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City Walls Inc.

25 Central Park West, NY, New York, New York 10023, (212) 586-7327

FEBRUARY 14, 1973

March 8, 1973

Ms. Doris Freedman, President
City Walls, Inc.
25 Central Park West
New York, N Y 10023

Dear Doris:

FROM THE ENCLOSED LETTER, WE HAVE FORWARDED
SOME ADDITIONAL MATERIAL TO MR. MAUMET RE: YOUR NOTE OF
BEING IN
SORRY TO BE SO SLOW IN ACKNOWLEDGING YOUR LETTER OF
FEBRUARY 14TH, BUT I AM VERY BUSY WORKING ON THE CHARLES
EAMES FURNITURE SHOW.

THANKS FOR SENDING MR. MAUMET THE ADDITIONAL MATERIAL
ON "CITY WALLS, INC."

ENCLOSED IS A COPY OF THE PRESS RELEASE, AND A XEROX
COPY OF THE TEXT PANEL WHICH ACCOMPANIED OUR EXHIBITION.
THE COPY OF THE WRITE-UP ON YOUR ORGANIZATION WHICH I
SENT MR MAUMET WAS AN EARLY ONE FROM YOU, AND TO BE
TRUTHFUL I DON'T REMEMBER WHICH RELEASE IT WAS.

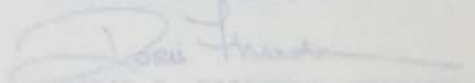
I hope the enclosed will be of some help.

Best regards.

Sincerely,

Mary Jane Lightbown
Research Associate

SINCERELY YOURS,


DORIS C. FREEDMAN, PRESIDENT
CITY WALLS, INC.

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City Walls Inc.

25 Central Park West, 17J, New York, New York 10023, (212) 586-7527

FEBRUARY 14, 1973

MS. MARY JANE LIGHTBOWN
RESEARCH ASSOCIATE
THE MUSEUM OF MODERN ART
11 WEST 53RD STREET
NEW YORK, NEW YORK 10019

DEAR MARY JANE:

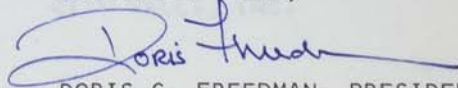
AS YOU CAN SEE FROM THE ENCLOSED LETTER, WE HAVE FORWARDED SOME ADDITIONAL MATERIAL TO MR. MAUMET RE: YOUR NOTE OF JANUARY 12TH. I AM SORRY THAT WE ARE A LITTLE BEHIND IN OUR CORRESPONDENCE. I HOPE THE INFORMATION DID NOT ARRIVE TOO LATE FOR HIS PROJECT.

MAY I CALL ON YOU FOR COPIES OF THREE OF THE FIVE ITEMS WHICH YOU SENT TO MR. MAUMET AS I FIND OUR FILES ARE INCOMPLETE AND HAVE NOT INCLUDED THEM:

- 1) PRESS RELEASE ON THE EXHIBITION.
- 2) COPY OF THE TEXT PANEL WHICH ACCOMPANIED THE SHOW.
- 3) COPY OF WRITE-UP ON THE ORGANIZATION, "CITY WALLS, INC."

THE SLIDES REFERRED TO IN MR. MAUMET'S LETTER ARE SOMETHING THE MUSEUM MIGHT BE INTERESTED IN OWNING. I DO NOT KNOW IF YOU HAVE A RENTAL LIBRARY OR WHAT YOUR SITUATION IS CONCERNING SLIDES, BUT IF YOU ARE INTERESTED PLEASE DO NOT HESITATE TO GET IN TOUCH WITH ME.

SINCERELY YOURS,



DORIS C. FREEDMAN, PRESIDENT
CITY WALLS, INC.

DCF/JC

ENC.

Doris C. Freedman, President
Robert Wiegand, Vice-President
Mel Pekarsky, Vice-President
Stephen W. Greiner, Secretary
Louis Bernstein, Treasurer

BOARD OF DIRECTORS
Jason Crum, Chairman
William Bernhard
Peter Blake

Nassos Daphnis
Allan D'Arcangelo
Joan K. Davidson
Arthur Drexler

Maurice Nessen
Tania
Todd Williams

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City Walls Inc.

25 Central Park West, 17J, New York, New York 10023, (212) 586-7527

FEBRUARY 14, 1973

MR. F. MAUMET
32 RUE VICTOR NOIR
92200 - NEUILLY/SEINE
FRANCE

DEAR MR. MAUMET:

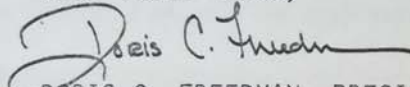
A COPY OF YOUR LETTER TO MR. ARTHUR DREXLER OF THE MUSEUM OF MODERN ART WAS FORWARDED TO US WITH THE SUGGESTION THAT WE MIGHT BE ABLE TO SUPPLEMENT THE INFORMATION WHICH WAS SENT TO YOU FROM THE RESEARCH DEPARTMENT OF THE MUSEUM.

I AM ENCLOSING SOME BACKGROUND MATERIAL AND SOME POSTCARD PHOTOGRAPHS OF SOME OF THE WALLS PAINTED IN NEW YORK CITY.

WE ALSO HAVE AVAILABLE A SET OF COLOR SLIDES WHICH YOU MAY ORDER AT \$1.00 A PIECE. WE COULD MAKE A SELECTION IF YOU ARE INTERESTED IN RECEIVING THE SLIDES.

I HOPE THE ENCLOSED INFORMATION WILL BE HELPFUL TO YOU. PLEASE FEEL FREE TO WRITE IF YOU REQUIRE FURTHER MATERIAL.

VERY TRULY YOURS,



DORIS C. FREEDMAN, PRESIDENT
CITY WALLS, INC.

DCF/JC

ENC.

✓CC: MARY JANE LIGHTBOWN
RESEARCH ASSOCIATE
MUSEUM OF MODERN ART

Doris C. Freedman, *President*
Robert Wiegand, *Vice-President*
Mel Pekarsky, *Vice-President*
Stephen W. Greiner, *Secretary*
Louis Bernstein, *Treasurer*

BOARD OF DIRECTORS
Jason Crum, *Chairman*
William Bernhard
Peter Blake

Nassos Daphnis
Allan D'Arcangelo
Joan K. Davidson
Arthur Drexler

Maurice Nessen
Tania
Todd Williams

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January 12, 1973

January 11, 1973

Mrs. Doris Freedman, President
City Walls, Inc.
25 Central Park West
New York City, N.Y. 10023

Dear Doris:

In reply to your letter of December 21st, I am enclosing
I think the enclosed is self-explanatory. If you
have any material you think would be helpful to
Mr. Maumet, I am sure he would be appreciative.

All best for the New Year.
Sincerely,
Xerox copy of write-up on the organization, "City Walls, Inc."

After our exhibition, the artists whose work was included
Mary Jane Lightbown
Research Associate
Mrs. Doris Freedman, President of City Walls, Inc., 25 Central
Park West, New York City. If she has any additional material
she thinks would be helpful to you, I am sure she will send
it along.

Sincerely yours,

Mary Jane Lightbown
Research Associate

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NEUILLY, 21 December 1972

Mr. Arthur SHERMAN
MUSEUM OF MODERN ART
11 East 57th Street, 750-6100
NEW YORK

January 11, 1973

Mr. F. Maumet
32 Rue Victor Noir
92200 - Neuilly / Seine
France

Dear Mr. Maumet:

In reply to your letter of December 21st, I am enclosing the following material on our exhibition, PAINTING FOR CITY WALLS, which appeared here in 1969:

Press release on the exhibition
Copy of the text panel which accompanied the show
Checklist of artists and their works included in the exhibition
Xerox copy of article from New York Sunday News, August 10, 1969
Xerox copy of write-up on the organization, "City Walls, Inc."

After our exhibition, the artists whose work was included in the show, organized as "City Walls, Inc." I am forwarding a copy of your letter, together with a copy of my reply, to Mrs. Doris Freedman, President of City Walls, Inc., 25 Central Park West, New York City. If she has any additional material she thinks would be helpful to you, I am sure she will send it along.

Sincerely yours,

Mary Jane Lightbown
Research Associate

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Frédérique MAUMET
32,rue Victor Noir
92200 - NEUILLY S/SEINE
(FRANCE)

NEUILLY, 21 December 1972

Sir Arthur DREXLER
MUSEUM of MODERN ART
11 East 53 rd Street, 956-6100
NEW-YORK

Sir,

I am studying "Fine Arts" at the university of Paris and.

