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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 82.8

Dud

MILTON ACADEMY
MILTON, MASSACHUSETTS

Feb. 21

Dear Miss Courter,

In as much as we have insufficient exhibition space for the Frank Lloyd Wright Exhibit, I must ask you to send only the two Breuer Houses. I will expect them on the 24th.

Thank you for the trouble you have taken. I am very sorry not to be able to accept your offer.

Very sincerely yours,

Edward Barnes

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MILTON ACADEMY
MILTON, MASSACHUSETTS

Feb. 18, 1939

Dear Miss Courter,

In as much as we have limited space and funds for the exhibition, I would like more information before we make definite plans. What is the cost of exhibit 16, including shipping? What is the cost of shipping on the Brewer houses and plans? How much space is required for each exhibit?

I'm very sorry not to be able to accept your offer at once, but the room in which we ordinarily have our exhibitions has been taken over by the dramatic club. Thank you for your telegram. I

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MILTON ACADEMY
MILTON, MASSACHUSETTS

Hope this delay has not spoiled our chances of putting on a show.

Yours very truly,
Edward Barnes

P.S. Would you please send me another catalogue of loan exhibitions? The last one has been mislaid.

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March 6, 1939

1228 A

Charge to the account of MUSEUM OF MODERN ART $_____

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DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		SHIP RADIOGRAM	

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WESTERN UNION

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

DECEMBER 19

Professor L. Moholy-Nagy
1210 ASTOR STREET
CHICAGO, ILLINOIS

SUGGEST ONE OF YOUR NEW BAUHAUS STUDENTS ANSWER SWAN'S LETTER NEW YORK TIMES SUNDAY ART PAGE, DEFENDING VALUE BAUHAUS TRADITION IN AMERICA.

ALFRED H. BARR, JR.

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

JM:JH

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March 6, 1939

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WESTERN UNION

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

CHE 763
ACCT'G INFMN.
TIME FILED

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

FEBRUARY 15 1939

EDWARD L BARNES
MILTON ACADEMY
MILTON MASS

GLAD TO SEND YOU TWO BRENER MODELS. EXHIBITION SIXTEEN AVAILABLE FEBRUARY TWENTYSEVENTH TO MARCH THIRTEENTH

ELODIE COURTER
MUSEUM OF MODERN ART

WESTERN UNION MESSENGERS ARE AVAILABLE FOR THE DELIVERY OF NOTES AND PACKAGES.

JM:JH

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March 6, 1939

763

CONGRATULATIONS

by WESTERN UNION

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NN274 13 4 EXTRA SC=CHICAGO ILL

ALFRED BARR HERBERT BAYER WALTER GROPIUS=
14 WEST 49 ST=

HEARTIEST CONGRATULATIONS AND BEST WISHES FOR A GREAT SUCCESS=

MOHOLYNAGY.

WESTERN UNION MESSENGERS ARE AVAILABLE FOR THE DELIVERY OF NOTES AND PACKAGES.

JM:JH

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March 6, 1939

Museum of Modern Art

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M	X	FULL RATE	
TTER		DEFERRED	
HT MESSAGE		NIGHT LETTER	
NIGHT LETTER		SHIP RADIOGRAM	

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WESTERN UNION

1206-A

CHECK

ACCT'G INFMN.

TIME FILED

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

November 28, 1938

MRS. ANNI MOELLENHOFFS
BLACK MOUNTAIN
NORTH CAROLINA

AGAIN WE ASK LOAN OF BAUHAUS LAMP FOR EXHIBITION. PLEASE SEND WITH ALBERS SCULPTURE. IF IMPOSSIBLE WIRE COLLECT.

HERBERT BAYER
MUSEUM OF MODERN ART

WESTERN UNION MESSENGERS ARE AVAILABLE FOR THE DELIVERY OF NOTES AND PACKAGES.

JM:JH

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March 6, 1939

Dear Mrs. Moellenhoff:

SERVICE
... is a full-rate telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

(07)

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

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

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

Received at 30 Rockefeller Plaza, New York, N. Y.

NBK5 52 DL XC=TDQY MILTON MASS 13 914A 1939 FEB 13 AM 10 10

MISS ELODIE COURTER, MUSEUM OF WOODEN ARTS=
14 WEST 49 ST=

AM TRYING TO ARRANGE MODERN ARCHITECTURE SHOW HERE AT MILTON FOR WEEK OR MORE BEGINNING FEB 27 MR BREWER HAS GIVEN PERMISSION SHOW HIS TWO HOUSE MODELS COULD WE HAVE THEM FOR FEW DAYS IMMEDIATELY FOLLOWING YOUR NEWYORK BAUHAUS EXHIBITS ALSO LOAN EXHIBIT 14 OR 16 MY ADDRESS MILTON ACADEMY MILTON MASS=
EDWARD L BARNES.

27 14 16=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS S...

JM:JH

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March 6, 1939

Dear Mrs. Moellenhoff:

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

The exhibition, as you probably know, caused a great deal of interest and controversial discussion. The actual objects made or designed at the Bauhaus comprised perhaps the most vital parts of the exhibition, and the lamp which you lent was the only Bauhaus standing lamp we were able to discover in this country. We are therefore doubly grateful to you for making it possible to include it in the exhibition

Sincerely yours,

John McAndrew
Curator of Architecture and
Industrial Art

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

JM:JH

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Bauhaus.
Moellenhoff

February 14, 1939

Dear Mrs. Moellenhoff:

We are returning to you the Night Table Lamp with adjustable shade which you so generously lent to the exhibition "Bauhaus: 1919-1928".

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

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mrs. Moellenhoff
c/o Mr. Josef Albers
Black Mountain College
Black Mountain, N. C.

DHD:DK
Enclosure

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September 24, 1938.

Dear Mr. Moellenhoffs:

Mr. Schawinsky has asked me to write to you. As I think you know, he is working with the Museum and other former Bauhaus people on an exhibition of the work of the Bauhaus from 1919 tp 1928. The exhibition is due to open here on No ember 22nd, and will remain on view until the end of the year.

We are very anxious to include in the exhibition the lamp which you have which was made at the Bauhaus. I am enclosing a very rough sketch of it for identification, although I understand that you own only one such lamp.

If you are willing to make this loan, we shall be very grateful. I hope you will find it possible. Profes or Albers is sending a shipment of his material for use in the exhibition, which will leave Black Mountain within the next few days, and it would be best if you could send the lamp with this shipment.

I shall look forward to hearing whether we may expect the lamp, and we will want to know at the same time what valuation you wish us to put on it for insurance while it is on loan.

Mr. Schawinsky asks that I send you his regards.

Very sincerely ours,

Janet Henrich
Department of Architec ure

Mrs. Anni Moellenhoffs
Black Mountain, North Carolina

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Bauhaus
Moholy-Nagy

THE MUSEUM OF MODERN ART

Date August 27, 1940

To: Miss Dudley Re: Bauhaus construction

From: Mr. D'Amico

Copy to Coulter

August 27, 1940

Dear Mr. Moholy-Nagy:

The Circulating Exhibition of Bauhaus material has now been returned to the museum and we will send the things which you so kindly lent within the next ten days. There are a few items which we would like to continue to use and I am enclosing a receipt to indicate which they are.

In addition to the things you lent for the exhibition, we are sending you thirteen items which were originally lent by Miss Norma Stahle. When you have received the shipment we would appreciate having the enclosed receipts signed and returned to us so that we may complete our records for these loans.

Sincerely yours,

Registrar

Laszlo Moholy-Nagy
1210 Astor Street
Chicago, Illinois

:M
Encl.

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THE MUSEUM OF MODERN ART

Date August 27, 1940

To: Miss Dudley

Re: Bauhaus constructions

From: Mr. D'Amico

The following are the Bauhaus constructions which we will use in the Rotating Exhibition - "Bauhaus, Preliminary Courses"

A.38.2876
A.38.2879
A.38.2880
A.38.2886
A.38.2885
A.38.2884
A.38.2881
A.38.2875

The exhibition will be in circulation indefinitely.

We will also use A.38.2934, an Albers loan; the chess board; and Mr. Barr's chess set. We may also borrow several things from Mr. Bayer and Mr. and Mrs. Albers but those will be new 1940 loans.

Victor D'Amico
dcx

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THE MUSEUM OF MODERN ART

Date June 4, 1940

To: Miss Dudley

Re: BAUHAUS RETURNS

From: Miss Courter

Because we have had a great deal of trouble with the Association of Arts and Industries' paying the bill for the Bauhaus exhibition, we are not going to return the New School of Design's exercises to Miss Stahle. Moholy suggests we keep the exercises here if we can use them; otherwise we shall make arrangements to return them to the School of Design.

I believe Mr. D'Amico would like to use these exercises and have therefore offered the material to him. I will let you know what comes of it.

EC.

All pictures and the Light Display Machine should be sent to this address - 247 East Ontario Street.

I will check up on all the items mentioned in your letter on their arrival.

Yours sincerely,

L. Moholy-Nagy

L. Moholy-Nagy

LMN:k

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.8

School of Design

247-257 East Ontario Street Chicago, Illinois
Telephone DELaware 5779

Faculty Members:
George Kepes
George F. Keck
L. Moholy-Nagy
Jan J. Reiner
Andi Schiltz
Robert J. Wolff
Guest Lecturers:
David Dushkin
Prof. Carl Eckart
Prof. Ralph Gerard
Prof. Charles Morris
Director:
Prof. L. Moholy-Nagy

March
Eighteenth
1939.

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

Dear Miss Dudley:-

Thank you for your letter of March 14th.

All pictures and the Light Display Machine should be sent to this address - 247 East Ontario Street.-

I will check up on all the items mentioned in your letter on their arrival.

Yours sincerely,

L. Moholy-Nagy

L. Moholy-Nagy

LMN:k

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4
3
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1

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 82.8

School of Design

247-257 East Ontario Street Chicago, Illinois
Telephone DELaware 5779

Faculty Members:
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Andi Schiltz
Robert J. Wolff
Guest Lecturers:
David Dushkin
Prof. Carl Eckart
Prof. Ralph Gerard
Prof. Charles Morris
Director:
Prof. L. Moholy-Nagy

March
Tenth
1939.

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

Dear Miss Dudley:-

This will acknowledge your letter of March 6th.

Yes, please do return the loans from the Bauhaus Exhibition. However, before returning the Light Display Machine, will you be good enough to get in touch with Mr. Beaumont Newhall as he wanted to photograph it.

Thanking you, I am

Sincerely yours,

L. Moholy-Nagy

L. Moholy Nagy

LMN:ok

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.8

March 14, 1939

Dear Mr. Moholy-Nagy:

We are sending to you by express pre-paid many of the loans which you so generously made to our Bauhaus exhibition. The Light Display Machine will be sent in a few days. When you have received them, will you please sign and return to us the enclosed receipts.

As you know, the loans which are not returned to you are included in our Circulating Exhibitions. You will notice that one photograph, A.38.2893, was damaged here and that we have included a copy to replace it. I hope that this will be satisfactory.

We have not been able to find the following:

A.38.2474 Photogram, 1923 (15 3/4"x12"), by Moholy-Nagy
A.38.2551.15 Students' Work at New Bauhaus, Chicago, negative
A.38.2551.16 Students' Work at New Bauhaus, Chicago, negative
A.38.2776.9 Lighting Fixtures and Furniture, photo, by Bredendieck

Will you please check and see whether or not these have been returned to you.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Laszlo Moholy-Nagy
1210 Astor Street
Chicago, Illinois

DHD:DK
Enclosures

P. S. Two photos which were left out of the boxes are being sent to you by mail.

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Bauhaus
Moholy-Nagy

See letter assigning to Inst

March 20, 1939

Dear Mr. Moholy-Nagy:

Your Light Display Machine was sent to you by express prepaid on March 18th. When you have received it, will you please sign and return to us the enclosed receipt.

I am sorry we did not receive your letter in time to address it to East Ontario Street. Both shipments were sent to your Astor Street address.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Laszlo Moholy-Nagy
247-257 East Ontario St.
Chicago, Illinois

DHD:DK
Enclosure

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Barbara Moholy-Nagy

School of Design

247-257 East Ontario Street Chicago, Illinois
Telephone DELaware 5779

Faculty Members:
George Kepes
George F. Keck
L. Moholy-Nagy
Jan J. Reiner
Andi Schiltz
Robert J. Wolff
Guest Lecturers:
David Dushkin
Prof. Carl Eckart
Prof. Ralph Gerard
Prof. Charles Morris
Director:
Prof. L. Moholy-Nagy

April
Thirteenth
1939.

Mr. Elodie Courter,
Director of Circulating Exhibitions
The Museum of Modern Art,
14 West 49th Street,
New York, N. Y.

Dear Mr. Courter:-

Thank you for your kind letter of the 7th.

It will be perfectly agreeable with me for you to use the two prints mentioned in your letter. The valuation of each is $30.

Most sincerely,

L. Moholy-Nagy

ok

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School of Design

247-257 East Ontario Street Chicago, Illinois
Telephone DELaware 5779

Faculty Members:
George Kepes
George F. Keck
L. Moholy-Nagy
Jan J. Reiner
Andi Schiltz
Robert J. Wolff
Guest Lecturers:
David Dushkin
Prof. Carl Eckart
Prof. Ralph Gerard
Prof. Charles Morris
Director:
Prof. L. Moholy-Nagy

March
Eighteenth
1939.

Mr. Elodie Courter,
Director of Circulating Exhibitions,
The Museum of Modern Art,
14 West 49th Street,
New York, N. Y.

Dear Mr. Courter:-

This will acknowledge your letter of the 14th.

Yes, the insurance valuation of each of the paintings in question is $400.00.

Very sincerely,

L. Moholy-Nagy

L. Moholy-Nagy

k

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Bauhaus
Moholy-Nagy

March 6, 1939

Dear Mr. Moholy-Nagy:

We are planning to return some of the loans which you so generously made to the Bauhaus Exhibition. Will you please let me know whether we should return to you in Chicago the Light Display Machine.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Laszlo Moholy-Nagy
1210 Astor Street
Chicago, Illinois

DHD:DK

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Moholy - Nagy
Bauhaus

L. Moholy-Nagy 1210 Astor Street Chicago, Illinois • Telephone Superior 3413

January
9th
1938

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

Dear Miss Dudley

Mr. Moholy-Nagy wants me to inform you that all material still in the possession of the Museum of Modern Art should kindly be returned to his private adress
1210 Astorstreet Chicago Ill.

Yours truly
S. Reed
Secretary

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January 3, 1939

Dear Mr. Moholy-Nagy:

I am enclosing another receipt for an item which was left out of the previous one sent to you.

We still have some of your material which has never been recorded as it was not used in the exhibition. It will be returned to you as soon as the Circulating Exhibitions have been planned.

Will you please let me know where we should return them to you?

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Laszlo Moholy-Nagy
1210 Astor Street
Chicago, Illinois

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L. Moholy-Nagy 1210 Astor Street Chicago, Illinois • Telephone Superior 3413

1938 Dec 14

My dear Herbert,

du hast jetzt sicherlich deine wohlverdiente ruhe nach der wahnsinnigen arbeit, und ich will dich nicht mit grossen korrespondenz verleiten, aber ich würde furchtbar gern hören wie film und licht-requisit funktionieren, da ich sie für die San Francisco ausstellung gebrauchen werde. ich würde gar nicht überrascht sein zu hören, das ihr keine zeit mehr hattet die maschine zu montieren. ~~aber~~ doch wenn es geschehen ist, bitte erzähle mir deine beobachtungen.

das buch hätte ich auch gerne gesehen, wie es geworden ist. glaubst du, das das museum eine kopie mir schicken würde?

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ich habe bisjetzt nur in new york times (eine unverständliche und leider das ganze schlecht interpretierende) kritik gesehen, und in "News Week" eine gute, hoffentlich findet das barbara mehr gute als schlechte kritiken. dieses land könnte unsere arbeit, diese direktion, der ideen am besten gebrauchen. wenn du siehst kritiken von denen du glaubst, das sie wert sind zu lesen, bitte schreibe mir darüber. aber vielmehr interessiert mich deine eigene kritik und die der fremde, wenn man das herausfinden könnte.

meine sache ist hier auf dem stillstand. die leute, die gemeinten, die ich ja sah, wollen, um ihr leben zu retten, sicherlich eine neue schule machen, um zu neuem geld zu kommen. meine ganze sorge ist jetzt, wie können wir von einer solchen sache, wenn es wirklich stattfindet, genügend schaf abrücken. besonders wichtig wird es sein, durch den verrat von bredendieck, der bestimmt mit

diesen leuten gehen wird, da er sonst nirgends (wenigstens nicht so unterkommen kann. diese macht sind eingeladen zu dir kommen. ich hoffe sehr etwas von unsere und ihren leuten allerdings nicht

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L. Moholy-Nagy 1210 Astor Street Chicago, Illinois • Telephone Superior 3413

Dec 1 38

Lieber Herbert,

hier sind einige adressen für einladungen:
herzlichst dein M-N

Malcolm Cowley New Republic
40 & 49th

Ordway Tead Harpers Bros
33th & 4th Ave

- Elizabeth Sacarhoff } TIME
- Robert Fitzgerald }

Ruth Goodhue } Arch. Forum
Howard Myers }

Mr & Mrs Peter Piening
LIFE

Mr & Mrs Knud Lonberg Holm } Arch. Record
" " E. Larson }

- Mr & Mrs James Dowdrean Pratt Institute Brooklyn

Miss Irene Miles Director Brooklyn Institute
30 Lafayette Ave

Mr & Mrs W. Norton 70 Fifth Ave

L. Sandusky 424 Albee Square
Brooklyn

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Mrs. Ivan R. Dudley 2W 45th american Encyclop.

Dr & Mrs E. Bloch 515W 236th

Forest Grant P.S. 17 – 328W48

- - Bach Metropolitan Museum

Prof & Mrs Martin Schutze 96 Perrystreet

Dr John Dewey 320 E 72nd

Dr Alvin Johnson New School 66W12

Prof & Mrs Waddington

Telephon orcadamy 4-1700
Ext 1406

Mr. & Mrs Morgan 1, Lexington Ave

Prof & Mrs Paul Tillich 99 Claremont Ave

Miss Eleanor Treacy 9, Rockefeller Plaza

Carl Holty 644 Riverside Drive

Mr Schaflein - 225 Forth Ave

Prof. Alexander Laszlo
Stratford Arms Hotel 117W 70th

Joris Ivens
Johnny Ferno } 229W42 c/o History Today

Mrs. J. Allan Haines 119 E 84th

Marian Willard 543 Madison Ave

J. B. Neumann

Mrs. Breckenridge 30 Rockefeller Plaza

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Bauhaus Moholy-Nagy

October 24, 1938

Dear Mr. Moholy-Nagy:

I am enclosing a receipt for the latest items lent through you to the Bauhaus Exhibition. You will notice that the following items arrived in a damaged condition:

A.38.2878A-B Serpent, also shaft showing original shape, wood, by Robert Scheuss
(Piece 5 inches long broken off one end of serpent; cannot be repaired)

A.38.2887 Sculpture, plaster (?), by Alexander Giampietro
(Two cracks near base; one of them is very bad)

Will you please let us know the condition of these items when they were packed.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Laszlo Moholy-Nagy
The New Bauhaus
1905 Prairie Ave.
Chicago, Illinois

DHD:DK
Enclosure

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	MoMA Exhs.	82.8

the new bauhaus

The Director

American School of Design
founded by the
ASSOCIATION of ARTS and INDUSTRIES
1905 Prairie Avenue
Chicago, Illinois
Telephone VICtory 2500

October
21st
1938

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

My dear Herbert:

I am sending you the photographs which you asked for with captions.

With best regards, I am

Yours,

Moholy

L. MOHOLY-NAGY
EV

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October 20, 1938.

Dear Moholy:

Thank you very much for all your letters which you have sent me, but I have no time to answer them now. I only want to ask you for captions for the enclosed photographs which I am using in the catalogue.

Please send them back immediately.

Yours,

Professor L. Moholy-Nagy
The New Bauhaus
1903 Prairie Avenue
Chicago, Illinois

HB:JH
enclosures

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the new bauhaus
American School of Design
founded by the
ASSOCIATION of ARTS and INDUSTRY
1905 Prairie Avenue
Chicago, Illinois
Telephone Wabash 4262

September 23, 1938.

Dear Professor Moholy-Nagy:

Thank you for your letter. The photographs, etc. have arrived in good order, but we have not yet recieved the shipment of paintings. Will you let us know exactly when they were sent, and perhaps you can check with Railway Express.

Mr. Bayer has asked me to tell you that we would very much like to have the large pottfolio which he designed at the time you left the Bauhaus.

Please send us all of the enlargements you have from life and work at the old Bauhaus, and we can then use some of them and return the others to you.

We were glad to hear about the lichtrequisit and hope to be able to use it, but due to considerations of expense and room, we cannot yet be sure. We will certainly wanttto use either the lichtrequisit or the film, and we will let you know about these later.

Under another cover I am sending you a group of the photographs of work of the New Bauhaus which came in your shipment. Mr. Bayer has marked on the back of these what he will want. The ones he has marked "Original" we will want for the exhibition - that is we will want the sculpture itself. Those marked "Negative" will be used in photograph form for the book or the exhibition. We therefore want you to send us the negative, and as the book must be completed soon, please send these negatives immediately.

One of the photographs showing glass and wire constructions in a workshop, is marked only "negative". However, we would like two of the constructions shown. Please choose two that are not too large from this group.

We will look forward to recieving the negatives etc. soon, and also to some word of the shipment of paintings.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

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the new bauhaus

The Director

American School of Design
founded by the
ASSOCIATION of ARTS and INDUSTRIES

1905 Prairie Avenue
Chicago, Illinois

Telephone VICtory 2500

October
13th
1938

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

Dear Miss Henrich:

We have asked Newcomb-Macklin Company to pack and send the last shipment by Railway Express to you.

I am enclosing herewith a list of the shipment. I hope you will find in useful in handling the material.

Yours very sincerely,

L. Moholy-Nagy

L. MOHOLY-NAGY
EV

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shipped by Bauhaus Ex
Newcomb-Macklin Co
arr. Oct 17, 1938

Oct 13/38

Woodcuttings (1 - 5)

A.38.2875 (1) Grace Seelig, second semester 1938. (Her name is punched into the wood)

A.38.2876 (2) Alexander Giampietro, second semester 1938. Block with holes.

A.38.2877 A-B (3) William Worst, second semester 1938. Wooden block made flexible by kerfing. (We sent the same kind and size block which was used for this exercise in order to show what was achieved through the working process.)

A.38.2878 A-B (4) Robert Scheuss, second semester 1938. Serpent. (made from solid shaft. Piece 5" long with wooden shaft is sent with)

A.38.2879 (5) Richard Koppe, second semester 1938. Wooden cyclinder with cuts.

A.38.2880 (6) Grace Seelig, second semester 1938. Self supporting wire mesh construction with glass plates.

A.38.2881 (7) Nathan Lerner, second semester 1938. ≠Wire spiral achieved through winding wire around a square (shape) afterward twisting.≠

A.38.2882 A-B (8) Marshall Gamble, first semester 1938. ≠Mirror (loose) exercise for distortion≠

A.38.2883 (9) Juliet Kepes, second semester 1938. Space exercise. (This contains a glass plate with red lines and (wooden frame) made movable by rubber bands. These rubber bands will break probably after months but they can be replaced easily.)

A.38.2884 (10) Edna Morse, first semester 1938. Hand Sculpture in wood to exercise the functions of the hand by twisting, pressing etc..

A.38.2885 (11) Richard Paylicek, first semester 1937. Movable tactile exercise. (Catching) (A "Lunapark" for the fingers.)

A.38.2886 (12) Frances Fairweather, first semester 1938. Tactile exercise with springs. (the bent plywood bridge was also executed by the student)

A.38.2887 (13) Alexander Giampietro, first semester 1937. Sculpture. 2 bad cracks

* Please handle these with the greatest care because they break easily.

PLATES

Plates number one, two and three are students' work from the class of Mr. George Kepes (drawing class). The article on these plates will be sent tomorrow. A.38.2888 A.38.2889 A.38.2890

Plates number four and five are students' work from Mr. Hin Bredendieck's class (Lettering.) A.38.2891 A.38.2892 Dirt A.38.2893

Insurance value 350 $

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October 13, 1938

Dear Mr. Moholy-Nagy:

I am enclosing a receipt for the "Photogram" which was not included on the previous one of Sept 22nd sent to you.

We are returning to you by parcel post the catalog with photographs of paintings and sculpture as this will not be used in the exhibition.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Laszlo Moholy-Nagy
The New Bauhaus
1905 Prairie Ave.
Chicago, Ill.

DHD:DK
Encl.

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October 12, 1938

Dear Professor Moholy-Nagy:

Miss Dudley has showed me your letter asking about the Lichtrequisit and the sculpture by students, and I have talked to Mr. Bayer and Mr. Schawinsky about it.

Unfortunately we will not have room to install the Lichtrequisit in the exhibition, although we would like to have had it.

