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TANIA, WALL PAINTING AT MERCER AND THIRD
STREETS, NEW YORK CITY. © 1970, TANIA. A
PROJECT OF CITY WALLS, INC.

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MEL PEKARSKY, WALL PAINTING AT ST. BARNABAS MISSION, HOUSTON AND MULBERRY STREETS, NEW YORK CITY. ©, 1971, MEL PEKARSKY, A PROJECT OF CITY WALLS, INC., THROUGH A GRANT FROM THE NATIONAL ENDOWMENT FOR THE ARTS.

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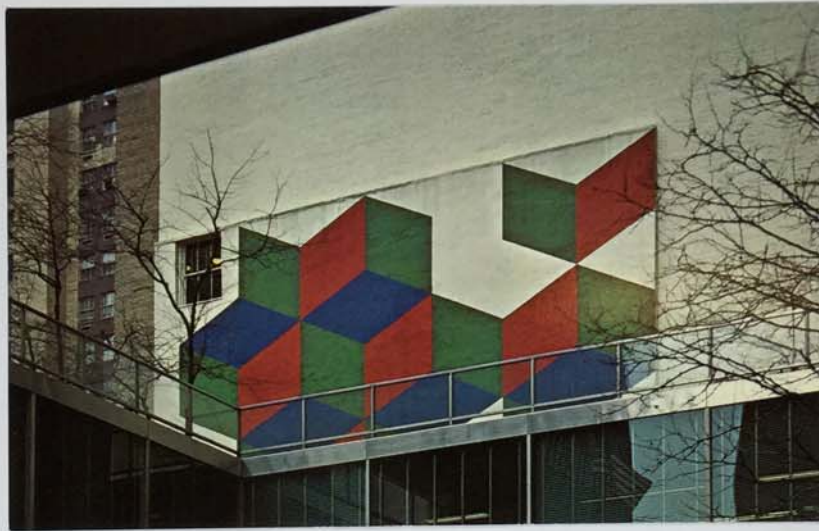
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ALLAN D'ARCANGELO, WALL PAINTING AT 64TH
STREET BETWEEN AMSTERDAM AND WEST END
AVENUES, NEW YORK CITY. © 1970, ALLAN
D'ARCANGELO. A PROJECT OF CITY WALLS, INC.

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"LEVERAGE," BY ROBERT WIEGAND AT LEVER HOUSE, PARK AVENUE AND 53RD STREET, NEW YORK, NEW YORK. © LEVER BROTHERS COMPANY, 1970. A PROJECT OF CITY WALLS, INC.

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TODD WILLIAMS, WALL PAINTING AT 240 LIVINGSTON STREET, BROOKLYN, NEW YORK. © 1970, TODD WILLIAMS. A PROJECT OF CITY WALLS, INC.

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NASSOS DAPHNIS, WALL PAINTING AT 620 WEST
47TH STREET (AT WEST SIDE HIGHWAY), NEW
YORK CITY. © 1971, NASSOS DAPHNIS. A PROJECT
OF CITY WALLS, INC., THROUGH A GRANT FROM
THE NATIONAL ENDOWMENT FOR THE ARTS.

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JASON CRUM, "HAVEN," 2ND AVENUE AT 29TH
STREET, NEW YORK CITY. ©, 1971, JASON CRUM.
A PROJECT OF CITY WALLS, INC.

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City Walls Inc.

25 Central Park West, 25R, New York, New York 10023, (212) 541-8423

MINUTES OF CITY WALLS INC. MEMBERS AND BOARD MEETING

March 16, 1977

A meeting of the members and Board of Directors of City Walls Inc. was held on Wednesday, March 16, 1977 at 3:30 p.m. at the offices of the corporation at 25 Central Park West, New York, New York.

The following members and directors, constituting a quorum, were present:

Richard Anuskiewicz	Nassos Daphnis	Tania
Bill Bernhard	Doris Freedman	Bob Wiegand
Jason Crum	Stephen Greiner	Todd Williams

Also present by invitation was Charles Short.

