YOU NEXT WEEK REGARDING POSSIBLE BAUHAUS EXNIBITION

AT MUSEUM OF MODERN ART

JONN MC ANDREW
MUSEUM OF MODERN ART

be able to meet me in the morning.

Yours sincerely,

Walter Gropius (SR)

Walter Gropius,
Professor of Architecture

WG/SR

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gropius

HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE

July 13, 1937

John McAndrew, Esq.
Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Mr. McAndrew:

By haphazard, I was in Cambridge today for an hour and found your telegram at the School. I am staying in the country (Shaw Estate, Planting Island, Marion, Massachusetts) for the summer, but I intend to come to New York on the twentieth in order to fetch my little daughter, who arrives on the Berengaria from Europe. I am not sure at what time the boat will arrive, so I am unable to fix an exact hour to come to see you. May I ask you to reserve the morning of the 20th for me? I will ring you at the Museum of Modern Art immediately after learning when the Berengaria is expected to arrive. I am engaged for lunchtime and also in the afternoon of that day. I hope, however, that you will be able to meet me in the morning.

Yours sincerely,

Walter Gropius (SR)

Walter Gropius,
Professor of Architecture

WG/SR

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Gropius

HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE

April 20
1937

Alfred Barr, Esq.
The Museum of Modern Art
11 West Fifty-third St.
New York, N. Y.

Dear Mr. Barr:

Thank you very much for your letter of April 16, asking me about the model of the Bauhaus building. After the model was returned to Germany, it had to be rebuilt, as it was in rather a deteriorated condition. It will come over here with all of my goods from Germany; but I have just received a cable that my things are not yet shipped, so I do not expect that they will arrive before, say, the end of May. As soon as they have come, I shall get in touch with you again. I should be very pleased to have that model permanently in the Museum of Modern Art.

With kindest regards, I am

Sincerely yours,

Walter Gropius

Walter Gropius,
Professor of Architecture.

WG/SR

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Gropius

April 16, 1937

Dear Professor Gropius:

Could you let me know where the enlarged model of the Bauhaus is? I refer to the model of the main building which we showed in our exhibition of modern architecture several years ago and which was sent back to Europe.

We would like very much to secure this model or a similar one for the Permanent Collection of the Museum, since it would make more vivid than any photograph your epoch making concept both in plan and elevation.

We already have models of buildings by Mies van der Rohe, Le Corbusier, Oud, and also a section of the housing blocks at Cassel by Otto Haesler. It would mean much to us to have the Bauhaus model in our Permanent Collection.

With kind regards, I am

Sincerely yours,

Professor Walter Gropius
Harvard University
Cambridge, Massachusetts

AHB:EH

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HAASE

Bauhaus-
House

March 31, 1939

Dear Mr. Haase:

We are returning to you today the chromium plated platter which you so generously lent to our Bauhaus exhibition. When you have received it, will you please sign and return to us the enclosed receipt.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Lawrence Haase
52 Forest Avenue
Riverside, Illinois

DHD:DK
Enclosure

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Haase

March 31, 1939.

Dear Mr. Haase:

The Registrar's Department inform me that they have returned to you the chromium dish which you were kind enough to lend us for the Bauhaus exhibition. I am writing to extend to you the very great thanks of the Department of Architecture and Industrial Art for your help.

Sincerely yours,

Janet Henrich
Department of Architecture and
Industrial Art

Mr. Lawrence Haase
52 Forest Avenue
Riverside, Illinois

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Bauhaus
Haase

October 3, 1938

Dear Mr. Haase:

Enclosed please find a receipt for the chromium plated platter which you have so kindly lent for our coming exhibition "The Work of the Bauhaus". We have given it a tentative valuation of $10., and unless we hear from you to the contrary we shall assume that this is satisfactory.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Lawrence Haase
52 Forest Ave.
Riverside, Ill.

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(Haase)

September 14, 1938

Mr. Lawrence H. Haase
52 Forest Avenue
Riverside, Illinois

Dear Mr. Haase:

Almost a year ago you very kindly offered to lend us a spun chrome plated dish for the exhibition of work at the Bauhaus which we were then planning for the past season. We are now assembling the exhibition which will open here at the Museum the first week in November, and are anxious to include your dish.

Will it be possible for you to ship the dish to the Museum within the next week? Please mark it for my attention and let us know when to expect it. Will you also let us know any expenses of packing and shipping, and what insurance you wish placed on the dish while it is on loan.

We shall be most grateful for your help, and will look forward to hearing from you.

Very sincerely yours, Very s

Janet M. Henrich
Department of Architecture

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Haase

November 12, 1937.

Dear Mr. Haase:

Thank you so much for your letter of November 8th. We are delighted to know that you do have some Bauhaus material. I hope it will be available to us next spring (February) when we assemble the exhibition.

We are glad to have the names of other former Bauhaus students in this country. We have already managed to reach those in New York, but shall get in touch with Miss Hill immediately.

The exhibition is to give as complete as possible a picture of the Bauhaus as it functioned, so we will want to use class material and also the finished house furnishing products. May we get in touch with you later in the year, when our plans are more complete?

May I again express our appreciation of your cooperation.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Mr. Larry H. Haase
52 Forest Avenue
Riverside, Illinois.

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NOVEMBER
EIGHT
1937

Dear Miss Henrich:

I was pleased to hear of your Bauhaus exhibit planned for next Spring. I do not clearly understand which type of objects you want for the exhibit — those produced for actual use in the home or abstracts and drawings done by the students. Of the first mentioned I have a spun chrome plated dish, about 12 inches in diameter. Of the other type I have several three dimensional studies done in the "material lehre" course and several exercises done on paper. Other people who attended Bauhaus are.

ELSA HILL SOUTH MOUNTAIN RD
NEW CITY ROCKLAND CO N.Y.

JULIUS BUCHMAN N.Y. CITY

WILLIAN T. PRIESTLEY "

LILA ULRICH "

CHAS W. ROSS JR 91 SOUTH ST.
AUBURN N.Y.

All these people should have some objects made at Bauhaus — Ross especially

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has quite a number of things.

I regret the delay there has been in answering your letter, due in some measure to the wrong address. If there is any way that I could be of service to you I will be glad to do so

Sincerely yours

Larry H Haase

52 FOREST AVE.,
RIVERSIDE, ILL.

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October 24, 1937.

Dear Mr. Haase:

The Department of Architecture of the Museum has under consideration an exhibition of the work of the Bauhaus. Should such an exhibition be held, it would probably take place sometime during the spring of 1938. Our purpose would be to illustrate, largely by means of objects produced at the school, the principles of education for which the Bauhaus stood. It would be to our advantage to secure as many as possible of the loans to this exhibition in this country.

I am writing to you as a former student of the Bauhaus, on behalf of John McAndrew, the new Curator of Architecture and Industrial Art, to ask whether you own any objects made at the Bauhaus which you might be willing to lend us for such an exhibition. Also can you give us the names and addresses of other former students of the Bauhaus who are now in this country or of other people who own things made at the Bauhaus?

We shall be most grateful for any help you may be able to give us, and will look forward to hearing from you. Until it has been definitely decided whether we will hold such an exhibition, we will appreciate your considering this information confidential.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Mr. Larry H. Haase
308 North Spring Avenue
La Grange, Illinois

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October 11, 1937.

Dear Miss Ulrich:

We have heard from Mr. Charles Ross that you may be able to supply us with the address of Mr. Larry Haase, the automobile designer who is a former student of the Bauhaus. We are anxious to get in touch with him in regard to the proposed Bauhaus exhibition about which I wrote you on September 17th.

I shall hope to hear from you at your early convenience and want to thank you in advance for your courtesy.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Miss Lila Ulrich
c/o Design Laboratory
116 East 16th Street
New York, New York.

jh

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HASSENPFLUG

April 7, 1939

Dear Mr. Hassenpflug,

At the request of Mr. Herbert Bayer we are returning to you part of the loans which you so generously made to our recent exhibition of industrial arts. We greatly appreciate your cooperation in making this very interesting and stimulating exhibition possible.

These items have been consigned to Mr. Gustav Knauer, Berlin, Wichmannstr. 8, Germany, who has been instructed to forward them to you. When you have received them, will you be kind enough to sign the enclosed receipt and return it to us for our records.

The remainder of your loans are included in two travelling exhibitions which will be shown in a number of American cities. When these exhibitions have completed their circuits, we will return your loans to you.

Sincerely,

Dorothy H. Dudley
Registrar

Mr. Gustav Hassenpflug
Berlin W 15
Emserstr. 39
Germany

DHD:DCK
encl.

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April 7, 1939

March 6, 1939

Dear Mr. Heubner,

At the request of Mr. Herbert Bayer we are returning to you part of the loans which you so generously made to our recent exhibition of industrial arts. We greatly appreciate your cooperation in making this very interesting and stimulating exhibition possible.

These items have been consigned to Mr. Gustav Knauer, Berlin, Wichmannstr. 8, Germany, who has been instructed to forward them to you. When you have received them, will you be kind enough to sign the enclosed receipt and return it to us for our records.

The remainder of your loans are included in two travelling exhibitions which will be shown in a number of American cities. When these exhibitions have completed their circuits, we will return your loans to you.

Sincerely,

Dorothy H. Dudley
Registrar

Mr. Albrecht Heubner
Berlin W 30
Rosenheimerstr. 11
Germany

DHD:DCK
encl.

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Bauhaus
Heubner

March 6, 1939

Dear Mr. Heubner:

Mr. Bayer has handed me your letter of February 12th regarding the loans you so generously made to the Bauhaus Exhibition. Some of these items are included in the Bauhaus Circulating Exhibition, as Mr. Bayer thought that you would be willing to extend the loan for a few more months.

We can return the items which were not included in a few weeks when we hope to send a shipment to Germany. Will you please let me know if this will be satisfactory.

We are sending you under separate cover a catalog of the exhibition.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Albrecht Heubner
Berlin W 30
Rosenheimer Str. 11
Germany

DHD:DK

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A. HEUBNER

WERBEGRAFIKER BDG BERLIN W 50 EISLEBENER STR. 7 Gth. IV Fernruf: B 1 7721 Postscheck: Berlin Nr. 1512 27

Herrn
Herbert Bayer
1905 Prarie Avenue

Chicago Ill.