Therefore we would like you to send the sculptures along as soon as possible. Mr. Bayer has asked me to stress again the fact that we are interested inpieces which are not too large - otherwise they may have to be left out in the final arrangement, for lack of room.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Professor L. MOholy-Nagy
The New Bauhaus
1903 Prairie Avenue
Chicago, Illinois

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Bauhaus
Bauhaus
Moholy

October 5, 1938

Dear Mr. Moholy-Nagy:

I am enclosing a receipt for the photographs and photo-negatives of work by the students of The New Bauhaus. We would appreciate it very much if you would send us an insurance valuation for this material.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Laszlo Moholy-Nagy
The New Bauhaus
1905 Prairie Ave.
Chicago, Ill.

DHD:DK
Enclosure

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Bauhaus
Moholy-Nagy

October 5, 1938

Dear Mr. Moholy-Nagy:

I am enclosing a receipt for the large shipment of paintings, enlarged photographs, etc. which you have so kindly lent for our exhibition "The Work of the Bauhaus."

We are returning to you by Railway Express prepaid a group of enlarged photographs which will not be used. Will you please let us know when you have received them.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Laszlo Moholy-Nagy
The New Bauhaus
1905 Prairie Ave.
Chicago, Illinois

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the new bauhaus American School of Design • 1905 Prairie Avenue, Chicago, Illinois • Telephone VICtory 2500

at the end of my book number eight of the Bauhaus Buecher.

Sincerely yours,

L. Moholy-Nagy

L. MOHOLY-NAGY
EV

→ Me Design

P.S. As Mr. Bredendieck just now brought his material I am sending it with the great portfolio which Mr. Bayer designed and with the photo enlargement of the coffee service, by Marianne Brandt 1924) which is one of the best works of its kind which was done in the metal workshop.

Me 182

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the new bauhaus

The Director

American School of Design
founded by the
ASSOCIATION of ARTS and INDUSTRIES
1905 Prairie Avenue
Chicago, Illinois
Telephone VICtory 2500

September
26th
1938

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

Dear Miss Henrich:

already here

Referring to your letter of September 23rd. We had Newcomb Macklin Company wrap my paintings, photo enlargements etc. on September 20th and ship them to New York by Railway Express. I called them today and they said due to the storm transportation was very slow but you should have them by now.

Li 15

The large portfolio which Mr. Bayer has asked for will be sent to you with the three dimensional work of the Bauhaus students, after I have received your parcel with the photographs of the New Bauhaus students, which Mr. Bayer has marked on the back what he needs for the Exhibition and reproduction purposes.

I believe now with the exception of the above mentioned points, the copies for the preliminary courses, space relationships and the metal workshop I sent almost everything that you asked for. I did not find any numbers of "Qualität" and I am waiting for your instuctions on the "Lichtrequisit". Concerning the film "black and white. and gray" was sent to you last week by Railway Express.

?

I will ask Mr. Kepes, head of our drawing class, to put together a series of the students' work if you would like to have it.

2

I found an article, "An Open Letter" which Iwrote some years ago about film matters. I wonder whether Mr. Bayer can use it because about film questions, in spite of many suggestions we made in the past years, very little for* disposed. In this connection I draw the attention of Mr. Bayer to the film manuscript, "Dynamics of the Metropolis"

*this exhibition is

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Moholy

December 28, 1938.

Dear Moholy:

The lichtrequisit did not work right from the beginning although the men followed your directions carefully. The rotating movement was always jerky, and several days ago it stopped working entirely. We have ordered a new gear, which was needed, and which had to be made specially. It is due to arrive today and we hope it will work from now on.

Everything was finished for the opening, including the lichtrequisit which we have placed in the entrance hall - the only place where we had room for it. The film is fine.

I gave the Publications department a list of all the books which were to be sent. I am sure yours must have gone by now.

The criticisms of the exhibition have been very mixed. Unfortunately none of the critics showed a point of view which was definitely positive or negative, but in spite of this the attendance is very large. I myself have no criticism - I am too much in it, and glad that it is finished.

But I see again how many and how important were the things started at the Bauhaus, and there should be a way of continuing these ideas. But for God's sake, dont call it Bauhaus.

My best wishes for the New Year.

Yours,

Herbert Bayer

Professor L. Moholy-Nagy
1210 Astor Street
Chicago, Illinois

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September 14, 1938

Dear Professor Moholy-Nagy:

Mr. Bayer has asked me to answer the questions in your letter which arrived yesterday. From the telegram which we sent you just before your letter arrived, you will realize that we are anxious to have the material for the exhibition here at the Museum as soon as possible.

The matter of the enlarged photographs is a little difficult as the small prints which you said you had left in a separate envelope in Cambridge were removed from the envelope and mixed in with some others. Will you therefore pick out a good assotment of the enlargements and send them along to us. We would also like some examples of the experimental color photography which you mention, and the photograph from the Constructivist congress which you say you will send.

It will probably be possible for us to show some films during the exhibition. Will you therefore select that of your work which you think would be interesting to run.

Of your own paintings we will want two or three done during the Bauhaus time, and probably one done since then. Our space will be so small that we will probably not be able to hang more, and we will not have room for the nickel sculpture.
Please send the theatre designs for Piskator which you mention.

We are anxious to have the "lichtrequisit" if proper arrangements can be made. Will you let us know as soon as possible a little more about it - what are the measurements; how much would it cost to overhaul it; and how would it be shown; that is , does it hang on the wall or must it be seen in the round?

We will ventainly want some of the work done at the New Bauhaus in the last year, but here again space is scarce. Can you send six to ten objects, not too large, and more drawings and photographs.

It is very important that each object of any sort be marked with date of execution and the artist.

I hope this is all quite clear and that most of the things can be sent off soon. Please send them Railway Express Collect and let us know when to expect their arrival. It is also very improtant that we know right away what insurance is to be placed on the various objects.

Very sincerely yours,
Janet M. Henrich
Department of Architecture

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Instructions
for the operation of L. Moholy-Nagy's Lightdisplay Machine.

After unpacking the machine its chromium parts have to be polished again with the enclosed Chromium polish.

Follow carefully all unpackig instructions which the packer may add.

Before operating notice that all bearings are tight and in place.

Insert glasspiral in the cup at the end of the rod on the inclined chromium desk.

Inspect all the springs and make fast if loose.

Electrical connection

This unit runs on a 110 Volt - 60 cycle line only.
Please check your power line before connecting male plug.
The machine is completely lubricated and will not need any attention but please oil the bearings with fine machine oil in the flasher once a week. Wipe off any excess oil as it will short the line.

Base covering.

For joining mitres use 1 -1/4 x 16 inch brads.
Do not set these on the machine until it is in its permanen position. The top is not nailed to the base but is left loose to make the flasher unit more accessible.

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May 12, 1938.

Dear Professor Moholy-Nagy:

I have been asked to notify you of the change in date of the Bauhaus Exhibition. We now plan to open the Exhibition here at the Museum on November 9th, 1938.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Professor L. Moholy-Nagy
The New Bauhaus
1905 Prairie Avenue
Chicago, Illinois.

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1228 A

Charge to the account of Museum od Modern Art $_____

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WESTERN UNION

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

September 13, 1938.

PROFESSOR L. MOHOLY-NAGY
1210 ASTOR STREET
CHICAGO, ILLINOIS

PLEASE SEND BAUHAUS MATERIAL IMMEDIATELY

BAYER, MUSEUM OF MODERN ART

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

you as diaposcitive, again
it.

I will send my film (16 m/m)
"Black & white & gray" and
perhaps "marseille" as well.

The text of about the "constructivist
congress" can be remodeled if you

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Have you any interest in the big portfolio which you showed when I left the Bauhaus, with Kandinsky's, Klee's with Albers's + work of the masters.

I am sending you with the typographic diploma for Hesse the signatures of the Bauhaus masters in Dessau.

L. Moholy-Nagy 1210 Astor Street Chicago, Illinois • Telephone Superior 3413

SEP 15 1928

My dear Herbert,

I do not find the text for my metallwerkstoff article. It was in the "Goldschmiede Zeitung" in 1928, I think. I saw it in Cambridge in Gropius archive. Will you please ask him to send you this. Perhaps you can find something in it which will be worth while to quote. I shall think and write and send some sentencies besides this in few days. (Now only an article by Dr F.K. Fuchs in KUNST & KUNSTGEWERBE 1926 July I am sending you can perhaps make)

I am sending now per rail way express collect the smaller pieces, photographs etc and I will

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Send tomorrow the greater photos and some painting photomontages *) of students which I found ~~among~~ in my old portfolios.
I send perhaps too much but I do this in order to help to fill the gaps.

My 4 pictures (~~paintings~~), I will send another day and the "lichtrequisit" ~~which~~ This must be "in the round" standing on the floor. I shall send it later when you agreed to the use of it.
It would be the best to display it behind glass which is painted black, leaving a circular opening free to look

*) one is very nice about the ME in Design

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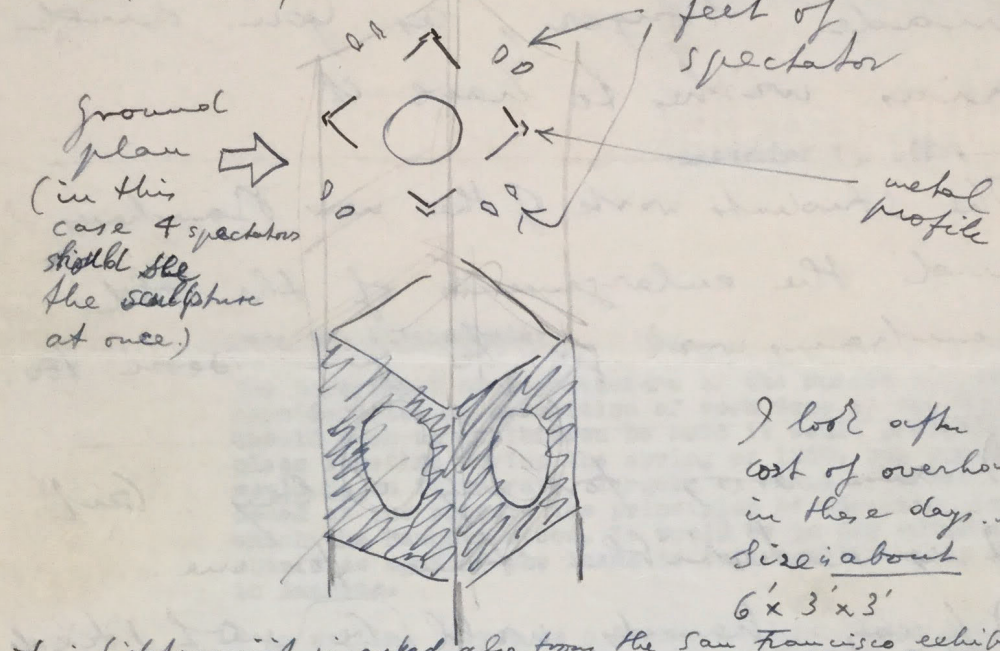
at it, similar as it was in Paris:



I took after the cost of overhauling in these days. Its size is about 6' x 3' x 3'

This lichtrequisit is asked also from the San Francisco exhibition but I rather would like to have it in N.Y. if you will have it. (world fair)

I sent 2 color photos. You could show them, if interesting for you as diapositive, light behind it.

I will send my film (16 m/m) "Black & white & gray" and perhaps "marseille" as well.

The text ~~of~~ about the "construction corner" can be remodeled if you

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as it is
do not like it, or it can be
made longer, as you and
Pius wishes to have it.

The students' work of the new Bauhaus
and the enlargements of the old
Bauhaus work go to you soon too.

I am sorry for my delay, but
it is a terrible time for me.
If my hands will (be not) tied
with the Assoc. I hope I can
make the school better and
bigger. We shall see. For the
time being, everything is ugly
and pfui - pfui.
allerherzlichst
dein
Moho

L. Moholy-Nagy 1210 Astor Street Chicago, Illinois • Telephone Superior 3413

p. s. I did not send any photos of my room
in the Paris Werkbund exhibition 1930, because
I hope that Pius has everything of this work.

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September 17, 1937.

Dear Mr. Muschenheim:

The Department 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 maand of objects produced at the school, the principles of education for which the Bauhhus 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 any help you may be able give us and will look forward to hearing from you. Until it has been definitely decided that we will hold such an exhibition, we will appreciate your considering this information confidential.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

William Muschenheim, Esq.
140 East 39th Street
New York, New York.

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Air Mail

The Director

the new bauhaus

American School of Design
founded by the
ASSOCIATION of ARTS and INDUSTRIES

1905 Prairie Avenue
Chicago, Illinois

Telephone VICtory 2500

October
11th
1938

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

ba

Dear Miss Dudley:

Many thanks for your letters and lists of the objects which we sent to you. The numbers A382551, one to twenty-two, should be insured for $50.00. The number A382779 "me", photo montage on paper, is not by L. Moholy-Nagy but by Marianne Brandt, student of the Bauhaus. "me" is an abbreviation for metal workshop and photo montage was dedicated to me by the meatal workshop of which I was head in the Bauhaus. You mention on page two in your list of September 30th that some titles of the enlarged mounted photographs are only tentative. I suggest that Mr. Bayer or Mr. Schavinsky find the right titles for these pictures on the basis of the original photographs which I left this summer in Cambridge and which are captioned on the back.

I. N. soon

I would like to ask Miss Henrich for her decision about the Lichtrequisit. I held back the shipping of the students'work of the New Bauhaus, which you asked for in your letter of September 23rd, because I thought these objects could be shipped with the Lichtrequisit. However, if you have no suggestion about the latter please send me a telegram about the shipping of the other objects.

Yours very sincerely,

L. Moholy-Nagy

L. MOHOLY-NAGY
EV

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the new bauhaus

The Director

American School of Design
founded by the
ASSOCIATION of ARTS and INDUSTRIES

1905 Prairie Avenue
Chicago, Illinois
Telephone VICtory 2500

September
30th
1938

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

My dear Herbert:

I have chosen the pages which you wanted from "The New Vision" for the catalogue, about the preliminary course and about space relationship. If you use this text please give credit to the book and publisher. The copy for the metal workshop will be sent soon. Can you tell me please whether you got from Gropius my article about the metal workshop from "Goldschmiede Zeitung"?

I would like to have your decision soon about the Lichtrequisit. As you know the same will be exhibited in San Francisco at the Golden Gate Exhibition and if you use it until the end of January this can be managed. In this case will you please ask the Museum of Modern Art to send me a check of $32.50 (half cost for over-hauling).

The sculpture and some of the construction work for which you asked I hope to send you soon. I would like to send them together with the Lichtrequisit.

I have a Rohodoid Picture which I painted lately and which I think is one of my best works of the last period. The size is exactly the same as the one I sent you. I would like to ask you to exhibit this with the other pictures if possible. If you can use a little needle light or spot light it will produce sharp shadows which will show better my intentions.

Yours,
Moholy-Nagy
L. MOHOLY-NAGY

P.S. Did you get my last letter written to you and Xanti? Please answer it.

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the new bauhaus

American School of Design
founded by the
ASSOCIATION of ARTS and INDUSTRIES
1905 Prairie Avenue
Chicago, Illinois
Telephone VICtory 2500

Office of the Director

March
9
1938

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

Dear Miss Henrich:

Concerning your letter of March 4, I would like to inform you that Mr. Rose would like to show his material to me only without the wish to leave it here in the states, especially if it complicates any of the handling with the customs office. Thus you can settle the problem that his whole material will be returned to Holland, especially that which concerns me.

Yours very sincerely,

L. Moholy-Nagy

L. Moholy-Nagy

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Bauhaus
Nathan

February 6, 1939

Dear Mr. Nathan:

We are returning to you the painting "Lost Game" by Paul Klee which you so generously lent to our exhibition "Bauhaus: 1919-1928". When you have received it, will you please sign and return to us the enclosed receipt. Although we were not able to hang it here, we had hoped to be able to include it in our Circulating Exhibition. I am sorry we did not write you about this before.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Karl Nathan
255 West 70 St.
New York City

DHD:DK
Enclosure

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Bauhaus Neumann

American School of Design

1905 Prairie Avenue
Chicago, Illinois

February 27, 1939

Dear Mr. Neumann:

We are returning to you one of the woodcuts which you so kindly 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. J. B. Neumann
509 Madison Ave.
New York City

DHD:DK
Enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.8

the new bauhaus

American School of Design
founded by the
ASSOCIATION of ARTS and INDUSTRIES
1905 Prairie Avenue
Chicago, Illinois
Telephone VICtory 2500

Office of the Director

January
8
1938

Mr. John McAndrew
Vassar College
New York

Dear Mr. McAndrew:

You may be interested to know that we are nearing the end of the first semester of the New Bauhaus and we are delighted to tell you that we have very talented students from every part of the country. We believe there are many other students who are seeking the practical and thorough training the Bauhaus gives, since we hope it will prove of benefit not only to the individual but to the country as well.

We know that your help could be invaluable in this matter, because you are connected with the young generation. Thus we ask your help in circulating the enclosed folder among students and friends who are interested in the new type of education for designers.

We will gladly give you any further information which you might require.

Yours very sincerely
L. Moholy-Nagy
L. Moholy-Nagy

I would be glad to know when you will use the remade models of the old bauhaus.

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March4, 1938.

Professor L. Moholy-Nagy
The New Bauhaus
1905 Prairie Avenue
Chicago, Illinois.

Dear Professor

We have had a letter from Hago Rose of Amsterdam who has sent the material for the Bauhaus exhibition which was assembled in Holland. Mr. Rose adds the following post script to his letter:

" bitte wollen sie so freundlich sein und alle arbeiten von mir(72-95) und meine schülern (103 und 104),die nicht ausgestellt werden, an prof. moholy-nagy in in Chicago übergeben, wenn er nach new york kommt; oder die arbeiten an ihn schicken, wenn er darum bittet.

in jedem falle schicken sie meine arbeiten nach ablauf der austellung, bitte, an prof. moholy-nagy."

The material is about to arrive in New York now, and for purposes of custom inspection and arrangement, it is most important for us to know whether the material is to remain in America. From the invoices etc. which Mr. Rose has sent we gather that most of the material which he is sending will eventually be returned to Holland.

Can you let us know whether the work of Rose and his students which we are to send on to you is to remain here(and if so for what purpose - i.e. for study and exhibition, or for sale. In the case that the material is to be kept here in America permanently, it may be necessary to pay duty, although we will try to avoid this.

I shall hope to hear from you, and will greatly appreciate an early reply, as it must be specified within the next week or so how the shipment is to be entered withthe Customs officials.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

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February 11, 1938

Professor L Moholy-Nagy
The New Bauhaus
1905 Prairie Avenue
Chicago, Ill

Dear Professor Moholy,

I have your note of January 8, and apologize for having been so very slow in answering it. I have been in the hospital with a knee that did not work (now recovered) and have got behind in all my mail.

The Bauhaus Exhibition, as you doubtless already know has been postponed until October. Mr Bayer will be working on the installation and the catalogue during the summer. I have not heard definitely from him exactly when he will return, nor exactly when he is planning to do most of the work, but it will probably be during the summer or even early fall. If, then, we could have the remade models of the work of the old Bauhaus by June, it would be ideal. May I say again how very grateful we are to you for your generous cooperation with us on this exhibition.

The postponement is very fortunate, we feel, for it means that there will be plenty of time to work up a really fine show, with adequate attention to the installation and to the important catalogue.

I doubt whether I shall be able to get to Chicago this spring, which makes me sorry not to be able to visit the

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New Bauhaus again. There must be so much more interesting student work to see now than there was at the time of the opening.

I hope everything is going very well, and that you are pleased at the results; and I hope that you have found that you like living in America.

Sincerely,

John McAndrew
Curator of Architecture
and Industrial Art.

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THE MUSEUM OF COSTUME ART
11 WEST 40 STREET
COSTUME INSTITUTE, Inc. NEW YORK CITY

Pk. file
later under Lenders
MOLNAR

April 7, 1939

Dear Mr. Molnár,

At the request of Mr. Herbert Bayer we are returning to you all except two of the loans which you so generously made to our recent exhibition: "Bauhaus 1919-1928". We greatly appreciate your cooperation in making this very interesting and stimulating exhibition possible.

In addition to your own loans we have also included several items belonging to Mr. Fred Forbat and Mr. Julius Pap which Mr. Bayer said you would forward to them. 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 items are 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 loans to you.

Sincerely,

Dorothy H. Dudley
Registrar

Mr. Farkas Molnár
Budapest II
Lotz Karoly Uocs 1/b
Hungary

DHD:DCK
encl.

THE MUSEUM OF MODERN ART

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~~Bauhaus~~ Schlemmer

THE MUSEUM OF MODERN ART

Date January 3, 1950

To: Miss Monawee Allen **Re:** Schlemmer drawings

From: Jean Stepanian

Dear Monnie:

Could Alfred see in his office the "Oskar Schlemmer drawings which are still in Miss Dudley's care"? A gentleman would like A. to evaluate them for possible sale in the future. Hope this is enough information for you. If it isn't, I shall try to find out something more.

asked Harry to bring up to office Friday aft. 0485
Office too crowded now - JL.

any chance they are available when you want them again, we will be only too happy to let you have them.

We were very glad indeed to have been able to cooperate with you, and hope you will not hesitate to call on us in the future.

Sincerely,

Mavis Dalton

Office Sec retary

BRyant 9-4253

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~~Exh~~ Bauhaus ~~Sculpture~~

THE MUSEUM OF MODERN ART

Date January 16, 1950

To: Monawee Allen

Re: Schlemmer drawings

From: Jean Stepanian

Dear Monnie:

Re attached letter - could you have the Schlemmer drawings taken back to the storeroom in the interim. They are on Alfred's table.

To Henry
1-16-50

any chance they are available when you want them again, we will be only too happy to let you have them.

We were very glad indeed to have been able to cooperate with you, and hope you will not hesitate to call on us in the future.

Sincerely,

Mavis Dalton

Office Sec retary

BRyant 9-4253

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Barbara Dudley

Barbara M. of Mus. of Costume Art

THE MUSEUM OF COSTUME ART

16 WEST 46 STREET

COSTUME INSTITUTE, Inc. NEW YORK CITY

March 3, 1939

Mr. Thomas D. Maybry, Jr.
Museum of Modern Art
14 West 49th Street
New York City

Dear Mr. Maybry:

Miss Weissman has asked me to acknowledge the return of the two mannequins, which arrived safely this morning.

As you know, we are now working on an exhibition, and it is very probable that we will need these mannequins for it. May we assure you, however, that if by any chance they are available when you want them again, we will be only too happy to let you have them.

We were very glad indeed to have been able to cooperate with you, and hope you will not hesitate to call on us in the future.

Sincerely,

Mavis Dalton

Office Sec retary

BRyant 9-4253

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Bauhaus

Museum of Costume Art

November 29, 1938

Dear Miss Weissman:

This note is to thank you for your kindness in lending to the Museum the two mannequins. We appreciate tremendously your help in what was a real emergency.

Please thank Miss Dalton for her courtesy to Mr. Feininger and myself.

Very truly yours,

Miss Polaire Weissman
Museum of Costume Art
16 West 46th Street
New York, N. Y.

TDM:br

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May 23, 1940

Dear Mr. Nierendorf:

The three paintings which you so kindly lent us for the circulating Bauhaus Exhibition have been returned to you. Will you be good enough to sign and return the enclosed receipt for them?

I want to take this opportunity to thank you very much indeed for your generosity in lending these paintings to us for so long a period. We greatly appreciate your cooperation.

Very sincerely yours,

Karl Nierendorf, Esq.
Nierendorf Gallery
21 East 57th Street
New York, N.Y.

encl.

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Bauhaus
Nierendorf

February 24, 1939

Dear Mr. Nierendorf:

We are returning to you today three of the paintings which you so generously lent to the Bauhaus Exhibition.

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

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Karl Nierendorf
Nierendorf Gallery
21 East 57 St.
New York City

DHD:DK
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January 27, 1939

Dear Mr. Nierendorf:

As I believe Mr. Bayer has told you, we have made arrangements to send the Bauhaus Exhibition on tour after the New York showing. Many of the leading museums throughout the country are interested in showing it and we are particularly anxious, in view of the adverse criticism, to have the travelling collection as representative as possible. The Bauhaus members have cooperated fully in lending whatever material was owned individually. I hope that you too will find it possible to extend your loans for the period of the tour which will be approximately one year.

I am assembling two shows for circulation. The large collection shown in the Museum will be sent to other large museums throughout the country and the smaller exhibition will be assembled for schools and colleges which cannot accommodate the present exhibition. I need to expand the material included in the exhibition with other paintings and I wonder if if would be possible for me to pick out works by Klee, Feininger and others at your gallery next week?

Very sincerely yours,

Director of Circulating Exhibitions

Karl Nierendorf, Esq.
18 East 57th Street
New York, New York

EC:ms

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Bauhaus
Nierendorf Fol

October 26, 1938

Nierendorf Gallery
21 East 57th Street
New York, N. Y.