I have chosen to write thesis on "Polychromatic Wall Architecture in the Urban Environment".

I hope you will not take it amiss if I turn to you. It would be enormous help to me if you would see your way to letting me have as much information as possible concerning the exhibition "Painting for city walls" which has happened at the Modern Art Museum in 1969, and on the various tests which has been made in New-York.

I would be particularly interested in your ideas concerning the utilisation an psychological effects of colour in the urban context.

I trust that my request will not cause you too much trouble,

Yours sincerely,

Arthur Drexler
Director
Architecture and Design

F. MAUMET

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Women's Committee

Museum of Art Carnegie Institute

*Painting
for CW*

Mr. Arthur Drexler
Director of Architecture and Design
Museum of Modern Art
11 West 53rd Street
New York, New York, 10019

January 16, 1970

Dear Mr. Drexler: January 16, 1970

It has been brought to our attention that you have been instrumental in bringing the 'Ugly Wall' project. I name, is that project to the decoration of building walls and smokestacks in our city.

Mrs. George B. Berger, Jr.
President of the Women's Committee
Museum of Art
Carnegie Institute
4400 Forbes Avenue
Pittsburgh, Pennsylvania 15213

We are interested in learning all we can about the subject: who is in charge; what kind of paint is used; how were the artists contacted; and how much was paid for it; how were the owners of the buildings contacted; etc.

Dear Mrs. Berger:

I think you have in mind the exhibition held here of PAINTINGS FOR CITY WALLS. The group of artists who have done this work are now organized as City Walls, Inc.

I am forwarding your letter to Mrs. Jason Crum, the wife of one of the artists. I am sure you will be able to get from her all the information you need.

Sincerely yours,

Mrs. George B. Berger, Jr.
President of the Women's Committee

Arthur Drexler
Director
Architecture and Design

cc: Margaret Crum w/incg.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	889.12

Women's Committee

Museum of Art Carnegie Institute

Mr. Arthur Drexler
Director of Architecture and Design
Museum of Modern Art
11 West 53rd Street
New York, New York, 10019

January 14, 1970

Dear Mr. Drexler:

It has been brought to our attention that you have been instrumental in bringing about a project which I can only call the 'Ugly Wall' project. I am sure that it has a better name. The project which I name, is that pertaining to the decoration of building walls and smokestacks in our urban areas.

We are interested in learning all that we can about the subject: who is in charge; costs; what kind of paint is used; how were the artists contacted; who actually paid for it; how were the owners of the buildings contacted; etc..

It would be very helpful to us if you could furnish this information or direct us to the right person who could.

We remain gratefully yours,

Mernie Berger

Mrs. George B. Berger Jr.
President of the Women's Committee

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City Walls

The Jewish Museum

under the auspices of The Jewish Theological Seminary of America / 1109 Fifth Avenue / New York / New York 10028 / Rlverside 9-3770



January 16, 1970

Mr. Arthur Drexler
Department of Architecture and Design
The Museum of Modern Art
11 West 53 Street
New York, New York

Dear Arthur:

Many thanks for providing us with sources so that we may
pursue the possibility of a Jewish Museum exhibition of works
done for city walls (*inside and out*).

Sincerely yours,


Karl Katz
Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Memorandum
to Mr. Katz
from Mrs. Eno
Re: Painting for City Walls
Since getting has been
heard from D. Drexler
since my letter to him.
I assume the matter
is closed - I will
give the Governor
can go into your
on the exhibition

Gallery

January 13, 1970

Mr. Karl Katz
Director
The Jewish Museum
1109 Fifth Avenue
New York, N.Y.

Dear Mr. Katz:

Enclosed is a checklist from our exhibition
Painting for City Walls, which includes the
artists' names and addresses, plus the addresses
where his paintings are to be found, their size
and when they were done.

Mrs. Margaret Crum is secretary of City Walls, Inc.
and she would be able to supply you with additional
information regarding what is being done by them at
the present time.

Sincerely yours,

M. Kathryn Eno
Secretary to Mr. Drexler

enc.

Elinor Grah

best Registrar

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Memorandum
To *Kathryn*
From *Ellen Marsh*
Date *1-9-70*
Re *Ptg. for City Walls*

Since nothing has been heard from D'Arcangelo since my letter to him, I assume the weather is closed - & therefore this correspondence can go into your files on the exhibition.

gallery
MAGAZINE

By our offices yesterday to examine the damage to one of the two original works that you loaned **PRINTING FOR CITY WALLS** (April 1st-June 14th). I am at a loss to determine precisely why there was such a long delay in informing you of the damage; it's really inexcusable.

In the cursory examination you made in our offices, you noted that several balsa wood elements were missing from the 94th Street montage. The 66th Street montage appeared in good condition. We discussed what might be done to restore the damage, and you agreed to undertake the repairs yourself since you can do them most accurately. In any event, a professional restorer could not undertake the work without your supervision.

In the interest of settling this matter to your satisfaction as soon as possible, I am arranging to have both loans returned to you, by hand, on Thursday, August 7th. When you have completed your examination of the work and submitted an estimate of the cost involved in making the necessary repairs, I will make every effort to expedite the processing of your claim.

As you already know, I am terribly sorry about the whole matter. I hope you will accept my apologies.

Sincerely yours,

Ellen Marsh

bcc: Registrar

8-7-69 pkg. w/2 works taken by Street to D.A.

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	MoMA Exhs.	889.12

ARTHUR -
For your files.

DND
1 August 1969

g gallery
MAGAZINE

Mr. Allen D'Arcangelo
Apartment 4-N
76 West 69th Street
New York, New York 10023

Happy Holidays!
Dear Mr. D'Arcangelo:

Thank you for stopping by our offices yesterday to examine the damage that was sustained by one of the two original works that you loaned us for exhibition in PAINTING FOR CITY WALLS (April 1st-June 1st). I am at a loss to determine precisely why there was such a long delay in informing you of the damage; it's really inexcusable.

In the cursory examination you made in our offices, you noted that several balsa wood elements were missing from the 9th Street montage. The 66th Street montage appeared in good condition. We discussed what might be done to restore the damage, and you agreed to undertake the repairs yourself since you can do them most accurately. In any event, a professional restorer could not undertake the work without your supervision.

In the interest of settling this matter to your satisfaction as soon as possible, I am arranging to have both loans returned to you, by hand, on Thursday, August 7th. When you have completed your examination of the work and submitted an estimate of the cost involved in making the necessary repairs, I will make every effort to expedite the processing of your claim.

As you already know, I am terribly sorry about the whole matter. I hope you will accept my apologies.

Sincerely yours,

Ellen Marsh

bcc: Registrar

8-7-69 pkg. w/2 works taken
by Street to D'A.

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Arthur -
For your files.

DHB

Happy Holidays!

theART gallery
MAGAZINE

...ber of New York's more nondescript
...ycatchers by such painters as Nassos
D'Arcangelo, and Jason Crum, all of
...brick wall as vehicles for their creative
expression. The organizer of this more-or-less random operation, a
former city planner named David Bromberg, fought a lonely battle
during that time in his efforts to beautify the urban landscape, but now
reinforcements have arrived. Bromberg's dream is now a corporate
entity, City Walls, Inc., with such dignitaries as Arthur Drexler of
MOMA and Peter Blake of *Architectural Forum* on its board. The
corporation's current project: a D'Arcangelo diptych at 64th Street and
Amsterdam Avenue. When that's finished, says Bromberg, "We'll spend
the winter planning and then really get going next spring."