U. S. A.

Neue Anschrift:
Bln. W30
Rosenheimer Str. 11

12.2.39.

Lieber Herr Bayer!

Ich möchte Sie heute bitten, mir meine in Ihrem Besitz befindlichen Arbeiten zurückzuschicken. Es handelt sich dabei um folgende Blätter:

Blatt 1-11, 13-17, 20-23, 2x 24, 26, 28, 31, 33-35.
" 2x Kohlblätter, Verlagerung (Zeitung)
" Dreigroschenoper 1, 2.
" Fotomontagen: Attention, Mindestwohnung
Jagd nach dem Glück.

Von Seidel hörte ich, dass Sie ein Buch herausgegeben haben; ich würde mich freuen, wenn Sie mir 1 Belegexemplar schicken könnten. Wie war die geplante "Exposition in the museum of modern art"? Es sollte dafür ein Katalog erscheinen, den Sie mir schicken wollten.

Ich hoffe, dass Sie "unbegrenzte Möglichkeiten" für Ihre Arbeit gefunden haben und würde mich freuen, recht bald von Ihnen zu hören.

Mit besten Grüssen!

Albrecht Heubner

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HILBERSEIMER

Bauhaus
Hilberseimer

Ludwig Hilberseimer
3017 East 78th St.
Chicago, Illinois
June 28, 1940

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

Dear Miss Dudley:

I thank you for your letter of June 25. The address mentioned at the bottom of your letter is correct. Will you kindly send the items by Otti Berger.

I thank you again for your courtesy.

Very truly yours,

L Hilberseimer

L. Hilberseimer

LH:MM

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Bauhaus

Berger/Hilberseimer

June 25, 1940

Dear Mr. Hilberseimer:

We are writing to ask whether we may return to you several items by Otti Berger which have been included in the circulating exhibition of Bauhaus work. Will you please let us know whether this will be possible and if the address below is correct.

Very truly yours,

Registrar

Ludwig Hilberseimer
3017 East 78th St.
Chicago, Illinois

:M

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Bauhaus
Hilberseimer
see (O Berger)

April 1, 1939

Dear Mr. Hilberseimer:

We are returning to you by Express Prepaid nine of the loans which Miss Otti Berger made to our Bauhaus Exhibition. When you have received them, will you please sign and return to us the enclosed receipt.

The rest of them, seven items in all, are included in our Circulating Exhibitions and will be shown in various places throughout the United States. They will be returned to you as soon as the Circulating Exhibitions finish their circuits.

As I wrote you, these items were all entered under bond and are dutiable. I am therefore enclosing a bill for $21.84 which covers the duty due to the United States Customs. The samples of material made of cellophane and four pieces of advertising art were returned by the Appraiser as manufactures of paper dutiable at 35 % under paragraph 1413. The carpets and two samples of material made of airplane cloth and horsehair were returned as dutiable at 30 % under paragraph 1118.

I am enclosing a copy of our letter to Miss Berger informing her of this.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Ludwig Hilberseimer
3017 East 78 Street
Chicago, Illinois

DHD:DK
Enclosures

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Ludwig Hilberseimer - 3017 East 78th Street - Chicago, Illinois

March 20, 1939

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

Dear Miss Dudley:

Thank you for your letter of March 11. Will you please send Miss Berger's objects to my address, and will ypu please tell me the charge on the United States Custom Duties so that I can mail you the amount immediately?

Very truly yours,

L Hilberseimer

Ludwig Hilberseimer

LH:MM

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Ludwig Hilberseimer - 3017 East 78th Street, Chicago, Illinois

Bauhaus - Hilberseimer Berger

March 6, 1939

The Museum of Modern Art
c/o. Miss Dorothy H. Dudley
Registrar
14 West 49th Street
New York, New York

March 11, 1939

Dear Miss Dudley:

Dear Mr. Hilberseimer:

Thank you for your letter of March 6th with Miss Otti Berger's Jugoslavian address. We heard from Professor Gropius that we should return her loans to you and not to Jugoslavia. As these items are in this country under bond we should send them back to her in Jugoslavia. If we send them to you it will have to be arranged through United States Customs and duty paid.

Will you please advise me what to do about this.

Very sincerely yours,

L Hilberseimer

Ludwig Hilberseimer

Dorothy H. Dudley
Registrar

LH:MM

Mr. Ludwig Hilberseimer
3017 East 78th Street
Chicago, Illinois

DHD:DK

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Ludwig Hilberseimer - 3017 East 78th Street, Chicago, Illinois

March 6, 1939

The Museum of Modern Art
c/o. Miss Dorothy H. Dudley
Registrar
14 West 49th Street
New York, New York

Dear Miss Dudley:

I presume the reason for inquiring about Miss Bergers address is because of the return of her objects which were on exhibit.

I am sorry to inform you that I cannot give you the address in London, but she is in Jugoslavia at present. Her address there is as follows:

Zmajevac.
Baranja.
Jugoslavia

Very truly yours,

L Hilberseimer

Ludwig Hilberseimer

LH:MM

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Bauhaus
Hilbersheimer

February 27, 1939

Dear Mr. Hilbersheimer:

We are now trying to complete our records for the Bauhaus exhibition and find that we need addresses for some of the lenders. Mr. Herbert Bayer suggests that you may be able to send us the address for Miss Otti Berger.

We shall appreciate it very much if you can send us this information.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Ludwig Hilbersheimer
Armour Institute
Michigan Ave. at Adams St.
Chicago, Illinois

DHD:DK

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THE MUSEUM OF MODERN ART

November 12, 1937.

Dear Miss Hill:

The Department of Architecture of the Museum is planning an exhibition of the work of the Bauhaus to take place early in 1938. Our purpose will be to illustrate, largely by means of objects produced at the school, the principles of education for which the Bauhaus stood. It would be to our advantage to obtain as many as possible of the loans to this exhibition in this country.

I am writing to you as a former student of the Bauhaus, on behalf of John McAndrew, the new Curator of Architecture and Industrial Art, to ask whether you own any objects made at the Bauhaus, which you might be willing to lend us for this exhibition. Also can you give us the names and addresses of other former students of the Bauhaus who are now in this country, or of others who own objects made at the school?

We shall be most grateful for any help you may be able to give us, and will look forward to hearing from you. For the present, we will appreciate your considering this information confidential.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Miss Elsa Hill
South Mountain Road
New City, Rockland Co.
New York.

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Bauhaus / Hirschfeld-Mack

THE MUSEUM OF MODERN ART

Date January 25, 1963

To: Pearl Moeller

From: Dorothy Dudley

Re: ~~Bauhaus: Hirschfeld-Mack~~ loans

Dear Pearl:

Sally Elliston has checked our Bauhaus records and found the following information about the disposition of works lent by Dr. Hirschfeld-Mack:

pp. 41 and 200, loan numbers 38.1632, 38.1633, 38.1637, and 38.2050

original sketches; purchased by and shipped to the Germanic Museum, Cambridge, Mass., with other sketches 12-9-49; we have no record that original photographs were received for these items

pp. 83 and 86, loan numbers 38.1784 and 38.1797

two postcards; returned to Dr. Charlotte Weidler, New York City, 12-13-40 on instructions received from Mr. Herbert Bayer; no record of having received original photographs

pp. 67 and 87, loan numbers 38.1874, 38.1876, 38.1878, and 38.2105

2 photographs and 2 sheets of music returned to Dr. Hirschfeld-Mack, London address, 4-7-39; we have signed Receipt of Delivery from him; no record of having received original photographs of sheet music

pp. 41 and 35, "Experiments in the Qualities of Black and White when mixed with colors" and two line drawings

originals not in exhibition; we do not have photographs used for reproduction in catalog

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cc: Miss Dudley ✓ - with file returned - PLM. Bauhaus Ed'n
Mr. Tooke
Mr. Wheeler
Files

Hirschfeld-Mack

January 18, 1963

Dr. Ludwig Hirschfeld-Mack
Ferny Creek
Victoria
Australia

Dear Dr. Hirschfeld-Mack:

Thank you indeed for your good letter of several weeks ago and I hope you will accept our apologies for the long delay. We ourselves wish we could comply more readily with the hundreds of letters we receive from scholars and publishers throughout the world.

We note with interest that the Melbourne University Press intends to publish a textbook on the history and leading ideas of the Bauhaus. The book is aimed particularly for use in your schools in Victoria in connection with the Matriculation Art examinations and you wish to include examples of your work in it.

We are, of course, very glad to provide you with 8 x 10" glossy photographs which will be made from the original negatives and should be suitable for reproduction. From the pictures that you list from our 1938 Bauhaus book, we can provide prints of the following at a cost of $1.50 each, plus postage. This rate is somewhat less than we charge the regular commercial book publishers:

Page 39 - Experiments in the qualities of black and white.
Neg. - FOR 1 - 3

Experiments in the qualities of black and white when mixed with colors.
Neg. - FOR 5

Page 67 - Color sonatina in red
Neg. - BU 9

Page 83 - Reflected light compositions (middle photo)
Neg. - BU 8

Page 83 - Postcard printed for the 1923 Exhibition
Montage of above postcards with Hirschfeld-Mack postcard in center top position.
Neg. - EX 16

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THE MUSEUM OF MODERN ART

Mr. Hirschfeld-Mack -2- Date January 18, 1963

Page 86 - Postcards designed for kite-festivals and lantern parades, group of four postcards with Hirschfeld-Mack second from bottom.
Neg. - LI 12

Page 87 - S Dance
Neg. - LI 1

We are sorry to say we have no negatives for the following pictures:

Page 35 - Line drawing (curved shapes). Ink. 1922.
Line drawing (straight lines). Ink. 1922.

Page 67 - Reflected light compositions. (lower right photograph.

Page 200-Composition. Watercolor. 1922.

We do hope it is not too late and if you would kindly write to Mr. Richard L. Tooke of this office and tell him which photographs you need, he will be glad to handle this. We can send our customary invoice to the Melbourne University Press to effect payment, or you may prefer to send your personal check.

We shall be very glad to help you in any way we can and I very much regret any inconvenience our delay has caused you.

Sincerely yours,

Pearl L. Moeller
Supervisor of Rights and Reproductions

PLM:lwt

P. S. We have checked our Registrar's files and there were no original photographs received and registered as loans to the exhibition except two photographs (pages 67 and 87) returned to you in London, 4/7/39. We have records of all the other original materials. I am afraid we cannot loan the negatives as they are very fragile and are needed here constantly for prints for scholars and visitors throughout the world.