Gentlemen:

Through a clerical oversight the Feininger painting listed on our receipt of items received from you on October 14th for the Bauhaus exhibition is not the one which you lent. We are therefore enclosing a corrected receipt. Will you kindly destroy the one which is incorrect?

We regret this error and trust that it has not inconvenienced you.

Very truly yours,

Dorothy H. Dudley
Registrar

DHD:DCK
encl.

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October 19, 1938

Dear Mr. Nierendorf:

Confirming Miss Miller's telephone conversation with your secretary this morning, I understand that you will insure the five paintings which you have so kindly lent to our next exhibition.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Karl Nierendorf
21 East 57 St.
New York City

DHD:DK

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Peissachowitz

October 8, 1937.

Dear Miss Peissachowitz:

Thank you for your letter of September 27th. We are delighted to know that you have some of the work you did at the Bauhaus with you, and that it will be available should we hold our exhibition.

May I get in touch with you later when our plans are more definite ?

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Miss Nelly Peissachowitz
601 West 140th Street
New York, New York.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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601 West 140th St.,
September 27, 1937

Dear Miss Henrich:

I was much interested to learn from your letter of Sept.21st that the Museum of Modern Art is planning an exhibition concerning the Bauhaus.

Of the work I did at the Bauhaus (I was at the Photography workshop) I have at present only a few prints, the rest of my material is still in Germany. I would be pleased to place at your disposal those which I have.

The only former students of the Bauhaus I know of in the United States are Miss Leila Ulrich and Miss Hilde Reiss, who may have some material which might be of some interest to you. Miss Ulrich is teaching at Bennington College.

I am at your disposal should you wish to talk the matter over with me.

Very sincerely yours,

Nelly Peissachowitz

Nelly Peissachowitz

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	MoMA Exhs.	82.8

September 21, 1937.

Miss Janet M. Henrich
Department of Architecture
and Industrial Art
14 West
New York, New York

Dear Miss Peissachowitz:

The Department of Architecture of the Museum has under consideration an exhibition concerning 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, partly 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 of the loans to this exhibition as possible in this country.

Mr. Kurt Versen has told us that you have been connected with the Bauhaus, and I am writing to ask whether you own objects made at the Bauhaus or other material about the school which you might be willing to lend us for such an exhibition. Also can you give us the names and addresses of others 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 that we will hold such an exhibition, we will appreciate your considering this information confidential.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

WF:LD

Miss Nelly Peissachowitz
529 West111th Street
New York, New York.

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Peterhans

March 2, 1938

Miss Janet M. Henrich
Department of Architecture
and Industrial Art
14 West 49th Street
New York, New York

Dear Miss Henrich:

I regret very much that I cannot fulfill your request, contained in your letter of February 15th and I shall try to explain the reason.

My own personal work and my teaching activities, in conjunction with that of my colleagues under the direction of Mies vander Rohe, were consciously kept away from the work of the original Bauhaus. I, therefore, believe, particularly in consideration of my future activities in the United States, that it would create a false impression if my works were exhibited under a name whose goal can only be identified to a limited degree with my ideas.

You will understand, I am sure, that your kind invitation to exhibit my work is greatly appreciated. Unfortunately it brings up this conflict of ideals, which I believe would be further confused were I to exhibit, as much as I would like to be of assistance in this undertaking of the museum.

Very sincerely yours,

Peterhans

Walter Peterhans

WP:LD

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February 15, 1938.

Dear Mr. Peterhanns:

The Department of Architecture of the Museum is at present assembling an exhibition to be shown here next fall which is to illustrate the principles of education for which the Bauhaus stood, largely by means of the work which was produced at the school.

The exhibition and catalog are being prepared under the direction of Gropius and Herbert Bayer, who is now in Germany collecting material. Mr. Bayer has written us that you are here and asked us to get in touch with you. He feels that an exhibit of the curriculum of your photography course is a most important part of the exhibition, and also suggests that you may have photographs of objects made at the school or of activities at the Bauhaus as well.

We hope very much that you will be willing to lend us some of your material for this coming exhibition. We shall be most grateful for any help you may be able to give us, and will appreciate it if you can get in touch at your early convenience either with me or with Mr. John McAndrew, the Curator of the Department of Architecture and Industrial Art.

Very sincerely yours,

Janet M. Henrich
Department of Architecture
and Industrial Art.

Walter Peterhans, Esq.
℅ Mr. Hupfeld
2130 Stewart Street
Brooklyn, New York.

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Reiss

September 17, 1937.

Dear Miss Reiss:

The Department 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 this country.

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 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

Miss Hilda Reiss
c/o Design Laboratory
116 East 16th Street
New York, New York.

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Rodgers & Priestley

September 17, 1937.

Rodgers and Priestley
745 Fifth Avenue
New York, New York.

Gentlemen:

The Department of Architecture of the Museum has under consideration an exhibition of work done at the Bauhaus. Should such andexhibition be held, it would probably take place sometime duringnthe 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 Amefica.

I am writing to you both as former students of the Bauhausm 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 Bauhaus?

We shall be most grateful for any help you may be abhe to give us and will look forward to hearing from you. Until it had 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

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Bauhaus
Rose

October 11, 1938

Dear Mr. Rose:

Thank you for your letter of September 29th. I have sent the Consulate Certificate to our Customs broker. I note that the material on the receipt which we sent to you is lent by the following:

Paul Citroen
Hajo Rose
Lisbeth Östreicher
Katja Rose-Schmidt
Nieuwe Kunstschool

I have asked the Department of Architecture and Industrial Art to send catalogs of the exhibition to these lenders as you requested.

The dates for the exhibition are not yet definite. It will probably open about December 7th and will continue until the middle or end of January.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Hajo Rose
Zomerdijkstraat 12
Amsterdam-z, Holland

DHD:DK

Copy to Arch. Dept.

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Rose

Zomerdijkstraat 12

the museum of modern art
14 west 49th street
new york, N.Y.

October 11, 1938

l.s.

Dear Mr. Rose:

Thank you for your letter of September 29th. I have sent the Consulate Certificate to our Customs broker. I note that the material on the receipt which we sent to you is lent by the following:

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The dates for the exhibition are not yet definite. It will probably open about December 7th and will continue until the middle or end of January.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Hajo Rose
Zomerdijkstraat 12
Amsterdam-z, Holland

DHD:DK
Copy to Arch. Dept.

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hajo rose

zomerdijkstraat 12

~~o.a. achterburgwal 192~~ amsterdam-c-z ~~tel. 37561~~ (nieuwe kunstschool) gem.giro R 3185

the museum of modern art

14 west 49th street

new york, n.y.

29, sept. '38

l.s.

ich danke ihnen für ihr schreiben vom 13.9.'38 und lege ihnen das veränderte formular bei. es tut mir leid, dass sie deswegen schwierigkeiten hatten. hoffentlich ist es jetzt in ordnung.

bitte entschuldigen sie, dass ich ihr schreiben vom 7.6.'38 bisher unbeantwortet liess. ich war überhäuft mit arbeit. die verleiher (lenders) der arbeiten sind:

museum number	lender	address
A.38.1440 - A.38.1510	paul citroen	oostdorperweg 100 wassenaar
A.38.1511 - A.38.1548	hajo rose	zomerdijkstr.12" amsterdam z
A.38.1549 - A.38.1551	lisbeth östreicher	beethovenstr.116" amsterdam z
A.38.1552 - A.38.1570	katja rose-schmidt	zomerdijkstr.12" amsterdam z
A.38.1571 - A.38.1609	nieuwe kunstschool	kerkstr.35 amsterdam c

lenders to have catalogs.

bitte wollen sie so freundlich sein und für jeden der verleiher einen katalog der ausstellung schicken. (wenn es ihnen möglich ist).

ich wäre ihnen sehr dankbar wenn sie mir noch datum und dauer der ausstellung mitteilen würden. ~~bis Dec 6~~ until middle of Jan.

vielen dank für ihre bemühungen und besten gruss

hajo rose

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June 7, 1938.

Dear Mr. Rose:

Enclosed is our Registrar's official receipt for the shipment of exhibition material for our Bauhaus exhibition.

For the catalogue it will be necessary for us to know the lenders of these objects. We shall be very grateful if you can send us a list of the lenders and also their addresses.

We greatly appreciate you very generous help on this exhibition.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Hajo Rose
O. Z. Achterburgwal 192
Amsterdam C
Holland

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Bauhaus
Rose

May 6, 1939

Dear Mr. Rose:

We are very sorry that there has been some difficulty about one box included in the shipment sent to you on the S. S. Nieuw Amsterdam March 30th. This box, as you know, contains material which belongs to Mr. Vordemberge-Gildewart, Lekstraat 138, Amsterdam Z, Holland. We have written him that the Museum cannot pay the cost of storage in Holland nor return transportation, but that if he wishes to return this box to us all expenses prepaid we will receive it and hold it here as an extended loan until he is in a position to have it sent to him. We have also written Wambersie & Zoon to this effect.

I hope that you found the Bauhaus material in good condition.

Sincerely yours,

Dorothy H. Dudley,
Registrar

Mr. Hajo Rose
Zomerdijkstr. 12
Amsterdam Z
Holland

DHD:VS

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hajo rose

o.z. achterburgwal 192" amsterdam-c. tel. 37561 (nieuwe kunstschool) gem.giro R 3185

herbert bayer
kurfürstendamm 32"
berlin w15

20. 2. 38

sehr geehrter herr bayer,

ich danke ihnen für ihren brief vom 20.1. 38 . am donnerstag habe ich die sendung für amerika abgeschickt. das schiff verlässt am 19. 2. rotterdam und wird cirka am8. märz in new york ankommen. im einverständnis mit citroen habe ich die arbeiten direkt nach amerika geschickt, weil wir fürchteten sonst zu spät zu sein.

beigeschlossen finden sie eine liste von citroen. weiter sind noch hinzugekommen:

BH Dessau (WE) von lisbeth östreicher, 1o fotos von strick-kleidern für die industrie, eine montage; 2 original modelle von str.-klrn.

" " " von meiner frau, ROSE 4 übungsstücke aus der weberei in dessau und berlin
16 muster von kleidungsstoffen
13 " " dekorationsstoffen
und eine tischdecke

BH Dessau 2 (RE) von mir, 17 freie arbeiten (zeichnungen und temperas) 4 foto und verschiedene drucksachen.

" " weiter sind noch einige karakteristische blätter aus meinem unterricht hier beigefügt.

trotz verschiedener versuche, von citroen und mir, waren von anderen leuten hier keine arbeiten weiter zu erhalten.

montag, den 21. februar, gehen auch die fakturen der sendung nach new york zur post.

mit freundlichem gruss

hajo rose

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hajo rose

o.z. achterburgwal 192[II] amsterdam-c. tel. ~~37561~~ 9c786 (nieuwe kunstschool) gem.giro R 3185

the museum of modern art
mr. john mcandrew
14 west 49th street
new york, n.y.

20. 2. 38

sehr geehrter herr mcandrew,

durch langes kranksein meines freundes citroen, der zunächst das sammeln des ausstellungsmaterials in holland in die hand nahm, ist es leider so spät geworden mit dem verschicken unserer sendung. deshalb schicken wir unsere arbeiten auch direkt an sie, damit sie noch rechtzeitig ankommen in new york. herr herbert bayer in berlin ist darüber orientiert.

beiliegend empfangen sie die original fakturen. für die verpackung hatte ich 3 gulden an unkosten.

im namen der miteinsender aus holland, bitte ich "the museum of modern art" um 4 kataloge der ausstellung.

wir wünschen ihnen erfolg mit ihrem vorhaben und danken ihnen für die möglichkeit unsere arbeiten bei ihnen in new york ausstellen zu können.

mit den besten grüssen von uns allen,

ihr hajo rose

p.s. bitte wollen sie so freundlich sein und alle arbeiten von mir (72 - 95) und meinen schülern (1o3 und 1o4), die nicht ausgestellt werden, an prof. moholy-nagy in chicago übergeben, wenn er nach new york kommt; oder die arbeiten an ihn schicken, wenn er darum bittet.

in jedem falle schicken sie meine arbeiten nach ablauf der ausstellung, bitte, an prof. moholy-nagy
"the new bauhaus"
19o5 prairie avenue
chicago, illinois

ich schreibe an prof. moholy-nagy in diesem sinne.

mit 5 (fünf) beilagen von insgesammt 12 seiten.

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July 2, 1940

Dear Mr. Ross:

I am enclosing a receipt for the loans which you so kindly made to the Bauhaus exhibition. Will you be good enough to sign the receipt and return it to me when you have received the loans?

There has been a great deal of interest in this exhibition in the cities where it has been shown. 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,

Charles W. Ross, Jr., Esq.
Twin Ravines
Poulsbo, Washington

enclosures: 2
ec:a

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	MoMA Exhs.	82.8

THE MUSEUM OF MODERN ART

Bauhaus
Ross

Date

To: Miss Dudley

Re:

From:

June 26, 1939

Dear Mr. Ross:

The Architecture Department has handed me your letter of June 16th regarding the material which you so generously lent to our Bauhaus Exhibition. At the suggestion of Miss Gardner we have been holding this material until you returned from the Orient. It is all packed, however, and we are shipping it to you immediately by Express pre-paid. When you have received it will you please sign and return to us the enclosed receipt.

I am sorry to report the breakage of a Tea Glass (37.1547A) which belongs in a metal and wood holder. Will you please let me know what it will cost you to replace this so that I may advise our insurance company.

Sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Charles W. Ross, Jr.
Twin Ravines
Poulsbo, Washington

DHD:DK
Enclosure

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	MoMA Exhs.	82.8

THE MUSEUM OF MODERN ART

Date _____

To: Miss Dudley

Re: _____

From: JH

Dud— will you look into this. I thought Kascha told me they had asked not to have the things returned til they got back from the Orient.

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Twin Ravines
Poulsbo, Wash.
June 16,1939

John McAndrew, Esq.
Curator of Architecture
The Museum of Modern Art
11 West 53rd Street
New York City

Dear McAndrew,

According to letters from Miss Courter of Jan. 24 and Feb. 4, I expected the Bauhaus material sent to you in Nov. 1937 would be returned to me either in February or March. That is, all the material except four chromium pieces that were to be included in the traveling exhibitions.

I find on my return from the Orient that nothing has been received from the Museum. Will you be good enough to look into this and let me know when to expect the shipment? I am most anxious that this stuff should not be lost.

Very truly yours,

Charles W. Ross, Jr.

Charles W. Ross, Jr.

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Bauhaus Leader

Ross

February 8, 1939

Dear Mr. Ross:

Thank you very much indeed for your wire giving us permission to include your items in the Bauhaus circulating exhibitions. It was very kind of you to allow us to keep them over so long a period.

Your other loans will be returned to you some time this month. Am I correct in assuming that you wish them sent to Twin Ravines, Poulsbo, Washington?

Very sincerely yours,

Director of Circulating Exhibitions.

Charles W. Ross, Jr., Esq.
Twin Ravines
Poulsbo, Washington

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CLASS OF SERVICE

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WESTERN UNION

1201

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

SYMBOLS

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

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

Received at

1939 FEB 7 PM 7 45

EAA233 9 NL=SEATTLE WASH 7

MISS ELODIE COURTER=

MUSEUM OF MODERN ART 14 WEST 49 ST NYK=

OUR BAUHAUS ITEMS MAY BE INCLUDED IN CIRCULATING EXHIBITIONS=

CHARLES W ROSS JR.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

was announced officially for circulation. I have sent out announcements of the exhibition this week and will probably have requests from museums on the Coast very soon. The San Francisco Museum of Art was very much interested in the exhibition when we first talked of holding it in New York. The only other definite engagements I have made for the exhibition are: a showing at the Cleveland Museum of Art in January, 1940 and a possible showing in Cincinnati following this. The material will probably be returned to you late in the Spring of next year.

I do hope you will find it possible to let us have the metal pieces. They are among the few materials which show the influence of the Bauhaus on industrial production.

I will give your message to Mr. McAndrew.

Very sincerely yours,

Director of Circulating Exhibitions

Charles W. Ross, Jr., Esq.
Twin Ravines
Poulsbo, Washington

ec/bs

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Schawinsky

1228 A

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM	X	FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		SHIP RADIOGRAM	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

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

September 14, 1938.

XANTI SCHAWINSKI
19 EVERETT STREET
CAMBRIDGE, MASS.

EXPECTING YOU IMMEDIATELY. HAVE GOTTEN 200 FOR YOU

HERBERT BAYER

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

was announced officially for circulation. I have sent out announcements of the exhibition this week and will probably have requests from museums on the Coast very soon. The San Francisco Museum of Art was very much interested in the exhibition when we first talked of holding it in New York. The only other definite engagements I have made for the exhibition are: a showing at the Cleveland Museum of Art in January, 1940 and a possible showing in Cincinnati following this. The material will probably be returned to you late in the Spring of next year.

I do hope you will find it possible to let us have the metal pieces. They are among the few materials which show the influence of the Bauhaus on industrial production.

I will give your message to Mr. McAndrew.

Very sincerely yours,

Director of Circulating Exhibitions

Charles W. Ross, Jr., Esq.
Twin Ravines
Poulsbo, Washington

ec/bs

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WESTERN UNION

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

SYMBOLS

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

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

Received at

CFB43 22 NL XC=BLACKMOUNTAIN NCAR 18

MUSEUM OF MODERN ART= 938 AUG 18 PM 7 51

ROCKEFELLER CENTER NYK=

PLEASE PROVIDE ME A DOCK TICKET FOR BAYERS ARRIVAL SHIP BREMENER MONDAY 22 MORNING 8 OCLOCK AND DEPOSIT IT AT DOCK THANKS=

SCHAWINSKY.

Impossible leave pass at dock. How about your hotel

John W.

XC No other Telegraph office where this message originated

ONLY WESTERN UNION can carry your message there by TELEGRAPH . . Quickly, accurately

4-168

NO ADDITIONAL CHARGE IS MADE FOR REQUESTING A REPLY BY WESTERN UNION

listed?

The Springfield Museum made arrangements for this exhibition before it was announced officially for circulation. I have sent out announcements of the exhibition this week and will probably have requests from museums on the Coast very soon. The San Francisco Museum of Art was very much interested in the exhibition when we first talked of holding it in New York. The only other definite engagements I have made for the exhibition are: a showing at the Cleveland Museum of Art in January, 1940 and a possible showing in Cincinnati following this. The material will probably be returned to you late in the Spring of next year.

I do hope you will find it possible to let us have the metal pieces. They are among the few materials which show the influence of the Bauhaus on industrial production.

I will give your message to Mr. McAndrew.

Very sincerely yours,

Director of Circulating Exhibitions

Charles W. Ross, Jr., Esq.
Twin Ravines
Poulsbo, Washington

ec/bs

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AIR MAIL

February 4, 1939

Dear Mr. Ross:

Thank you very much indeed for your letter of January 31st. I am so sorry to learn that you have not heard previously about the circulation of the Bauhaus Exhibition.

The exhibition was planned as a travelling show from the beginning and I therefore assumed that in asking for material for the New York showing, Mr. Bayer had spoken about the possibility of extending the loans so that the material could go on tour throughout the country. It is necessary for me to cut down the show slightly for the travelling exhibition because many of the galleries do not have the space which we used to show the material at the Museum. I would particularly like to have from your collection the following metal pieces:

chromium bowl	about 12" in diameter
smaller chromium bowl	6" or 7" " "
dripless pitcher	
1 of the smaller chrome plates	about 6"

I believe all the other material will be returned to you sometime next month.

The exhibition opens in Springfield on the 1st of March. It is necessary for me to have the material packed to leave the Museum by the end of next week. May I ask you, therefore, to wire me "collect" as soon as you receive this letter whether or not we may include the items I have listed?

The Springfield Museum made arrangements for this exhibition before it was announced officially for circulation. I have sent out announcements of the exhibition this week and will probably have requests from museums on the Coast very soon. The San Francisco Museum of Art was very much interested in the exhibition when we first talked of holding it in New York. The only other definite engagements I have made for the exhibition are: a showing at the Cleveland Museum of Art in January, 1940 and a possible showing in Cincinnati following this. The material will probably be returned to you late in the Spring of next year.

I do hope you will find it possible to let us have the metal pieces. They are among the few materials which show the influence of the Bauhaus on industrial production.

I will give your message to Mr. McAndrew.

Very sincerely yours,

Director of Circulating Exhibitions

Charles W. Ross, Jr., Esq.
Twin Ravines
Poulsbo, Washington

ec/bs

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Boudoir
Ferder

Ross

Twin Ravines
Poulsbo, Wash.
Jan. 31, 1939

AIR MAIL

February 3, 1939

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

Dear Mr. Ross:

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

Very sincerely yours,

Director of Circulating Exhibitions

Mr. Charles W. Ross, Jr.
Olympia, Washington

ec/bs

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Twin Ravines
Poulsbo, Wash.
Jan.31,1939

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

Dear Miss Courter,

I hope I have spelled your name correctly. I was not sure of the signature.

In reply to your letter of Jan. 24th: as I have never heard from Mr Bayer - which you seem to assume I have - I am completely in the dark as to what part of our Bauhaus material was used in the exhibition, and I did not know until your letter came that it was going on tour. While I am heartily in favor of circulating exhibitions, I should naturally like to know before giving permission, just what part of our material will be included and how long it will be in circulation.

Would you please send me also a list of dates and places for the exhibitions, particularly in reference to the West Coast?

Kindly ask Mr. McAndrew to send me the present address of Iwao Yamawaki, a picture of whose Tokio house appears on page 214. Mr. Yamawaki was a fellow student at the Bauhaus in 1931, and since I am contemplating a trip to Japan this Spring I would like to know where to reach him.

Very truly yours,

Charles W. Ross, Jr.

Charles W. Ross, Jr.

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January 24, 1939

Dear Mr. Ross:

As you know we have made arrangements to send the Bauhaus Exhibition on tour after the New York showing. There has been a great deal of interest both in the travelling exhibition and we are, of course, anxious to have the collection as representative as possible.

I am assembling two shows for circulation: The large collection shown here to go to museums and a smaller exhibition for schools and colleges which cannot accommodate the larger material. I am not certain whether Mr. Bayer made it clear that we will need your chromium plates, bowls, ash trays, etc. for the travelling exhibitions. I can assure you that your loans will be packed with the utmost care and that every precaution will be taken to return them to you in perfect condition. The objects we do not use in either travelling exhibition will be returned to you early in February.

Very sincerely yours,

Director of Circulating Exhibitions

Charles W. Ross, Jr., Esq.
Olympia
Washington

ec/bs

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(Ross)

November 18, 1937.

Dear Mr. Ross:

I am enclosing a Museum receipt signed by our Registrar for the things you sent us. I wonder if you can give us a fairly itemized account of the insurance which you want us to carry on this material while it is at the Museum.

The charges for packing and shipping have been referred mto the office, and a check for $5.15 will be sent to you shortly.

We shall look forward to seeing you when you get to New York. I hope you will be able to give us a few more dates, etc. on the exhibition material when you are here.

Very sincerely yours,

Janet M. Hennich
Department of Architecture

Charles W. Ross, Jr.
Olympia, Washington

jh
enclosure

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November 9, 1937.

Dear Mr. Ross:

As Mr. McAndrew is out of town for ten days, I am writing to acknowledge your letter of November 3rd. The list of things you are sending looks fine. Just at this moment the Superintendant has called me to tell me that the box has arrived. As soon as it is unpacked and the items checked, we will send you a receipt.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Charles W. Ross,Jr., Esq.
Olympia, Washington

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Olympia, Wash.
Nov. 3, 1937

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

Dear McAndrew,

I enclose the list of Bauhaus material that is being forwarded to you as soon as it is packed. Now that I have gotten out the collection of my Bauhaus class work and had a look at it, the stuff seems pretty trivial. This is particularly so as nearly all of the sheets are meaningless unless one knows the principles toward which these exercises were aimed. However I am sending them along on the chance that they will prove useful in some way or another.

We have been somewhat delayed in our departure and it will probably be a month yet before we get to New York. I shall get in touch with y ou as soon as we do.

Yours,
Charles W. Ross, Jr.

P.S. I just came upon the notice of the closing of Bauhaus in Dessau and a copy of the Berlin prospectus. I include them for their possible interest.

C.W.R.

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Nov.3,1937

Material lowned to The Museum of Modern Art

by Mr.& Mrs. Charles W. Ross, Jr.