Robert Kligman	40 Trade Street	10020	Sept. 67
	(at Chinatown 84)		
Jason Crum	475 West Broadway	10013	Oct. 67
	(at Chinatown 81)		
Nassos D'Arcangelo	2478 St. J. Hallway	10023	Nov. 67
	Av. 1360 To Av 901		
Allen D'Arcangelo	110 West 64th St.	10023	Dec. 67
	1277 Avenue 87	10014	

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DAVID H. BROMBERG

URBAN AFFAIRS

40 MUSEUM STREET NEW YORK, N.Y. 10003

ALL RIGHTS RESERVED

ARTIST ADDRESS PHONE CITY STATE ZIP

Alan D'Arcangelo 100 West 4th St. New York, N.Y. 10014

theARTgallery
MAGAZINE

DECEMBER, 1969/VOLUME XIII, NUMBER 3

Robert Wiegand 317 East 9th St. New York, N.Y. 10009

Jason Crum 140 Grouse Street New York, N.Y. 10003

Jason Crum 114 East 1th St. New York, N.Y. 10003

Jason Crum 107 Third Avenue New York, N.Y. 10003

Tania 100 West 4th St. New York, N.Y. 10014

Robert 100 West 4th St. New York, N.Y. 10014

URBAN AFFAIRS

Back to the Walls

During the past few years a number of New York's more nondescript buildings have been converted to eyecatchers by such painters as Nassos Daphnis, Robert Wiegand, Alan D'Arcangelo, and Jason Crum, all of whom have used vast expanses of brick wall as vehicles for their creative expression. The organizer of this more-or-less random operation, a former city planner named David Bromberg, fought a lonely battle during that time in his efforts to beautify the urban landscape, but now reinforcements have arrived. Bromberg's dream is now a corporate entity, City Walls, Inc., with such dignitaries as Arthur Drexler of MOMA and Peter Blake of *Architectural Forum* on its board. The corporation's current project: a D'Arcangelo diptych at 64th Street and Amsterdam Avenue. When that's finished, says Bromberg, "We'll spend the winter planning and then really get going next spring."

Robert Wiegand 317 East 9th St. New York, N.Y. 10009

Jason Crum 140 Grouse Street New York, N.Y. 10003

Nassos Daphnis 100 West 4th St. New York, N.Y. 10014

Alan D'Arcangelo 100 West 4th St. New York, N.Y. 10014

Robert 100 West 4th St. New York, N.Y. 10014

Jason Crum 140 Grouse Street New York, N.Y. 10003

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DAVID H. BROMBERG

URBAN DESIGN

90 BEDFORD STREET

NEW YORK, N. Y.

(212) WA 9-1621

WALL PAINTINGS

<u>ARTIST</u>	<u>LOCATION</u>	<u>SIZE</u>	<u>DATED</u>
Allan D'Arcangelo	340 East 9th St. (bet. 1st & 2nd Aves)	40x50'	June, 67
Robert Wiegand	372 East 10th St. (bet. Aves B & C)	25x55 Facade	July, 67
Robert Wiegand	317 East 9th St. (bet. 1st & 2nd Aves)	25x55 Facade	Sept, 67
Jason Crum	140 Church Street (at Chambers St)	50x90	Nov, 67
Jason Crum	324 East 9th St. (bet 1st & 2nd Aves)	22x48	Nov, 67
Jason Crum	187 Third Avenue (at 17th St.)	50x60	April, 68
Tania	Evergreen & Weir- field Aves, Bklyn	25x40	June, 68
Robert Wiegand	441 Lafayette St. (on Astor Pl.)	70x90	Aug, 68
Jason Crum	233 East 29th St. (at 2nd Ave.)	40x40	Sept, 68
Tania	Bryant & Lafayette Aves., Bronx	22x50	Sept, 68
Jason Crum	529 2nd Avenue (at 29th St.)	50x50	Oct, 68
Jason Crum	198 East 7th St. (off Ave. B)	20x60	June, 69
Robert Wiegand	92 Reade Street (at Chambers St)	40x60	Sept, 69
Jason Crum	475 West Broadway (on Houston St)	50x75	Oct, 69
Nassos Daphnis	26th St & Madison Ave. (360 Pk Av So)	83x83	Oct, 69
Allan D'Arcangelo	236 West 64th St. (off Amst'dm Av)	22x55 Dipt.	Nov, 69

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Eph - C.W.



Council for
the Arts

December 8, 1969.

December 16, 1969

Mr. ~~Miss~~ June Noble
Research and Administration Officer
Museum of Modern Art
11 West 53rd Street
New York, N.Y.
151 Bloor Street West
Toronto 5, Canada

Dear ~~Miss~~ Noble:

I am ~~you~~ afraid I have ~~no~~ information about projects similar to those undertaken by the City Walls, ~~gested~~ that incorporated, other than what I have read about ~~ch~~ Boston. The only other information I have is from the Boston Globe.

I am sure individual artists have done similar things on the West Coast, but I am not aware of any planned programs. If you learn of anything, please let us know. Various sources of funding etc. that contemporary wall murals are "a good thing".

Sincerely yours,

I would appreciate any information you can offer that would be of assistance.

Thanking you in advance for your co-operation.

Arthur Drexler

Yours Director,
Architecture and Design

J. Noble
June Noble,
Research and Administration Officer.

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Ontario
Council for
the Arts

December 8, 1969.

Mr. Arthur Drexler,
Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

Dear Mr. Drexler:

I am working on a project similar to City Walls Inc. in New York. In speaking to David Bromberg, he suggested that you may know of other projects in the U. S. which involve wall paintings. The only other information I have is from the Boston Globe.

Any resource people, visual recordings, or reading material you may suggest would be most helpful in my attempts to persuade various sources of funding etc. that contemporary wall murals are "a good thing".

I would appreciate any information you can offer that would be of assistance.

Thanking you in advance for your co-operation.

Yours sincerely,

A handwritten signature in blue ink, appearing to read "June Noble". The signature is fluid and cursive.

June Noble,
Research and Administration Officer.

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City walls

September 11, 1969

Mr. Allan D'Arcangelo
76 West 69 Street
New York, New York

Dear Allan:

I apologize for the mix-up in handling one of the painted photo-panels you did for the Wall Paintings show. Of course it should not have happened and I don't blame you for being annoyed.

Ellen Marsh, who normally handles the return of work this department has borrowed - and with great precision and care - is on vacation and so I have no further information about what went wrong. I think, however, that Ellen supposed everything had been cleared through Jason, who had arranged to have the show travel, because I myself had asked Jason to take over all arrangements.

I don't mean to blame the error on anyone else, and certainly we should have had written clearances from you and everyone involved. Please forgive; we will be more careful next time.

All best greetings,

Arthur Drexler
Director
Architecture and Design

AD:erf

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76 West 69th Street
New York City
September 2, 1969

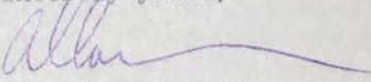
Mr. Arthur Drexler
Dept. of Architecture and Design
Museum of Modern Art
11 West 53rd Street
New York

Dear Mr. Drexler;

I know you are very concerned with the Museum's relations with artists. That's why I find it difficult to believe that you allowed work of mine which was damaged when it was exhibited in the museum to be released to someone other than myself and without notifying me that the damage had occurred. After many phone calls the work was located and returned to the Museum where I was able to examine it and I did get a letter of apology from Miss Ellen Marsh but you were intimately associated with that exhibit of wall paintings and it seems to me that notification of damage to the work should have come from your office before the work was released by the Museum. At best I can only think that it was an oversight. The damage was comparatively slight and the piece a minor one but it does make me feel reluctant to loan work to the Museum if this is an example of how it is treated. In all fairness I must say that works which I have lent to other departments in the past have been handled very carefully.

If any collaboration between us occurs in the future I trust there will be more careful consideration for the work.

Sincerely yours,


Allan D'Arcangelo

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	889.12

The Museum of Modern Art

No. 3
 FOR RELEASE:
 Thursday, April 17, 1969
 PRESS SERVICE:
 Wednesday, April 16, 1969
 3-4 P.M.

PAINTING FOR CITY WALLS, an exhibition of modern murals of nine buildings sites in lower Manhattan, Brooklyn and the Bronx, shown in color transparencies, will be on view at The Museum of Modern Art from April 17 to June 16. Selected and installed in the Philip L. Goodwin Galleries by the Director of the New York City Department of Architecture and Design, the exhibition contains works by four New York artists - Jason Crum, Alice D'Arcaangelo, Robert Tanis - as well as studies for future projects.

September 9, 1969

Mr. David Root
 159 East Chicago Avenue
 Chicago, Ill. 60611

"The modernist movement have one advantage for the artist who wants to work at ground level," says Mr. Director. "They often present vast blank surfaces which are passed, if not touched, by thousands of people every day."

Dear Mr. Root:

Thank you for your letter of August 27 addressed to Miss Constantine who turned it over to me.

I appreciate your interest in our exhibition of "Painting for City Walls". To my regret I cannot be of much assistance to you. The exhibition was too small to justify a catalog and to be circulated. After its closing, most of the original material as well as the color transparencies were handed over to one of the artists, Mr. Jason Crum, 416 West Broadway, New York, N.Y. I would suggest that you get in touch with him if you want to explore further exhibition possibilities. For your information I am enclosing a press release describing the exhibition at the Museum.