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THE MUSEUM OF MODERN ART

Pearl / pls return DD

Date January 21, 1963

To: Miss Dorothy Dudley

Re: Hirschfeld-Mack originals

From: Pearl Moeller

Dear Dorothy:

I attach the letter from Dr. Hirschfeld-Mack, one of the Bauhaus artists, which is self-explanatory. To be on the safe side, do your records show or mention anything about original photographs. I have answered his letter, copy attached for your information. I would like to add a P. S. on to it stating your findings.

Many thanks,

(PLM)

PLM:lwt
Enc. (2)

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Copy for Miss Dudley

L. Hirschfeld-Mack
Ferny Creek. Vic.
Australia
14th April 1962

Dear Sir.

The Melbourne University Press intends to publish a small text booklet on the History and leading ideas of the Bauhaus (Weimar & Dessau) for our schools, especially to prepare for intermediate, leaving and Matriculated Art examinations. As we hope to illustrate the text, we ask your approval to us some of the photos published in 1938 in your "Bauhaus 1919 - 1928."

Is it possible to obtain or loan some original photos or negatives for this purpose?

In this connection I would be glad if you could advice me whether the originals, lent to you for reproducing my work on page 35, 41, 67, 83, 86, 87, and 200 are still in your possesion? All other work, paintings as well as charts, exhibited in your Bauhaus exhibition 1938, have been returned to me, but not those reproduced in your Bauhaus book.

Yours faithfully,

/s/

(Rec'd 4/20/62)

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97 Palace Road
London S.W.2

10 June 1939
Bauhaus Hirschfeld-Mack

Dear Miss Dudley.

I thank you for your letter of the 5th of April.
I enclose the receipt of February.

June 21, 1939

Dear Mr. Hirschfeld-Mack:

Thank you for sending us the receipt for the items we returned to you. The five advertising sheets from magazines by Gustav Hassenpflug do not need to be returned to us. They probably were sent to us by Mr. Hassenpflug, whose address is Berlin W 15, Emserstr. 39, Germany. If you wish to send them to him we will be glad to pay the mailing or parcel post charges. Mr. Bayer feels, however, that as they are of no great value it is not necessary to return them.

Hassenpflug
if
to
your address? — Very sincerely yours,

Very sincerely Yours
L. Hirschfeld-Mack

Dorothy H. Dudley
Registrar

Mr. Ludwig Hirschfeld-Mack
97 Palace Road
London S. W. 2, England

DHD:DK

97 Palace Road
London S.W.2

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97 Palace Road
London S.W.2

10th June 1939

Dear Miss Dudley,

I thank you for your letter of the 5th of April.

I enclose the receipt of delivery.

„A. 38. 1949 (5 advertising sheets from magazines by Gustav Hassenpflug" is not of my own. I wonder if you wish that I return them to your address? –

Very sincerely yours
L. Hirschfeld-Mack

I have moved to:
97 Palace Road
London S.W.2

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Bauhaus
Hirschfeld-Mack

April 5, 1939

Dear Mr. Hirschfeld-Mack:

We are returning to you most of the loans which you so generously made to our Bauhaus Exhibition. The shipment has been consigned to the Express Travel and Transport Company, 59-60 Gracechurch St., London, with instructions to deliver to you. When you have received them, will you please sign and return to us the enclosed receipt.

The rest of your loans are included in two Circulating Exhibitions which will be shown in various places throughout the United States. As soon as these exhibitions finish their circuits the rest of your loans will be returned to you.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Ludwig Hirschfeld-Mack
20 Philbeach Gardens
London S.W.5, England

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Return to Dudley

KUNSTGEWERBEMUSEUM DER STADT ZÜRICH AUSSTELLUNGSSTRASSE 60 TELEFON 38724

Ws/a

May 20, 1947

Miss Dorothy H. Dudley, Registrar
Museum of Modern Art
New York

11 West 53rd Street

Dear Miss Dudley,

I thank you very much for retourning me the diary as well as the catalogue.

As to the requested addresses I am sorry I can only give you that of Mr. Max Bill, i.e. Limmattalstrasse 253, Zurich 10, whereas the others are unknown to me.

Very sincerely Yours

Itten
Director

No. 24. 5000 - Norm. A 5

Very sincerely yours,

Registrar

DHD:ew
enclosure

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EL - Bauhaus
Itten

December 31, 1946

J. Itten, Director
Kunstgewerbemuseum
Ausstellungsstrasse 60
Zurich, Switzerland

Dear Mr. Itten:

On December 27th we shipped to you by International Parcel Post the catalogue and diary which you so generously lent to our Bauhaus Exhibition. When you have received them, will you be kind enough to sign and return to us the enclosed receipt.

Very sincerely yours,

Registrar

DHD:ew
enclosure

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December 10, 1946

Mr. J. Itten
Director
Kunstgewerbemuseum
Ausstellungsstrasse 60
Zurich, Switzerland

Dear Mr. Itten:

Your letter of November 7th in reference to the catalog and diary you lent to our Bauhaus Exhibition, has been referred to me.

Your loan, as well as those belonging to several other lenders, has been held in our store-rooms during the war. We will make arrangements to return the diary and catalog to you as soon as possible.

Would it be possible for you to let us know the present addresses of the following:

Albrecht Heubner
Miss Marianne Brandt
Gustav Hassenpflug
Farkas Molnar
Dr. Armin Luhrs
Max Bill

We have not heard from any of them in reference to the return of the material they lent to the exhibition.

We will appreciate very much any information you can send us.

Sincerely,

Registrar

DHD:ew

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NOV 15 1946

KUNSTGEWERBEMUSEUM DER STADT ZÜRICH AUSSTELLUNGSSTRASSE 60 TELEFON 38724

I/p

Zürich, 7. November 1946.

An das
Museum of Modern Art
14 West 49th Street
N e w Y o r k , N.Y

Am 5. Februar 1938 haben Sie dem Unterzeichneten bestätigt, dass er Ihnen zwei Bücher Utopia und ein Tagebuch für die Ausstellung "industrial art" zur Verfügung gestellt hat. Der Brief ist unterschrieben von Herrn John McAndrew und Herrn Herbert Bayer. Ich wäre Ihnen dankbar, wenn Sie mir jetzt gelegentlich das Tagebuch, das für 150 Goldreichsmark, das sind 180 Schweizerfranken, versichert worden ist, zurücksenden könnten.

Bauhaus Diary

Mit vorzüglicher Hochachtung

J.Itten
Direktor

No. 24. 5000 - Norm. A 5

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Johannes Itten
c/o Stedelijk Museum
Amsterdam, Holland

DHD:DK
Enclosure

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Bauhaus
Itten

March 29, 1939

Dear Mr. Itten:

We are returning to you by mail a copy of "Utopia" magazine and a photograph which you so generously lent to our Bauhaus Exhibition. When you have received them, will you please sign and return to us the enclosed receipt.

Your other loans, the "Tagebuch" and a second copy of "Utopia" magazine, have been included in our Bauhaus Circulating Exhibitions, which will be seen in a number of cities throughout the United States. Mr. Bayer thought that you would be willing to let us keep them for a few more months.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Johannes Itten
c/o Stedelijk Museum
Amsterdam, Holland

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Kirstein

Bauhaus

November 23, 1938

Dear George:

I can't tell you how much we appreciate your letting us have the two dummies. Arrangements are being made to call for them as soon as possible.

I hope you will be able to come to the opening of the Bauhaus exhibition; I think you will find it interesting.

Again, thank you for helping us.

Sincerely yours,

Mr. George Kirstein
Bloomingdale's
60th Street & Lexington Avenue
New York, N. Y.

TDM:br

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Neuilly s/Seine (Seine)
135, Bd de la Seine.
Frankreich.

4.11.37.

Lieber Herr Bayer,

ich danke Ihnen für Ihren Brief und speziell für Ihr Schreiben an Moholy bez. Thaim.
Tatsächlich ist die Zusammenstellung der Lehrkräfte etwas dünn. Dem entsprechend ist wohl auch das Lehrprogramm stark abgemagert. Was speziell Sie anlangt, so denke ich, Sie werden auch ohne Lehrtätigkeit genug zu tun haben.
Leider werde ich mich kaum an der Ausstellung Bauhaus im Museum of Modern Art beteiligen können. Alle meine Notizen, Schülerarbeiten usw. sind im Keller verstaut und fast unzugänglich. Es würde mir zu viel Zeit und Arbeit kosten, das alles herauszuholen, zu ordnen. Ausser dem die Schülerarbeiten allein würden kein ausreichendes Bild liefern, d.h. ohne spezielle Erklärungsschriften, für die ich auch kaum Zeit finde. Z.B. mein "Analytisches Zeichnen" würde ohne Erklärungen des Prinzips, der Methode usw. überhaupt unplausibel sein. Und mein Kolleg! Dafür hatte ich nur kurze Notizen, die ohne ausführliche Erläuterungen stumm bleiben.
So werde ich wohl auf die Beteiligung verzichten müssen.
Wo und bei wem man einiges Material aus meiner Malklasse bekommen könnte, ist mir auch nicht klar. Schwierig! In der Schweiz lebt Bill, der ein paar Semester m. Malklasse besuchte, in New York Walter Drewes. Wo die andren zu finden wären, weiss ich nicht - Oder: könnte keine Auressen angeben. Sie verstehen mich.
Die Ausführung Ihres Auftrages, das Material zusammenzustellen, scheint mir sehr schwierig. Ich wünsche Ihnen, die besten Möglichkeiten dafür zu finden.
Ihr Eindruck von Amerika hat mich sehr interessiert. Ich glaube auch, dass es dort sehr viel Schönes und Wertvolles gibt. Die "Würze" scheint mir aber manchmal etwas verdächtig zu sein. Gerade gestern sind wir bei einer erstklassigen amerik. Familie zum Essen gewesen. Bei dieser Familie freut man sich sehr, einen wunderbare Verbindung von tief gehender Kultur, innerer Freiheit mit einer bei uns hier wenig bekannten Frische. Diese bewunderungswerte Frische (und beneidenswerte!) bekommt aber nicht selten in Amerika (so viel ich von hier beurteilen kann) die Form einer unbeschreiblichen Naivität, die einen sprachlos macht. Mich erschreckt dort auch der "Modernismus", d.h. alles, was "modern" ist, soll schon deshalb wertvoll sein. Davor graust es mich. Hier sind wir alle vielleicht bereits zu skeptisch geworden. Auch nicht gerade schön, aber doch tausend mal besser - m.M. nach wenigstens. Dort über dem Grossen Teich muss noch viel, sehr und sehr viel an richtiger Kunsterziehung geschehen, und die heutigen Kräfte reichen kaum aus. Die einzige Hoffnung ist Moholy, der alles am besten weiss und keine Hemmungen kennt. Du, lieber Himmel!
Meine Frau und ich freuen uns sehr, Sie bald wieder hier zu sehen. Beide haben wir den besten Eindruck von unserer Zusammenkunft behalten. Rufen Sie uns bitte dann schnell an: Maillot 59-31.