✓ Bauhaus zeitschrift fur gestaltung 1927 #3 & 4
1928 # 1 & 4
1929 # 1,2,3,4
1931 # 1,2,3,

✓ Photo-montage by Kurt Kranz

✓ Negative Print by Andreas Feininger

✓ Photograph by Tokayer

✓ Abstract colored drawing by Fritz Winter (made with combs)

✓ Black & White carbon transfer by Thain

✓ Black & White Print of Combs by Kurt Kranz

✓ 18 sheets of own class work and experiments

✓ Glass tea cup designed by Albers (with white porcelain saucer)

✓ 1 chromium ashtray

✓ 1 " dripless pitcher

✓ 1 " bowl - large

✓ 3 " plates - small

✓ 4 " plates - large

✓ 1 " bowl (small)

✓ Notice of closing of Bauhaus Dessau

✓ Prospectus of Bauhaus Berlin

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October 13, 1937

Charles W Ross Jr
P O Box 1107
Olympia, Wash

Dear Ross,

Glad to get your letter, and to hear how many "objects" you have. Herbert Bayer is going to be in charge of the installation of the show, and with Gropius and Breuer will decide with us at the Museum what goes into it. Your things sound very interesting and seem to be about what we are looking for. If it is not asking too much, could you have all of it sent East, at our expense, with the possible exception of the abstract painting by Thain. Is it very large, and do you consider it important? Paintings are about the easiest things to get here in New York. If you think yours is particularly good send it along; use your own judgement. The Thain black-&-white smoke-picture sounds interesting. We would appreciate very much having the other things, for they are very hard to come by over here.

The Show is going to be fairly large, filling all the space in this year's temporary quarters in the basement of Rockefeller Center. Gropius is supervising the whole show, and authorizing it as a semi-official demonstration of what the Bauhaus was, and what it accomplished. Breuer, who has just gone to Harvard to teach under Gropius (and to practise architecture with him) will also help. Bayer is in Germany right now, hunting up material. He will be back in January. We are planning a fairly elaborate installation scheme, for the main idea of the show is to show what the Bauhaus was and why, rather than to be just an accumulation of objects produced there; to show this, all sorts of ingenuities of installation will be necessary. Bayer will see the catalogue through, too.

Thank you for your letter, and for your willingness to help us. Please let me know when you get to New York. It would be nice to see you again.

Yours,

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P.O.Box 1107
Olympia, Wash.
Oct. 8,1937

In case you have not a copy of the list you sent us.

Copies of the Bauhaus Quarterly

Chromium bowl, pitcher, plates, etc (all of these possible; they make a fine display)

Abstract painting by Thain, ?

Black-&-white smoke-picture, Thain

Comb-painting, Fritz Winter

Photographs & montages

Your own work

Again, thank you 10,000 times.

John McAndrew
Curator of Architecture
The Museum of Modern Art
14 West 49th Street
New York City

Dear McAndrew,

Let me congratulate you on your appointment as Curator of Architecture for the Museum. My memory of you of several years ago - when you were our place on 75th St.- makes me feel that the Museum has made a very wise choice.

Concerning material for the proposed Bauhaus exhibition, I am in some doubt from the letter of Sept. 22 as to just what "objects made at the school" are wanted. Therefore I list all that I have,many of which I would be glad to loan for this exhibition.

Various copies of the Bauhaus, the quarterly publication, illustrated, from [illegible]. These you will realize are not the Bauhaus Bucher, which I am sure the Museum must possess a set.

Chromium bowl, pitcher, plates, etc.

Abstract painting by Thain, one of Kandinsky's best pupils.

Abstract black & white (Thain) created by technique of smoking glass, covering with thin paper and thus transferring lamp-black pattern to paper. Good example of Bauhaus inventive or "play" spirit in art.

Abstract color drawing by Fritz Winter (talented Bauhausler of the 20's) drawn by means of combs dipped in paint.

Various photographs and montages. Several by Kurt Kranz, one of the best "montagers".

A collection of my own class exercises in drawing, color work, and Material-lehre, unfortunately not including the best examples, which were retained for the Bauhaus files by Albers.

I would appreciate knowing as soon as possible what, if any, of this material you might want. I am leaving for the East around the 1st of November and would need to sort out and pack what you desired before that time.

The address of Samuel Berkeley-Hill is 738 South Mariposa St., Los Angeles.

Other former students, whose names you might not have, are Edward (?) Fischer, whose address can be obtained from

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P.O.Box 1107
Olympia, Wash.
Oct. 5,1937

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

Dear McAndrew,

I want to congratulate you on your appointment as Curator of Architecture for the Museum. My memory of you of several years ago - when you came to our place on 75th St.- makes me feel that the Museum has made a very wise choice.

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Various copies of the Bauhaus, the quarterly publication, illustrated, for the years 1927, '28, '29, '31. These you will realize are not the Bauhaus Bücher, which I am sure the Museum must possess a set.

Chromium bowl, pitcher, plates, etc.

Abstract painting by Thain, one of Kandinsky's best pupils.

Abstract black & white (Thain) created by technique of smoking glass, covering with thin paper and thus transferring lamp-black pattern to paper. Good example of Bauhaus inventive or "play" spirit in art.

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The address of Samuel Berkeley-Hill is 738 South Mariposa St., Los Angeles.

Other former students, whose n ames you might not have, are Edward (?) Fischer, whose address can be obtained from

179 E 79

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EL 5-4470

Marion Willard at the East River Gallery; Howard Dearstyne, address from Wallace Harrison's office; Larry Haase (an automobile designer) address from Lila Ulrich thru Jack Rodgers.

Good material should certainly be obtainable from Josef Albers and possibly from Lyonel Feininger, who can be reached thru his son, Lux, 511 East 85th St.

I wish you all success in having a Bauhaus Exhibition, and will gladly be of any help I can. I should be in New York sometime in November. My address there will be 745 5th Ave.

Sincerely yours,

Charles W. Ross, Jr.

Charles W. Ross, Jr.

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September 22, 1937.

Dear Mr. Ross:

The Department 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 made 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 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 objects 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 consider- in this information confidential.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Mr. Charles Ross
P. O. Box 1107
Olympia, Washington

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November 16, 1938

Dear Mr. Ruml:

I wonder if you can help us secure certain equipment for our Bauhaus Exhibition. In order to exhibit adequately certain ballet costumes by Schlemmer we need four dummies (mannequins), two male and two female. Through Mr. Otten's assistant I got in touch with your Mr. Eldridge who has charge of that department, but he has refused my request.

I have tried several places in town at his suggestion, but no one will lend them to us. We have no money to buy these dummies and I would greatly appreciate your intercession in our behalf. We would like to borrow the dummies from November 25th to January 30th.

As we are pressed for time, I shall telephone your secretary tomorrow about the matter. We will be extremely grateful if you can help us.

Very truly yours,

Mr. Beardsley Ruml
151 West34th Street
New York, N. Y.

TDM:br

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	MoMA Exhs.	82.8

BH
Sandusky

October 21, 1938.

Dear Mr. Sandusky:

The Department of Architecture of the Museum is now preparing an exhibition of the work of the Bauhaus. The exhibition is to open on December 6th and it is our purpose to show by means of work produced at the school the principles of education for which the Bauhaus stood. Professor Gropius is directing the work for the exhibition and the book which will be published simultaneously, and Herbert Bayer is doing the designing of the book and installation.

We understand that you own a very interesting collection of typographical specimens of Bauhaus work. I f this is so, and you would be at all interested inloaning us some of your material for the exhibition, we should be very grateful indeed. I hope you will get in touch with me in the very near future, as final plans must be completed within the next week.

Sincerely yours,

Janet M. Henrich
Department of Architecture
and Industrial Art

Mr. L. Sandusky
Central Commercial High School
214 East 42nd Street
New York, New York.

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Schawinsky

Bauhaus
Leuders

June 26, 1940

Dear Mr. Schawinsky:

I am enclosing receipts for the loans which you so kindly made to the Bauhaus exhibition. We are planning to return the loans in a day or so. Will you be good enough to sign and return the receipts when you have received your loans.

There has been a great deal of interest in this exhibition in the cities where it has been shown. 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,

Alexander Schawinsky, Esq.
1292 River Road
Edgewater, New Jersey

enclosures: 3
ec:a

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Bauhaus
Schawinsky

April 7, 1939

Dear Mr. Schawinsky:

As I wrote you on March 28th, we found when checking your loans that a good many of them were collected by you while you were working here in the Museum. I am now enclosing a corrected receipt which lists only your material which is now on loan at the Museum. The rest of it has now been returned to you.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Alexander Schawinsky
1292 River Road
Edgewater, New Jersey

DHD:DK
Enclosure

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Bauhaus-Schawinsky

March 28, 1939

Dear Mr. Schawinsky:

On March 25th we returned to you most of the items not included in the Bauhaus Circulating Exhibitions. A few more items will be sent very soon.

In checking your loans we find that one hundred and forty items are missing. Mr. Bayer tells us that you took these, as they were not being used in the exhibition. We have no record, however, showing that they were taken from the Museum but will send you in a few days a corrected receipt listing your material which is still on loan here.

Will you please sign and return to us the enclosed receipt when you have checked the material sent to you the other day.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Alexander Schawinsky
1292 River Road
Edgewater, New Jersey

DHD:DK
Enclosures

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Bauhaus

March 25, 1939

Dear Mr. Schawinsky:

As I think you know, we are planning to send on tour a small Bauhaus exhibition for the schools, colleges and museums which cannot accommodate the collection shown at the Museum. I would like very much to include in the small show at least one painting of yours which was done at the Bauhaus. Do you have any pictures you would be willing to lend us for the period of the tour, which would probably end early in the spring next year?

The small exhibition is scheduled to leave the Museum the end of next week. Therefore, if you have a picture we could include in the exhibition I would like very much to have it by Tuesday or early Wednesday morning. We will, of course, insure it at the valuation you give, from the time it leaves your hands until it is returned to you.

Professor Gropius has requested me to return your painting Suspended Architecture from the big travelling show. I should also like to replace this picture with another and I would be very grateful to you indeed, if you could spare one from your own collection, or tell me from whom I would be able to borrow one.

Very sincerely yours,

Director of Circulating Exhibitions.

Mr. Alexander Schawinsky
1292 River Road
Edgewater, New Jersey

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Schawinsky

now permanent address: 1292 River Road
Edgewater N.J.

Dec. 17 1938

dear Miss Hurlbut,

thank you very much for your kind letter. I am sorry that I will not be in town within the next few days, at least not in the daytime, and that's why I will try to give you the explanation by writing. Do you think it will work? It is difficult to "label" these designs, which are supposed to be basic demonstrations in the course of a continuous lane of studies in the field of color, sound, and form, and which only suggest a kind of "tool" for emblemistic presentations.

the particular label you are asking about could, in my opinion, express the following meaning:

Demonstration of the illusion of threedimensional forms by means of painting on twodimensional planes (flats), on the stage. (the demonstration is achieved by a turning-mechanism which turns the flat 90° towards the audience and makes the illusion

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of actual bodies disappear

like this

The "actor" underlines this demonstration by moving "around" the illusive bodies, creating himself the feeling of depth in space, bound up with Perspective (near and far, loude and soft, bright and dull, etc)

O.K.?

I hoped to be in town and to see you, but it probably will take a few days, and thats why I wrote, as you suggested. Anyway I would like to see you, and I'll turn up as soon I'll be in town during the day.

In the meantime with best regards to everybody

Yours

Xanti Schawinsky

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Schawinsky

December 14, 1938

Dear Mr. Schawinsky:

Sad as it is, we are still working on getting the exhibition into final shape and I find that we don't have complete labels for your work at Black Mountain.

What I am particularly anxious to have is more complete information on the desiggs you call different kinds of optical illusion. In other words, what are the various kinds of optical illusion represented.

Could you write me more complete information, or are you going to be in town in the next few days when you could drop in and tell me about the things? We want to have all the labels complete as soon as possible, so I hope there won't have to be too much delay.

I am sorry to have to bother you again, but we were all in such a state around the time of the opening, that we didn't realize some of the information was lacking.

Sincerely,

Janet Henrich
Department of Architecture

Mr. Alexander Schawinsky
821 Boulevard East
Weehawken, New Jersey

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Schawinsky

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

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DOMESTIC		FOREIGN	
TELEGRAM		FULL RATE CABLE	
DAY LETTER		DEFERRED CABLE	
NIGHT MESSAGE		NIGHT CABLE LETTER	
NIGHT LETTER		RADIOGRAM	
SHIP RADIOGRAM			

PATRONS SHOULD CHECK CLASS OF SERVICE DESIRED, OTHERWISE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE COMMUNICATION

Postal Telegraph
THE INTERNATIONAL SYSTEM
Commercial Cables · All America Cables · Mackay Radio
TELEGRAMS CABLEGRAMS RADIOGRAMS

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

August 19, 1937

Mr Xanti Schawinsky
Black Mountain College
Black Mountain
North Carolina

Impossible to leave pass at dock. How about at your hotel.

McAndrew

will be collected, or directly to your museum.

2) could you, please, write to stadtbaurat paul götsch, magdeburg, tiefbauamt and ask him for 5 copies of the prospect "die öffentlichen hafenanlagen der stadt magdeburg" which i designed for the "mittellandkanal-hafen magdeburg a.g." in 1929.

3) from the exhibition pavillon junkers you find included a situation plan where i have marked in the points of view for the photographs which where taken and which i would like to have for the exhibition in the size of 40 centimeter hight,(both horizontal and vertical pictures). mr alfred hoppe, propagandachef of junkers & co, dessau, will be glad to send these enlargements, when you write him. i will write him about it personaly, but i could not ask for the photographs oficially.

4) from bamag-meguin, aktiengesellschaft, berlin nw 87,reuchlinstr.10-17 we could get a few copies of the catalog "wasser-aufbereitung" which i would like to contribute to the exhibition.

would you be so kind and write me if you can write the requested letters or not? in any case i thank you very much.

very sincerely yours

Xanti schawinsky

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

CLASS OF SERVICE DESIRED

DOMESTIC		FOREIGN	
TELEGRAM		FULL RATE CABLE	
DAY LETTER		DEFERRED CABLE	
NIGHT MESSAGE		NIGHT CABLE LETTER	
NIGHT LETTER		RADIOGRAM	
SHIP RADIOGRAM			

PATRONS SHOULD CHECK CLASS OF SERVICE DESIRED, OTHERWISE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE COMMUNICATION

Postal Telegraph

THE INTERNATIONAL SYSTEM

Commercial Cables — Mackay Radio — All America Cables

TELEGRAMS CABLEGRAMS RADIOGRAMS

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

Mr Xanti Schawinsky
% Professor Walter Gropius
Lincoln,Mass

Not allowed to leave pass at dock.
Can I leave it someplace for you
or will you pick it up at my
house, ~~#0~~ forty East fifty-two?

John McAndrew

August 2
20. 1938

2) could you, please, write to stadtbaurat paul götsch, magdeburg, tiefbauamt and ask him for 5 copies of the prospect "die öffentlichen hafenanlagen der stadt magdeburg" which i designed for the "mittellandkanal-hafen magdeburg a.g." in 1929.

3) from the exhibition pavillon junkers you find included a situation plan where i have marked in the points of view for the photographs which where taken and which i would like to have for the exhibition in the size of 40 centimeter hight,(both horizontal and vertical pictures). mr alfred hoppe, propagandachef of junkers & co, dessau, will be glad to send these enlargements, when you write him. i will write him about it personally, but i could not ask for the photographs oficially.

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would you be so kind and write me if you can write the requested letters or not? in any case i thank you very much.

very sincerely yours

Xanti schawinsky

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SCHAWINSKI

black mountain college n.c.
december 21, k937

miss janet m. henrich
department of architecture
modern art museum
new york

dear miss henrich,

a few exhibition objects among the material which herbert bayer asked me now to contribute, would for me be difficult to get from such institutions which are politically transformed. i would like to ask you, therefore, to write there directly from the museum. would you be kind enough to help in this matter?

1) i include a sketch of a tempera picture "marine" which is supposed to be in the anhaltische gemäldegalerie, dessau (anhalt). the galery bought it in 27 or 28, and it might be signed with alexander schawinsky 1926 or 27 (but i don't remember this exactly). in order to recognise the picture, the sketch might be a help. the picture could be sent either to max bill, zürich-höngg, limmattalstrasse, where the european material will be collected, or directly to your museum.

2) could you, please, write to stadtbaurat paul götsch, magdeburg, tiefbauamt and ask him for 5 copies of the prospect "die öffentlichen hafenanlagen der stadt magdeburg" which i designed for the "mittellandkanal-hafen magdeburg a.g." in 1929.

3) from the exhibition pavillon junkers you find included a situation plan where i have marked in the points of view for the photographs which where taken and which i would like to have for the exhibition in the size of 40 centimeter hight, (both horizontal and vertical pictures). mr alfred hoppe, propagandachef of junkers & co, dessau, will be glad to send these enlargements, when you write him. i will write him about it personally, but i could not ask for the photographs oficially.

4) from bamag-meguin, aktiengesellschaft, berlin nw 87, reuchlinstr.10-17 we could get a few copies of the catalog "wasser-aufbereitung" which i would like to contribute to the exhibition.

would you be so kind and write me if you can write the requested letters or not? in any case i thank you very much.

very sincerely yours

Xanti schawinsky

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November 9, 1937.

Dear Mr. Schawinsky:

Thank you so much for your letter of November 6th with the enclosed lists. They will be a great help in planning the material for the exhibition.

When plans are more complete you will hear from us or direct from Mr. Bayer or Professor Gropius.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Xanti Schawinsky, Esq.
Black Mountain College
Black Mountain, N. C.

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BLACK MOUNTAIN COLLEGE BLACK MOUNTAIN, N. C.

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

November 6, 1937

Dear Miss Henrich:

Thank you very much for your letter of October 28. I have worked out the list of the work which I could put at your disposal for the Bauhaus exhibition in 1938, and a second list of work which is in Europe. This list is a selection from all my work, and Mr Gropius and Mr Bayer know most of my work and it will be easy for them to make a second selection from these lists. I enclose three copies of this list.

Very truly yours,

Xanti Schawinsky

Xanti Schawinsky

g

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• in meinem besitz

theater
zirkus scene,photo,1924
steppmaschine und stepptaenzer,orig.1924
mechanische tillergirls " 1924
raeuber ballett, orig.(shakespeare,2 veroneser)25
von morgens bis mitternachts, buehnenbild,orig.25
kugel theater project (ausstellung magdeburg) 1926
olga-olga, stegreiftheater photo,26
4 buehnenbilder faust II.teil,28 (orig.)
6 orig. black mountain stage studies,36
8 fotos black mountain stage studies group,37

reklame
konfektionsplakat, 27
juno plakat,27
coty plakat,31
schokoladen plakat,28
hut plakat,28 (gedruckt fuer princeps 33)
plakat caffe illy
mittellandkanalhafen magdeburg prospekt,29
bamag-meguin maschinen katalog,32
olivetti prospekte, 35
frauenkopf mit fruechten,32 (gedruckt fuer roberts 35)
titelblatt "natura",33
prospekt fuer 4 farben offsetmaschine,35
tutor prospekt
technica ed organisazzione, titelblatt,36

architektur und werbe-architektur
6 photos junkers pavillon,28
6 " bau ausstellung,30
2 " gagfah ausstellung,27
3 " olivetti laden turin,34
1 farbige tafel " "
4 schaufenster photos,34-35

photographie
6 photos (thema theater und requisiten) 28
photoplastik zum metallischen fest,28
auguri boggeri-schawinsky,33 (photoplastik)

graphik
3 stinkographieen,36
2 handzeichnungen,31

malerei
4 comp.,37

plastik
3 comp.,36

freie arbeiten
geburtstags-album fuer gropius
photos bauhaus kapelle

6. nov. 1937
Xanti Schawinsky

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• nicht in meinem besitz

illy espressomaschine, standard modell 1934
(ditta illy & hausbrandt, trieste-s.giovanni)
(italy)
illy klein espressomaschine " "

malerei
sphaerische konstruktion 27 (gropius)
explosive schwebe,27 (aldo bruzzichelli, florenz,via bardi 32)
der fingerzeig, 34 "
naechtliche architektur (mme r.schawinsky,parisXVIe,91,rue boileau)
parachutist,25 (dr.h.schawinsky,parisXVIe,34,rue schffer)
foot ball,25 (joura fulda,london)
marine,26 (anhaltische gemaeldegalerie dessau)
o maeandertal! 27 (deutsche kunstgemeinschaft berlin)
klassische architektur,26 (dr.jean meyer,basel,st.johannsvorstadt 21)

wenn erwuenscht kann ich direkt an die obigen adressen schreiben, evtl. zwecks einsendung an sammelstellen; die firma illy & hausbrandt ist vielleicht bereit, die modelle auf eigene kosten zu senden, wenn die anfrage vom museum aus geschieht.

6. nov. 1937
xanti schawinsky

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BLACK MOUNTAIN COLLEGE BLACK MOUNTAIN, N. C.

Mr Alfred H. Barr, Jr
Museum of Modern Art
11 West 53 Street
New York City

June 8 1937

Received 6/14/37

Dear Mr Barr:

Thank you very much for your letter. We were very sorry that you could not come down. I am sending you some photographs of the performance. There should be ten times more pictures, in order to show the logical development, and even then the rapport would be incomplete: through lack of sound, voices, music, color, action, projections, etc.

After the general studies of the last two semesters, on the fields of acoustics, time, optics (materials, architecture), space, and before we continue, we will begin next term to work out a play in which we will try to recognize the social and cultural structure of our present time, maybe under the angle of sight of "positive" and "negative", and analogous to the stage representations of the Middle Ages (dance of death). This work requires the collaboration of students of various fields, philosophy, sciences, arts, etc.

A member of the Stage Studies group, Beverly Coleman, has left the College this year in order to follow his special interest in the theatre, and for this he wants to get in touch with a professional group where he could work as a designer or assistant designer. Such a start in practical work is often difficult. Would you be willing to speak to him and if possible to give him some advice? I suggested that he ask you when he is in New York next time. I believe that he is extremely talented. I gave him a statement about his activity in our group during the last year, and he will bring you this to read. I would be very glad if you would give him the opportunity to get in touch with you.

The College closed a few days ago. Only a small group stays here over part of the summer. I am going to paint in the woods for six or seven weeks. In August I join the Cummington School (Massachusetts) in order to give a short "stage studies" course.

If ever you come on a trip through North Carolina, please accept our invitation to stay a few days in the mountains.

I renew my best regards to your wife and to you.

Sincerely,

Xanti Schawinsky

Xanti Schawinsky

v

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THE MUSEUM OF MODERN ART

October 28, 1937.

Dear Mr. Schawinsky:

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

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

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

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

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Zanti Schawinsky, Esq.
Black Mountain College
Black Mountain, N. C.

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Baur/Dudley/Schlemmer

THE MUSEUM OF MODERN ART

cc. Miss Miller
Miss Legg

Date October 15, 1964

To: MR. SELZ

Re: MASK BY SCHLEMMER

From: DOROTHY DUDLEY

Dear Peter:

I understand from Alicia that Mrs. Schlemmer has asked you to locate a mask for the Triadic Ballet which she claims was never returned to her. She has inquired about this several times -- the last time in her letter of May 4, 1961 which was referred to Dorothy Miller.

Attached is a copy of Dorothy's reply. Please note particularly her postscript on page 2 explaining that we do not have the mask and referring to the five masks we borrowed and which were returned by Dr. Kuhn of the Busch-Reisinger Museum.

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cc: Dorothy Dudley
Dorothy Miller

November 30, 1964

Frau Tut Schlemmer
Hölderlinstrasse 17
Stuttgart, Germany

Dear Frau Schlemmer:

Let me say that it was a great pleasure seeing you during your trip to America. I enjoyed seeing you again and I do hope that it may be possible to work together on a Schlemmer exhibition in the not too distant future.

I am returning to you today the photograph you gave me of the Schlemmer mask. I have tried to check into this matter but have no additional information beyond Dorothy Miller's letter of 1961. As she explained to you at the time, all the five masks borrowed by our Museum were delivered to Dr. Charles Kuhn of the Busch-Reisinger Museum of Harvard University and it is impossible that one of these masks was misplaced here. I do hope that, somehow, it may turn up again and I am enclosing the photograph you gave me.

Sincerely yours,

Peter Selz
Curator

PS:tv

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EL Bauhaus
Schlemmer

(Copy)

T. D. DOWNING COMPANY

88 Broad Street
Boston 10, Massachusetts

Original Called
Dimpus Suede

April 24, 1953

Our Ref. X-53513

The Museum of Modern Art,
11 West 53rd St.,
New York 19, N.Y.

Gentlemen: Att: Dorothy H. Dudley, Registrar

On behalf of our client, Harvard University of Cambridge, Mass., we have forwarded two trunks Ballet Costumes to Mrs. Tut Schlemmer, Stuttgart, Germany.

Necessary Customs formalities have been complied with and the shipment exported under Customs supervision. The liability under your bond will be cancelled through Customs channels.