With best regards,

Sincerely,
 Director of New York City's Department of Cultural Affairs, who brought city sponsorship to 138 of these projects, directed that "they evolve what to establish direct communication with the New York community and end their traditional isolation for the mainstream of civic activity."

Ludwig Glaeser
 Curator

The buildings in PAINTING FOR CITY WALLS are:

- Jason Crum 325 East 20th Street (at 2nd Ave.)
- Jason Crum 325 East 20th Street (at 2nd Street)
- Jason Crum 145 North Street (at Chambers Street)
- Jason Crum 157 1st Ave. (at 10th Street)
- Jason Crum 325 East 20th Street (bet. 1st & 2nd Aves.)
- Alice D'Arcaangelo 340 West 56th Street (bet. 1st & 2nd Aves.)
- Tanis Park St. 13, Overgreen Ave., Brooklyn
- TANIS Park St. 5, Bryant Ave., Bronx
- Robert Wiegand 401 Lafayette Street (at Astor Place)

 Additional information and photographs available from Elizabeth Snow, Director, and Susan Sornstein, Associate Director, Department of Public Information, The Museum of Modern Art, 11 West 57 Street, New York, N.Y. 10019. 245-5000.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	889.12

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

No. 52
FOR RELEASE:
 Thursday, April 17, 1969
PRESS PREVIEW:
 Wednesday, April 16, 1969
1 - 4 P.M.

PAINTING FOR CITY WALLS, an exhibition of outdoor murals at nine building sites in lower Manhattan, Brooklyn and the Bronx, shown in color transparencies, will be on view at The Museum of Modern Art from April 17 to June 16. Selected and installed in the Philip L. Goodwin Galleries by Arthur Drexler, Director of the Museum's Department of Architecture and Design, the exhibition contains works by four New York artists - Jason Crum, Allan D'Arcangelo, Robert Wiegand and Tania - as well as studies for future projects.

"The undistinguished buildings which constitute so much of the New York City environment have one advantage for the artist who wants to work at giant scale," says Mr. Drexler. "They often present vast blank surfaces which are passed, if not noticed, by thousands of people every day."

Assisted by David Bromberg, an urban planner, a group of artists persuaded landlords to let them use blank walls at several different sites. Perhaps the most startling results were obtained at 29th Street and Second Avenue, where Jason Crum transformed two walls on buildings adjacent to a playground (designed by Paul Friedberg) into colossal geometric patterns in red, yellow, blue and white. "Fed into the kaleidoscopic street scene of children at play, pedestrians and automobiles, architecture and non-architecture, these beautiful fragments have sometimes prompted the refurbishing of adjacent areas, but their purpose is community improvement in a deeper sense," Mr. Drexler notes.

Mrs. Doris Freedman, Director of New York City's Department of Cultural Affairs, who brought city sponsorship to three of these projects, observes that "these artists wish to establish direct lines of communication with the New York community and end their traditional isolation for the mainstream of civic activity."

The buildings in **PAINTING FOR CITY WALLS** are:

- Jason Crum 233 East 29th Street (at 2nd Ave.)
- Jason Crum 529 2nd Ave. (at 29th Street)
- Jason Crum 140 Church Street (at Chambers Street)
- Jason Crum 187 3rd Ave. (at 17th Street)
- Jason Crum 324 East 9th Street (bet. 1st & 2nd Aves.)
- Allan D'Arcangelo 340 East 9th Street (bet. 1st & 2nd Aves.)
- Tania Park No. 10, Evergreen Ave., Brooklyn
- Tania Park No. 4, Bryant Ave., Bronx
- Robert Wiegand 441 Lafayette Street (at Astor Place)

 Additional information and photographs available from Elizabeth Shaw, Director, and Susan Bernstein, Associate Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. 245-3200.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	889.12

David Root Design Office 159 East Chicago Avenue Chicago Illinois 60611 telephone 787 1170 area 312

Jedwig J.

August 27, 1969

Mrs. Mildred Constantine
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mrs. Constantine:

I have recently read and seen pictures of an exhibition that was on display in the Museum of Modern Art "Painting for City Walls". The articles indicated that the show was made up of color transparencies.

Unfortunately I was unable to visit the exhibit and wondered if the following may be obtained with your help.

1. Are duplicate color slides available of the work shown?
2. Was a catalog produced for this show?
3. Will this exhibit be circulating, and if so, can you supply a list for the Midwest area where it will be shown?

Thank you for your kind attention to this matter.

Sincerely,

David Root

David Root

DR:hr

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Registrar's Office

Ludwig Glaeser

August 7, 1969

June 10, 1969

This is to inform you that Jason Crum has picked up the two goauche on photographic paper done by Robert Wiegand. Mr. Wiegand informed me that he had made this arrangement, since he would be out of the city. Mr. Wiegand's two goauche's appeared in the Painting for City Walls Exhibition. They are as follows:

Manufacturers Trust - 40 Wall St. NYC 1969 - #69.443

Spring Street - New York - April 1969 - 69.444

Each of the above was valued at \$100.

Sincerely yours,

Arthur Drexler
Director
Architecture and Design

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Exh - P for C W

141 S. Lapeer Drive
Beverly Hills, Calif
90211

Jun 9, 1969

June 19, 1969

Mr. Lawrence S. Cahn
141 S. Lapeer Drive
Beverly Hills, Calif. 90211
New York, New York 10019
Dear Mr. Cahn:

Thank you for your letter of June 9th. In regard to the exhibition Painting for City Walls, there was no catalog published. However, enclosed is a copy of press release relating to the exhibition, which you may find helpful. (1969), the Department of Architecture and Design indicated its sponsoring of the exhibition. Sincerely yours, "Painting for City Walls." The Gallery indicates the exhibition consists of color transparencies of murals by D'Arcangelo, Cruz, Wiegand, and Tasia.

If the Museum has prepared a publication concerning this exhibition, Arthur Drexler be interested in receiving a copy. Please advise Director to cost and shipping charges.
Architecture and Design

enc.

Yours truly,

Lawrence S. Cahn
Lawrence S. Cahn

Send press release

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141 S. Lapeer Drive
Beverly Hills, Calif
90211

June 9, 1969

Mr. Arthur Drexler
Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Mr. Drexler:

In the current Members Newsletter (May- June 1969), the Department of Architecture and Design indicated its sponsoring of the exhibition " Painting for City Walls." The Calendar indicates the exhibition consists of color transparencies of murals by D'Arcangelo, Crum, Wiegand, and Tania.

If the Museum has prepared a publication concerning this exhibit, I would be interested in receiving a copy. Please advise me as to cost and shipping charges.

Yours truly,

Lawrence S. Cahn
Lawrence S. Cahn

Send press release

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Pfeiffer

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

June 3, 1969

June 2, 1969

Dear Mr. Kaplan:

69 West 53rd Street

New York, N.Y. 10019

On behalf of The Museum of Modern

Dear Joan:

Art, I acknowledge with many thanks the check

I have just

from The J.M. Kaplan Fund, Inc. in the amount

and letter.

of \$3,500, to be applied to the Architecture

a great help

and Design Department's Gallery 20 Budget for

Just before

the fiscal year 1968-69.

Staff Committee

discussed a request from a group of artists

that we had

the expressway. I recommended that we do this with certain

provisions attached.

I then had to go to the Board to get such a

plan and have not yet found it.

Sincerely yours,

Call me and we'll get together for lunch.

Sarah Rubenstein
Assistant Treasurer

Sincerely yours,

Mr. J.M. Kaplan, President

The J.M. Kaplan Fund, Inc.

55 Fifth Avenue

New York, New York 10003

Arthur Drexler

Director

Architecture

SR:ls Design

bcc: Arthur Drexler ✓

Walter Bareiss

Mrs. Joan Davidson

Charles Hesse

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P for @ W

May 29

Dear Arthur,

Sometimes, at your convenience, I need your ideas about 1) my fabulous New Idea about financing the arts, and 2) how to get the right

June 2, 1969

Mrs. Joan Davidson
69 East 95th Street
New York, N.Y. 10028

Monday night, but alas, in vain.

Dear Joan:

It was a nice party.

I have just returned from San Francisco and find your check and letter. Many, many thanks for the extra amount. It's a great help.

I have your letter with the show. Just before I left for San Francisco last Wednesday the Staff Committee discussed a request from a group of artists that we hold a public meeting in our auditorium concerning the expressway. I recommended that we do this but with certain provisos attached; I then had to leave the meeting to catch a plane and have not yet found out what is going ahead.