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Einstweilen unsere herzlichen Grüße und auf baldiges Wiedersehen.

N. Gabo

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Neuilly s/Seine (Seine)
135, Bd de la Seine.
France.

17.9.37.

Lieber Herr Bayer,

ich hoffe, der Brief wird Sie erreichen. Ich schreibe Ihnen in einer gewissermassen"bauhäuslichen"Angelgenheit.
Das Gerücht, dass in Chicago Anfang Oktober ein New Bauhaus eröffnet wird, ist wohl nicht ganz unbegründet. Moholy soll Direktor werden, und Gropius eine Art überwachender Geist. Namen des Lehrpersonals wurden nicht genannt. Werden Sie mittun?
Es gibt einen gewissen Josef Thain, einen ehem. Bauhäusler, der mit Körper und Seele am BH hing. Er ist ein Engländer, lebt in London und ist ein in vielen Beziehungen wertvoller Mensch. Ich kenne ihn genau seit Jahren, was weder meine Sympatie zu ihm, noch seine Achtung vor ihm in keinem Masse erschutterte - umgekehrt: beide Gefühle nahmen zu. Er ist ein moderner Mensch im guten Sinne, klug, konsequent, energisch.
Als er vom neuen BH hörte, freute er sich über das Aufersteben und schrieb mir, dass dieses Unternehmen in Amerika unbedingt von grosstem Erfolg gekrönt wird.
Er schrieb mir auch, dass Moholy sich einmal bei ihm über die Schwierigkeiten der engl. Sprache beklagte, und so kam er auf den Gedanken, ev. behilflich sein zu können. Er denkt, meine ich, mit Recht, dass Moholy bei seinen Vorträgen und dem Unterricht durch Mangel an Sprachkenntnis in gewisse Verlegenheit kommen könnte, und ev. einen Dolmetscher brauchen würde. D.h. so lange er selbst die Sprache nicht genügend beherrscht. Der weitere logische Gedanke war: ob man ihn, den Thain, nicht nach Chicago holen könnte, damit er einen erfahrenen und im BH-Geist aufgewachsenen "Mithelfer" abgibt. Meiner Meinung nach könnte er auch sonst sehr nützlich sein, da er z.B. grosse pedagogische Fähigkeiten hat, was er in England praktisch bewies. Er würde, scheint mir, überhaupt gern nach Amerika ziehen, wo es natürlich viel mehr Möglichkeiten als in England gibt.
Wie ich mir die Sache praktisch denke? Wenn Sie etwas Interesse für die Angelgenheit haben, so könnten Sie vielleicht Th. persönlich sprechen und einen persönlichen Eindruck von ihm bekommen. Es gibt ja tatsächlich nicht überviel junge Menschen, die erschöpfend verstanden, was das BH wollte und dem neuen Aufbau klug und geschickt dienen könnten - auch in einer bescheidenen Rolle eines Dolmetschers. Man kann ja leicht, so schön verdolmetschen, dass die jungen Amerikaner alles verkehrt aufnehmen würden. Th. hat auch einen Philosophencharakter, d.h. er ist ruhig, vernunftig und "sauber". Ich möchte ihm gern helfen, weil er es tatsächlich vollkommen verdient.
Ich möchte aber in keiner Weise einen "Zwang" auf Sie ausuben,

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und bitte Sie deshalb, dieses Schreiben vollkommen ausser Acht zu lassen, wenn Ihnen das irgend einem Grund eine Vermittlerrolle nicht zusagen würde. Nicht wahr?
Für jeden Fall gebe ich Ihnen seine Adresse:
16 ELMS LANE ~~SHHH~~ Sudbury Wembley (scheinbar ein Vorort von London).
Meine Frau und ich haben uns tatsächlich sehr gefreut, Sie wieder geshen zu haben, und hoffen, dass Sie jetzt den Weg zu uns gründlich kennen. Und so sage ich Ihnen auf Bayrische Art "Beehren Sie uns widda!"
Mit herzlichen Grüssen auch von meiner Frau

W Lang

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ter

Paul Klee

Bern Nov. 1937
Kistlerweg 6

for

Herrn Herbert Bayer Berlin

Lieber Herr Bayer

Sie waren so freund lich mir den Text des städtischen Bauhauses und Ihre Karte mit der Ankündigung der neuen Existenz Ihrer Werkstätten zu senden. Nehmen Sie meinen Dank für Sie und die andern Herren und meine besten Glückwünsche dazu.

Was den andern Text betrifft, muss ich Ihnen leider ja Grüßen geben, wie schwierig Ihre Aufgabe ist. Die Darstellung meiner Theorie ist in irgendwie also Zickharmonika in Ruhestellung in Deutschland gelegen. So wurde sie neben andern Lehrgängen z. B. Hannes M. auch Ausstellungen geschickt und da als breite Wand Decoration entfaltet. Das war einmal. Erbe war ja dann Mies v. d. R., vielleicht wüsste er ob er sie mit nach Berlin nahm, ob sie in Dessau blieb. Meine Notizen ermöglichten mir damals das vorbereiten mit d. Unterricht

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könnten aber keinem andern Einblick.
Heute geht es mir beinahe schon so
wie jenen Andern. Die Materie müsste von
mir gesichtet und gestaltet werden. Aber
das widerrate ich mir leisten, weil meine
künstlerische Production mich nicht mehr ganz
in Anspruch nehmen sollte. Bis jetzt
keine Aufgaben.

Bilder etc von mir aus dem Bauhaus
haben sind Direktor Fischer aufgetrieben
Valentin (Buchholz) J.B. Neumann
Emmy Scheyer haben welche, oder
können Hinweise geben. Ich selber
kann nichts geben, weil alles von
Paris aus geht (Galerie Simon)

Leben Sie wohl, mit
herzlichem Gruss, auch v. m. Frau

Ihr

L.

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March 6, 1939

Dear Mrs. Koehler:

I am writing, somewhat belatedly, to thank you for your generosity in lending your textiles to the Bauhaus exhibition. A trip to the west coast has made it necessary to delay many duties here at the Museum.

The exhibition, as yourprobably know, caused a great deal of interest and controversial discussion. The actual objects made at the Bauhaus formed perhaps the most vital parts of the exhibition, and were greatly admired by the record crowds who attended the exhibition.

Sincerely yours,

John McAndrew
Curator of Architecture
and Industrial Art

Mrs. Wilhelm Koehler
223 Marsh Street
Belmont, Mass.

JM:JH

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Bauhaus-
Koehler

February 15, 1939

Dear Mrs. Koehler:

We are returning to you today by parcel post the two textiles which you so generously lent to the exhibition "Bauhaus: 1919-1928".

When you have received them, will you please sign and return to us the enclosed receipt.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mrs. Wilhelm Koehler
223 Marsh Street
Belmont, Massachusetts

DHD:DK
Enclosure

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Bauhaus
Köhler

November 7, 1938

Dear Mrs. Köhler:

I am enclosing a receipt for the textiles which you have so generously lent to the Bauhaus exhibition. Will you please let us know the dates when there were made and the insurance valuations.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mrs. Wilhelm Köhler
223 Marsh Street
Belmont, Massachusetts

DHD:DK
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Köhler

September 24, 1938.

Dear Mrs. Köhler:

The Department of Architecture and Industrial Art of the Museum is at present assembling an exhibition on the Bauhaus. The exhibition will be concerned with Bauhaus work from 1919 to 1928, and proposes to illustrate, largely by means of objects produced at the school, the principles of education for which the Bauhaus stood.

The exhibition will open on November 22nd and continue until the end of the year. The work has been under the direction of Professor Gropius and Herbert Bayer, who has collected the material is now at the Museum working on the book which will be published in connection with the exhibition, and on the installation.

We understand that you were in the weaving classes for a time at the Weimar Bauhaus, and we are very anxious to secure the loan of some textile made in that period at the Bauhaus. Mr. Bayer feels sure that you will have some example of your work from that time. We should be most grateful if you can loan us such a textile for the exhibition, especially as we have no example of Buahaus textiles from the Weimar period.

I shall look forward to hearing from you, and hope that the loan will be possible. We would like to have it here at the Museum as soon as possible. It should be shipped by Railway Express Collect (or by parcel post, if you prefer) and we will want to know right away what insurance valuation you wish.

Very sincerely yours,

Janet M. Henrich
Department of Architecture
and Industrial Art

Mrs. Wilhelm Köhler
12 Dunstable Street
Cambridge, Mass.

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Laboratory Sch.

Bauhaus
Lecture

LABORATORY SCHOOL
OF INDUSTRIAL DESIGN

February 8, 1939.

Dear Miss Schwab:

Thank you for your kind letter of February 6.

Our announcement of the two Bauhaus exhibitions we will circulate was sent out a few days ago. As soon as we have a fairly complete itinerary I shall be very glad indeed to forward it to you.

Very sincerely yours,

Director of Circulating Exhibitions

Miss Frances T. Schwab, Administrator
Laboratory School of Industrial Design
116 E. 16 Street
New York, N. Y.

ec/bs

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Laboratory Sch.

LABORATORY SCHOOL
OF INDUSTRIAL DESIGN

February 8, 1939.

Dear Miss Schwab:

Thank you for your kind letter of February 6.

Our announcement of the two Bauhaus exhibitions we will circulate was sent out a few days ago. As soon as we have a fairly complete itinerary I shall be very glad indeed to forward it to you.