Yours faithfully,

T.D.DOWNING COMPANY

/s/ W. M. Lippman G

Manager

WNG.EL

CC-Harvard University

Sincerely yours

Tutu Baker Schlemmer

20

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Sehringen, 6.5.38
Lieber Bayer,
den prospekt habe ich nie erhalten! wollte immer darnach fragen. auch nie gesehen sonstwo. es muß ein mißverständnis sein.
ich hatte geglaubt, die Ausstellung sei schon, oder gar schon gewesen! wann ist sie denn nun ? im herbst ? m. willard hat noch nichts unternommen und hat m. w. die bühnensachen an die s. Zt. von Ihnen genannte Adresse gegeben.
Wenn die btr. Herren herüberkommen, muß ich sehr überlegen, ob ich nicht nach Berlin kommen soll, da mir die Sache des Ball. sehr am Herzen liegt und ich hoffe, daß damit irgendwas drüben angefangen werden kann, etwa auch in den film-shows als einlage. Oder ich müßte Ihnen genau darüber schreiben, was zu besprechen wäre.
in Kürze dies. und eile. - alles Gute!
Ihr
indirekt. art
Sehringen üb. Krumbach (bei Badenweiler)

Fra
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U.S

Sir

Act
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Mr.
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are actually in the US.

In the meantime I received note from the side of the early collaborator of Oskar Schlemmer, and a former bauhaus member himself, Mr. Xanti Schawinsky, 31 Washington Square W., New York, N.Y., that he succeeded in interesting certain theatrical producers in a staging of a series of performances of the "Triadic Ballet" in the United States, a ballet by my late husband for which the costumes still are held in storage by the Museum of Modern Art. To meet Mr. Schawinsky's and my own interests I now have transferred the necessary powers to act on my behalf in all matters concerning either the Triadic Ballet and/or paintings by Oskar Schlemmer now in the US. Mr. Schawinsky has received my authorization to take any steps that he may deem necessary in the matter, and I trust that you will let him have your help by handing him over the triadic costumes now with your museum.

Mr. Hendrich has been notified of procedings and finds himself in accordance with my wishes.

Sincerely yours

Trem Oskar Schlemmer

28 A.M.

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Fr
Ga
S
U.

Si

Ac
Sc
Mr
to

Postkarte

Herrn

Herbert Bayer

BERLIN W 15

Kurfürstendamm 32

Straße, Hausnummer,
Gebäudeteil, Stockwerk

connection with pictures etc. by Oskar Schlemmer that are actually in the US.

In the meantime I received note from the side of the early collaborator of Oskar Schlemmer, and a former bauhaus member himself, Mr. Xanti Schawinsky, 31 Washington Square W., New York, N.Y., that he succeeded in interesting certain theatrical producers in a staging of a series of performances of the "Triadic Ballet" in the United States, a ballet by my late husband for which the costumes still are held in storage by the Museum of Modern Art. To meet Mr. Schawinsky's and my own interests I now have transferred the necessary powers to act on my behalf in all matters concerning either the Triadic Ballet and/or paintings by Oskar Schlemmer now in the US. Mr. Schawinsky has received my authorization to take any steps that he may deem necessary in the matter, and I trust that you will let him have your help by handing him over the triadic costumes now with your museum.

Mr. Hendrich has been notified of procedings and finds himself in accordance with my wishes.

Sincerely yours

Trem Oskar Schlemmer

28 A.M.

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Sehringen über Müllheim i.B.
7.2.38

Lieber Bayer!-Casca schrieb,daß die Ausstellung auf Herbst verschoben sei.Dann ist vielleicht doch eine Aufführung möglich,wenn Zeit gewonnen ist ? Barr,Dreier liessen noch nichts hören.Nur Xanti schrieb,daß er mit ersterem über meine Sache gesprochen habe.
Werden Sie an die Adressen btr.Mr.Ey denken ?
Und wenn Sie mir den Mohol.Prospekt auf kurz schicken können?

Beste Grüße
Ihres

Sir

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are actually in the US.

In the meantime I received note from the side of the early collaborator of Oskar Schlemmer, and a former bauhaus member himself, Mr. Xanti Schawinsky, 31 Washington Square W., New York, N.Y., that he succeeded in interesting certain theatrical producers in a staging of a series of performances of the "Triadic Ballet" in the United States, a ballet by my late husband for which the costumes still are held in storage by the Museum of Modern Art. To meet Mr. Schawinsky's and my own interests I now have transferred the necessary powers to act on my behalf in all matters concerning either the Triadic Ballet and/or paintings by Oskar Schlemmer now in the US. Mr. Schawinsky has received my authorization to take any steps that he may deem necessary in the matter, and I trust that you will let him have your help by handing him over the triadic costumes now with your museum.

Mr. Hendrich has been notified of procedings and finds himself in accordance with my wishes.

Sincerely yours

Trem Oskar Schlemmer

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.8

Fra
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U.S

Postkarte

Herrn
Herbert Bayer

B E R L I N W 15
Kurfürstendamm 32

Straße, Hausnummer,
Gebäudeteil, Stockwerk

Sir

Act
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Mr.
to
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are actually in the US.

In the meantime I received note from the side of the early collaborator of Oskar Schlemmer, and a former bauhaus member himself, Mr. Xanti Schawinsky, 31 Washington Square W., New York, N.Y., that he succeeded in interesting certain theatrical producers in a staging of a series of performances of the "Triadic Ballet" in the United States, a ballet by my late husband for which the costumes still are held in storage by the Museum of Modern Art. To meet Mr. Schawinsky's and my own interests I now have transferred the necessary powers to act on my behalf in all matters concerning either the Triadic Ballet and/or paintings by Oskar Schlemmer now in the US. Mr. Schawinsky has received my authorization to take any steps that he may deem necessary in the matter, and I trust that you will let him have your help by handing him over the triadic costumes now with your museum.

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Sincerely yours

Tutu Oskar Schlemmer

28 A.M.

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Sehringen über Müllheim i.B. / 13.1.38

Lieber Bayer! Casca berichtet soeben von Abfertigung der 2 Koffer und sendet Liste. Uebrigens "Ausfuhr", keine Rücksendung. In seiner Liste ist unter "Ausserdem" einiges was nicht mitsollte. Obs dazu noch reicht ? Ich bin eben daran, die Zeichnungen und genauen Angaben für die Montage zu machen. Ich schreibe Casca gleichzeitig, was aus Koffer B.S.1 heraus und was statt dessen hineinsoll (ein weiteres Kostüm statt unnötiger Einzelteile). Gestern ging übrigens 'die Tänzerin' an Knauer ab. Von Barr und Dreier noch nichts. An letztere hatte ich direkt geschrieben.
Beste Grüsse für heute
Ihr

are actually in the US.

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Mr. Hendrich has been notified of procedings and finds himself in accordance with my wishes.

Sincerely yours

Tutti Baker Schlemmer

28 A.M.

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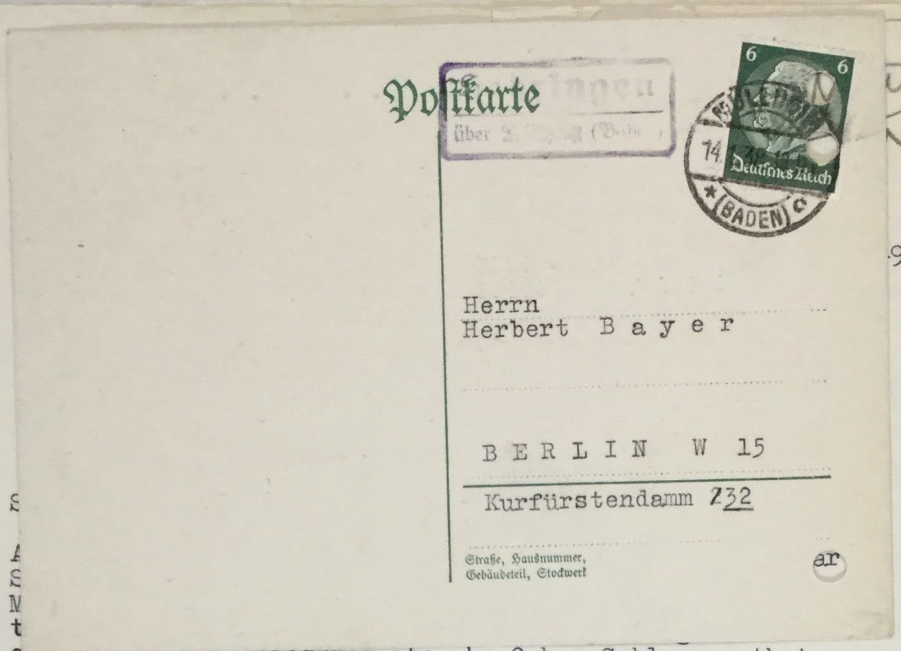

connection with pictures etc. by Oskar Schlemmer that are actually in the US.

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Trem Oskar Schlemmer

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Museum of Modern Art , New York , 11 West 53 Rd Street

PROF. OSKAR SCHLEMMER
Sehringen üb. Müllheim
(bei Badenweiler)

den 3.April 1940o

Sehr geehrter Herr Direktor!

Mein Verwandter, Mr. Walter Hendrich, ist beauftragt, mit Ihnen einen Modus zu vereinbaren über die noch im Museum oder auf Ausstellung befindlichen Kostüme, Bilder und Zeichnungen von mir.

Mit bester Empfehlung
Ihr ergebener
O. Schlemmer

Mr. Hendrich will let us know in a month.
A. H.
July 18, 1940

7/2

Acting as the legal successor to my late husband, Oskar Schlemmer, I recently have asked a nephew of mine, Mr. W. Hendrich, 14o Pomeroy Avenue, Pittsfield, Mass., to help me in arranging matters still pending in connection with pictures etc. by Oskar Schlemmer that are actually in the US.

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him

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Sincerely yours

Frau Oskar Schlemmer

28 A.M.

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Sehringen-Badenweiler über Müllheim i.B.
21.2.38

Lieber Bayer,
einmal werden Sie mir ja doch schreiben und bei dieser Gelegenheit vielleicht auch,was mit der Lond.Gallery los ist.Sie schließt.(Mein Material kann glücklicherweise von Mdme.Burchard dort übernommen werden für eine im Juli stattfindende große Ausstellung.Wissen Sie davon ? Und Ihre Bilder? Ferner:was ist mit Miss Willard New York los?Von dort höre ich überhaupt nichts.Ich teilte zuletzt dorthin mit,daß meine Bühnenbilder an die von Ihnen genannte Adresse gegeben werden sollen.
Lassen Sie doch einmal hören.
Beste Grüße
Ihres

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are actually in the US.

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Tut Oskar Schlemmer

28 AM

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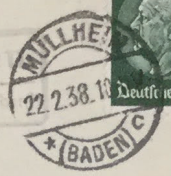

Herrn

Herbert Bayer

BERLIN W 15

Kurfürstendamm 32

Straße, Hausnummer,
Gebäudeteil, Stockwerk

Sir

Act
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Mr.
to
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28 A.M.

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	MoMA Exhs.	82.8

Monroe Wheeler
Ken Dudley

Frau Tut Schlemmer
Gaensheidestrasse 121
S t u t t g a r t - O
U.S.-Zone, Germany

18 February 1949

To
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.
USA.

Sirs,

Acting as the legal successor to my late husband, Oskar Schlemmer, I recently have asked a nephew of mine, Mr. W. Hendrich, 140 Pomeroy Avenue, Pittsfield, Mass., to help me in arranging matters still pending in connection with pictures etc. by Oskar Schlemmer that are actually in the US.

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28 AM

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PROF. OSKAR SCHLEMMER
Sehringen üb. Müllheim
(bei Badenweiler)

den 11.August 1938

Lieber Bayer,

Casca schrieb,daß Sie am 15.endgültig ausreisen.-Leider gelang es mir nicht,vorher nocheinmal nach Berlin zu kommen. So bleibt mir nur,Ihnen für drüben alles Gute zu wünschen!

Und dann die große Bitte,soweit als Sie vermögen,sich meiner Sache drüben anzunehmen,besonders des Balletts.-Zu diesem habe ich ja an Unterlagen gegeben,was zu geben ist. Stellen Sie die drei Figuren möglichst günstig auf-ich nehme an,daß dies eine müßige Bitte ist,in dem Sinn,daß Sie das aufs Beste tun werden (man kann die Figurinen tatsächlich unglaublich in Effekt setzen,vollends wenn es gelänge,die,wie das schon in Paris gedacht war,leider aber nicht funktionierte,sich drehen zu lassen.Denn ein Ballett sollte sich b e w e g e n !
Und auch sonst,die übrigen Dinge von mir:Tun Sie was möglich ist. Ich nehme an,daß die Ausstellung nun also im Herbst im Museum of Modern Art sein wird.

Meine gegenwärtige Situation ist diese: ich habe in Stuttgart allerlei interessante Arbeit (und auch lohnende,was für mich zuletzt ausschlaggebend sein mußte) gefunden,die mich bis auf Weiteres dort festhalten wird.Ich trete als O.S. dabei in den Hintergrund,vorerst.
Dies ist der Grund,weßhalb ich die USA-Pläne nicht so weiterverfolgte,wie ich das getan hätte,wenn Stuttgart nicht gekommen wäre. Aber ich weiß natürlich nicht,wie lange das gehen wird und wann die Widerstände kommen werden.
Ein Angebot erhielt ich aus Louisville/Kentucky,wo Dr.Justus Bier, ehemals Kestnergesellschaft Hannover als Kunsthistoriker tätig ist, Es soll eine einer Universität angegliederte private Kunstschule sein.Zunächst stellte ich eine ganze Reihe Fragen,es zeigten sich gewisse Hindernisse,doch bleibt die Sache im Fluß.

Sie werden drüben ja alle Freunde sehen,denke ich.Grüßen Sie sie bitte.Wenn Sie Xanti sehen,besondere Grüße und er möchte verzeihen daß ich solange nichts hören ließ.

Nochmals alle guten Wünsche und die besten Grüße Ihnen und Ihrer Frau.

Ihr

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Prof.Oskar Schlemmer
Sehringen über Müllheim i.B.
11.3.38

THE MUSEUM OF MODERN ART NEW YORK, N.Y.
14.West 49th Street

76.00

Btr.DHD:DK/18.Febr.1938

Dear Miss Dudley,

1900 Willard ->

Zu Ihrem Brief: die Sendung an Miss Willard ,East River Gallery New York enthält 38 Stücke mit durchschnittlichem Versicherungswert von RM 5o.-= RM 1 9oo.-

Bayer shipment

Die Sendung von Herbert Bayer Berlin Kurfürstendamm 32 enthält 26 Stücke mit durchschnittlich RM 5o.-Versicherungswert = RM 1 3oo.-

Also sind meine Bühnenentwürfe und Photografien zusammen mit ca. RM 3 2oo.- als Versicherungswert einzusetzen.

Die Sendungen erfolgten seinerzeit ohne Wertangaben.
Wenn Sie es wünschen und wenn es notwendig ist,so mache ich Ihnen eine Detail-Liste mit Einzelpreisen.

Wenn Sie auch die B i l d e r (Oelgemälde) von Miss Willard übernahmen,so sind für diese die Preise wohl angegeben.

Die Ballettkostüme,durch Herbert Bayer (Spedition Wichmann Berlin) geschickt,sind wohl mit Wertangabe versehen. Wenn nicht, so sind diese mit RM 3 ooo.- Versicherungswert einzusetzen.

Very sincerely yours,

O Schlemmer

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Sehringen über Müllheim i.B.
14.Jan.1938

Lieber Bayer !

Hier sende ich Ihnen meine Detailzeichnungen und Beschreibungen der 8 Ballett-Figurinen anhand der Liste von Casca,die Sie ja auch haben. Ich wollte die Liste nicht mehr umwerfen und habe mich an diese gehalten. Gut wäre,wenn die Einzelteile nunmehr fortlaufend nummeriert wären,sowohl für den Zoll als für die Orientierung beim Aufbau. Werden Sie sich damit befassen ? Casca schrieb,dass es möglicherweise Xanti machen würde ? Ich kann wenn nötig,noch eingehender alles illustrieren und bezeichnen, wenn Sie meinen. Ueber die Aufstellung selbst kann ich ohne zu wissen,welche Räumlichkeit in frage kommt,schwerlich Genaueres angeben.Das muss aus der Situation entwickelt werden.
Ob es nötig ist,bei Ausfuhr die Preise anzugeben,bzw.den Wert? Pauschal ?dann RM 3000.-rund.Wenn im Detail nötig,müsste ich das noch machen.-Versicherung wohl selbstverständlich?

Die "Tänzerin" wird inzwischen bei Knauer angekommen sein ?

Photos des Balletts habe ich leider fast ~~nichts~~ keine mehr. In dem Ausstellungsmaterial in New York (Miss Willard) ist ja genug für die Uebersicht und Orientierung vorhanden. (Von dort habe ich übrigens nichts mehr gehört trotz wiederholter Zuschriften).

Nun noch etwas Persönliches: Sie werden meine Mister Ey-Folgen in der neuen linie gesehen haben ? Es sollen noch 2 Serien kommen,aber zulange könne man dergleichen nicht fortsetzen.Schade. Ich hätte noch eine ganze Weile weitermachen können.- Ich überlege nun,ob man dergleichen nicht bei ausländischen Journalen anbringen kann,aber wie ? Wissen Sie da eine Stelle,die sowas vertreibt oder wohin man sich direkt wenden könnte ? Ich weiss natürlich nicht,in welchem Land diese Art Humor verstanden wird.Was gibt es im Ausland an Zeitschriften,die im Charakter der neuen linie ähnlich sind ?-Wenn mir in dieser Sache zu raten wissen,wäre ich Ihnen sehr dankbar.

Sonst wüsste ich nichts für heute.

Mit besten Grüssen

Ihr

Nb.Ein Umpacken des einen Koffers wird wohl kaum mehr in frage kommen können,da ja bereits von Knauer abgeholt.Nun ja. Wenn eine Aufführung drüben zustandekommt,so wird ja wohl der 3. Koffer auch noch hinübermüssen,und die paar überzähligen Trikots sind ja weiter nicht schlimm,die nun mitgehen,ohne gebraucht zu werden.

Anlage: 9 Blatt Aufzeichnungen

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OS
oskar schlemmer sehringen über müllheim i.b. 2o.12.37

lieber bayer,

zu ihrem brief vom lo.12.: ich habe nun alles verfügbare zusammengepackt,aus dem sie auswählen und ruhig ausscheiden können was ihnen nicht geeignet erscheint.
gern würde ich zum thema 'unterricht'bzw.pädagogik einiges dabei haben und habe zu diesem zweck auch meine 'MENSCH-reihen' mitgeschickt.(1-13). wenn diese dann mit dem bühnentheoretischen in der ausstellung in erscheinung treten können,so würde das das gesamtbild besser ergeben und die zusammenhänge aufzeigen. sicher werden sie das ausstellungstechnisch geschickt machen.
ergänzt habe ich weiter einiges bühne betreffende und neu dazu kommt nun plastik.
ich habe die vorliegende liste vorn laufend nummeriert:ergibt 29.
davon sind 7 nummern bereits im verzeichnis willard enthalten,
blieben also 22. n e u e blätter kamen 4 dazu,macht 26.
das verzeichnis willard enthält 2 mal 19 blätter = 38.
sodaß sich im ganzen ergeben = 64 blätter.

die gipsplastik "baurelief" habe ich mir auf dem speicher nochmals angesehen.sie erforderte mehr als ich vermutet,reparaturen,die zeit in anspruch nehmen. außerdem habe ich keine passende kiste, sodaß ich mich frage,ob man wegen dieser sache soviel umstände auch des transports und der cbm wegen machen soll ? nur wenn sie sehr viel wert drauflegen und die zeit noch reicht,würde ich sie also herrichten.

daß sie den versand aller kostüme ermöglichen können,freut mich außerordentlich. hoffentlich schaffts casca,der über weihnachten verreisen wollte,auch andi braucht man als kellermeister.
ich werde über die kostüme noch ein genaues verzeichnis mit zeichnungen ausarbeiten,damit sie drüben sich leicht orientieren können beim zusammensetzen und aufbau. folgt bald nach.

an herrn th.werner potsdam schwanenallee 12 werde ich nächstens einige frühe abstrakte bilder senden.eventuell könnte davon etwas mit zur sache freie kunst.hier habe ich auch mein bild "tänzerin" aus der weimarer zeit,ohne rahmen,gerollt,leicht transportabel. ob das mitsoll ? ein ziemlich großes bild.

für heute in eile dies.

herzliche grüße
ihr

1 liste

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Sehringen über Müllheim i.B. (genügt als Anschrift)
6.12.37

Lieber bayer,

zu ihrem brief: auch ich habe an prof.hildebrand stuttgart wegen der adresse von miss dreier geschrieben,um gegebenenfalls ihr direkt zu schreiben.-Ich warte nun also auf die antwort von mr.barr.

auch ich besitze groteskerweise k e i n bühnenbuch! schon miss willard wünschte eines.ich weiß nicht mal,von wem ich mir leihweise beschaffen könnte. -an miss willard habe ich sofort geschrieben,daß die bühnensachen bei ihr verbleiben sollen bzw.an das museum mr.mc.andrew zu leiten.

gebrauchsgrafik: bis jetzt nur 1 plakat des balletts.doch noch eins= also 2.

bilder: es ist tatsächlich kaum noch was von wichtigkeit da. aber wie stünde es allenfalls mit einer p l a s t i k , meiner einzigen "runden",die im plastikbuch von frau gidieon-welker abgebildete ? ich hätte sie gern aus dem haus und sie wäre als wohl fast einzige vertretung des rundplastischen vorzustellen. maße: hoch 1m,breit 6o,tief 2o.+++ 5 blätter des werkstattgebäudes und andrer plastiken folgen mit den ergänzenden bühnenblättern. diese sind rot in dem verzeichnis der ausstellung bei miss willard.dies ist so ziemlich das gesamte material, was ich an kostümzeichnungen und entwürfen besitze.

ballett: ich habe gleich an casca wegen des technischen einer kostümsendung geschrieben.vielleicht rufen sie ihn an deßwegen und um zu erfahren,wie er sich zu folgendem stellt:
ich habe mir s.zt.in paris geschworen,die kostüme nicht mehr einzeln als puppen starr auszustellen.sie waren in dem kalten nackten tageslicht wirklich nicht günstig aufgestellt.ich könnte mir aber eine besonders beleuchtungsmäßig raffinierte aufstellung denken und nun frage ich sie,ob es möglich ist, a l l e kostüme zu schicken ? in diesem fall wäre i c h bereit.sie wären dann drüben,endlich heraus aus andis keller,wo sie in 3 gute musterkoffer verpackt auf abruf lagern. ich würde d a n n vorschlagen,sie total ,jedenfalls soviel als möglich davon aufzubauen,vielleicht mit verdecktem rotierendem licht als phantasmagorie. d a s könnte ich mir tatsächlich denken.
kommt eine aufführung doch noch zustande,so wären die kostüme drüben. kommt keine zustande infolge zeitknappheit,so kann man vielleicht hoffen,dass sich daraus,aus der ausstellung,eine aufführung in erweitertem stil ergibt.-vielleicht können sie es so deichseln,daß der kostümtransport unabhängig vom ausstellungsbudget erfolgt,eben im hinblick auf eine aufführung.
tun sie doch bitte alles in dieser richtung!-zu einer zerreißung,entsendung von nur 2 od.3 kostümen könnte ich mich nicht verstehen.

bis w a n n müßte das material bei knauer sein ? es sind ja außer der fraglichen plastik nur die ca.lo blätter.-ich schicke die listen das nächstemal.Bühnensachen sind es nun (entwürfe und fotos zus.45 blätter), incl.der bei miss willard.

× liste liegt bei

mit herzlichen grüßen
ihr

+++ eventuell ginge auch ein relief "bauplastik" dazuzupacken,auch etwas über 1 m hoch ,35 breit, lo tief.

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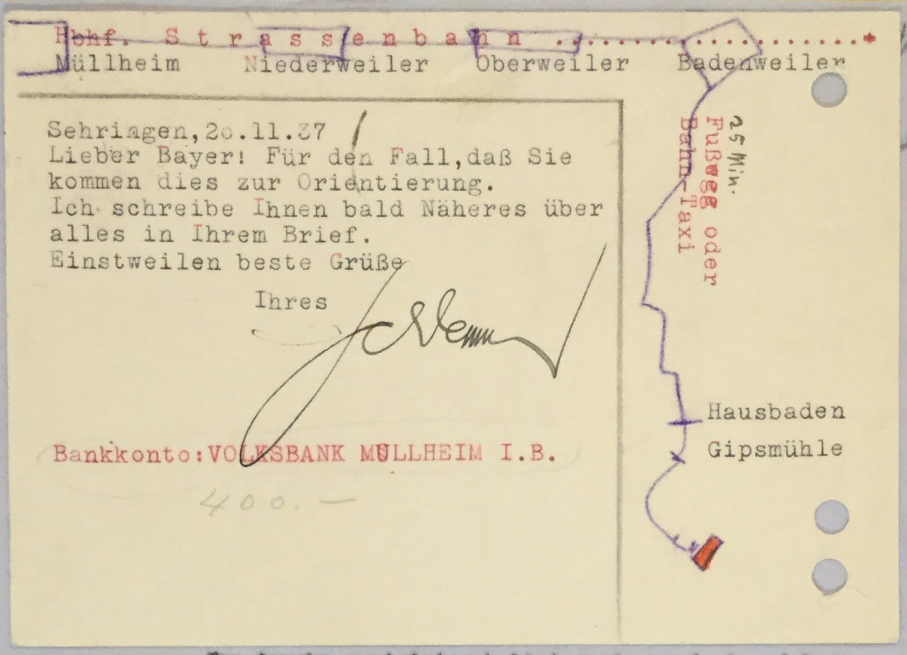

Two trunks containing ballet costumes designed by Oskar Schlemmer are being shipped to you in accordance with instructions received from the Museum of Modern Art and from Mr. Xanti Schawinsky.