Call me and we'll get together for lunch.

Sincerely yours,

but I'm afraid that is all the trustees feel we can do now.

Arthur Drexler
Director
Architecture and Design

If it is to reproducing in large quantities a good story on the show, or to shipping the

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69 EAST 95TH STREET
NEW YORK 28, NEW YORK

May 29

Dear Arthur,

Sometime, at
your convenience, I need your
ideas about 1) my fabulous
New Idea about financing the
arts, and 2) how to get the right

Monday night, but alas, in vain.
It was a nice party -

I have your letter with the
show's expenses. We are able
to increase our original ^{offer}, a bit,
but I'm afraid that is all the
trustees feel we can do now.

If it comes to reproducing in
large quantities a good story
on the show, or to shipping the

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for CW
 master planner for the South
 Street Seaport.

Could we have lunch, tea,
 or a drink next week, do
 you suppose?

Best,
 Joan

Monday night, but alas, in vain.
 It was a nice party -

I have your letter with the
 show's expenses. We are able
 to increase our original, ^{offer} a bit,
 but I'm afraid that is all the
 trustees feel we can do now.

If it comes to reproducing in
 large quantities a good story
 on the show, or to shipping the

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MRS. JOAN K. DAVIDSON
69 EAST 95TH STREET, NEW YORK 28, NEW YORK, HANOVER 7-7731

May 28, 1969

Dear Arthur,

I looked for you
at the Rockefeller shindig
Monday night, but alas, in vain.
It was a nize party —

I have your letter with the
show's expenses. We are able
to increase our original, ^{offer} a bit,
but I'm afraid that is all the
trustees feel we can do now.

If it comes to reproducing in
large quantities a good story
on the show, or to shipping the

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whole thing for display elsewhere, the Fund might be able to help at a later time.

Trying to soothe the delicate sensibilities of the City Well's people has turned into more of an undertaking than I had bargained for! But I guess you're used to this, being always surrounded by aesthetic folk —

Arthur, it occurred to me the other night, as I wove my way down the picket line, that it would be a glorious act of leadership on the Museum's part — and de-buse most of the anti-

for CW

23

1-

te

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-2 for CW

MOMA sentiment at the same time — if you all came out with a strong statement against the blatted lower Manhattan Expressway (possibly combined with suggestions of alternate solutions ??)

23

I realize, of course, that this is not an easy thing for you, your Board being what it is, etc., but have every faith in your a) thirst for justice and righteousness, b) concern for the Museum's standing in the eyes of the young idealists, and c) courage and wisdom. (Nothing like

te

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Forging in presumptuously with
unasked-for advice, what?)

The more I think about
it the more sure I am that
Y*O*U are the inevitable
and right choice for Director.
I'm quite serious - and
really want to help make it
happen, if you can think
of any way -

It was good to see you briefly
in that child-centered
mini-birthday party here
last week -

P.S. Check ^{enclosed} going
~~out tomorrow~~

My best,
Joan

for CW

23

1-

te

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P for CW

7

Mr. Howard Erskine
The Noble Foundation
32 East 57th Street
New York, New York

May 23

Arthur -

A letter you don't have to read -
using the Noble Fdn. to make
a grant for Walks. They're quite
uninterested!

Best,

Jan

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MRS. JOAN K. DAVIDSON
69 EAST 95TH STREET, NEW YORK 28, NEW YORK, HANOVER 7-7731

May 23, 1969

Dear Mr. Erskine,

I greatly enjoyed talking with you yesterday — and admire enormously your open and enthusiastic approach to the arts.

It will be a pleasure to show you Westbeth, the artists' housing building, and the 59th street building, at your convenience.

Enclosed are two small articles

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that were printed about the wall paintings - one in the Times, one in New York magazine. Yesterday the New York Post carried an interview with David Brownberg (I'm getting some copies of it, and will send you one)

Although the organization of City Walls, Inc. is on the casual side, the planning, and commitment of all concerned certainly are not. We have many important walls chosen and arranged for, grouped in such a way as to make a

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MRS. JOAN K. DAVIDSON
69 EAST 95TH STREET, NEW YORK 28, NEW YORK, HANOVER 7-7731

powerful artistic and architectural statement, and all the original artists, plus several talented new ones, are eager to get to work.

The missing ingredient, as so often, is adequate money: to hire rigging equipment, cover insurance, and so on, and to assume a modest fee to each artist.

We have in hand only two tentative gifts of four or five thousand, and the firm gift from our foundation of \$10,000. Each wall costs about

Vice-President and Trustee, The J. M. Kaplan Fund, Inc.

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\$4000.

It would be absolutely marvellous if your foundation would join in the planning and execution of this very new enterprise, and, at the least, match our grant — and hopefully make it \$12,000 and thereby create three Nobe walls!

In any case, it was good to talk with you — and I look forward to other joint ventures in the area of our mutual interest, the arts.

— Sincerely,
Joan Davidson

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\$4000.

It would be absolutely marvellous if your Foundation would join in the planning and execution of this very new enterprise, and, at the least, match our grant — and hopefully make it \$12,000 and thereby create three Noble walls!

In any case, it was good to talk with you — and I look forward to other joint ventures in the area of our mutual interest, the arts.

Sincerely,
Joan Davidson

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MRS. JOAN K. DAVIDSON
69 EAST 95TH STREET, NEW YORK 28, NEW YORK, HANOVER 7-7731

P.S. There are two possible entities to receive funds: The Architectural League, which has acted as the Walls' sponsor so far; and the Municipal Art Society, which has shown interest in taking it on. May we discuss these possibilities further, when you make your decision?

J.

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file

DAVID H. BROMBERG

90 Bedford Street
NEW YORK, N. Y.

PLANNING CONSULTANT
NEW YORK, N. Y.

WA 9-1621
NEW YORK, N. Y.

Mr. Drexler

Richard L. Palmer

May 9th, 1969

May 22, 1969

Mr. Contribution for Paintings for City Walls

Architecture and Design Department

The Museum of Modern Art

11 Dear Arthur: Street

New York, N.Y.

Owing to the general state of the Exhibition Program budget for the current fiscal year, we would be most appreciative if the contribution which was promised to cover the costs of producing the PAINTINGS FOR CITY WALLS exhibition could be received before the end of June.

Wilder advises me that this exhibition was approved on the basis of outside financing and, although we were sympathetic to Ludwig's idea of using the grant to offset the expense of next year's program, rather than this year's we simply cannot do it. As it is, we expect that the Architecture and Design section of our Exhibition budget (as of this moment and excluding the CITY WALLS CONTRIBUTION) to wind up about \$32,400. over the approved Fiscal 1968-69 budget. Standing my pride in being associated with it.

cc: Mr. Koch

Mr. Green keep you informed of future events as they develop

Mr. Glaeser

Mr. Marenoff

Mr. Palmer

Paintings for city walls file

Budget file

Sincerely,

DAVID H. BROMBERG

COPY

Encl.

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Pz @ W

DAVID H. BROMBERG

90 Bedford Street

PLANNING CONSULTANT

WA 9-1621

~~160 EAST 42ND STREET~~

NEW YORK, N. Y.

~~XXXXXXXXXXXX~~

May 9th, 1969

Mr. ARTHUR DREXLER
Architecture and Design Department
The Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Attention: Miss Kathrine Eno

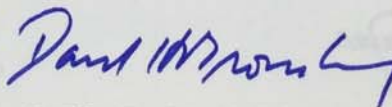
Dear Mr. Drexler,

I am enclosing several copies of letters pertaining to the wall mural program. They seem to bode well for the future.

I would like to convey also, my own feelings of admiration at the way the show was set up and handled. I think it was one of the finest shows I've seen, notwithstanding my pride in being associated with it.

I shall keep you informed of future events as they develop.

Sincerely,



DAVID H. BROMBERG

Encl.

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EDMUND J. KAHN

3717 REPUBLIC NATIONAL BANK TOWER

DALLAS, TEXAS

75201

May 5, 1969

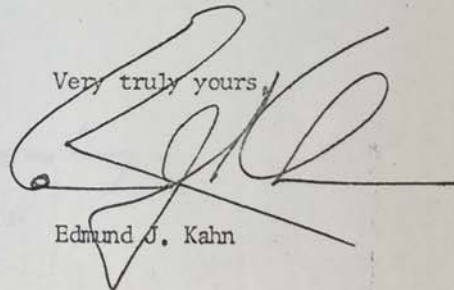
Mr. Bromberg
90 Bedford Street
New York, New York 10014

Dear Mr. Bromberg:

When recently at the Museum of Modern Art, I saw your name on a showing of "Decorations of Large Walls" and I am writing to ask whether any color photographs or other information is available as I would like to bring this work to the attention of some local architects and City Planners - I found it most interesting. I will appreciate any material you care to lend me and I am in no hurry.