Very sincerely yours,

Director of Circulating Exhibitions

Miss Frances T. Schwab, Administrator
Laboratory School of Industrial Design
116 E. 16 Street
New York, N. Y.

ec/bs

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FORMERLY DESIGN LABORATORY • 116 EAST 16th STREET, NEW YORK ALGONQUIN 4-2078

LABORATORY SCHOOL
OF INDUSTRIAL DESIGN

February 6, 1939

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

Dear Mr. Courter:

I am very glad that our student work will travel with the rest of the Bauhaus Exhibit and I wonder if you can give me an itinerary of the Exhibit when you have it ready.

With many thanks.

Sincerely yours,

Frances T. Schwab

Frances T.Schwab
Administrator

FTS:IH

to th

you

ed

t

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FORMERLY DESIGN LABORATORY • 116 EAST 16th STREET, NEW YORK GRAMERCY 5-4252

Bauhaus Amer. Trade

LABORATORY SCHOOL
OF INDUSTRIAL DESIGN

January 12, 1939

Mr. John McAndrew
Museum of Modern Art
14 West 49th Street
New York City

Dear Mr. McAndrew:

I was sorry, to judge from your letter, that you are, to put it mildly, irked with the Laboratory and its complaints.

I want you to know that I entered the complaint under instruction and only after we had received many criticisms from friends and trustees of the school who attended the show.

Naturally, we wouldn't want you to carry advertising matter, but it did seem sensible to have a descriptive legend on the order of the one covering Black Mountain College.

I for one have certainly never doubted your interest and friendliness to the school and I sincerely hope that these communications of mine have done nothing to affect your attitude adversely.

With good wishes,

Sincerely yours,

Frances T. Schwab

Frances T. Schwab
Administrator

FTS:IH

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FORMERLY DESIGN LABORATORY • 116 EAST 16th STREET, NEW YORK GRAMERCY 5-4252

LABORATORY SCHOOL
OF INDUSTRIAL DESIGN

January 11, 1939

The Museum of Modern Art
14 West 49th Street
New York City

Dear Sir:

We received a notice that the Museum had returned to us the following items:

A.38.2927 Wood Experiment, Tactile & Surface Study, wood, celotex, by Milton Kalish

A.38.2926 Notebook: To Design a Low-Cost Interior, paper notebook, by Suzanne Sekey.

These objects have not been received here to my knowledge.

Will you let us know when they were delivered and whether anybody signed for them.

Sincerely yours,

Frances T. Schwab

Frances T. Schwab
Administrator

FTS:IH

These were rec'd by A. K.

Sincerely

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DESIGN LABORATORY

January 6, 1938

Miss Frances T Schwab
Laboratory School for Industrial Design
116 E 16

Dear Miss Schwab,

I am extremely sorry that the Museum's showing of the work of the Design Laboratory has been so unsatisfactory to you. Unfortunately, it is not possible to change it. Black Mountain, and the late New Bauhaus are indicated by simple black paper letters as is the Laboratory School; we cannot put up a special label for you, for we can never make any part of our exhibitions seem promotional, nor like advertising. This seems in some cases a little arbitrary or even harsh, but we must adhere to the same ruling for everyone.

I am sorry that you think the display looks like an afterthought, and cannot agree with you. It has a very prominent place, and cannot help but be seen by everyone visiting the exhibition. We have received a number of inquiries because of it, and have referred them directly to th School.

The label for Mr Schlauch's piece of sculpture which you missed was not lacking for more than half an hour.

Please believe that the Museum is very much interested in the work the School is doing, and has been for the last year, and that we are dismayed at the dissatisfaction you you have so often expressed with us.

Sincerely

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116 EAST 16TH STREET · NEW YORK CITY · GRAMERCY 5-4252

DESIGN LABORATORY

A SCHOOL OF INDUSTRIAL DESIGN

BH

December 9th, 1938

Mr. John McAndrew
Museum of Modern Art
14 West 49th Street
New York City

Dear Mr. McAndrew:

I was disappointed to see that there was no legend on our exhibit in the Bauhaus show, explaining what kind of a school the Laboratory is.

Would it be possible for you to correct this situation now before the majority of the general public has been in. If you can spare this much space, the copy should read as follows:

"Laboratory School of Industrial Design, formerly Design Laboratory, 116 East 16th Street, New York City. The work on exhibit is from the preliminary course. The school gives a 4 to 6-year integrated training for practical participation in the fields of Product Design, Interior Design, Textile Design, Display Design and Advertising Design. Curricular methods are an adaptation of the Bauhaus system of approach. All members of the teaching staff are required to practice actively in their professions while teaching at the school. Engineers, technicians, painters, sculptors, as well as designers and architects are on the staff."

I want to congratulate you on the show itself and I hope you won't mind if I remark that our things were displayed as though they were an after-thought, as of course they definitely were. You probably remember that we had only 24 hours notice of our inclusion in the show. Also, it seems that one piece of sculpture done by Otto Schlauch is now missing from the

½ hour

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display, although the legend describing it is still there.

I'd be very grateful if you could have these things taken care of.

With appreciation of your courtesy,

Sincerely yours,

Frances T. Schwab

Frances T. Schwab
Administrator

FTS:IH

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116 EAST 16TH STREET · NEW YORK CITY · GRAMERCY 5-4252

DESIGN LABORATORY
A SCHOOL OF INDUSTRIAL DESIGN

November 9, 1938

Mr. John McAndrew
Museum of Modern Art
Rockefeller Center
New York City

Dear Mr. McAndrew:

A few minutes ago the rest of the material selected to submit for your Bauhaus exhibit was sent to the Museum.

It is very important that whatever of this material is selected for the exhibit, notice be posted explaining that "The Laboratory School of Industrial Design, formerly Design Laboratory, is a school giving complete training in the various fields of industrial design - namely, Product, Textile, Interior and Display, that these exhibits represent the auxiliary departments' work only and not the advanced work of the school.

I am sure you will see that proper attention is given to this notice because it would be fatal if our training were to be interpreted as confined to work of this kind.

We are delighted, of course, to be included in this exhibit and are very grateful to you for making it possible. If we had more time we could have pulled something more substantial together but I hope that what we were able to produce is acceptable.

With many thanks for your always friendly interest.

Sincerely yours,

Frances T. Schwab

Frances T. Schwab
Executive Secretary

FTS:IH

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Linder

April 1o, 1939

Dear Mr. Linder:

The enclosed receipt is for the photographs which you very kindly lent us for the exhibition about the Bauhaus, through Herbert Bayer. The photographs were returned to Germany by the S. S. Europa on April 7th, and were sent to Gustav Knauer with instructions to forward them to you. Will you be good enough to sign the receipt and return it to us when you have received the photographs.

The exhibition proved to be very popular - more than 17,000 people came to the Museum to see it - and two exhibitions including some of the material have now been prepared to be shown in other American cities.

I want now to thank you for your very generous help in lending us your material.

Sincerely yours,

John McAndrew
Curator of Architecture
and Industrial Art

Mr. Paul Linder
Berlin-Zhelendorf
Waldtrautstrasse 6-8
GERMANY

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LÜHRS

April 7, 1939

Dear Herr Dr. Lührs,

At the request of Mr. Herbert Bayer we are returning to you all except one of the loans which you so generously made to our recent exhibition of industrial arts. We greatly appreciate your cooperation in making this very interesting and stimulating exhibition possible.

These items have been consigned to Mr. Gustav Kanuer, Berlin, Wichmannstr. 8, Germany, who has been instructed to forward them to you. When you have received them, will you be kind enough to sign the enclosed receipt and return it to us for our records.

The remaining item is included in a travelling exhibition which will be shown in a number of American cities. When this exhibition has completed its circuit, we will return your loan to you.

Sincerely,

Dorothy H. Dudley
Registrar

Herr Dr. E. L. Lührs
Bad Krozingen
Breisgau
Hindenburgstr. 86
Germany

DHD:DCK
encl.

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Armin L ü h r s
Bürgermeister a.D.

Bad Krozingen, den 10. Juni 1939.
Hindenburgstraße 49.

Sehr geehrte Herren!

In der Anlage übersende ich ergebenst die Empfangsquittung über die vier eingegangenen Bilder von Fritz Winter. Meine Frau und ich sind sehr erfreut, daß das Oelbild noch in Amerika geblieben ist um mit einer Wanderausstellung in einer Reihe von Städten gezeigt zu werden. Es wäre uns sehr lieb, wenn das Bild in Amerika einen Käufer fände. Die Bemeßung des Kaufpreises würden wir völlig Ihrem Ermeßen überlaßen, da Sie allein die gegebenen Verhältnisse übersehen können. Wir würden auch bereit sein, das Bild noch länger drüben zu belaßen, wenn es auf der Wanderausstellung nicht verkauft wird, falls Sie glauben, daß sich später in New York doch ein Käufer finden würde.

Mit herzlichem Gruß

A. Lührs.

A.38.2071 Winter: Autumn Landscape, oil pty
wanted like to sell
lowing price to us. wanted be
willing to leave here for a
while after Chic. Etc. if we
can sell it.

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June 21, 1939

Dear Dr. Lührs:

Thank you for your letter of June 10th. We were glad to hear that you have received the items which we returned to you. I note that you are willing to sell the oil painting "Autumn Landscape" by Fritz Winter and have notified the department in charge of Circulating Exhibitions. If it is not sold we will return it to you as soon as the Circulating Exhibition ends its circuit.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Dr. Armin Lührs
Bad Krozingen
Breisgau
Hindenburgstrasse 49
Germany

DHD:DK

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LLOYD

Dowbars Exh. MET.

November 25th, 1938

Dear Mr. Matzner:

This will introduce Miss Dorothy Dudley, Registrar of the Museum of Modern Art, who will explain what we would like to use Mr. Garber's dummies for.

The Museum will be grateful to you for any assistance you can give us. We will of course give full credit for the use of the dummies to Mr. Garber and to the Lloyd Display Company.

Very truly yours,

Executive Director

Lloyd Display Co.
700 7th Avenue
New York, N. Y.

TDM:br

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MET. Museum

November 29, 1938

Dear Mr. Kent:

This is to thank you for your kindness in regard to the dummies. I appreciate your willingness to lend them to the Museum, but I am afraid we need the kind which have arms and legs.

Thank you again.

Sincerely yours,

Mr. Henry W. Kent, Secretary
Metropolitan Museum of Art
82nd Street & Fifth Avenue
New York, N. Y.