Doris Freedman acted as Chairperson, and Charles Short acted as secretary of the meeting.

Ms. Freedman reported that Arthur Drexler had previously submitted his resignation as a member and director. She then asked that the minutes of previous Board meetings held on April 12, 1973, October 1, 1973, September 25, 1974, November 19, 1974 and November 17, 1975 be reviewed by Board members and ratified and approved. Such minutes were unanimously ratified.

Doris Freedman then brought up the subject of election of the Board of Directors. (The nominees are listed in the "Memorandum" to the Board of February 16, 1977.) She expressed her opinion that this may be an appropriate time to phase out City Walls Inc. She suggested that City Walls, as a program, remain dormant with a diminished Board of Directors consisting of four members (the City Walls By-Laws call for at least a three-member Board): Doris Freedman, as the administrator; Louis Bernstein, as the accountant; Stephen Greiner, as its counsel; and Bill Bernhard, who could help raise money. This four-member Board would stay on to meet City Walls Inc.'s present program and financial obligations through the end of this fiscal year, after which time City Walls Inc. would be phased out of existence.

This would not, however, Ms. Freedman emphasized, signal an end to wall-painting programs utilizing professional artists. The New York State Council on the Arts and the National Endowment for the Arts 1977-1978 requests for wall-painting funds are currently being submitted under the name of the Public Arts Council of the Municipal Art Society, and not under City Walls Inc. When these funds are granted, wall-paintings would still be done under the supervision of a professional artists' advisory board, and information on City Walls Inc.'s history and programs would still be made available to meet continued public

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*
 Richard Anuskiewicz
 William Bernhard

Peter Blake
 Nassos Daphnis
 Allan D'Arcangelo
 Arthur Drexler

Alvin Loving
 Maurice Nessen
 Tania
 Todd Williams

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	MoMA Exhs.	889.3

CITY WALLS INC. MEMBERSHIP AND BOARD MEETING MINUTES,
March 16, 1977

Page Two.

requests for such information.

Bob Wiegand agreed that City Walls Inc. should be phased out, and that wall-paintings should continue to be done, but felt that the name "City Walls Inc." should not be used for the continuing program. He said that City Walls is "no longer the same thing; it's no longer what it was" and that the name should be retired to reflect this growth away from its original character. Jason Crum and Tania agreed that they felt City Walls Inc. should be disbanded.

Nassos Daphnis said that it would be a pity to drop the name "City Walls", since it is so well-known and could continue to serve as a focal point and catalyst for wall-painting projects. Doris Freedman agreed. Bob Wiegand disagreed and discussion ensued. Todd Williams and Bill Bernhard said that the complexion of any organization naturally changes over the years.

Todd Williams regretted that Mel Pekarsky could not attend the meeting, referring to Mel's suggestion at the last Board meeting of changing the focus of City Walls so that, as an organization, it worked more closely with architects, planners, developers, etc. to incorporate art into the actual building and restoration of the City's physical fabric.

Doris Freedman said that this is the current nature of City Walls and the Public Arts Council and the direction she had envisioned for them. Tania agreed that this is what Doris has been doing, but brought up the question of the Board's artists' greater involvement in this direction, even if the focus of the organization had changed, and other media besides wall-paintings were encompassed.

At this point, Doris Freedman said that her administrative duties could not be restricted to working solely with artists' projects, since she feels that City Walls and the Public Arts Council were the only organizations in the City capable of initiating and advocating new and broader directions in the implementation of public art programs. She was no longer able, she emphasized, to administer two separate organizations, due to her involvement in an increasingly diverse and varied number of public art programs. It is not a direction she has imposed, she said, but a natural outgrowth of the public art value of the initial wall-painting programs.

Bob Wiegand said that he would agree to the name "City Walls" for a wall-painting program in a new organization, but only if a panel of five or six artists would go over all incoming proposals, and would approve or not approve them.