For your information, I am a former Chairman of the City Plan Commission of Dallas and this explains why I am pursuing the matter.

Very truly yours,



Edmund J. Kahn

EJK/bb

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DAVID H. BROMBERG

90 Bedford Street
~~90 EAST 42ND STREET~~

PLANNING CONSULTANT

NEW YORK, N. Y.

WA 9-1621
~~X212YK7326X~~

May 9th, 1969

Mr. EDMUND J. KAHN
3717 Republic National Bank Tower
Dallas, Texas, 75201

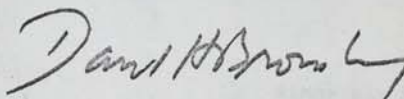
Dear Mr. Kahn,

Thank you very much for your recent letter concerning the wall mural show at the Museum of Modern Art. It is indeed gratifying to know of interest and support from the great state of Texas, and its prime city, Dallas.

I am enclosing several slides of the projects which I would like you to have. If you have any further questions please do not hesitate to write, and when you are again in New York I would be pleased to show you around the various sites.

Again, thank you for your interest.

Sincerely,



DAVID H. BROMBERG

Encl.

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DAVID H. BROMBERG

90 Bedford Street
~~90 EAST 42ND STREET~~

PLANNING CONSULTANT

NEW YORK, N. Y.

WA 9-1621
~~X20XTN7326X~~

May 9th, 1969

Mr. EDMUND J. KAHN
3717 Republic National Bank Tower
Dallas, Texas, 75201

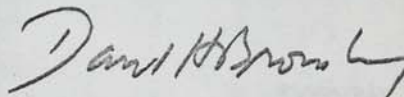
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Again, thank you for your interest.

Sincerely,



DAVID H. BROMBERG

Encl.

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COMMONWEALTH SCHOOL
151 COMMONWEALTH AVENUE
BOSTON, MASSACHUSETTS 02116

CHARLES MERRILL
HEADMASTER

COMMONWEALTH 6-7525

May 6, 1969

Mr. David Bromberg
90 Bedford Street
New York, New York

Dear Mr. Bromberg:

At the Museum of Modern Art last month I saw the transparencies of buildings in New York whose walls have been used for abstract painting. This struck a very sympathetic chord with me in my conviction that to make cities livable, the need is not always a multi-million dollar total revenue program, but sensible and intelligent utilization of small scale opportunity.

I am chairman of the Charles E. Merrill Trust, a grade B foundation, with headquarters in Ithaca. We have discussed the idea of putting more funds into improving the urban environment, and for my money, your program seems like a very interesting one. I'm prompted, therefore, to ask your help in proposing how we might invest \$20,000 or more for five or six buildings in New York City as discussed in the exhibit. Perhaps if you could send me details of the mechanics of the project, along with sample transparencies, I could forward them to Dr. David Thomas, the executive director of our foundation, and see whether he would be further interested. Also, do you know any similar types of beautification utilized in other cities?

Sincerely yours,

Charles Merrill

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DAVID H. BROMBERG

90 Bedford Street
~~90 BEDFORD STREET~~

PLANNING CONSULTANT

NEW YORK, N. Y.

WA 9-1621

~~WA 9-1621~~

May 9th, 1969

Mr. CHARLES MERRILL
Headmaster
Commonwealth School
151 Commonwealth Avenue
Boston, Massachusetts, 02116

Dear Mr. Merrill,

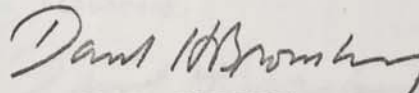
It was indeed a great pleasure to receive your letter offering assistance for the painting for city walls project. It was our wish in setting up the exhibit to interest just such persons as yourself, who would be aware of the possibilities of imaginative use of funds for city betterment.

Our committee working in conjunction with the Kaplan Fund of New York, has set up procedurs to locate appropriate walls in the city, interest talented artists and provide for the erection of the paintings. We would be very happy to meet with you or a representative of your foundation to jointly plan several walls and discuss the environmental opportunities with the artists. The funds are channeled through a non-profit organization and are administered through the Kaplan Fund. They include the costs of materials, painting contractor, administrative fees and artist commissions.

I am enclosing several slides of the work for your reference. As for other projects such as this in other cities, I would refer you to Mr. Peter Blake of the Architectural Forum, New York, as I have not been too up on them over the last several years.

Again, thank you for your interest, and I shall look forward to further discussing the project with you in the near future.

Sincerely,



DAVID H. BROMBERG

Encl.

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DAVID H. BROMBERG

90 Bedford Street
~~160 EAST 42ND STREET~~

PLANNING CONSULTANT
NEW YORK, N. Y.

WA 9-1621
~~EX 20 76 76 76 76 76~~

May 9, 1969

Mr. EDWARD V. KLINE
Regional Administrator
General Services Administration
26 Federal Plaza
New York, N.Y., 10007

Dear Mr. Kline,

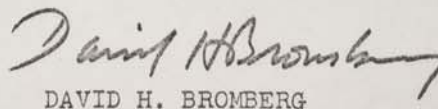
In line with the telephone conversation between us the other week, I am writing to set down my proposal for painting the blank side of the new federal building at Foley Square.

As I had mentioned, the sketch for the painting is now on display at the Museum of Modern Art. It would cover the entire unfinished side of the building, and is a simple and pleasing geometric design which will enhance the building as well as the surroundings. The design is by Jason Crum, a recognized artist of the New York school.

Preliminary investigations have revealed a cost of below one hundred thousand dollars, using professional riggers and top quality materials. I believe this money can be raised by interested patrons for the beautification of the urban environment. I realize, as you stated in the conversation, that the side may be covered up within a few years. However, we feel that the impact the painting will have during the time it is in place justifies the expense, and may well provide a starting place of more projects such as this.

Thank you for your interest and attention to this project. If Daniel Burnham was right when he said of the Chicago redevelopment plan during the early days of this century: 'make no small plans, they have not the power to stir men's blood', then we may have the start of something worthwhile.

Sincerely,



DAVID H. BROMBERG

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*P for C w
7*

RICHARD D KAPLAN ARCHITECT

150 EAST 52nd STREET · NEW YORK NY 10022 · TEL 758-6006

May 6, 1969

Dear Arthur:

It was nice to see you again amidst the delightful environment of Philip's supertoy.

As I said before, I think your show at the Museum on wall paintings is terrific and I certainly hope it will inspire more people to pay for new ones.

Hope to see you soon.

Yours sincerely,

Richard D. Kaplan

Mr. Arthur Drexler
Museum of Modern Art
11 West 53rd Street
New York, New York

RDK:cwc

*Arthur Drexler
Director
April 24*

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The Peoria Art Guild

LAKEVIEW CENTER • 1125 WEST LAKE AVENUE • PEORIA, ILLINOIS 61614 • PHONE 682-3632

April 23, 1969

Mr. Arthur Drexler
Director, Department of Architecture
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. Drexler:

The Exhibitions Committee of the Art Guild of Lakeview Center has heard such enthusiastic reports of your current Exhibit, "Painting on the City's Walls", from Professor Fromberg of the Art faculty of Bradley University. ^{May 5, 1969} While we understand that this is not a traveling exhibition, going only to the Wadsworth Atheneum, we wondered if there is any possibility of ^{Mrs. Roger Fiske} available to Lakeview Center. Perhaps ^{President} that Mr. Jason Crum is from Peoria, and ^{The Peoria Art Guild} expressed an interest in par ^{1125 West Lake Ave.} Peoria, Ill. 61614

The concept is an exciting one and of interest and value not only ^{Dear Mrs. Fiske:} to city planners and architects all over the United States. Our exhibition Painting for City Walls is not

If there is a ^{shown here.} could have two copies sent and billed to the above address. ^{ng} If we should have enough requests to justify the packing and shipping costs, we will calculate a prorated fee and I will be glad to let you know whether the show can travel. But meanwhile it seems to me unlikely.

^{Mrs. Roger Fiske} Because it is such a small show, and because its material makes no sense unless it is in color, we have decided not to publish a catalog.

Sincerely yours,

Arthur Drexler
Director
Architecture and Design

interested. We really must prepare for the attack on some companies.