TDM:br

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Bauhaus
Luhrs

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

Memorandum to RECORDING ROOM

From REGISTRAR

Please have the following ready for release Jan. 25, 1952

Number Artist Description

Winter
~~Lahrs~~ Herbstlandschaft, oil on canvas
packed in

Box. MOMA Mülheim via Bremen
Size: 34 x 32½ x 5
Net weight: 9 lbs
Gross weight 34 lbs

Recpt of Felling sent

SS Anna Parker Jan 25, 1952

To be collected by For W. J. Byrnes

Date

Remarks
To be returned to Amtsgerichtsrat Lührs, Ortsstrasse 3, Niederweiler b., Mülheim, Germany. From Bauhaus Ex'n.

Date Jan. 1952

1 box

Signed [illegible]
Registrar

Shipped 1-25-

W. J. Byrnes to forward to Luhrs, Mulheim via Bremen. ND

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cc: D Miller
D Dudley

Bauhaus
Luhrs

MA

pls remind me to ship. We'll wait long enough for him to receive this & write if he does not want it shipped.
ND

December 21, 1951

Dear Amtsgerichtsrat Lührs:

As we have not heard from you since our letter of last June 28th concerning your oil painting Herbstlandschaft by Fritz Winter, we assume that you do not wish to send the picture elsewhere in this country.

We are therefore making arrangements to return the painting to you at the address you have given us, and we hope very much that this will meet with your approval.

Sincerely,

Shipped 1-25-52
Receipt sent

Letitia Howe
Secretary of the Museum Collections

Amtsgerichtsrat Lührs
Ortsstrasse 3
Niederweiler b. Müllheim
Germany

LH/t

W. J. Byrnes to forward to Luhrs, Mullheim via Bremen.
ND

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cc: D Dudley
D Miller

E L Bauhaus

June 28, 1951

Dear Amtsgerichtsrat Löhrs:

Thank you very much for writing us of your wishes for the Fritz Winter oil painting Herbstlandschaft.

The Museum of Modern Art would not be able to purchase the picture, but we believe it might be worth your while to get in touch with:

Mr. Charles L. Kuhn, Curator
Busch-Reisinger Museum of Germanic Culture
Kirkland Street and Divinity Avenue
Cambridge 38, Massachusetts

and tell them about the painting. In the past this museum (formerly the Germanic Museum) has shown some interest in material from the Bauhaus exhibition, and perhaps they would want to consider purchasing the Herbstlandschaft.

Until we hear from you again, we will hold your painting here.

Sincerely,

Letitia Howe
Secretary of the Museum Collections

Amtsgerichtsrat Löhrs
Ortsstrasse 3
Niederweiler b. Müllheim
Germany

LH/t

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E L Bauhaus

Luhrs

Cc: Mr. Herbert Bayer
Mr. Charles L. Kuhn
Miss Greta Daniel

February 9, 1951

Dr. Armin Luhrs
Bad Krozingen
Breisgau
Hindenburgsr. 49, Germany

Dear Dr. Luhrs:

We have heard from Mr. Herbert Bayer that you have written inquiring about the painting Autumn Landscape by Fritz Winter, lent to the Bauhaus exhibition in 1938. As you know, this painting was included in our circulating exhibition and was not returned with the rest of your loans.

When the circulating exhibition finished its tour, it was impossible to return any of the European loans because of the war. Since the war, we have been attempting to obtain the present addresses of lenders and are pleased to hear from you through Mr. Bayer.

Some of the Bauhaus material has been acquired by the Germanic Museum, Harvard University, Cambridge, Massachusetts. I am sending a copy of this letter to Mr. Charles L. Kuhn, Curator of this Museum, since he may be interested in seeing the Winter painting before it is returned to Germany. We shall hold it in our storeroom until we receive specific instructions from you.

Very sincerely yours,

Dorothy H. Dudley
Registrar

DD:fr

P.S. Will you please let us know what valuation should be placed on the painting for the shipping papers and for insurance.

Sent to GCM office
June 9, 1951
bb

Stand via
Shelf 31
No 22 annex

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in box #9

ready for return

Dr. Armin Lührs
Bad Krozingen
Breisgau
Hindenburgstr. 49
Germany

1 - to Rds. or head
not rec'd

Stand in Mezzanine

herbert bayer aspen colorado

February 2, 1951

. have a request to
Bauhaus Exhibition.
to her saying that
not sold, as soon
d. Evidently the
Mrs. Luhrs.

know where this
is a chance of
In case you would
s directly, I would
of reach and would
s. Luhrs. However,
me know how the
of your correspondence

enclosure

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herbert bayer aspen colorado

Miss Dorothy H. Dudley
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Miss Dudley, February 2, 1951

From Mrs. Mira Luhrs in Germany, I have a request to help her trace a painting from the Bauhaus Exhibition. I have a copy of a letter of yours to her saying that the painting would be returned, if not sold, as soon as the Circulating Exhibition ended. Evidently the painting has not been returned to Mrs. Luhrs.

Would you be kind enough to let me know where this painting is now, and whether there is a chance of Mrs. Luhrs getting it back now. In case you would like to correspond with Mrs. Luhrs directly, I would appreciate it as I am kind of out of reach and would have to relay your messages to Mrs. Luhrs. However, it would be nice if you would let me know how the situation is or send me a carbon of your correspondence to Mrs. Luhrs.

With best regards,

Sincerely yours,

herbert bayer

hb/kp
enclosure

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COPY

The Museum of Modern Art

14 West 53rd Street, New York, N.Y.

June 21, 1939

Dear Dr. Luhrs:

Thank you for your letter of June 10th. We were glad to hear that you have received the items which we returned to you. I note that you are willing to sell the oil painting "Autums Landscape" by Fritz Winter and have notified the department in charge of Circulating Exhibitions. If it is not sold we will return it to you as soon as the Circulating Exhibition ends it circuit.

Very sincerely yours,

gez. Dorothy H. Dudley
Registrar

Dr. Armin Luhrs
Bad Krozingen/Breisgau
Hindenburgstrasse 49
Germany

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February 6, 1939

Dear Dr. Gropius:

In reply to your letter of January 16, the Museum ordinarily pays a fee of $75 to lecturers residing in New York and a fee of $100 for out of town lecturers, the difference to cover the expenses to and from New York. I hope this will not inconvenience you.

With kindest regards, I am

Sincerely yours,

Professor Walter Gropius
Harvard University
Department of Architecture
Cambridge, Massachusetts

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C O P Y

HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

Graduate School of Design

January 4, 1939

Walter Gropius
Chairman of the Department
of Architecture

Miss Dorothy H. Dudley
Museum of Modern Art
14 West 49 St.
New York, N. Y.

Dear Miss Dudley:

In reply to your letter of January 3, I should like to make sure that the personal exhibits which I gave your Museum are not included in the Circulating Exhibition. These items are as follows:

A.38.3027 Model of House in Lincoln, Mass.

A.38.~~3037~~ 3026 Model of Hagerty House in Cohasset, Mass.

A.38.~~2894~~ 3037 Picture, "Suspended Architecture", by Alexander Schawinsky

A.38.2491~~4~~-G Color Diapositives on Glass

A.38.2894 Composition in Gray, by Herbert Bayer

A.38.2207.1-.15 Kleine Welten, portfolio of etchings, wood-cuts, etc. by Kandinsky

A.38.2208.1-.8 Meistermappe des Staatlichen Bauhauses, portfolio of woodcuts, etchings, etc. by eight Bauhaus teachers.

A.38.2209.1-.16 Neue Europaeische Graphik I, portfolio of woodcuts, lithographs, etc. by seven Bauhaus teachers.

A.38.2210.1-.8 Portfolio of Variations on a Theme, portfolio of watercolors, tempera drawings, etc. by six teachers at Bauhaus.

A.38.2211 Birthday "Card" sent to Prof. Walter Gropius on his 50th birthday, six plates pasted together containing collages, watercolors, photos, etc.

A.38.2212 A History of Nine Years of the Bauhaus, book with photos, collage, photomontage, etc. with yellow celluloid cover, by various teachers and students of Bauhaus.

A.38.2213 Dedication to Prof. Gropius on his being given a doctorate degree (herrn prof. dr. ing. h. c. walter gropius, berlin), chromium plated

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C O P Y

outer covers, cardboard inner leaf with signatures of various teachers of Bauhaus.

A.38.2831 Birthday Greetings to Professor Gropius, watercolor by Marcel Breuer.

Also the birthday gift with mouth-prints on it which I do not find in the lists you have sent me.

Furthermore, there are about 80 photographs which I sent to Mr. Bayer for which I received no receipt from you--and there are also many catalogs and pamphlets of the Bauhaus which are not mentioned in the lists of receipts. Will you please talk these over with Mr. Bayer, as almost all the items I have sent are unique and cannot be replaced.

The insurance for A.38.2491 is very unsatisfactory. ($25.) These are original colour photographs which cannot be replaced. They are invaluable to me. It would be well to try to get colour copy made from the broken diapositive, as this is the only way of replacing it. Even if the crack should show on the copy it would be better to have this than nothing.

Awaiting further news from you about the above matters, I am

Very sincerely yours,

(Signed) Walter Gropius

Copy to: Architecture Dept.
✓Dept. of Circulating Ex.

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HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

WALTER GROPIUS
Chairman of the Department of Architecture

December 15
1938

Alfred J. Barr, Jr., Esq.
Director, Museum of Modern Art
14 West Forty-ninth Street
New York, N. Y.

Dear Mr. Barr:

Thank you very much for your long letter of December 10th. We are indeed somewhat disappointed at the rather low level of understanding among the present critics. Comparing this with the exhibition we gave in Paris and the reaction of the press there, I believe that none of the critics here have gone deeply into the matter and all of them have made their comments very superficially. Of course we know how difficult it is to understand the whole complexity of the problem; but we are also surprised at the critics' lack of familiarity with abstract painting, after having been so well prepared by you and your Museum.

I am sure that quite a lot can be done to make clearer some of the points in the exhibition, and I am very grateful that you are dealing with this problem. I agree with your suggestion of changing the captions of the symbolic group at the left of the entrance.