Steve Greiner suggested that the membership hold its election of directors. Bob Wiegand nominated all those listed in the February 16th "Memorandum" (not including Mr. Drexler), Tania seconded the motion, and it was passed unanimously. Therefore, the Board of Directors now consists of the following persons:

Richard Anuszkiewicz
 William Bernhard
 Louis Bernstein
 Peter Blake
 Jason Crum

Nassos Daphnis
 Allan D'Arcangelo
 Doris C. Freedman
 Stephen W. Greiner
 Alvin Loving

Maurice Nessen
 Mel Pekarsky
 Tania
 Robert Wiegand
 Todd Williams

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CITY WALLS INC. MEMBERSHIP AND BOARD MEETING MINUTES,
March 16, 1977

Page Three.

Doris Freedman then gave her President's Report, detailing the City Walls Inc.- National Paint and Coatings Association program, with wall-paintings completed in Louisville, Kentucky; Kansas City, Missouri; Atlanta, Georgia; and Oakland, California.

After the report, Jason Crum brought up a subject of his concern. He felt that the recent City Walls wall-paintings were tending towards "crowd-pleasers", and that they were attracting people who know little about art. He said that he feels figurative art offers very little, and that City Walls' designs should remain essentially non-figurative and "slightly difficult", that City Walls Inc. should not want to merely decorate badly-architected buildings.

Richard Anuszkiewicz then raised the question of what to do with deteriorating wall-paintings. Doris Freedman said that owners of buildings, when approached about a potential wall-painting project, are told that the life of the wall-painting is generally five to ten years, and that City Walls Inc. does not offer to repaint the walls. After some discussion, it was conceded that it is, at this point, really a problem without a solution.

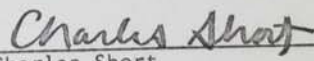
Bob Wiegand then made the generous offer of providing his painting and art work in order to help cover legal fees, etc.

When the question of the Board's resigning came up, Tania said that she didn't feel the artists should abandon City Walls Inc. Bob Wiegand asked if Tania wanted an artists' meeting to discuss this. Jason Crum suggested another City Walls Board of Directors meeting before any action was taken.

It was decided that the Board's artist members would hold a meeting on Monday, March 21st at 4:00 p.m. to discuss Doris Freedman's recommendation for the phasing-out of City Walls Inc., and the entire City Walls Board of Directors would hold an additional Board meeting to discuss this recommendation, and other proposed alternatives.

The date for the next Board of Directors meeting has been set for Wednesday, March 30th, 1977 at 3:30 p.m., in the offices of the corporation at 25 Central Park West, New York, New York.

Stephen Greiner moved for the adjournment of the meeting, which was, at 5:50 p.m., unanimously seconded and approved.


Charles Short

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AD

December 12, 1976

Richard Ohanian
52 East 14th Ave
Columbus, OH 43227

MOAMA-

Sirs

March 17, 1977

I am wondering how you and related cultural trends feel about this new form of expression and the list of suitable places. to excitement.

Mr. Richard Ohanian
52 E. 14th Ave.
Columbus, Ohio 43227

Dear Mr. Ohanian:

If you have information kindly send

This is in response to your letter which has been in the Museum for quite some time. I apologize for the delay in answering.

Your cooperation certainly is

Enclosed is a press release on an exhibition we did in 1969 on Painting for City Walls..

Seasons Greetings

Richard Ohanian
Encl.

Later this group of artists together with some others incorporated and formed City Walls, Inc., headed up by Doris Freedman, and they have continued to do outdoor building murals. You could probably get much useful information by writing to Ms. Freedman at 25 Central Park West, 25R, New York City 10023.

Sincerely yours,

Kathryn Eno
Assistant to the Director
Architecture and Design

enc.

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AD

December 12, 1976

Richard Ohanian
52 East 14th Ave
Columbus, OH 43227

MOMA

Sirs

I am wondering how the representatives of the design profession and related cultural trends feel about this new form of expression known as urban wallgraphics, murals, supergraphics and the like. We are a group of architectural students with interest in the media and its relations to the exterior skin of suitable structures and to the interiors of suitable people places, to which wallgraphics may add a little accent or excitement.