These trunks left the Busch-Reisinger Museum yesterday and will be checked by United States Customs appraiser. They are being shipped prepaid and should not cause you any very great expense.

It will probably be some time before formalities can be satisfied and probably it will be a month or more before the shipment reaches you. Would you be good enough to inform me when it does arrive.

Very truly yours,

Charles L. Kuhn
Curator

Copy to:
Mr. Mr. Xanti Schawinsky
Miss Dorothy Dudley, Registrar, Museum of Modern Art

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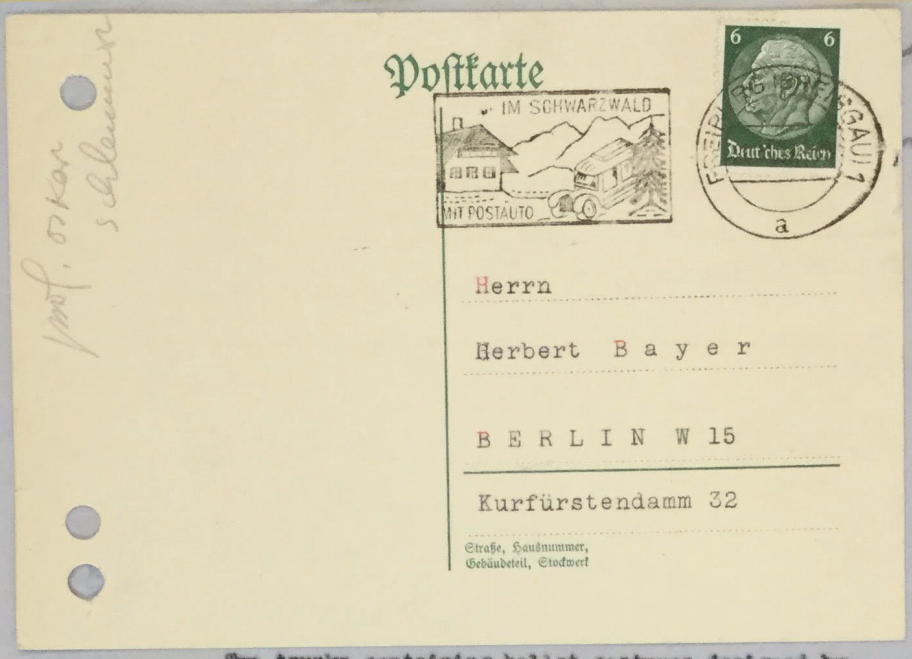
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.8



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	MoMA Exhs.	82.8

EL Bauhaus

Schlemmer

C
O
P
Y

March 10, 1953

Mrs. Tut Schlemmer
121 Caensheidestr.
Stuttgart, Germany

Dear Mrs. Schlemmer:

Two trunks containing ballet costumes designed by Oskar Schlemmer are being shipped to you in accordance with instructions received from the Museum of Modern Art and from Mr. Xanti Schawinsky.

These trunks left the Busch-Reisinger Museum yesterday and will be checked by United States Customs appraiser. They are being shipped prepaid and should not cause you any very great expense.

It will probably be some time before formalities can be satisfied and probably it will be a month or more before the shipment reaches you. Would you be good enough to inform me when it does arrive.

Very truly yours,

Charles L. Kuhn
Curator

Copy to:
Mr. Mr. Xanti Schawinsky
Miss Dorothy Dudley, Registrar, Museum of Modern Art

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EL-Bauhaus
Schlemmer

COPY

B usch-Reisinger Museum
Harvard University, Cambridge 38, Mass.

November 5, 1951

Miss Greta Daniel
The Museum of Modern Art
New York 19, N.Y.

Dear Miss Daniel:

Many thanks for your letter of October 31st which answers all of my questions regarding the shipment of the Schlemmer costumes.

The watercolor (your number 38.2080) was purchased by us from Mr. Schawinsky about a year and a half ago.

Thank you so much for your help in arranging this loan.

Sincerely yours,

signed: Charles L. Kuhn, Curator

The wc he bought was not 38.2080
but one sent to Schawinsky.
OD

How did he get the water-color?
Sibyl

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.8

EL - Bauhaus

October 31, 1951

Mr. Charles L. Kuhn, Curator
Busch-Reisinger Museum
Harvard University
Cambridge 38, Mass.

Dear Mr. Kuhn:

I finally got back from Europe and one of my first jobs on return was to check your itemized list of the ballet costumes against our original loan records. I find that your account of 8 costumes and a number of miscellaneous items tallies with ours.

No. 1881 - Our records list No.1881-D, pair of pants. This is not on your list and might be one of the two unnumbered pants listed on your sheet. Numbers may have come off the costumes in all these years and one of the two pairs of pants added to the costume would complete the outfit.

No. 1882 - Our records run from A to F only. This omits No. 1882-E which is listed as missing on your sheet.

No. 1879 - I believe there is a typing mistake on your sheet which runs from A - E listing No. D twice. According to our records it should read from A - F.

No. 38.2080- This is the watercolor to which you refer for identification. We have the original on our records called "list with descriptions of sketches". Originally it was packed in the trunks and I wonder whether it has been found or whether you quote from the Bauhaus book.

If I have ever quoted to you ten costumes, I must have been mistaken. At this point it seems that both our records are straight.

Sincerely yours,

Greta Daniel
Assistant Curator

GD:d

cc. Miss Dudley

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BUSCH-REISINGER MUSEUM

HARVARD UNIVERSITY, CAMBRIDGE 38, MASSACHUSETTS

October 25, 1951

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

Dear Miss Dudley:

These lines will acknowledge receipt of the two trunks containing the Oskar Schlemmer costumes.

As I told you on the telephone today I was under the impression that there were ten costumes in the shipment. According to our records only seven were included. On the attached sheet you will find an itemized list of the shipment. The reference to the watercolor is the sketch by Schlemmer of the costumes for the Triadic Ballet which is reproduced in the catalogue of the Bauhaus Exhibition of 1938 on page 65. 8 costumes

I would be very grateful to you if you would inform me as soon as possible if we now have the entire collection or if there are still some missing.

Very truly yours,

Charles L. Kuhn

Charles L. Kuhn, Curator

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 82.8

Itemized List of Objects Received in Two Trunks

Triadische Ballet Costumes as Follows

✓ Female Costume (Nr. 7 of Watercolor)
MMA Nr.: 1880 A, head dress
1880 B, bodice
1880 C, underskirt
1880 D, skirt (cloth-covered wire)

✓ Male Costume (Nr. 8 of watercolor, right hand figure)
MMA Nr.: 1881 A, head dress
1881 B, jacket
1881 C, peplum
1881 E, artificial flower
D, pants (unnumbered see p. 2)

✓ Female Costume (Nr. 9 of watercolor)
MMA Nr.: 1879 A, head dress
1879 B, armband
1879 C, armband
1879 D, skirt
F — 1879 ~~D~~, spiral over skirt
1879 E, suit under skirt

✓ Male Costume (Nr. 10 of watercolor)
MMA Nr.: 1882 A, mask
1882 B, hand piece
1882 C, hand piece
1882 D, silhouette
~~1882 E, Missing~~
F 1882 ~~F~~, hand piece
F 1882 ~~G~~, hand piece

✓ Male Costume (Nr. 11 of watercolor)
MMA Nr. 1883 A, torso
1883 B, skirt
1883 C, collar
1883 D, copper crescent
1883 E, helmet
1883 F, mask
no number: string leg coverings

(Nos recorded only 38.1882 A-F
only 6 pieces received for this costume.)

38.2078 A-F

(8 costumes in all were received by the Museum in the 2 trunks)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Male Costume (Nr. 11 of watercolor)
MMA Nr.: 1884 A, torso
1884 B, skirt
1884 C, collar
1884 D, copper crescent
1884 E, helmet
1884 F, mask
no number: string leg coverings.

Female Costume (Nr. 11 of watercolor)
MMA Nr.: 2076 A, (?): head dress
2076 B, wire torso
2076 C, metal waist band
2076 D, Missing
2076 E, Black velvet suit
2076 F, extra wire

Male Costume (Nr. 12 of watercolor, abstract man)
MMA Nr.: 1885 A, Mask
1885 B, Right hand
1885 C, Left arm
1885 D, breast plate
1885 E, right leg
1885 F, left leg
1885 G, club

Black tights as follows:
five pants, three suits (MMA Nrs. 2078A-F, two not numbered.

One of these is 38.1881. D

Black skull cap (2078 G,)

Mask of Nr. 4 of watercolor (MMA Nr. 2077)

Two pairs of ballet slippers (MMA Nrs. 2079 A-D)

Miscellaneous pads: front and back pads, three crescent pads, pad for waist, three black pads.

also, leather belt, fragments of black velvet, bags, green cloth.

38.2070 List with descriptions & sketches. This should be in trunk. OD

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 82.8

38.1879 A-F Spanish (female costume)

X

A. Headdress
B. Cuffs
C. Cuffs
E Skirt
F. overskirt
D. waist & tights (one piece)

38.1880 A-D Dancer in white (female costume)

X

A. Headdress
B. Bodice
C. underskirt
D. overskirt

38.1881 A-E Turkish Dancer (male costume)

X

A. Headdress
B. waist
C. Skirt
D. Pants
E Flower

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 82.8

PE # 33
34

Two trunks Bauhaus

?~~10~~ costumes { Miss Daniels – 10 costume letter

7 costumes (1 incomplete) received

TRIAD BALLET: 8 COSTUMES

38.2076 A-F

(Figure with wire Hoops (female costume)

X A. Headdress
B. Extra piece for skirt
C. Cradle to support skirts
D. Skirt
E. Waist & tights (one piece) Leotard?
F. " " " "

38.2077 X Mask

38.2078 A-G Six pairs of tights

X One skull cap

38.2079 A-D Two pairs slippers for # 38 1883 & 1884

X one skull cap?

38.2080 List with description & sketches

? of costumes

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38.1882 A-F Disc dancer. (male costume)

X

A. Mask (in 2 parts with headpad)
B. Ball for hand
C. " " "
D. Disk
E. Wand
F. Wand

38.1883 A-F Golden ball dancer (male costume)

X

A. Body
B. Skirt
C. Shoulder pad, yellow
D. " " orange
E ~~Head~~ Helmet
F Mask

38.1884 A-F Same as above (38.1883 A-F.)

X

38.1885 A-G Abstract (male costume)

X

A. Head
B. Bell sleeve
C. Sleeve
D. Breast plate
E. Leg
F Leg
G Hat

over →

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Mus. pads – 9?

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38. 1879 E. B. C. D. A. D? (2 #'s w D) —

38. 1880 C. A. B. D.

38 1882 C. B. A. D. F. G.

38 2078 A. D. E. G. b. B. F. E

38. 1881 A. E. D. B. C. (a-e)

38. 2077

38. 2079 A. B. C. D

38. 1884 B. E. F. D. C. A

38. 1883 B. F. C. E. D. A

38. 1885 G. C. E. B. F D A (a-8)

38. 2076 D. E. C. B. F. A (a-f)

5 Pads
4 costume

1
HH
Pads

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	MoMA Exhs.	82.8

COPY

E L - Bauhaus

BUSCH-REISINGER MUSEUM

Harvard University, Cambridge 38, Massachusetts

September 6, 1951

Miss Grete Daniel, Assistant Curator
Department of Architecture and Design
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Miss Daniel:

I have just returned from Europe and have gone through the correspondence regarding the Schlemmer costumes. We are prepared to receive them at any time and shall insure them while in transit and while in the building in accordance with Mr. Schawinsky's wishes.

Would you be good enough to let me know when we may expect the trunks.

With best wishes,

Sincerely yours,

Charles L. Kuhn (s)
Curator

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 82.8

Bauhaus Exh
Cambridge
(Busch Reisinger Museum

Emily
Pls. change name on our index card and on Bauhaus file this with correspondence

BUSCH-REISINGER MUSEUM
HARVARD UNIVERSITY
CAMBRIDGE 38, MASS.

This is to inform you that on February 6, 1950, the President and Fellows of Harvard University voted to change the name of the Germanic Museum to the Busch-Reisinger Museum of Germanic Culture in recognition of the long continued interest of members of the Busch and Reisinger families in the study of Germanic Culture at Harvard.

The change of name will in no way affect the policy of the institution. The Museum will continue, by means of temporary exhibitions, to bring before the student body and the general public significant trends in the visual arts of all countries. The collections of original works of art and of research material will be devoted, as in the past, to illustrating the cultural development of Germany, Scandinavia, Austria, Switzerland and the Low Countries.

The headquarters of the Department of Germanic Languages and Literatures will continue to be located in the Museum Building.

CHARLES L. KUHN
Curator

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 82.8

THE MUSEUM OF MODERN ART

Date August 31, 1951

To: Miss Dudley

From: Greta Daniel

Re: Transfer of Bauhaus Ballet Trunks to Busch-Reisinger

Dear Dorothy:

We have been told by the Lincoln Warehouse people that the two trunks could be sent directly to Cambridge via Railway Express. It would, however, be advisable to have somebody from the Museum go up and check the stability of the trunks before sending them out. I wonder whether you could spare Bill Farney one of these days for this inspection. I believe he would be the best judge of it, since he has all the experience in shipping matters.

G.D.

Write

Will you be good enough to let me know when they will be sent.

Very truly yours,

Mary Wadsworth

Secretary to
Professor Charles L. Kuhn, Curator

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Barbara

DD

I had hoped to have this all cleared up for you when you returned. However, Margaret, in Architecture hasn't been able to get any kind of an answer out of Lincoln about releasing the cases. She can't get anyone to talk to today. Guess they are all leaving on vacation early or something. However, she is to let you know what arrangements they are making about the cases so we can write Harvard (Bushh - R.)about insurance and when they can expect them, etc.

M.

Margaret called - She will go up to look at boxes to see ok for shipment. Then they can go RR Exp Collect from Lincoln. She will write upon receipt so you can write H-R as they must place insurance in transit on

write

[illegible] the building for $5,000.

Will you be good enough to let me know when they will be sent.

Very truly yours,

Mary Wadsworth

Secretary to
Professor Charles L. Kuhn, Curator

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BUSCH-REISINGER MUSEUM

HARVARD UNIVERSITY, CAMBRIDGE 38, MASSACHUSETTS

August 6, 1951

Miss Greta Daniel, Assistant Curator
Department of Architecture and Design
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Miss Daniel:

Referring to your letter of July 9th regarding the Schlemmer costumes, I have this day received a letter from Dr. Kuhn asking me to write you that this material may be sent on to the Busch-Reisinger Museum at any time. I shall ask our registrar to insure the ten costumes at risk in transit and while in the building for $5,000.

Will you be good enough to let me know when they will be sent.

Very truly yours,

Mary Wadsworth

Secretary to
Professor Charles L. Kuhn, Curator

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EL
Bauhaus

BUSCH-REISINGER MUSEUM

HARVARD UNIVERSITY, CAMBRIDGE 38, MASSACHUSETTS

July 12, 1951

Miss Greta Daniel, Assistant Curator
Department of Architecture and Design
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Miss Daniel:

This is in reply to your letter of July 9th addressed to Mr. Charles L. Kuhn, Curator of the Busch-Reisinger Museum.

I am very sorry to tell you that Dr. Kuhn sailed last week for Europe and he will not be back in Cambridge until early in September. Therefore, I am afraid that no decision can be taken at this time regarding the Schlemmer costumes. If it is absolutely imperative that they be removed from the Lincoln Warehouse, I suppose the Busch-Reisinger Museum will accept them at any time and will cover the insurance in transit. However, any decision regarding insurance while on loan to the Museum would have to wait until Dr. Kuhn's return. Therefore, if it is at all possible, it would seem best to wait until his return.

Very truly yours,
Mary Wadsworth
Secretary

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.8

Busch-Reisinger Museum

Harvard University, Cambridge 38, Mass.

July 12, 1951

Dear Miss Daniel:

This is in reply to your letter of July 9th addressed to Mr.Charles L. Kuhn, Curator of the Busch-Reisinger Museum.

I am very sorry to tell you that Dr.Kuhn sailed last week for Europe and he will not be back in Cambridge until early in September. Therefore, I am afraid that no decision can be taken at this time regarding the Schlemmer costumes. If it is absolutely imperative that they be removed from the Lincoln Warehouse, I suppose the Busch-Reisinger Museum will accept them at any time and will cover the insurance in transit. However, a decision regarding insurance while on loan to the Museum would have to wait until Dr.Kuhn's return.

Therefore, if it is at all possible, it would seem best to wait until his return.

Very truly yours,

signed: Mary Wadsworth

Secretary

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	MoMA Exhs.	82.8

July 9, 1951

Mr. Charles L. Kuhn, Curator
Busch-Reisinger Museum
Harvard University
Cambridge 38, Mass.

Dear Mr. Kuhn:

I apologize for the delay in our taking action after the receipt of your letter last month regarding the proposed transfer of the Schlemmer costumes.

If it is not too late to do something about them before your departure, we would appreciate the hastening of the project. With the completion of the new museum annex, we are giving up all outside storage space and are trying to clear out of Lincoln Warehouse where the costumes are now kept, at the earliest possible moment. If nothing can be done about it now, we shall make arrangements for keeping the trunks in storage until September.

Our business office has suggested that the trunks be moved to Cambridge at the expense of the Busch-Reisinger Museum. If Mr. Schawinsky does not dispose of them within a year, we would ask you to have the costumes packed at the end of the exhibition period and shipped at our expense to Mrs.Schlemmer at her address in Germany.

The insurance value of the roughly ten costumes has been set by Mr.Schawinsky at $500. a piece. He is very anxious to have them insured not only while in transit but also while they are in the Busch-Reisinger Museum. Would you let us know if this could be arranged under your own floater policy. Since in your letter you have indicated, that the museum does not insure material in the building, Mr. Schawinsky is considering to pay for insurance out of his own pocket, provided the rates are low enough to be within his financial means. As soon as we have heard from you about all these questions, he will come to a decision and we shall start working on the transfer of the customs bond.

Meanwhile I am wishing you a most enjoyable summer abroad.

Sincerely yours,

Greta Daniel
Assistant Curator

GD:d

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 9, 1951

Mr. Charles L. Kuhn, Curator
Busch-Reisinger Museum
Harvard University
Cambridge 38, Mass.

Dear Mr. Kuhn:

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Meanwhile I am wishing you a most enjoyable summer abroad.

Sincerely yours,

Greta Daniel
Assistant Curator

GD:d

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 82.8

June 14, 1951

Mr. Xanti Schawinsky
31 Washington Square W.
New York 11, New York

Dear Mr. Schawinsky:

Thank you very much for your kind letter of June 13th. I was delighted with the news that we might have the loan of the Schlemmer costumes for a period of twelve months.

May I again outline the conditions of this loan. We shall undertake to exhibit a large part of this material and shall store the remainder during the period of the loan. A few of the figurines may be displayed in the Harvard University Theater Collection in Lamont Library. It is my understanding that at the close of the period of twelve months the material will be returned to the Museum of Modern Art in New York for trans-shipment abroad.

Will you kindly let me know your wishes regarding the insurance of this material. Normally, we insure loans while in transit to and from the building but not while the material is in the building. I shall be abroad this summer and shall be back in Cambridge shortly after Labor Day. It would be a great convenience to me if the material could be held in New York until early September. If this proves difficult to you, please let me know and I shall make arrangements to have it received in Cambridge during my absence.

I am very grateful to you for thinking of us in connection with the Schlemmer material and for having made these arrangements for us.

With very best wishes, I am,

Sincerely yours,

Charles L. Kuhn, Curator

Schawinsky
put on insurance
OK no insurance

10 costumes
500.-ca.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 82.8

BUSCH-REISINGER MUSEUM

HARVARD UNIVERSITY, CAMBRIDGE 38, MASSACHUSETTS

June 14, 1951

Miss Grete Daniel
Department of Architectural Design
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Miss Daniel:

After a long period of silence I have heard from Mr. Schawinsky regarding the Schlemmer costumes. I am enclosing a copy of his letter to me as well as a copy of my reply. I trust that you will find all of this in order.

Very truly yours,

Charles L. Kuhn

Charles L. Kuhn, Curator

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	MoMA Exhs.	82.8

C
O
P
Y

May 13, 1951

Mr. Charles L. Kuhn, Curator
Germanic Museum, Harvard University
Cambridge, Mass.

Dear Mr. Kuhn:

Referring to previous correspondence in the matter, this is to ask you again if the Schlemmer figourines could be transferred to your museum now, under the conditions outlined by you.

The Museum of Modern Art will take care of the transfer, also of the return to Germany of the two trunks after a year.

Kindly advise me.

Sincerely yours - personal regards,

s/ Xanti Schawinsky

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	MoMA Exhs.	82.8

Dear Ted:

Here is the result of my efforts. There does not seem to be another solution but to wait until September. Please return the letter, since I have to keep it with my records.

Greta

ODERN ART

ate April 23, 1951

e: Storage Space

stored at Lincoln:

trunks

Bauhaus Model

It is essential that we dispose of this material before moving into "21". Is this the material we tried to return and couldn't find the owner?

We would appreciate any suggestions as to what might be done to get rid of this.

cc: Philip Johnson
Monroe Wheeler

comes up again, as it probably will.

Dgn.

Not Bauhaus comes but
file with Bauhaus Exh'n
with Schlemmer
comes.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 82.8

THE MUSEUM OF MODERN ART

Date April 23, 1951

To: Dorothy Dudley

Re: Storage Space

From: Ione Ulrich

Dear Dorothy:

We have the following material stored at Lincoln:

2 Bauhaus Costumes - trunks
Bauhaus Model

It is essential that we dispose of this material before moving into "21". Is this the material we tried to return and couldn't find the owner?

We would appreciate any suggestions as to what might be done to get rid of this.

cc: Philip Johnson
Monroe Wheeler

comes up again, as it probably will.

Don.

Not Bauhaus costumes but
full with Bauhaus stage
with Schlemmer
costumes.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.8

Bauhaus Schlemmer

THE MUSEUM OF MODERN ART

Date April 4, 1949

To: Miss Dorothy Dudley

From: Miss Dorothy Miller

Re: Wettlauf

Dear Dorothy:

Attached is a copy of the translation of the letter which we received recently from Dieter Keller of Stuttgart written on behalf of Mrs. Oskar Schlemmer. You remember I asked you to look up the Wettlauf which the museum was supposed to have had in 1933.

I have since found out that the painting was bought by Philip Johnson and given to the Hartford Athenaeum. He indicated that there has been some misunderstanding as to whether he has finished paying for it. He took the original letter from me to answer himself.

This information is for your files in case the matter comes up again, as it probably will.

Dan.

NB Bauhaus carries both
file with Bauhaus file
with Schlemmer
carries.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.8

C
O
P
Y

for: Miss Dudley
Miss Greta Daniel
Mrs. O. Bragazzi

dieter keller

knappenweg 21

stuttgart-vaihingen

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

Dear Sirs:

I am writing you this letter on behalf and for Mrs. Schlemmer of Stuttgart, who, at the time being, is busy in cataloguing the pictures left her by her late husband, Oskar Schlemmer, and in trying to trace paintings by Schlemmer that have been lost or have disappeared during the war.

According to Schlemmer's own notes, the Museum of Modern Art has received from him the painting "Wettlauf" (race, competition), sent over to the Museum in 1933. The Museum then planned either to acquire the picture for its collections or to try to sell it for Mrs. Schlemmer.

Would you mind to try to localize the picture in question and to report on your findings at the earliest possible date to me, in order that I may instruct Mrs. Schlemmer. In case the painting in question has been bought by the Museum or by somebody outside of it, you will be able to come to an agreement with Mrs. Schlemmer, its present proprietor. Otherwise, there will arise the necessity to return the picture to her.

With best regards,

(signed) Dieter Keller

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Bauhaus
Schlemmer
(Hendrich)
To 1941

June 6, 1941

Dear Mr. Hendrich:

We have just heard from the United States Customs that the duty on your uncle's ballet costumes would be $185.40. If we release these costumes to you, the duty will have to be paid.

If you do not feel that you can pay this duty, we will hold Professor Schlemmer's ballet costumes and his sketches here for the time being. Will you please let me know what you wish to have us do about this.

Sincerely yours,

Registrar

Mr. Walter G. Hendrich
140 Pomeroy Avenue
Pittsfield, Massachusetts

DD:ma

306 Seminole Drive
Erie, Pa.

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THE MUSEUM OF MODERN ART

Date Nov.22,1940

To: Miss Dudley

From: Mrs. Moore

Re:

Do you want to put any "pressure" on Customs at this time for these things?