Next week?

*Best,
Joan*

Fri. April 24

17-69

*New York State
Wadsworth Atheneum
Peoria, Ill. 61614*

CF:mg

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The Peoria Art Guild

LAKEVIEW CENTER • 1125 WEST LAKE AVENUE • PEORIA, ILLINOIS 61614 • PHONE (309) 685-4025

April 30, 1969

Mr. Arthur Drexler
 Director, Department of Architecture
 Museum of Modern Art
 11 West 53rd Street
 New York, New York 10019

Dear Mr. Drexler:

The Exhibitions Committee of the Art Guild of Lakeview Center has heard such enthusiastic reports of your current Exhibit, "Painting on the City's Walls", from Professor Fromberg of the Art faculty of Bradley University. While we understand that this is not a traveling Exhibition, going only to the Wadsworth Atheneum, we wondered if there is any possibility of its being made available to Lakeview Center. Perhaps you know that Mr. Jason Crum is from Peoria, and Bradley has also expressed an interest in participating.

The concept is an exciting one and of interest and value not only to museum-visitors, but certainly to city planners and architects all over the United States.

If there is a catalogue, I would be grateful if you could have two copies sent and billed to the above address.

Yours sincerely,

Rosal Fiske
 Mrs. Roger Fiske
 President

CF:sg

Pz Cw

New York State
 Development Corporation

New York 10019/(212) 581-0220

Edward J. Logue
 and Chief Executive Officer

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*Dear Arthur
 Thought you'd be
 interested. We really
 must prepare for the Attack
 on some companies.
 Next week?*

*Best,
 Joan*

Fri. April 24

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Pz C.W.

New York State
Urban Development Corporation

666 Fifth Avenue, New York, New York 10019/(212) 581-0220

Edward J. Logue
President and Chief Executive Officer

April 21, 1969

Mrs. Joan Davidson
69 East 95th Street
New York, New York

Dear Joan,

I suddenly looked out my window across
53rd Street at a very large blank wall not 50
yards? years from your exhibit. How about that for
a starter in midtown? The Outdoor Advertising
Council ought to be a patsy for money.

And if not, the paint manufacturers
should not be too hard to persuade.

Hope you have some fun with it.

Regards.

(E) Logue

Dear Arthur
Thought you'd be
interested. We really
must prepare for the Attack
on some companies.

Next week?

Best,
Joan

Fri. April 24

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Parks, Recreation and Cultural Affairs Administration

The City of New York

John V. Lindsay
Mayor

August Heckscher
Administrator
Commissioner of Parks

William R. Ginsberg
First Deputy
Administrator
Commissioner

The Arsenal
830 Fifth Avenue
Central Park
New York, New York 10021

360-



April 18, 1969

Mr. Arthur Drexler
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Arthur:

Just a note of congratulations - your mounting of the exhibit at the Museum was beautiful and your interest in support of the project gratifying.

Let's keep in touch and please feel free to call at any time if there is any way we may be of service.

Best regards,

Sincerely,

Doris Freedman
Director
Department of Cultural Affairs

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file

Pz @ w

DF/eg

cc to mm. Heckscher
Comm. Ginsberg
D. Freedman

April 17, 1969

Mr. David Rockefeller
The Chase Manhattan Bank
One Chase Manhattan Plaza
New York, New York

Dear Mr. Rockefeller:

You may recall a few months ago you generously contributed to the city wide Wall Mural Project. I wondered if you were aware that Arthur Drexler, at the Museum of Modern Art, has mounted a fine exhibition visually showing what this project has accomplished to date.

I do hope you will have a chance to see it.

Sincerely,

Doris Freedman
Director
Department of Cultural Affairs

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eileen mislove

4/10/69

designs

Dear Mr. Drexler -

This is F.W. Consolidated
Water Conditioning Corp.

Building at 213 E 27th St.

between 2nd & 3rd Ave.

April 15, 1969

Better
Miss Eileen Mislove
418 East Ninth St.
New York, N.Y. 10009

work
Dear Miss Mislove:

To see
Thank you very much for letting me see the photographs,
which I am returning herewith.

I think the intention behind your work is quite different
from what is actually the subject of our exhibition.

Thank you
Sincerely yours,

Arthur Drexler
Director
Architecture and Design

encs.

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eileen mislove

4/10/69

designs

Dear Mr. Dresler -
This is the Consolidated
Water Conditioning Corp.
Building at 213 E 27th St.
between 2nd & 3rd Aves -

Better photos are in the
works - should you care
to see them -

Thank you -

Eileen Mislove



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69 EAST 95TH STREET
NEW YORK 28, NEW YORK

March 14, 1969

Dear Arthur,

At Jason's suggestion I tried to make some sense, on paper, of that disorderly meeting. Here's the result. Also, a touching letter from David that I thought you'd like to see. I happen to think his way is right, as a matter of fact.

Will you give us an official announcement soon, to send

It is hoped and expected that after the exhibition at the Museum of Modern Art the plan to paint walls in New York will receive further encouragement from the public, that more artists will wish to participate, and that additional sources of financial support will be uncovered.

For this reason we all came together at the Fonseca's house last

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out wholesale with our
personal letters?

Karl Katz was "very
annoyed" not to see any
mention of our show in
the list that went out...
I assured him that there
will, truly, be a show.
Right??!

Love,
Joan

It is hoped and expected that after the exhibition at the Museum of Modern Art the plan to paint walls in New York will receive further encouragement from the public, that more artists will wish to participate, and that additional sources of financial support will be uncovered.

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NOTES ON THE WALL PAINTINGS

On bare and derelict walls on nondescript streets in the section of lower Manhattan where most of New York's artists live and work, enormous paintings are being made.

They are monumental in scale--the only scale that can command attention in the overwhelming environment of the city--and architectural in feeling: strong in form, pattern and color.

These wall paintings enhance property, generate visual excitement and delight in the cityscape, and provide for artists their letter to the world. In the words of the New York City Department of Cultural Affairs, which launched the project--"Over the past few years, painters and sculptors living and working in New York City have been evolving works whose size and scope make them suitable for the public arena. Now these artists wish to establish direct lines of communication with the New York Community and end their traditional isolation from the mainstream of civic activity." As stated by Margaret Crum, whose husband Jason has painted several of the earliest walls, "Contemporary art lends itself to the ready made space of windowless city walls. The artist's work has become too big for the studio; he must move outdoors... Like other Americans, he wants his ideas to be heard and his brain to be felt."

The beauty of the enterprise so far has been its naturalness and simplicity: first came the artist and his hankering to paint big, then came the finding of a suitable wall and the arranging for supplies by David Bronberg, then the befriending of the locals by all concerned, and then---full speed ahead.

But in New York even naturalness and simplicity require money. It costs about \$4,000. to paint one wall.

Rig Rental.....	\$ 100.
Rigger.....	1200.
Paint.....	600.
Painting Supplies.....	50.
Wall Preparation.....	750.
Gratuities.....	50.
Artist Commission.....	1000.
Administrative Fees...	250.
	<u>\$4000.</u>

It is hoped and expected that after the exhibition at the Museum of Modern Art the plan to paint walls in New York will receive further encouragement from the public, that more artists will wish to participate, and that additional sources of financial support will be uncovered.

For this reason we all came together at the Fonseca's house last

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week to consider the opportunities and problems that will be before us, as the project expands.

Specifically:

Q) What sort of entity (tax-exempt) should be set up to receive contributions?

A) Doris Freedman generously offered us an already-existing sub-committee of the Cultural Affairs Council, but the prevailing sentiment appeared to favor a small, flexible unit comprised of people strongly committed to this particular project.

Q) How can tricky aesthetic questions be handled, i.e., the need tactfully to discourage artists whose work is not right for walls, to mark the thin line between enlivening dead walls and tampering with architecture, and so on?

A) By having people in charge whose judgment and integrity are respected by artists, architects, critics, et al.

Q) Can we reap the benefits of organization--lower costs and greater efficiency--without encumbering ourselves with an excess of bureaucracy?

A) Probably yes, if we keep the supervisory unit small, and go on working in the informal way we have used so far.

Q) What about the uplifting effects of a painted environment on the underprivileged, carrying the light to darkest Queens, and other social benefits?

A) Since opinion was strongly divided on both the possibility and value of making the project into a Cultural Peace Corps, it seemed best to let all such grand questions alone, and stick to our knitting in the artists own community, at least for the time being.