If you have presently on file or chance to receive in the future, information concerning murals and/or supergraphics, would you kindly send it to our attention.

Your cooperation is greatly appreciated and any materials, will certainly be documented, if used.

Seasons Greetings

Richard Ohanian

Richard Ohanian
Encl.

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December 12, 1976

Dear Mr/Ms _____

I am a 4th year student of Architecture at the Ohio State University with more than casual interest in outdoor murals and wallgraphics. My friends and I have executed 2 or 3 murals in Columbus this summer and they were well recieved by area people; the kids especially had a great time helping.

I personally feel wallgraphics are an excellent solution, in a small way, to the revitalization of some of the characteristically drab, run-down and visually polluted areas of our American urban environment.

This winter quarter, I have elected to take an independent study course in City and Regional Planning in which I hope to write a paper entitled: "The American Mural Movement: Present Status and Future Implication". Any informational pamphlets, papers, books, booklets, color prints, etc., that you have available would be quite valuable to the research of the paper. I would be more than willing to cover any duplication or mailing costs you might incur.

One additional bit of information that I feel to be worthwhile is this: A small 1 to 2 page statement which describes the present status of your groupe, works you have done to date, and especially what you feel the future trends of wallgraphics entails including what role groupes such as ours will play in these workings as far as a national movement and large scale considerations are concerned.

In conjunction with this paper, I have been given a small amount of funds by the Columbus Department of Development to develop an aid to their Graphics Code entitled: "Performance Criteria for Exterior Wallgraphics". Hopefully, this paper will illustrate way to increase the permanence of a mural from the accepted painting industry standard of 5 yrs to 10 or 15 yrs. I'm sure you have met the pitfall of the future burden of maintenance in talking with building owners. I will send these guidelines and a copy of the status report to your attention upon their completion.

One interesting sidelight discovered in the research done to date is that there may exist some future legal problems of a different nature if wallgraphics is more than just a fadlike trend, I have discovered, defined and illustrated three different and distinct categories: the commercial sign, the standard contract paint job, and the wallgraphic. Enclosed is an excerpt from this section of the paper.

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In reading it, you may feel as I do that a need for a national coordinating committee or union may arise. It could also act as an administrative, informational body or a reference center for current groups, groups getting started or the like of community groups needing consultation.

In any event, thank-you for your time and hopefully, this summer, I can come to your city and we can talk more seriously about this and the future of murals in general.

Any information you do have, now, would be greatly appreciated and certainly documented, if used.

Thank-you again.

Sincerely

R. OHANIAN

Richard Ohanian
Encl.

P.S. PLEASE INCLUDE ORGANIZATION OR PERSONAL
PHONE NUMBER.

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It is evident that an unlimited number of possibilities, most of which remain to yet be uncovered, exist through this new medium. In drawing from probably the most basic principle of architectural design: "Form follows function" or in other words: "... architects try to accurately reflect the interior function of a distinct enclosure, (including not only the physical space and structure, but the mood, the aura and the basic intrinsic symbolism of its use), in the imagery and articulation of its exterior form and massing, I wish to state that the muralist who thoughtfully discovers a good solution to the constraints and design cues imposed on his wall by the surrounding culture and environs is actually solving this problem of "Form follows function" in a two dimensional way. To capture the essence of what may belong on a particular wall

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in a specific location, (or site), is actually a superprojection of the most basic principle of design, the one distinction that seperates design from art for art's sake, a sacred principle laid down long before the Egyptians conceived the Great Pyramids: the concious consideration of the human element in design and the preservation and improvement of the quality of life in the human environment.

AND THOSE OF US IN THE DESIGN PROFESSIONS FEEL THAT IT TAKES A QUALIFIED PROFESSIONAL DESIGNER, BE THEY FREELANCE ARTISTS, ARCHITECTS, LANDSCAPE ARCHITECTS, PLANNERS, INDUSTRIAL DESIGNERS, PHOTOGRAPHERS, SCULPTORS OR ENGINEERS, TO BEST IMPROVE AND EFFECT THESE CONDITIONS.