W.L. Moore

Write Customs & ask what duty waived

send them to you until the duty has been paid. We have not heard from you in regard to paying the duty.

As our storage space is rather overcrowded this year, we would like very much to send Professor Schlemmer's things to you. Will you please let me hear from you as soon as possible?

Sincerely yours,

Registrar

Mr. Walter C. Hendrich
Byron Weston Company
Dalton, Massachusetts

:M

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Bauhaus
Hendrich
or
Schlemmer?

November 7, 1940

Dear Mr. Hendrich:

I am writing again about the return of the items which your uncle, Professor Oscar Schlemmer, lent to our Bauhaus Exhibition. In my letter of July 8th I said that the costumes and a few sketches for the Ballet are under the bond of the Museum of Modern Art and that we cannot send them to you until the duty has been paid. We have not heard from you in regard to paying the duty.

As our storage space is rather overcrowded this year, we would like very much to send Professor Schlemmer's things to you. Will you please let me hear from you as soon as possible?

Sincerely yours,

Registrar

Mr. Walter C. Hendrich
Byron Weston Company
Dalton, Massachusetts

:M

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Harry's check list of no. of pieces in Schlemmers Ballet Costumes

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To:

From:

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H.L. Moore

COMPANY
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November 18, 1940

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ield, Mass.
Please ship the two wardrobe trunks and all the other things to this address insured, the least expensive way, as the question of time is not essential.

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Schlemmer

Items under bond. To be uprated to Customs for duty in case they are sent to Mr. Hendrich.

Bill other bill for all items.

COMPANY

November 18, 1940

H.L. Moore

Miss Seke written Schle Bauhaus costu in the costum from Schlemme Miss Seke, Schlemmer and final agreement is made with Austin.

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Sincerely yours,

Walter G. Hendrich

ield, Mass.

Please ship the two wardrobe trunks and all the other things to this address insured, the least expensive way, as the question of time is not essential.

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THE MUSEUM OF MODERN ART

BYRON WESTON COMPANY
DALTON-MASSACHUSETTS

Date Sept. 23, 1940

To: Ci 5-45-76

Re: Schlemmer Bauhaus returns

From:

Miss Sekey in Mr. Bayer's office called to say that Mr. Bayer had written Schlemmer about two weeks ago for further directions about the Bauhaus costumes. Mr. Austin at Wadsworth Atheneum is very much interested in the costumes and will probably take them after getting full instructions from Schlemmer.

Miss Sekey will let us know as soon as an answer is received from Schlemmer and final agreement is made with Austin.

H. L. Mo

towards my relative to preserve these things for him if he ever should be able to leave Germany and come to the United States. I leave it to your best judgement, with more experience in such matters, to settle with the customs at a reasonable figure.

I am very sorry that I have inconvenienced your storage for so long. Only about two weeks ago I heard from my uncle and find him in good spirits, looking forward to better days when a visit to this country will become possible.

Sincerely yours,

Walter G. Hendrich

WGH:JBH

P. S. My home address is 140 Pomeroy Avenue, Pittsfield, Mass. Please ship the two wardrobe trunks and all the other things to this address insured, the least expensive way, as the question of time is not essential.

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BYRON WESTON COMPANY
DALTON-MASSACHUSETTS

November 12, 1940

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

Dear Miss Dudley:

I received your letter of November 7 this morning and hasten to write to you. To begin with, I want to apologize for my tardiness in this matter. For a month or so after I saw you I was not able to ask you to send these belongings of Professor Schlemmer because I did not have the money to pay the duty to the customs, and then after this time I always hoped to be in New York and pay you a visit.

I wish you would take it up with the customs and find out how much duty I will have to pay. Please be kind enough to explain the situation to the customs and tell them that I am not using these articles for anything commercial; that it is more or less kindness on my part towards my relative to preserve these things for him if he ever should be able to leave Germany and come to the United States. I leave it to your best judgement, with more experience in such matters, to settle with the customs at a reasonable figure.

I am very sorry that I have inconvenienced your storage for so long. Only about two weeks ago I heard from my uncle and find him in good spirits, looking forward to better days when a visit to this country will become possible.

Sincerely yours,

Walter G. Hendrich

WGH:JBH

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Bauhaus
Schlemmer

July 31, 1940

Dear Mr. Bayer:

Under separate cover we are sending you the list with description and sketches for costumes for Triad Ballet by Oscar Schlemmer. It is understood that if Mr. Austin does n not wish to have the costumes, these drawings will be returned to us as it is important that they are kept together.

If Mr. Austin wishes to have the costumes we will, of course, have to ask Mr. Schlemmer's nephew, Walter Hendrich, before transferring them.

Sincerely yours,

Registrar

Mr. Herbert Bayer
19 W. 56th Street
New York, N.Y.

:M

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Miss DeSalzo

BYRON WESTON COMPANY
DALTON-MASSACHUSETTS

July 5, 1940

6/8

Director of the Museum of Modern Art
11 West Fifty-third Street
New York City

Dear Sir:

I am in possession of a letter from my uncle, Professor Oskar Schlemmer, who used to be connected with the Bauhaus in Weimar and Dessau, and now of Sehringen, in which he advises me on hand of an affidavit which I shall ~~sent~~ sent to you to take care of his two trunks which you were so kindly willing to take care of until June of this year at the Museum. I understand they contain three costumes of the Triadisches Ballett which was on tour in the United States.

Furthermore, there are some pedagogic and stage pictures, some of them which you have sent back already, and also some oils about which Professor Schlemmer writes to me you are informed.

As you can understand, the sad situation in Europe, especially in Professor Schlemmer's home, makes it very unwise to send these things back to him. During my visit with him last year in August in Germany I can see the reason why he would not want to be recipient of these things. I still hope that people of his type will find a haven in the United States and it is for this reason I am trying to collect these rather early works of his for him. If at any time you or somebody else interested in part of the things would want to have them for exhibition purposes I naturally would take care of sending them to any point you would advise.

I wish you would be kind enough to advise me what time would be convenient for me to contact you in New York.

Respectfully yours,

Walter S. Hendrich

WGH:JBH

Walter G. Hendrich

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July 8, 1940

Dear Mr. Bayer:

I am enclosing a copy of a letter we received from Mr. Hendrich and a copy of our answer. You will note that Mr. Hendrich wishes to take care of Professor Schlemmer's loans. If he is willing to pay the duty on them, we can ship them to him. I understand that he will be willing to lend them at any time.

Yours truly,

Registrar

Mr. Herbert Bayer
19 West 56th Street
New York, N.Y.

DHD:fp
encs.

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COPY

July 5, 1940

Director of the Museum of Modern Art
11 West Fifty-third Street
New York City

Dear Sir:

I am in possession of a letter from my uncle, Professor Oskar Schlemmer, who used to be connected with the Bauhaus in Weimar and Dessau, and now of Sehringen, in which he advises me on hand of an affidavit which I shall present to you to take care of his two trunks which you were so kindly willing to take care of until June of this year at the Museum. I understand they contain three costumes of the Triadisches Ballett which was on tour in the United States.

Furthermore, there are some pedagogic and stage pictures, some of them which you have sent back already, and also some oils about which Professor Schlemmer writes to me you are informed.

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I wish you would be kind enough to advise me what time would be convenient for me to contact you in New York.

Respectfully yours,

(Signed) Walter G. Hendrich

WGH:JBH

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~~El Bauhaus~~
Schlemmer
and
(Exhs Reiny, Sutro
Willard Gallery)

cc: Miss Daniel
Dorothy Miller

Miss Marion Willard
Willard Gallery
32 East 57th Street
New York City

April 8, 1949

Dear Miss Willard:

Confirming our telephone conversation, we returned all of the Schlemmer drawings, etc, except 6 drawings and 3 photographs which were held here because it was impossible to return them during the war. The group which we returned was forwarded on the S.S. "Europa" on April 7, 1949. The others are in our storerooms and will be ready for return either to Mrs. Schlemmer or Mr. Schawinsky.

Very sincerely yours,

Registrar

DHD:bh

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Schlemmer.
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this country or
Held here?
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with the exception of
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R G A L L E R Y

Willard
(Schlemmer)

May 12, 1938.

now in Europe, has asked me to
hange in date of the Bauhaus Exhibition.
thibition here at the Museum on

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Miss Marion Willard
East River Gallery
358 East 57th Street
New York, N.Y.

Marian F. Willard

Mr. Hugh McKinnon,
11 East 44th Street,
MUSEUM OF MODERN ART,
New York City.

ART RENTAL

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E A S T R I V E R G A L L E R Y

May 12, 1938.

Dear Miss Willard:

Mr. McAndrew, who is now in Europe, has asked me to let you know about the change in date of the Bauhaus Exhibition. We now plan to open the exhibition here at the Museum on November ninth.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Miss Marion Willard
East River Gallery
358 East 57th Street
New York, N.Y.

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E A S T R I V E R G A L L E R Y

358 EAST 57 STREET, NEW YORK CITY • ELdorado 5-4470 • MARIAN WILLARD • DAVID SORTOR, Secty

February 16, 1938

Dear Mr. McAndrews,

The Museum of Modern Art has taken over a shipment of Oskar Schlemmer's sketches and photographs originally directed to me by the artist but now intended for use in the Bauhaus Show in October.

I have on hand at the Gallery about 20 Oils which I brought back this past summer from the London Gallery. I was planning a one-man show of his work, which has never been shown in this country but have had to cancel the show. I would like to have you see this material before I send it back to London because you may be able to use some or all of it in the Bauhaus exhibition. It is entirely new work to this country and I am sure is of interest. I am only sorry not to be able to present it myself.

Will you get in touch with me on this matter at your earliest convenience.

Sincerely yours,

Marian G. Willard

Mr. Hugh McAndrews,
14 West 49th Street,
MUSEUM OF MODERN ART,
New York City.

ART RENTAL

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	MoMA Exhs.	82.8

February 18, 1938

Dear Mr. Schlemmer:

I believe Miss Willard of the East River Gallery, New York has forwarded to you our receipt for the sketches and photographs which you have so kindly lent to us. Will you pleaseelet us know what the insurance values should be. There were no valuations on the invoice.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Oskar Schlemmer
Sehringen
uber Mullheim
Deutschland

DHD:DK

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SCHLEMMER

April 7, 1939

Dear Herr Professor Schlemmer,

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 atrs. 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

Herr Professor Oscar Schlemmer
Hospitalstrasse 11, 2nd floor
Stuttgart N.
Germany

DHD:DCK
encl.

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E A S T R I V E R G A L L E R Y

358 EAST 57 STREET, NEW YORK CITY • ELdorado 5-4470 • MARIAN WILLARD • DAVID SORTOR, Secty

February 16, 1938

Dear Miss Dudley,

After viewing the Schlemmer sketches last Thursday I believe that I will not be able to use them for exhibition after the Bauhaus show. Will you therefore return them directly to Schlemmer? I have sent him the receipts which you enclosed.

The value I must leave to your discretion as I have no further knowledge of it. Perhaps it would be wise to inquire of Schlemmer himself an Insurance Value etc.

His address, if you do not have it is:

Oskar Schlemmer,
Sehringen,
uber Mullheim,
Deutschland.

Thank you very much for your assistance in this matter.

Very sincerely,

Marian G. Willard

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

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cc" Greta Daniel
Dorothy Dudley
Betsy Jones
Keating & Co.

E+ly 82 Bauhaus – Schlemmer
Loans Zurich
~~Schlemmer~~
(TRIADIC BALLET)
See postscript

May 4, 1961

Dear Frau Schlemmer:

Thank you for your letter of May 1st. We do indeed have the gouache and photomontage Study for The Triadic Ballet in our Collection. It was given to the Museum by Mr. and Mrs. Douglas Auchincloss(formerly Miss Lily van Ameringen). I believe that we can lend this work for the exhibition of theatrical works by Oskar Schlemmer to be held in June by the Kunstgewerbemuseum in Zurich.

However, it is necessary for us to have a letter of request from the Kunstgewerbemuseum stating that they will insure this Schlemmer work for $1,000.00, throughout the period of the loan, for which they will bear all expenses. We shall also need to know the exact beginning and closing dates of the exhibition, and whether it is planned to send the exhibition to any other museums later.

The Kunstgewerbemuseum should also write or cable to the forwarding agent W. R. Keating and Company, 90 Broad Street, New York City, authorizing them to collect, pack and ship the picture with charges payable in Zurich.

We shall look into the question you bring up about the mask by Schlemmer which you are trying to locate. I have the impression that this matter has already been explored some years ago. We will let you know what our files disclose in this matter.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Frau Tut Schlemmer
Hölderlinstr. 17
Stuttgart, Germany

DCM:ew

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P.S.: I am sorry for the delay in mailing this letter to you. However, it has enabled me to have our records checked in the matter of your missing mask. I recall that some question has been raised before of whether all the material was returned to you. In order to clarify the situation I send you herewith copies of the documents supplied to us when Dr. Charles Kuhn of the Busch-Reisinger Museum of Harvard University received from us the two trunks containing costumes for the "Triadic Ballet." You will note that the five masks borrowed by our museum were delivered to Dr. Kuhn with the costumes.

Also enclosed is a copy of Dr. Kuhn's letter of March 10, 1953 to you, advising you that these trunks had been shipped to you prepaid in accordance with instructions received from the Museum of Modern Art and from Mr. Xanti Schawinsky.

May I repeat that there is no possibility that one of the masks was misplaced in our storerooms. All the material was checked and re-checked before it left us and, as you will see, Dr. Kuhn has supplied an exact list of what he received and sent on to you.

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Bauhaus Schlemmer

TRANSLATION

Stuttgart, Holderlinstr. 17

Lynn — pos bill with exhs 82

Museum of Modern Art, New York

Sehr geehrter Herr Direktor:

I take the liberty of asking you the following: Is there a work in your collection of Oskar Schlemmer called "The Triadic Ballet" gouache and collage which was donated to the Museum by Miss Lily van Ameringen, New York. I would like to have this work on loan for an exhibition which is being organized in the Kunstgewerbemuseum in Zurich about the theatrical works of Oskar Schlemmer.

The Kunstmuseum wanted to contact you directly, but I wanted to ask you personally about the permission as it is very important to put this work on exhibition. It should be sent at the expense of the Kunstgewerbemuseums at the following address: Zürich 5, Ausstellungsstr. 60. It is very urgent as the exhibition is going to start the beginning of June.

On this occasion I would like to ask also about the missing Mask of which I enclose a photograph. This mask was part of the collection of Triadic Ballet material which was deposited with you during the war and was later lent to the German Museum which returned the collection to me. It is rather late now, but it is possible that this mask is still in your possession. Mr. Xanti Schawinsky who was handling the collection at that time is of the opinion that the Mask should still be in existence. A lot of Schlemmer's work got lost during the war and I am still looking for it.

I would be very grateful for your assistance.

T. Schlemmer

1. Mai 1961

DCM Watch for all masks and costumes we had sent to Curtis Bush-Reisinger Mus.

2 trunks Costumes

38.2077 Mask & No 4 watercolor

38.1782A " (No. 10 & watercolor

38.1783F " (No 11 & watercolor

38.1784F " (No 11 & watercolor

38.1785A " (No 12 & watercolor

all costumes including 3 masks sent to Busch-Reisinger Mus. Received & acknowledged October 25, 1951

Xanti Schawinsky, 3/ Washington Sq. authorized by mrs. Schlemmer to handle all arrangements.

Ret'd to mrs. Schlemmer Stuttgart

3-See 1953 letter from M. Kuhn to mrs S March 10, 1953

Bauhaus - Curtis Bush-Reisinger. DD

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Stuttgart, Hölderlinstr. 17

Museum of modern Art, New York

Sehr geehrter Herr Direktor ,

Erlauben Sie mir, dass ich mich heute mit einer Bitte an Sie wende:
In dem Bestand des Museums befindet sich eine Arbeit von Oskar Schlemmer

" Das Triadische Ballett " guache u.collage ,

das von Frau Lily van Ameringen, New York gestiftet wurde. Dieses Blatt hätte ich nun gerne als Leihgabe für eine Ausstellung, die im Kunstgewerbemuseum in Zürich über die theatralischen Arbeiten Oskar Schlemmers zusammengestellt wird.
Das Kunstmuseum wollte sich ebenfalls an Sie wenden mit diesem Anliegen, jedoch möchte ich selbst noch persönlich um die Genehmigung bitten, da es sehr wichtig wäre, diese Arbeit ausstellen zu können. Die Sendung geht zu Lasten des Kunstgewerbemuseums an folgende Adresse :
Kunstgewerbemuseum Zürich 5 , Ausstellungsstr. 60
Die Sendung eilt sehr,da die Ausstellung bereits Anfang Juni stattfinden wird.

Bei dieser Gelegenheit wollte ich gerne anfragen nach einer vermissten Maske, deren Foto ich beilege. Diese Maske gehörte zu der seinerzeit über den Krieg bei Ihnen gelagerten Ausstellungsstücken vom Triad.Ballett, , die dann ein Jahr an das German Museum ausgeliehen wurde, von wo ich sie dann zurückbekam. Es ist natürlich reichlich spät, dass ich darnach frage, aber es könnte ja sein, dass sie noch in Ihren Beständen ist. Herr Xanti Schawinsky , der sich meiner Sache damals angenommen hat, meinte, dass die Maske vielleicht noch vorhanden sei.In dem schrecklichen Krieg ist von Schlemmer soviel verloren gegangen und in alle Winde zerstreut, dass ich heute noch immer auf der Suche bin darnach.
Für Ihre Unterstützung wäre ich sehr dankbar !
Mit freundlichen Grüssen

Tut Schlemmer

1.Mai 1961

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C
O
P
Y

for: Miss Dudley
Miss Greta Daniel
Miss Dorothy Miller

Frau Tut Schlemmer
Gaensheidestrasse 121
Stuttgart - O
U. S. Zone, Germany

18 February 1949

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

Sirs:

Acting as the legal successor to my late husband, Oskar Schlemmer, I recently have asked a nephew of mine, Mr. W. Hendrich, 140 Pomeroy Avenue, Pittsfield, Mass., to help me in arranging matters still pending in connection with pictures etc. by Oskar Schlemmer that are actually in the U. S.

In the meantime I received note from the side of the early collaborator of Oskar Schlemmer, and a former Bauhaus member himself, Mr. Xanti Schawinsky, 31 Washington Square W., New York, N. Y., that he succeeded in interesting certain theatrical producers in a staging of a series of performances of the "Triadic Ballet" in the United States, a ballet by my late husband for which the costumes still are held in storage by the Museum of Modern Art. To meet Mr. Schawinsky's and my own interests I now have transferred the necessary powers to act on my behalf in all matters concerning either the "Triadic Ballet" and/or paintings by Oskar Schlemmer now in the U. S. Mr. Schawinsky has received my authorization to take any steps that he may deem necessary in the matter, and I trust that you will let him have your help by handing over the Triadic costumes now with your museum.

Mr. Hendrich has been notified of proceedings and finds himself in accordance with my wishes.

Sincerely,

Frau Tut Schlemmer

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Bauhaus
Schlemmer
(and Exp. Theatre, Inter
Willard Gallery 2)

THE MUSEUM OF MODERN ART

Date April 4, 1949

To: Miss Dorothy Dudley

From: Miss Dorothy Miller

Re: Bauhaus

To 1949

Dear Dorothy:

Attached is a copy of a letter from Mrs. Oskar Schlemmer about Bauhaus material which the museum borrowed.

"Triadic Ballet" in the United States, a ballet by my late husband for which the costumes still are held in storage by the Museum of Modern Art. To meet Mr. Schawinsky's and my own interests I now have transferred the necessary powers to act on my behalf in all matters concerning either the Triadic Ballet and/or paintings by Oskar Schlemmer now in the US. Mr. Schawinsky has received my authorization to take any steps that he may deem necessary in the matter, and I trust that you will let him have your help by handing him over the triadic costumes now with your museum.

Mr. Hendrich has been notified of procedings and finds himself in accordance with my wishes.

Sincerely yours

Tut Oskar Schlemmer

A.M.

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Monroe Wheeler
Ken Dudley

Frau Tut Schlemmer
Gaensheidestrasse 121
S t u t t g a r t - O
U.S.-Zone, Germany

18 February 1949

To
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.
USA.

Sirs,

Acting as the legal successor to my late husband, Oskar Schlemmer, I recently have asked a nephew of mine, Mr. W. Hendrich, 140 Pomeroy Avenue, Pittsfield, Mass., to help me in arranging matters still pending in connection with pictures etc. by Oskar Schlemmer that are actually in the US.

In the meantime I received note from the side of the early collaborator of Oskar Schlemmer, and a former bauhaus member himself, Mr. Xanti Schawinsky, 31 Washington Square W., New York, N.Y., that he succeeded in interesting certain theatrical producers in a staging of a series of performances of the "Triadic Ballet" in the United States, a ballet by my late husband for which the costumes still are held in storage by the Museum of Modern Art. To meet Mr. Schawinsky's and my own interests I now have transferred the necessary powers to act on my behalf in all matters concerning either the Triadic Ballet and/or paintings by Oskar Schlemmer now in the US. Mr. Schawinsky has received my authorization to take any steps that he may deem necessary in the matter, and I trust that you will let him have your help by handing him over the triadic costumes now with your museum.

Mr. Hendrich has been notified of procedings and finds himself in accordance with my wishes.

Sincerely yours

Frau Oskar Schlemmer

A.M.

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Scovil

November 14, 1938

Dear Mrs. Scovil:

The Museum of Modern Art will open an exhibition within a few weeks in which certain ballet costumes will be shown. In order to display these costumes to advantage we are in need of mannequins.

It has been suggested to us that we write to ask if you would be good enough to lend to the Museum four mannequins, two male, two female, for the period of the exhibition. We will be deeply grateful to you and will of course give you credit in the exhibition for your generosity.

As we are rather pressed for time, I shall telephone tomorrow morning to find out if we may count on your assistance.

Very truly yours,

Executive Director

Mrs. Cora Scovil
304 East 45th Street
New York, N. Y.

TDM:br

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Spadea

Bauhaus

November 15, 1938

Dear Miss Spadea:

The Museum of Modern Art will open an exhibition within a few weeks in which certain ballet costumes will be shown. In order to display these costumes to advantage we are in need of mannequins.

It has been suggested to us that we write to ask if you would be good enough to lend to the Museum four mannequins, two male, two female, for the period of the exhibition. We will be deeply grateful to you and will of course give you credit in the exhibition for your generosity.

As we are rather pressed for time, I shall telephone you this afternoon to find out if we may count on your assistance.

Very truly yours,

Executive Director

Miss Jean Spadea
2 East 57th Street
New York, N. Y.

TDM:br

by hand

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Swan

September 17, 1937.

Dear Miss Swan:

The Department 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 any help you can give us and will look forward to hearing from you. Until it has beem 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

Miss Nathalie Swan
54 East 83rd Street
New York, New York.

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21 Charlotte St.
Riverside, R.I.
24. September 1938

Sehr geehrte Frau Professor Gropius,

Wegen des furchtbaren Unglücks, das uns hier heimgesucht hat, erreichte mich Ihr Brief erst gestern, und aus demselben Grunde habe ich mir erlaubt, das Manuskript und Ihre Aenderungen nur durchzulesen und etwaige Korrekturen und Vorschläge hinzuzufügen. Da Dr. Dorner fahrplanmässig eigentlich heute in New York eintreffen sollte - er wird aber sicher einige Verspätung haben - wäre es vielleicht angebracht, ihm den Artikel zu senden, damit er die Sache selbst mit dem Verleger aufnehmen kann. Ich hätte es selbst getan, aber unsere einzige Postverbindung mit N.Y. ist jetzt per Flugzeug über Boston. Auch werden Sie das Manuskript evtl. nochmal durchsehen wollen.

Für Ihre liebenswürdige Auffassung meiner Bemerkungen danke ich Ihnen. Dr. Dorner scheint soweiso ziemlich in Eile gearbeitet zu haben, sodass ihm diese Dinge nicht aufgefallen sind. In der Frage des Schlussatzes haben Sie, glaube ich, eine glückliche Lösung gefunden, mit der er auch nur einverstanden sein kann. Er ist in der Annahme von Vorschlägen mir gegenüber immer sehr grosszügig gewesen, und wird es diesmal nicht weniger sein.

Gottseidank bin ich mit meiner Familie

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bei dem entsetzlichen Orkan nur mit einem erheblichen Schrecken, einer eingeschlagenen Fensterscheibe und einen verwüsteten Garten davongekommen, aber ich habe furchtbare Dinge gesehen, von denen ich mich lange nicht erholen werde. Ich hörte, dass Boston auch sehr betroffen wurde, hoffe aber, dass Sie ebenfalls verschont geblieben sind.

Wenn Sie den Artikel so wie er ist gleich nach New York weiterschicken, wird Dr. Dorner ihn mit dem Verleger selbst durchgehen können und etwaige Aenderungen vornehmen - hätte ich mehr Zeit und weniger Nerven gehabt in den letzten beiden Tagen, hätte ich ihn nochmal abschreiben können - Sie sehen aber, dass es mit dem Tippen aber noch nicht wieder auf der Höhe ist.