We think, also, that it might be well to make a statement as to the Nazi Government of today, but we should try to make it somewhat less aggressive against the Nazis so that it will look like a very objective statement. I think we should not, in any case, defend ourselves against the Jewish question. I decline to give any arguments with them about this matter. As a fact, we have had only one Jew among seventeen artists on the Bauhaus faculty throughout the years, and not one on the technical staff, which comprised about twelve people all together. The case is pretty clear, therefore, but I see no reason why we should have to defend ourselves, nevertheless, against the foolish point of view of Hitler's. Of course, if you and your staff want to mention this personally to this or that reporter, it may be a good thing to do so; but I do not think we should incorporate any such statement officially into our exhibition captions.

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May I suggest this statement?

> In 1933 the Bauhaus was closed by the National Socialist Government. Because the Bauhaus had developed during the Social Democratic regime, the National Socialists felt that it was related to the German Democracy and therefore should be excluded from the "Third Reich".
>
> Actually the Bauhaus under Gropius and Mies van der Rohe had always been deliberately non-political in character. Its radical innovations took place in the fields of art and education and they were never related to any political party program.

After the experiences with the press I wonder whether there is any possibility of checking up on what LIFE intends to print. Their magazine is so important in its influence on public opinion that it would be a great pity if they should err in their representation of what we have in mind. Perhaps Bayer could do something about approaching them again to find out what they have in mind.

I am sure the article in the SUN will be taken up by the German papers, but it has been written so foolishly that it will not make any impression on serious people.

Thanking you for all your very kind help, I am

Sincerely yours,

Walter Gropius

WG/SR

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P.S. There is still another matter which I should like to talk about with you. Some time ago, you asked me to give a lecture at the Museum and the original date agreed upon was later postponed to January 10. I have neglected to ask you for more particulars about this lecture: for instance, what kind of audience is expected to be present, and what would interest them most? I should like to prepare this lecture in due time and have slides made. Further, is the lecture customarily held in the evening or in the afternoon, and at what hour? I should be grateful to get your reply to these questions soon.

OK
TM

W. G.

Dalton School, 108 E 89

5:30

WG/SR

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Bauhaus Gropius

December 2, 1938

Dear Professor Gropius:

I am enclosing a receipt for the two models which were sent to us by the Addison Gallery of American Art. The value on the express slip was $500. and I am insuring each model for $250. Will you please let me know if this is correct.

I regret to report that the model of the Hagerty House arrived very badly damaged. We are having it repaired for the exhibition.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Prof. Walter Gropius
Robinson Hall
Harvard University
Cambridge, Mass.

DHD:DK
Enclosure

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	MoMA Exhs.	82.7

HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE
WALTER GROPIUS
Professor of Architecture

den 27. Oktober 1938.

Lieber Herbert,

Anliegend schicke ich Dir Kopie eines Briefes an Frau Koehler, die mir nun doch am 23. mitteilte, dass Sie zwei Stuecke zur Ausstellung zur Verfuegung stellt. Das Eine ist ein schwarz-weisser Halbgobelin, dessen ich mich wohl erinnere, Versicherungswert $ 300.--, das Zweite ein Streifen mit eingelegten Dreiecken, Versicherungswert $ 100.--. Ich bitte besonders darauf hinzuweisen, dass diese Stoffe pfleglich behandelt werden, da ich persoenlich Gewaehr dafuer uebernommen habe. Du weisst ja, sie sind unersetzbar. Frau Koehler wuenscht ausserdem, dass sie haengend gezeigt werden, da sie sonst um ihren Sinn kaemen. Schliesslich verlangt sie, dass die Stuecke Mitte Januar spaetestens an sie zurueckgesandt werden.

Ich fuehle mich damit belastet, Dich so allein dort arbeiten zu wissen. Hast Du denn wenigstens einige Huelfe durch die Angestellten des Museums? Wenn nicht, wuerde ich Dir raten, einen handfesten Vorstoss zu machen, dass Dir fuer die letzte Zeit eine vernuenftige Huelfe gestellt wird, denn es ist doch verdammt schwierig alles allein machen zu muessen. Bitte lass mich inzwischen doch mal wieder durch ein paar Zeilen wissen, wie die ganze Situation ist.

Hast Du Aalto gesehen? Er wohnt im Barclay Hotel in New York. Er will uns ueber weekend besuchen. Mir saust der Kopf von Arbeit. Manchmal weiss ich nicht, wie ich es managen soll meine schulischen Verpflichtungen mit der praktischen Arbeit zu vereinigen, aber eins ohne das Andere macht keinen Spass.

Sei herzlichst gegruesst

Dein

Anlage.

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Sept. 21, 1938
Greensboro, Vt.

Prof. Walter Gropius
Graduate School of Design
Harvard University
Cambridge, Mass.

Dear Professor Gropius,

Would you do us the honor to lecture before the members and friends of the Museum in conjunction with the Bauhaus Exhibition? We feel that a lecture by you would be of the greatest interest for as you know many people are interested by the spoken word from an authority such as yourself while they would not take the time to read a printed essay; and of course our members would like to see in person the founder of the Bauhaus.

Should you be willing to give the lecture we would propose an evening shortly after the opening of the exhibition: Tuesday November 29th would be best or, failing this, Wednesday the 30th. If these are impossible we shall try to arrange another time. The fee would be $100.

Won't you let me know if you can accept this invitation?

Cordially yours,

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HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL
OF DESIGN

DEPARTMENT OF
ARCHITECTURE
WALTER GROPIUS
Professor of Architecture

Bauhaus Gropius

September 19
1938

Miss Dorothy H. Dudley
Registrar, Museum of Modern Art
14 West Forty-ninth St.
New York, N. Y.

Dear Miss Dudley:

Thank you very much for your letter of September 13 and the list of loans, dated September 7, which I made to the Museum. The list which you sent me is correct except that I sent the Museum five (5) lighting fixtures altogether, whereas only two (2) are mentioned on the list. I had arranged with Mr. McAndrew, some time ago, to have these lighting fixtures re-chromium-plated. Will you please remind him to have this done?

Mr. Schawinsky, who is leaving for New York today, will bring you another piece--a fruit bowl of metal and glass, made by Mr. Josef Albers, of the former Bauhaus.

Mr. Bayer has a great variety of other books, original letters, press clippings, etc., which are of great value to me, as they are not obtainable any longer. Will you please get in touch with him about preparing a list?

The value of the goods which I have lent to the Museum so far amounts to a total of five thousand dollars ($5000).

Sincerely yours,

Walter Gropius

P.S. All the items which you sent me, in a box, for preparation of the catalogue dummy were sent back to your Museum. Mr. Bayer knows all the details about the matter and has your lists in hand which were sent with the shipment. Will you please check everything over with him?

WG/SR

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HARVARD UNIVERSITY
CAMBRIDGE
MASSACHUSETTS

GRADUATE SCHOOL OF DESIGN

DEPARTMENT OF ARCHITECTURE

18th September 1938

Dear Miss Henrich,

As agreed to by Mr.Bayer I send you enclosed the rest of the notes for the catalogue, asking you to have them translated. A copy of them was sent to Mr.Bayer directly.

Further I give you here the list of those pieces which I intend to loan for the exhibition.

1. 5 Bauhaus lighting fixtures in glass and metal (sent by rail two weeks ago).
2. 2 games of chess
3. 2 Souvenirs of 'Bauhaus Dessau' (sent by same shipment)
4. 1 Fruit bowl (sent to Mr.Bayer by Mr.Schawinsky)

Sincerely yours

Interiors of Architectural Exhibition,
4 enlarged photos

Encl.

		lighting fixtures, glass	.50
A.38.1832-A.38.1837	Bayer	Stage: Scenes from a play, 6 photonegatives in box	.10 "
A.38.1861-A.38.1868	Umbo	Stage: Scenery for a play, costumes, etc., 6 large and 2 small photonegatives in 1 box	.10 "
A.38.1869-A.38.1871	Schlemmer	Triad Ballet, 2 enlarged photos, 1 enlarged photomontage	.05 "
A.38.1823-A.38.1826	Heubner	Photography: 4 photomontages	1.50 "
A.38.1827-A.38.1828	Feist	Photography: 2 photos	.50 "
A.38.1873-A.38.1877	Mack	Photo reflecting Light Play, 5 photos	.05 "
A.38.1890-A.38.1896	Hassenpflug	Chairs, 7 mounted photos	.05 "
A.38.1916-A.38.1930	Brandt	Metal Workshop: 15 photos	.05 "

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 82.7

Items received in Bauhaus Shipment from Berlin Germany on S. S. Europa, 2/24/38
To be sent Express prepaid on July 29, 1938 to: Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Mass.

Museum No.	Artist	Title and Medium	Value
A.38.1664-A.38.1689	Hassenpflug	26 photos of constructions and designs	$.05 each
A.38.1697-A.38.1699	Feist	3 photos of constructions, etc.	.05 "
A.38.1700-A.38.1701	Umbo	2 photos, interior and exterior scenes	.10 "
A.38.1751-A.38.1764	Various artists	Bauhaus Austellung, 1923, 14 colored postcards	.05 "
A.38.1765	Eckner	Bauhaus Festival at Weimar, photo	.05 "
A.38.1766-A.38.1768	Held	Bauhaus Festival at Weimar, 3 photos	.05 "
A.38.1769-A.38.1774	Bayer	Bauhaus Life, 6 photos	.05 "
A.38.1775-A.38.1780	Umbo	Bauhaus Life, 6 photonegatives in 1 box	.10 "
A.38.1784-A.38.1799	Various artists	Bauhaus Life, 16 colored postcards	.05 "
A.38.1800	Bayer	Bauhaus Life, "We have no time to be Greeks", enlarged photo	.05
A.38.1801	"	Plastic dance poster, enlarged photo	3.00
A.38.1829-A.38.1831	"	Photography: 3 enlarged photos	3.00 "
A.38.2037-A.38.2040	"	Interiors of Architectural Exhibition, 1931, 4 enlarged photos	3.00 "
A.38.1818-A.38.1820	Unknown	Set of 3 lighting fixtures, glass	.50 "
A.38.1832-A.38.1837	Bayer	Stage: Scenes from a play, 6 photonegatives in box	.10 "
A.38.1861-A.38.1868	Umbo	Stage: Scenery for a play, costumes, etc., 6 large and 2 small photonegatives in 1 box	.10 "
A.38.1869-A.38.1871	Schlemmer	Triad Ballet, 2 enlarged photos, 1 enlarged photomontage	.05 "
A.38.1823-A.38.1826	Heubner	Photography: 4 photomontages	1.50 "
A.38.1827-A.38.1828	Feist	Photography: 2 photos	.50 "
A.38.1873-A.38.1877	Mack	Photo reflecting Light Play, 5 photos	.05 "
A.38.1890-A.38.1896	Hassenpflug	Chairs, 7 mounted photos	.05 "
A.38.1916-A.38.1930	Brandt	Metal Workshop: 15 photos	.05 "