Thus, I should like, firstly, to make the distinction between the term "wallgraphic" and "standard contract paint job" as the former tends to communicate and the latter just exists, arousing no out-of-the ordinary psychological response from a passerby. Furthermore, the former should and will be conceived, designed, executed and signed by a qualified professional known generically as a professional artist or designer, while the latter will be left to a "licensed paint contractor" and the paint contractors industry. (These labor distinctions will be discussed more deeply in section 0000).

Secondly, I should like to make the distinction between the term "wallgraphic" and the term "sign" or "graphic", (as stated in the Columbus City Code, 1975), as the former is of a purely artistic, aesthetic, entertaining or cultural nature and the latter is pure commercial advertisement. Another standard of distinction between these two terms, is again, the psychological response of the viewer.

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There exists a large, cloudy gray area here. (For a lengthy discussion on this matter refer to section 0000, but the basics of the overlap are illustrated below).

- a. Many signs that are well designed and well maintained such as the current projects of the Artglow Sign Co. See Fig. 6, become a source of visual and psychological excitement. It is basically a question of aesthetics, not of size and dimensional requirements. (This is a very explosive area, design review, that I choose not to handle in the scope of this paper, other than a few minor related comments that will appear in later sections.)
- b. A few murals I have seen, i.e. "The Cincinnati Wing Nut", see Fig. 0, and refer to section 0000, are totally an artistic and cultural venture, but because to some and because a parallel to the communication and imagery resides in the vicinity of the mural, below it or behind it, the mural is considered advertisement. This is unfortunate

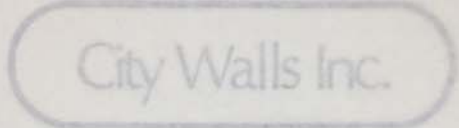
A seemingly related, but completely separate point to be made is that a mural or supergraphic, due to the captivating nature of its color and scale, inadvertently becomes an indirect form of advertisement. Such an effect is not the fault of the artist or owner, but rather what I call the "Landmark Effect", which is self-explanatory. This effect should be dismissed at this point as positive spillover for any building owner with faith and foresight enough to realize what this artform can do for some of the characteristically drab, run-down and sickening areas of the American Urban Environment.

In conclusion, I wish the definition of the a mural, wallgraphic or supergraphic to read as follows:

ANY SUPERSCALE ARTISTIC EXPRESSION APPLIED DIRECTLY TO AN EXTERIOR FACADE OR BUILDING SURFACE, WHOSE PRIMARY FUNCTION AND OVERT OR INTRINSIC PSYCHOLOGICAL RESULT IS THAT OF AN AESTHETIC, ENTERTAINING OR CULTURAL NATURE. At no time will the imagery of the finished work attempt to convey any commercial message utilizing any form of graphic representation.

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C. W



25 Central Park West, 25R, New York, New York 10023, (212) 541-8423

MEMORANDUM

TO: Members and Directors of City Walls Inc.

FROM: Doris Freedman, President
February 25, 1977

DATE: February 16, 1977

RE: Joint Mrs. Doris Freedman and Directors of City Walls Inc.
25 Central Park West, 25R
New York, N.Y. 10023

A joint annual meeting of members and directors of the Board of Directors of City Walls Inc. held on Tuesday, March 1, 1977 at 2:20 P.M. at the offices of the Corporation, 25 Central Park West, Apt. 25R, New York, New York. The minutes of such meetings are available for inspection at the offices of the Corporation.

1. Review and of City Walls November and will be appropriate according to the by-laws of City Walls, Inc., would you be kind enough to convey my regrets at having to resign from the Board of Directors. 1973, September 25, 1974.
2. Election of members of it would make more sense for all concerned if you had more active members than myself.