In der Hoffnung, dass es Ihnen gut geht, und dass ich auch einmal Gelegenheit haben werde, Sie und Professor Gropius persönlich kennenzulernen,

Ihre

Gladys von Tschudy

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Tschirschky

Lincoln,Mass.
Baker Bridge Road

September 20,1938

Sehr geehrte Frau von Tschirschky,

mein Mann hat mich gebeten Ihnen zu schreiben da er im Augenblick zu sehr beschäftigt ist um sich des Dornerschen Artikels anzunehmen. Wir haben die Uebersetzung zusammen durchgelesen und danken Ihnen herzlich für die prompte und genaue Arbeit.Wir sind nur an einigen Stellen hängen geblieben und ich habe heute versucht einige Vorschläge zu machen,die ich Sie aber bitte nachzuprüfen. Professor Dorner hatte es uns überlassen ob noch kleine Aenderungen vorgenommen werden sollten,aber 3 verschiedene Sachen müsste er eigentlich persönlich begutachten oder ergänzen. Ich habe bei den Stellen,die grössere Aenderungen verlangen,einen Zettel über die Zeilen geklebt und bitte Sie nach Ueberprüfung korrigiert dort einzufügen.Auch die übrigen Bleistiftverbesrungen bitte ich Sie zu kontrollieren weil mein Englisch keineswegs einwandfrei ist.

Ihre Bemerkung über den letzten Absatz ist vollkommen richtig.Trotzdem könnte man ihn vielleicht stehen lassen,da Amerikas Rolle in der Entwicklung sowieso noch eingefügt werden sollte. Wir haben Prof.Dorner's Bemerkung über F.L.Wright gestrichen,weil sie uns nicht ganz glücklich erschien und ihn sozusagen mit einer Detailbemerkung festlegt, die nur für eine bestimmte Periode charakteristisch war und ihm nicht gerecht wird. Es ist aber aus verschiedenen Gründen von grosser Wichtigkeit dass Wright im richtigen Licht hier bei dieser historischen Betrachtung erscheint,nicht etwaaus Höflichkeit, sondern aus höchst sachlichen Gründen. Ich wollte Prof.Dorner bitten einen solchen Absatz einzufügen,aber wir werden von New York derart gedrängt,dass es vielleicht besser ist ich füge diesen Absatz,der von meinem Mann gutgeheissen ist,gleich ein,sodass der Artikel in Druck gehen kann. Wenn Ihnen trotzdem der letzte Absatz noch irgendwie unsympathisch erscheint so glaube ich kaum dass ich berechtigt bin einen verhältnismäßig so wichtigen Absatz von mir aus zu ändern. Wir müssten dann auf Prof.Dorner's Rückkehr warten und diesen Absatz ändern wenn wir die Druckfahnen bekommen haben.Dies bezieht sich auch auf die beiden anderen Stellen wo ich gerne seine Meinung hätte. Ich weiss nicht wann er zurückkommt und überlasse es daher Ihnen ob Sie den Artikel zuerst noch

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nach Providence schicken wollen (das ginge nur wenn er jetzt inzwischen schon angekommen wäre) oder ob er sofort nach New York an Mr.Herbert Bayer,Museum of Modern Art,Rockefeller Centre,gehen soll. Je früher er dort ankommt desto besser!

Ueber die Honorierung bin ich nicht im Bilde,aber Prof.Dorner wird das vermutlich mit dem Museum arrangiert haben.

Mit vorzüglicher Hochachtung

Ihre

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September 17, 1937.

Dear Miss Ulrich:

The Department 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 made 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 to 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 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

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

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Bauhaus
Foreign [illegible]

Umbo

April 10, 1939

Dear Mr. Umbo:

We have returned to you via the S. S. Europa on April 7th the photograph negatives which you lent to us for our Bauhaus exhibition through Herbert Bayer. They were sent to Gustav Knauer in Berlin, with instructions to forward them to you. When you have received them please sign the enclosed receipt and return it to us.

We are very grateful indeed for your generosity in making this loan and are very sorry indeed to have to report that one of the negatives which you lent us has been lost. It was a picture of an unidentified man playing a saxaphone, seated on a bed. The negative was insured for a small amount, but if you will write us what you wish to claim on the lossoof the negative, we will make arrangements to reimburse you.

Thank you again for your help in lending us the negatives, and we will hope to hear from you about the lost one soon.

Sincerely yours,

James McAndrew
Curator of Architecture
and Industrial Art

Mr. Otto Umbo
Berlin-Greunewald
Niersteinerstrasse 6
Germany

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September 17, 1937.

Dear Mr. van Beuren:

The Department 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 as possible of the loans to the exhibition in America.

I am writing 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 now living in America, or of people who own things 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. 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

Michael van Beuren, Esq.
Sinaloa, 31
Mexico City
Mexico.

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Versen

November 17, 1938

Mr. Kurt Versen
373 Fourth Avenue
New York, N.Y.

Dear Mr. Versen,

Mr. McAndrew has asked me to tell you how sorry he is that he forgot to bring up the problem of the broken Bauhaus lighting fixtures when he talked with you this afternoon. If by any chance you happen to be in this neighborhood in the near future, would you be so kind as to come here to talk the matter over with us? If they must be specially blown, I imagine that we should order them very soon.

If Mr. McAndrew is not here, please ask for Miss Henrich or myself.

Sincerely yours,

Mrs. Rudolf Mock

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contemporary lighting

kurt versen company

September 20th, 1937.

September 21, 1937.

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

Dear Mr. Versen:

Thank you for your letter with its suggestions for our possible Bauhaus show. We will get in touch with the students you named and also with Miss Peissachowitz.

We greatly appreciate your cooperation.

Very sincerely yours,

Janet M. Henrich
Department of Architecture

Julius H. Buchman 400 East 57th Street New York, N.Y.
Chateau Lake, N.Y.

James Pickering c/o. Architectural Forum
500 Fifth Avenue New York, N.Y.

Hilde Reiss c/o. Department of Architecture
10 East 53rd Street New York, N.Y.

Furthermore there is Professor Albers at the University of North Carolina, but I am sure that Mr. McAndrew has his address.

I hope that this information will be of service to you and remain,

Very sincerely yours,

Kurt Versen, Esq.
373 Fourth Avenue
New York, New York.

KURT VERSEN COMPANY

Miss Kelly Peissachowitz, 629 West 111th Street, New York, (Phone: MOR-6026) photographer has been working for the Bauhaus and may be able to supply you with some photographs showing its activities.

373 FOURTH AVENUE • NEW YORK • MURRAY HILL 4-8616

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contemporary lighting

kurt versen company

September 20th, 1937.

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

Dear Miss Henrich:

Thanking you for your letter of September 17th I am afraid that I cannot be of much help to you. The only Bauhaus graduates whose activity in this country is known to me are:

Julius H. Buchman	400 East 57th Street	New York, N.Y.
and	Cedar Ledge	Schroon Lake, N.Y.
James Pickering (not Bauhaus)	c/o. Amos Parrish & CO, 500 Fifth Avenue	New York, N.Y.
Hilde Reiss	c/o. Design Laboratory 10 East 39th Street	New York, N.Y.

Furthermore there is Professor Albers at the University of North Carolina, but I am sure that Mr. McAndrew has his address.

I hope that this information will be of service to you and remain,

sincerely yours,

KURT VERSEN COMPANY

Miss Nelly Peissachowitz, 529 West 111th Street, New York, (Phone: M02-6026) photographer has been working for the Bauhaus and may be able to supply you with some photographs showing its activities.

• 373 FOURTH AVENUE • NEW YORK • MURRAY HILL 4-6654 •

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September 17, 1937.

Dear Mr. Versen:

The Department 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 next spring. Our purpose would be to illustrate largely by objects made 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 the exhibition in America.

I am writing you on behalf of Mr. McAndrew to ask whether you can give us the names and addresses of former Bauhaus students who are now in this country, and also of any other people you may know who own objects made at the Bauhaus which they might be willing to lend us for such an exhibition.

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

Kurt Versen, Esq.
373 Fourth Avenue
New York, New York.

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WAGENFELD

Obervaiwar Cy
Schwabstr 4a

11. 7. 35

Sehr geehrter Herr Gropius
ich bekam vor einigen Tagen Ihr Rundschreiben
im Bauhausresultate.
Die angeforderten Fotos kann ich Ihnen
wohl erst im September schicken. Ich
übernahm die künstlerische Leitung der
Glashütten der VLG (Lausitz i/Sachsen)
und muß 1 Jahr lang übersiedeln nach
Weisswasser / Niederlausitz. Inzwischen bleibt
meine Arbeit in Jena und in der Porzellan-
industrie. In Berlin hier ich mich für
1 Jahr beurlauben.
Die Übersiedlung und Umstellung macht
mir noch einige Unordnung. Einen

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Sommer geht eine Reise nach Prag und
Wien. Deshalb die späte Sendung
der Fotos.
Mit besten Grüßen
Ihr
Ungerer

N.B. der beifolgende Druck interessiert
Sie vielleicht.

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Bauhaus

Warburg

March 25, 1939

Dear Mr. Warburg:

I am trying to organize a collection of material from the Bauhaus exhibition which can be sent to colleges, schools and smaller museums who cannot accommodate the big collection. Strange as it may seem, I am having a great deal of difficulty gathering a few Klees and Kandinskys to be included in the show. Klee in particular, seems to be very popular this year and most of the Klees I have asked for are being used in other exhibitions.

I wonder whether by any chance you would be willing to lend your oil, Departure of the Ships, which I believe was painted during the period Klee was at the Bauhaus. The show will go out early next week, so we would have to pick it up on Tuesday, or at the latest, Wednesday morning, if that were convenient. The show has been scheduled through the summer and fall. It will probably run until early spring next year. I hesitate to ask you to lend it so long, as I realize you must enjoy having it around.

Sincerely yours,

Director of Circulating Exhibitions.

Mr. Edward M. M. Warburg
30 Rockefeller Plaza
New York, N. Y.

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WEIDLER

April 7, 1939

Dear Fr. Dr. Weidler,

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

Fr. Dr. Charlotte Weidler
Berlin-Wilmersdorf
Stenzel Strasse 6
Germany

DHD:DCK
encl.

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Bauhaus
Weidler

after Oct 1st
Carnegie Inst.
Dept of Fine Arts
Pittsburgh -

June 27, 1940

Dear Dr. Weidler:

There are nine colored postcards which you lent for the Bauhaus Exhibition that have now been returned to the museum. We would like to send these to you soon after we have cleared them with the United States Customs. They were originally entered under bond as we thought at that time they were going to be returned to Germany and there will be a small charge to be paid for duty before they can be turned over to you.

We will appreciate hearing from you if you wish the postcards returned to the address below.

Very truly yours,

Charlotte

Registrar

Dr. Weidler
~~American Woman's Association~~
~~353 West 57th St., New York~~

15 W. 90th ST.
N.Y.C —
Tel- Trafalgar: 4-7462

sm

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Barnes · MILTON, Mass. (Milton Academy, Gropius model)

February 23, 1939

Dear Mr. Barnes:

We are shipping to you the two models which belong to Professor Gropius and which you are borrowing for your exhibition. Will you please ask Professor Gropius where he wishes you to send them when your exhibition closes. We are now cancelling our insurance and I assume that you will insure these models for $500. while they are in your possession.

Will you please sign and return to us the enclosed receipt when you have received them.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Edward Barnes
Milton Academy
Milton, Massachusetts

DHD:DK
Enclosure

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Barnes — Gropius

February 23, 1939

Dear Professor Gropius:

We are sending the model of the Hagerty House and the house at Lincoln, Massachusetts, to Mr. Edward Barnes, Milton Academy, Milton, Massachusetts and have asked him to return them to you at the close of his exhibition. We also asked him to insure them for $ 500.

Miss Courter has now made most of the selections for her Circulating Exhibitions and we hope to be able to return some of your loans in the near future. Will you please let us know to what address we should send them.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Professor Walter Gropius
Robinson Hall
Harvard University
Cambridge, Massachusetts

DHD:DK

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Wright

February 20, 1939

Dear Mr. Barnes:

I am enclosing our catalog of circulating exhibitions in which #16, A New House by Frank Lloyd Wright is described. The fee for this exhibition is, as you will note, $15.00 for two weeks plus express charges from the preceding city on the itinerary. The exhibition would be sent to you from New York and express charges would be approximately $5.00. About 100 running feet of wall space will accommodate the exhibition quite comfortably.

The Breuer models are 34" x 24" and 27" by 25½". We shall be glad to pay transportation charges on these two models to the Milton Academy and after the close of your exhibition you may return them "prepaid" to the owner. I believe the two models do not weigh more than 150 pounds. The plans for the models we no longer have for they were returned sometime ago.

I shall look forward to hearing from you in regard to the Wright Exhibition and the two Breuer models.

Very sincerely yours,

Director of Circulating Exhibitions

Edward Barnes, Esq.
Milton Academy
Milton, Massachusetts

ec/bs

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COPY

the new bauhaus
American School of Design
founded by the
Association of Arts and Industries
1905 Prairie Avenue
Chicago, Illinois

September
19th
1938

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

Dear Miss Henrich:

We sent you last Saturday a shipment of material for the Bauhaus exhibition by Railway Express "Collect". As I already wrote to Mr. Bayer perhaps we sent more than you will be able to use.

The insurance value on my pictures which I sent is as follows:

A.38.2559 — Construction B-100 (1928) $600.
A.38.2558 — Construction A II (1924) $1200.
A.38.2557 A-B — Transparent Rho 53 (1936) $1000.
A.38.2556 — Construction K-XVIII (1923) $1200.

I value all the other things sent at $500. I would also like to insure the shipment sent to you some days ago for an additional $500.

Concerning my sixteen millimeter film, Black and White and Grey. Please give me the last day for shipment of it.

I did not send with this shipment any of the Bauhaus students work because I am waiting for instructions from you on the basis of the photographs which were sent with my first parcel. We have here quite a number of sculptures in plaster and clay, also some that have been fired. I am not aware whether you will use any of them for the exhibition. Tomorrow I am sending you some additional photographs so that you will be able to choose those you want.

Please give my life story, which I am enclosing, to Mr. Bayer which he asked for.

The "lichtrequisit" will be overhauled now and as the Golden Gate International Exposition, section of Decorative Arts, wants it next year as well, the cost for overhauling, which will not exceed $60. or $70. could be paid half by them and half by you. The copies for space relationships and and the metal workshop I hope to send you soon. Under separate cover I am sending you the Bauhausbucher prospectus which Mr. Bayer asked for.

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	MoMA Exhs.	82.8

Bauhaus
Rose

March 29, 1939

Dear Mr. Rose:

We are returning to you on S. S. NIEUW AMSTERDAM which leaves New York on March 30th most of the loans which were so generously made to our Bauhaus exhibition. I understand that you will see that these items are returned to the various owners.

Unfortunately we have not been able to locate the following loans from Mr. Paul Citröen:

A.38.1456	Citröen	Head of a Girl, lithograph	f.10
A.38.1457	"	Head of a Girl II, lithograph	10
A.38.1458	"	Evening, oil	50
A.38.1459	"	Portrait of a Man, oil	50
A.38.1460	"	Street Scene, oil	50
A.38.1494	Menzel	Girl, oil	50

The total value of these items is 220 Florins. We hope to be able to find these items in the near future, but in the meantime we are reporting them as lost to our insurance brokers. We shall write you later about these four oils and two lithographs.

All of the Bauhaus loans are packed in one box marked "M.O.M.A. Amsterdam #1". Will you please sign and return to us the enclosed receipt when you have received this shipment.

We have included in this shipment another box marked "M.O.M.A. Amsterdam #2" containing material which belongs to Vordemberge-Gildewart, Amsterdam Z, Lekstraat 138, Holland. Will you be kind enough to notify him when this shipment arrives so that he can make arrangements for collecting it. I am enclosing a copy of our letter to Mr. Vordemberge-Gildewart.

Our brokers, W. J. Byrnes & Company, will forward to you the list and necessary documents for this shipment.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Hajo Rose
Zomerdijkstr. 12
Amsterdam Z
Holland

DHD:DK

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P.O.Box 1107
Olympia, Wash.
Nov.11,1937

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

Dear McAndrew,

The box of Bauhaus material was shipped to the Museum on the 3rd and should be received before this letter. It was sent by express, prepaid and insured for $150.00. The expense of shipping including ths box came to $5.15. I trust the box arrived safely and contains some items that will be useful for the exhibition.

Yours,

Charles W. Rumsey, Jr.

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E L Bauhaus
Schawinsky

(Bill for duty on Schlemmer) (See also Schlemmer Correspondence)

Mr. Xanti Schawinsky
31 Washington Square West
New York City

April 21, 1950

For duty on Schlemmer drawings and instruction sheets released to you: $7.35

Sincerely,

s/ Alfred Barr

Mr. Xanti Schawinsky
31 Washington Square W.
New York 11, N. Y.

AHBrje

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Bauhaus
Schawinsky

cc: Miss Dudley

January 11, 1950

Dear Xanti:

I am sorry to say that I just don't know what the Schlemmers are worth. I think you should ask some merchant, perhaps Curt Valentin, to come in and look at them. Or perhaps ask the Germanic Museum to make an offer. We have actually bought only one Schlemmer, and that was in 1933, our big Bauhaus Steps. It cost, as I recall, $500 (through Philip Johnson).

Sincerely,

s/ Alfred Barr

Mr. Xanti Schawinsky
31 Washington Square W.
New York 11, N. Y.

AHB:js

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~~E~~ Bauhaus
Schlemmer
and
(Busch-Reisinger
mus., Cambridge)

THE MUSEUM OF MODERN ART

Date May 4, 1953

To: Mr. Charles T. Keppel

From: Greta Daniel

Re: ~~Return of Schlemmer~~ ~~Costumes~~

~~CC: Miss Dudley~~

For the Museum's large BAUHAUS exhibition in 1938, a number of loans were obtained from various German sources. Some of the material got stranded here because of the war and was gradually returned to the owners as we were able to locate them after the war.

However, we kept for many years two large trunks with ballet costumes belonging to Mr. Schlemmer, who died before we were able to return these to him.

They have been on extended loan at the Busch--Reisinger Museum at Harvard to give American ballet enthusiasts a chance to buy them. We hoped that in this way we would be able to avoid the expense of returning them to Germany. Unfortunately no sale materialized and the Museum is now saddled with the cost of return shipment in the amount of $118.09. (See attached letter)

The bill will most probably be sent directly to your office.

GD:gm
Att.

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Busch-Reisinger Museum

Harvard University, Cambridge 38, Mass.

April 29, 1953

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

Dear Miss Daniel

I am informed by the customs broker of the University, T.D. Downing Co., that the Schlemmer costumes have been exported and that the liability under the bond of the Museum of Modern Art will be cancelled through customs channels. The total cost of this operation was $118.09 and I am requesting the University comptroller to bill the Museum of Modern Art for this amount.

I have had good news from Herwin Schaefer concerning the Christian Dell lamp. He wrote me that he located Mr.Dell who promises to assemble and send to us an exact duplicate of the one that was stolen. I am most happy that we have been able to replace this and I shall keep you informed concerning the matter.

With thanks for your patience,

sincerely yours,

Charles L. Kuhn
Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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F L Barkan
Schlemmer
Costumes (2 trunks)

CC: Miss Dudley

October 17, 1951

Mr. Charles L. Kuhn, Curator
Busch-Reisinger Museum
Harvard University
Cambridge 38, Massachusetts

Dear Mr. Kuhn:

You will be glad to know that the trunks are finally ready for shipment. Our registrar has just notified me that she will arrange for them to leave the Museum either tomorrow, October 18, or the day after.

It is our understanding that you will insure them for $5,000.00 while in transit and in your building. As you know, these costumes are under bond and we have obtained permission from the Collector of Customs for them to remain in the care of the Busch-Reisinger Museum until September 15, 1952 at which time we hope their eventual disposition will have been decided. The keys to the trunks will be sent to you in a separate package by parcel post.

We are sorry about all the delay and hope that everything will be satisfactory.

Yours sincerely,

Secretary

mj

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.8

Museum Number	Parcel Number	Artist	Title	Medium	Value
A.38.1838	20	Schlemmer	Man. Instruction Sheet	ink	$ 2.00
A.38.1840	20	"	" " "	pencil & crayon	2.00
A.38.1845	20	"	" " "	ink drawing	2.00
A. 38.1847	20	"	" " "	pencil drawing	2.00
A.38.1854	22	"	Stage Theory, Instruction Sheet	pencil & watercolor	2.00
A.38.1855	22	"	" " " "	ink & watercolor	2.00
A.38.1869	22	"	Triad Ballet	photomontage	.05
A.38.1871	22	"	" "	photograph	.05
A.38.1947	14	"	Murals in Workdshop at Weimer	watercolor & pencil	5.00
A.38.1879)		"	Two trunks with ballet costumes		
A.38.1880)			($100.00 each)		200.00
A.38.1881)					
A.38.1882)			Packet with 2 keys for trunks		.50
A.38.1883)					
A.38.1884)					
A.38.1885)	33				
A.38.2076)	and				
A.38.2077)	34				
A.38.2078)					
A.38.2079)					
A.38.2080)					

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A.38.1869	22	"	Triad Ballet	photomontage	.05
A.38.1871	22	"	" "	photograph	.05
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Bauhaus
Hendrich
for
Schlemmer

July 8, 1940

Dear Mr. Hendrich:

Mr. Barr has handed me your letter of July 5th regarding the items which your uncle, Professor Oscar Schlemmer so generously lent to our Bauhaus exhibition. We can readily understand that it would be unwise to send these things back to Professor Schlemmer at the present time. We should be glad to send them to you.

The Ballet Costumes and a few sketches for the Ballet were not allowed free entry when we imported them and were brought in under bond to avoid paying duty. Before we can send them to you they will have to be released from bond by paying whatever duty is due. The value on the Ballet Costumes is $200.50 and on the sketches $17.10. Would you be willing to pay the duty on these items. If so, we will be able to ship them in the near future. Will you please let me hear from you at your earliest convenience so that I may notify the U. S. Customs and ask them to send a bill for the duty.

Sincerely yours,

Registrar

Mr. Walter G. Hendrich
Byron Weston Company
Dalton, Massachusetts

DHD:fp

P.S. If you come to New York will you please call me for an appointment on any day, except Sat. & Sun., between 10 - 5 o'clock

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BAUHAUS MATERIAL

ESTATE OF OSCAR SCHLEMMER

Under bond

38.1838, 40 45, 47. 20	Man, 4 instruction sheets, drawings	$ 8.00
38.1854-55 - 10	Stage Theory, 2 instruction sheets, watercolor	4.00
38.1869.71 12	Triad Ballet, 1 photo, 1 photomontage	.10
1949 38.1847 14	Murals in Workshop at Weimer, watercolor and pencil	5.00
38.1879-85) 38.2076-80)	Two trunks with Ballet Costumes (two keys)	200.50

MR. WERNER FEIST

Not under bond

38.1827	The Pipe, photograph	

MR. ALBRECHT HEUBNER

Under bond

38.1957, 60 64, 66, 70, 71, 77, 79, 82, 84 — 6	10 Collages studies for Advertising art	10.00 (for group of 43.)

Not under bond

38.1825	Attention, photomontage	1.50
38.1826	Mindestwohnung, photomontage	1.50

DR. ARMIN LUHRS

Not under bond

38.2071	Autumn Landscape by Winter, drawing	10.00

MR. GUSTAV HASSENPFLUG

Not under bond

38.2025.1-15	15 Photographs of furniture	.75
38.3100	Trillis of metal, photograph	.25
39.108	Chairs	1.00

ESTATE OF MR. FARKAS MOLNAR

Under bond

38.1706 39	Study for architecture, tempera	5.00
39.49	Catalog for exhibition	1.00

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MRS. MARIANNE BRANDT, Frankenberg Bez, Floha/Sachsen (10), Germany (Russian Zone)

UNDer Bond

38.1912	1	Teapot, cromium	$ 1.00
38.1913	1	Ashtray, metal	1.00
38.1914	1	Bowl, cromium	1.00
38.1915	1	Bowl, cromium	1.00

MR. MAX BILL, Limmattlastr. 253, Zurich 10, Switzerland

Not under bond

39.92	Studio Couch - photograph	1.00
39.95	Project for Restaurant	1.00
39.96-97	Project for Warehouse - 2 photographs	2.00
39.56-57	Swiss Pavilion, 2 photographs	2.00

MR. HIRSCHFELD-MAck, Fine Arts Society, University of Melbourne, Melbourne, Australia

Under bond

38.1621-22	8	2 Instruction studies, drawings	10.00
38.1625, 26, 28	10	3 Instruction studies, collages	15.00
38.1632-33	10	2 Instruction studies, temperas	10.00
38.1637, 38, 39, 41, 44, 47, 62, 1712, 1714.	9	9 Instruction studies, collages	45.00

1643
1646 sent on record

Not under bond

38.2050	1 Composition, watercolor	10.00