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 82.7

Items received in Bauhaus Shipment, continued
To be sent Express prepaid on July 29, 1938 to: Professor Walter Gropius

Museum No1	Artist	Title and Medium	Value
A.38.1946	Bayer	Stairway in Weimar, 3 photos on 1 mount	$.05
A.38.1948	Schlemmer	Workshop Building at Weimar - abstract fresco mural, photo	1.00
A.38.2003	Bayer	Advertisement for Exhibition at Bauhaus, Weimar, photo	.05
A.38.2025.1-.15	Hassenpflug	Post Bauhaus: 15 photos, work done after 1928	.05 each
A.38.2029-A.38.2034	Linder	Buildings; 6 enlarged photos	.05 "
A.38.2035.1-.5	Forbat	Architecture, 4 photoenlargements	1.00 "
A.38.2036.1-.10	Molnar	Architecture, 10 photoenlargements	1.00 "
A.38.2047A-B	Schlemmer	Sculpture, 2 photos	.25
A.38.2048A-E	"	Reliefs mit arkitektonischen Tendenzen, 5 photos	.25
A.38.2108-A.38.2119	Unknown	Bauhausbucher, etc., 8 negatives and 4 photos made from negatives in 1 box	.10 "
A.38.2120-A.38.2122	Schlemmer	3 photos of abstract mural (Wandgestaltungen im Werkstattgebaude in Weimar, 1923)	.05 "
A.38.2161	Bayer	Tan folder with index to photographs, typed sheets	2.00
----------	Bayer	Mr. Bayer's A liste: "Liste der arbeiten nach arbeitsgebieten - geordnet", typed sheets	2.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.7

July 14, 1938

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Mass

Dear Professor Gropius

If you will have the Bauhaus lighting fixtures of which you wrote in your letter of July 11 sent to the Museum, I will be glad to attend to having them re-chromiumed to as near the original finish as possible. Will you send them express collect, and also send us the bill for the packing.

I regret extremely the delay of the photographs for the catalogue. Permission to divide the entry of the whole shipment has only just come from Washington, yesterday in fact. This has been extremely difficult to arrange, but as the shipment contained material on which our duty would have been over $1000.00, we found it necessary to do so. The shipment had to be split four ways 1) personal belongings of Mr Breuer and you, 2) painting and sculpture, non-dutiable 3) photographs and negatives, non-dutiable under different arrangements from the painting and sculpture, 4) everything else, brought in duty-free under bond, to be returned to the owners in Europe. I am very sorry that it has inconvenienced both Mr Breuer and you. We ought to be able to send you the photographs by next week. Miss Henrich is writing Mr Breuer in detail about the whole affair in connection with the sending to him of his personal belongings.

Mr Bayer had not written me how much he had been able to find to buy in the way of lighting fixtures and furniture, so that I could not give him any idea of how much to spend. I have written him again, suggesting a hundred to a hundred and fifty dollars. If you do not think that adequate, I can write him again right away. Purchases will have to be taken out of the installation budget; the money can be spent in whatever way you think best for the exhibition.

If there isany work on the catalogue or on the preliminaries of preparing the installation, I hope that you will let us know so that we can relieve you and Mr Breuer.

Mr Neutra came in to see the Wheaton drawings yesterday, and was full of enthusiasm for your scheme. He seemed discouraged by the Washington postoffice competition, for which he had been a juror.

Sincerely,

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Bauhaus
Hilberseimer

June 21, 1939

Miss Ulrich

Miss Dudley

Bauhaus Exhibition

On March 31st we billed Mr. Ludwig Hilberseimer for $21.84 covering Customs duty on several Bauhaus items which were sent to him. We have just heard from Customs that the bill will be $20.80. Therefore we owe Mr. Hilberseimer $1.04. Will you please write a check for this amount so that I can send it to him.

D. H. D.

DHD:DK

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Ludwig Hilberseimer - 3017 East 78th Street - Chicago, Illinois

Bauhaus
Hilberseimer

April 15, 1939

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

Dear Miss Dudley:

Enclosed you will find the receipt
and at the same time a check for twenty

L. Hilberseimer
Ludwig Hilberseimer

Dear Mr. Hilberseimer:

Thank you for the check for $21.84 covering the customs duty due on Miss Berger's material which was lent to our Bauhaus Exhibition. As we wrote you, a few of Miss Berger's loans are included in the Circulating Exhibitions and will be returned to you later.

Very sincerely yours,

LH:MM
Enc.

Dorothy H. Dudley
Registrar

Mr. Ludwig Hilberseimer
3017 East 78 Street
Chicago, Illinois

DHD:DK

$ 20.80
duty due. customs
see letter of June 13

$ 21.84
Hilberseimer paid us
we refund $1.04

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Ludwig Hilberseimer - 3017 East 78th Street - Chicago, Illinois

April 12, 1939

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

Dear Miss Dudley:

Enclosed you will find the receipt sent by you on April 1, 1939 and signed by me, and at the same time a check of $21.84 (Twenty one dollars and eighty four cents.) to cover the charge on United States Customs duty on the items mentioned.

Very truly yours,

L Hilberseimer

Ludwig Hilberseimer

LH:MM
Enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.7

Mr. Ludwig Hilberseimer
3017 East 78 St.
Chicago, Illinois

March 31, 1939

For duty on items belonging to Miss Otti Berger imported on
S. S. Europa 2/24/38 $ 21. 84

Paid
We pay bill when
it comes from
Customs

#35 A.38.1941 " 30 smaller matted Samples
Airplane Cloth, white, textile of white cellophane, $5.
cotton backing, very coarse weave

#36 ~~In Circulating Exhibitions:~~
C#1 A.38.1702 " Tactile Table of Threads, squares of colored paper adv. art .50
embroidered on to metal cloth
36 C#2 A.38.1782 Lis Beyer "October" - Greeting Card, collage — adv. art.
36 C#1 A.38.1931 $1.50 Berger, Otti Fabric with Cellophane, textile of white cellophane, $1. .50
coarse tabby weave (cut into 2 parts: 1 part in
each Circulating Ex.)
36 C A.38.1933 7.50 " Fabric with Cellophane, textile of white cellophane, .50
coarse tabby weave
35 C A.38.1939 $25 " Rug of Smyrna wool and Hemp, rug, wool, hemp
35 C A.38.1940 25. " Knotted Rug, rug, wool, cotton
35 C A.38.1942 5. " Horsehair Fabric (Grey), textile -horsehair fabric $5.
~~A.38.1943~~ " Horsehair Fabric (Red), textile - horsehair fabric pay duty
42 ⟹ belongs to Museum

PC. ~~Parcel #42~~ { 1 ~~Sample~~ of material 15. —

Parcel #36 { 7 Samples of material 5. —
1 Book with Samples 1. —
4 Studies for advertising art 0.50 2. —

Parcel #35 { 2 used carpets 25.00 50. —
2 Samples of material 5.00 10. —

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LIST OF ITEMS TO BE RETURNED TO: MR. LUDWIG HILBERSEIMER
3017 EAST 78 STREET
CHICAGO, ILLINOIS

Note: These came thru Mr. Bayer, and have Bayer numbers. (They belong to Otti Berger)

Museum No.	Artist	Title and Medium
A.38.1781	Berger, Otti	"Congratulations" - Greeting card, collage with paper flowers
A.38.1783	"	Bauhaus Picture Book, montage
A.38.1932	"	Fabric with Cellophane, textile of creamy white cellophane (lustrous), firm twill weave (Piece cut off for 1st Circulating Ex.)
A.38.1934	"	Cellophane Material, textile of white cellophane, coarse tabby weave (edges bound with transparent tape)
A.38.1935	"	Cellophane Material, textile of white cellophane, coarse basket weave mounted on cardboard
A.38.1936	"	Cellophane Material, textile of white cellophane (dull and lustrous), firm tabby weave mounted on cardboard
A.38.1937	"	Fabric with Cellophane, textile of cellophane and cotton, large black and white checks, double cloth with cotton backing (Piece in 1st Circ. Ex.)
A.38.1938	"	Sample Book of Cellophane Cloth, sample book containing 16 pieces of cloth, 5 printed pages with 30 smaller matted samples
A.38.1941	"	Airplane Cloth, white, textile of white cellophane, cotton backing, very coarse weave

In Circulating Exhibitions:

A.38.1702	"	Tactile Table of Threads, squares of colored paper embroidered on to metal cloth
A.38.1782	Bis Beyer	"October" - Greeting Card, collage
A.38.1931	Berger, Otti	Fabric with Cellophane, textile of white cellophane, coarse tabby weave (cut into 2 parts: 1 part in each Circulating Ex.)
A.38.1933	"	Fabric with Cellophane, textile of white cellophane, coarse tabby weave
A.38.1939	"	Rug of Smyrna wool and Hemp, rug, wool, hemp
A.38.1940	"	Knotted Rug, rug, wool, cotton
A.38.1942	"	Horsehair Fabric (Grey), textile -horsehair fabric
A.38.1943	"	Horsehair Fabric (Red), textile - horsehair fabric

Belongs to Museum

Parcel #42 { 1 Sample of material — 15.—

Parcel #36 { 7 Samples of material 5.—
1 Book with samples 1.—
4 Studies for advertising art 0.50 2.—

Parcel #35 { 2 used carpets 25.00 50.—
2 Samples of material 5.00 10.—

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223 Marshsto. Belmont, Mass.
Nov. 9.th. 38.

Bauhaus
Koehler

Dear Mrs. Dudley,

Dates and insurance valuation for the two textiles lent to the Bauhaus exhibition are as follows:

A. 38. 2916. Wool and silk, 1921, Value $ 100.—

A. 38. 2925 Wall hanging with white fringes, cotton, silk and wool, 1919, $300.—

Sincerely yours

Margarete Koehler

[Mrs. Wilhelm Koehler]