With all best wishes for the continuing success of City Walls, Inc.,

Yours,
 Louis Bernstein
 Alvin Loving
 Kurtzer Neuman
 Neil Tatarsky
 Tenix
 Robert Wingard
 Todd Williams

Arthur Drexler
Director
Architecture and Design

3. Election of Louis Bernstein
4. Financial Report Doris Freedman
5. President's Report Philip Grelner
6. Report of City Walls, Inc. Doris Freedman
7. Report of City Walls, Inc. Doris Freedman
8. New Business

City Walls Inc. 25 Central Park West, New York, N.Y. 10023
 Telephone: (212) 541-8423
 Telex: 251100 City Walls Inc. NY
 Cable: CITY WALLS INC NY

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City Walls Inc.

25 Central Park West, 25R, New York, New York 10023, (212) 541-8423

MEMORANDUM

TO: Members and Directors of City Walls Inc.
FROM: Doris Freedman, President
DATE: February 16, 1977
RE: Joint Annual Meeting of Members and Directors of City Walls Inc.

A joint annual meeting of members and directors of the Board of Directors of City Walls Inc. will be held on Tuesday, March 1, 1977 at 3:30 p.m. at the offices of the Corporation, 25 Central Park West, Apt. 25R, New York, New York. The following is the agenda for such meeting:

1. Review and ratification of all action taken at Board of Directors meetings of City Walls Inc. held on April 12, 1973, October 1, 1973, September 25, 1974, November 19, 1974 and November 17, 1975. The minutes of such meetings are and will be available for inspection at the offices of the Corporation.
2. Election of the Board of Directors- The following persons are proposed as members of the Board of Directors:

Richard Anuskiewicz	Doris C. Freedman
William Bernhard	Stephen W. Greiner
Louis Bernstein	Alvin Loving
Peter Blake	Maurice Nessen
Jason Crum	Mel Pekarsky
Nassos Daphnis	Tania
Allan D'Arcangelo	Robert Wiegand
Arthur Drexler	Todd Williams

3. Election of corporate officers.
4. Financial Report.....Louis Bernstein
5. President's Report.....Doris Freedman
6. Status of Liability Suit Against City Walls Inc.....Stephen Greiner
7. Reorganization of City Walls Inc.....Doris Freedman
8. New Business,

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*
Richard Anuskiewicz
William Bernhard

Peter Blake
Nassos Daphnis
Allan D'Arcangelo
Arthur Drexler

Alvin Loving
Maurice Nessen
Tania
Todd Williams

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City Walls Inc.

25 Central Park West, 25R, New York, New York 10023, (212) 541-8423

MEMORANDUM

TO: City Walls, Inc. Board Members

FROM: Doris C. Freedman *DCF*

RE: Board Meeting

DATE: October 22, 1975

It's been too long since we've met and although it was agreed that City Walls, Inc. is to be incorporated into the Public Arts Council, time, money, etc. have slowed the progress. City Walls, Inc., although functioning as a program of the Public Arts Council, is still very active as an independent organization. The office is constantly answering requests for material from all parts of the world, as well as meeting and talking with community, borough, and regional groups from all over the state who are interested in setting up their own programs. We have finally completed our six wall program in Jamaica, Queens and have been funded for two urban renewal programs in Brooklyn and Little Italy. We are also finishing a six month negotiation with the National Paint and Coatings Association for acting as consultants to them on a twelve-city National Paint and Coatings Association Bicentennial demonstration wall program.

We have recently had good coverage in the October issue, entitled "Environmental Graphics", of the AIA Journal and Richard Haas' wall, completed in the Spring, has had well-deserved national coverage.

I would like to review all of the above with you in detail, show you some slides of the completed Jamaica walls and discuss the potential NPCA program. It will be good to get together to share the continuing programs and growth of City Walls, Inc. Please make every effort to attend our meeting on Monday, November 17, 1975 at 4:00 p.m. in the City Walls, Inc. office at 25 Central Park West.

Looking forward to seeing you.

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*
Richard Anuskiewicz
William Bernhard

Peter Blake
Nassos Daphnis
Allan D'Arcangelo
Arthur Drexler

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City Walls Inc.