Out of our meeting (which was delightful, if boisterous!) seem to have come several conclusions:

We should announce that a Walls committee exists, and work out a tax-exempt arrangement for it. To be chaired by David Bromberg, it should contain Arthur Drexler, and one other person, sort of representing artists. The Crums suggest that that one should be me, and I am willing, but only temporarily.

This committee will accept (and seek out) contributions, and arrange for appropriate acknowledgement of same, will approve artists and sites, will deal with the press if necessary, and will see what can be done to expedite procedures (hiring riggers, getting paint, etc., attending to legal and insurance details); and will prepare for the MOMA show.

The latter means composing a sheet that will tell the history and nature of the project, names of the artists who have so far been

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involved and who are already signed up for the future, previous contributors, an analysis of costs and an invitation to contributors, possibly a map showing the paintings, etc. etc.

It also means organizing one or more parties in connection with the show, to which should be invited (in addition to the Museum regular list), artists, other art professionals, city planners, foundation types, real estate tycoons and other businessmen, press people, art and architecture critics, government folk, and all our friends. (Ann Gresser already has a pretty good list).

It is earnestly hoped that Doris Freedman, Wyn Kramarsky, and the Fonseca will continue their active interest, and it's taken for granted that Jason and Margaret Crum and Ann Gresser will consider themselves ex-officio members of the committee--and will keep ~~on~~ doing the work!

As soon as Arthur gives us a firm date, I will send out invitation letters to all the people in my jurisdiction. Perhaps the rest of you could do likewise I'm sure. (Dear Arthur: It would be nice if we could include MOMA's own announcement with our letters, at that time).

Can we meet again next week? We'll call you next Monday.

Ars longa Vita brevis!

Best,

Joan

March 14, 1969

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DAVID H. BROMBERG

60 EAST 42ND STREET

NEW YORK, N. Y.

PAGE

March 13th, 1969

Dear Joan,

When I started this program of wall painting I had a telephone and a typewriter. That was two years ago. Nothing that has been done has seemed to change the need for this basic requirement. Inasmuch as my communication with you doesn't seem to make any headway with the telephone, I am going to try to set it down on the typewriter, and with your kind forbearance let you know just where my head is at at the start of this third season.

Firstly, let me account for my time. I have spent this last fall and winter walking and planning for the future development of the color patterns of the city, with main emphasis on Manhattan. Since you have very graciously helped me out with a grant, I have been able to concentrate my thoughts on this one thing of how it is possible to affect a change on the cityscape and what kind of effect it has had and will have on the people. I found, to my surprise, that the city is really not a violent place after all. My walking takes place at all hours. What I found on the streets are a lot of people who actually like to roam around like I do. I have especially discovered that the Negro population are the one group of citizens who know the score better than any others.

I have also found that you can do anything you want on the street if you have the right attitude, i.e. have respect for the rights and emotions of the people. There is a lot of artistic activity around today, but the only things which stay permanently, and which are unvandalized are the paintings. On the other hand, I have found my own violence, seen how close to the surface it really is and seen how to get the better of it by channeling it into painting. I have the feeling that this year and from now on the streets will be safe, and the city will become alive and beautiful.

The streets have been my university and my guru. I want to give back to it. I am beginning to see others on the streets. A lot of young kids, and also oldsters who have found the new secret: there is nothing to be afraid of out there, there are friends out there, there is love out there, you can come out of hiding out there, you can sing, you can dance, you can stop being afraid.

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DAVID H. BROMBERG

60 EAST 42ND STREET

NEW YORK, N. Y.

PAGE 2

Naturally, all this come from the head of a nice professional man who has gone 'over the hill'. Naturally there are few such from the ranks of city planners. I would say that only one who has had to climb the walls to keep from bursting could get in so deeply to a dream. My fantasy life has taken over my real life. I spend my time thinking things like: what colors do animals turn when they feel threatened; when they feel joyous? How does society move? Look? Have we ever really moved out of the caves and trees? How is territory delineated? Why does every one want to get into small cohesive communities like Greenwich Village or Harlem? This where my head is at and this leads me into my point... my telling you what I would like to do this year.

I dont want to be on a committee, board, office or Girl Scout troop. There is no problem on who will paint the walls. My friends will. Who are my friends? Those who walk the streets and see the beauty in them. Where will I find them? We will find eachother. Do we have to worry about the intricacies of the art world? No. I am both stubborn and fair. The art world frightens me as much as the FHA frightens you.

Rigging, ropes, pulleys, end irons, platforms, cans, rollers, turps, rags, paint brushes and stirrers are fun but they can be rented, bought or saved. Trucks are fun but most all suppliers deliver. Storefronts groove and make for swell beer parties but I hate beer. All I really need is a solid commitment for funds to apply paint to walls! All the rest is commentary.

The final and thorniest problem is our relation to the city. You are right in seeking the involvement of the Museum of Art in this. They will lend the correct sort of appraisal unfettered by subjective connections. May I parenthetically mention Ivan Karp of the Castelli Gallery, who you ought to talk to about the whole issue of outdoor art. He has offered his services on subsequent projects, and I think he has a reputation for live-wire action. Anyway, the city. The question is what right do we have to unilaterally undertake to shove art down the throats of the citizens? Shouldnt we broaden the base of the sponsors to allow for mistakes. This is of course the key and I dont have the answer to it. That's yours, sweetheart. All I know is that for the last two years I have been the one to ride herd and I seem to be still in one piece. Peter Blake said at the last School of Visual Arts forum that the work we are doing is the best thing happening in city planning. I thanked Peter and told him that that reputation and twenty cents gets

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DAVID H. BROMBERG

~~60 EAST 42ND STREET~~

NEW YORK, N. Y.

PAGE 3

me on any subway. If what we do is right, there is no fear for the results. The real problem comes where some decision will be made for us by the Committee. A giraffe is a horse put together by a committee.

So here then, is my head. I need to be funded. Like any other artists going around today. Like Robert Smithson is by the Sculls when he digs a hole in the desert, photographs it, and forgets it. I am an entity of artistic creation. I do my thing. With a typewriter and a telephone and a place to put my work clothes I am going to show how you can paint the sky. Its easy, you know.

I have a feeling that you can understand some of the thoughts herein. You are a courageous woman, and I wish you luck in your endeavors. I am very fond of your family, and I think that Betty and Gonzalvo are very gracious and beautiful people, and that the new generation will do a couple of things that might need doing. In any event please be assured that I am always your friend.

Sincerely,

David

b.c.

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Pending

February 17, 1969

Dear Arthur

The Museum of Modern Art

To Gerald Marenoff

From Arthur Drexler

Date February 19, 1969

Re

The attached is for an as yet untitled exhibition which we will do as quickly as possible in the architectural alcove of the Goodwin Gallery. For the moment it can be referred to as the Davidson Exhibition, and there will be charges against it within the next few days. May we please have a number for the exhibition.

#141

cc: Sarah Rubenstein
Bates Lowry
Wilder Green
Dorothy Dudley

*on of architectural
paintings sound enormously
to us
into your
at a late date has
any pressure on your
budget, like the Kaplan Fund
is, therefore prepared to under-
write it. We are pleased that
you believe the art will not ex-
ceed \$3,000.
Sincerely,
Arthur Drexler
John*

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MRS. JOAN K. DAVIDSON
69 EAST 95TH STREET, NEW YORK 28, NEW YORK, HANOVER 7-7731

February 17, 1969

Dear Arthur,

Your plans for the exhibition of architectural paintings sound enormously exciting to us.

We are aware that this show, having been inserted into your schedule at a late date, has put heavy pressure on your budget, and the Kaplan Fund is, therefore, prepared to underwrite it. We are pleased that you believe the cost will not exceed \$3,000. !

Sincerely,

Vice-President and Trustee, The J. M. Kaplan Fund, Inc.

Joan

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The Museum of Modern Art

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From Arthur Drexler

Date February 19, 1969

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cc: Sarah Rubenstein
Bates Lowry
Wilder Green
Dorothy Dudley

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Sincerely,

Vice-President and Trustee, The J. M. Kaplan Fund, Inc.

Joan

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Sincerely,

Vice-President and Trustee, The J. M. Kaplan Fund, Inc.

Joan

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With Compliments

ALLAN D'ARCAANGELO

Marlborough

London, New York, Rome

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Marlborough · New York



Allan D'Arcangelo

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Allan D'Arcangelo

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November 1971



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Telephone: 684.678
Cables: Bondartos Rome

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Glarnischstrasse 10
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