25 Central Park West, 25R, New York, New York 10023, (212) 541-8423

October 23, 1974

TO: All Board Members, City Walls, Inc.
FROM: Artists' Ad Hoc Committee, City Walls, Inc.
RE: Meeting of October 21, 1974

A meeting of an artists' Ad Hoc Committee, comprised of the earlier artists board-members of City Walls, Inc., took place at 362 West Broadway, New York City, on October 21, 1974.

Present were:

Jason Crum-Chairman
Robert Wiegand-Vice President
Mel Pekarsky-Vice President
Tania
Nassos Daphnis
Todd Williams

1. Those present discussed the future of City Walls, Inc., in consideration of Doris Freedman's feeling that City Walls must change its structure at the end of the present fiscal year, in July, 1975.

2. Those present resolved that there are two practical choices for our organization, after discussing a number of choices.

These are:

- a) To bow out gracefully, notifying and thanking our supporters, and stating that City Walls has achieved its purpose, etc.
- b) To become part of the Public Arts Council of The Municipal Art Society, while maintaining its autonomy

3. Those present resolved that these matters be referred to all board members for thought, discussion and resolution at a special meeting of the Board of Directors which the Chairman of the Board has set for Tuesday, November 19, 1974, at 11 A.M. at the office of City Walls, Inc., 25 Central Park West, Apt. 25R. All members are hereby duly notified of said meeting and respectfully invited to attend.

Respectfully submitted
Jason Crum, Chairman
Board of Directors
City Walls, Inc.

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*
Richard Anuskiewicz
William Bernhard

Peter Blake
Nassos Daphnis
Allan D'Arcangelo
Arthur Drexler

Alvin Loving
Maurice Nessen
Tania
Todd Williams

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City walls

arts council

25 CENTRAL PARK WEST • 25R
NEW YORK, NEW YORK 10023
(212) 541-8423

A PROGRAM OF THE MUNICIPAL ART SOCIETY

public

AUGUST 14, 1974

TO: [unclear]
ADVISORY BOARD - PUBLIC ARTS COUNCIL

FROM:
DORIS C. FREEDMAN

WE ARE NOW INTO ONE OF OUR MAJOR PROJECTS FOR 1974. THE DRAFTING OF LEGISLATION FOR 1/2 OF 1% CONSTRUCTION FUNDS ALLOCATED FOR ARTWORK ON PUBLIC BUILDINGS IN NEW YORK CITY IS CURRENTLY UNDERWAY.

WE HAVE RECEIVED A SMALL GRANT AND HAVE BEEN ABLE TO ACQUIRE THE SERVICES OF OLGA MAHL, ESQ. TO HEAD THE AD HOC LEGISLATIVE COMMITTEE.

AS SOON AS THE FIRST DRAFT IS COMPLETED, WE WILL SEND IT ON TO YOU, AS YOUR COMMENTS WILL BE MOST VALUABLE IN FINALIZING THE PROPOSED LEGISLATION.

DORIS C. FREEDMAN
Chairman,
Public Arts Council

ADVISORY BOARD
Lawrence Alloway
Peter Blake
Robert F. Borg
Giorgio Cavaglieri

Annie Damaz
Paul Damaz
Arthur Drexler
Douglas Durst
Hugh Hardy

August Heckscher
Alana Heiss
Samuel Lebowitz
Linda Macklowe
Olga Berde Mahl

Clement Meadmore
Robert Murray
Elaine Naramore
Louise Nevelson
Bernard Rosenthal

Irving Sandler
Kenneth Snelson
Beth Allen Straus
Margot Wellington

BRENDAN GILL, Chairman, Municipal Art Society

KENT BARWICK, Director, Municipal Art Society

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City walls

arts council

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A PROGRAM OF THE MUNICIPAL ART SOCIETY

public

June 18, 1974

A

TO: ADVISORY BOARD - PUBLIC ARTS COUNCIL

FROM: DORIS C. FREEDMAN

MORE AND MORE "PUBLIC ART" IS RECEIVING RECOGNITION. THIS ARTICLE APPEARED ON SATURDAY, JUNE 8, 1974 IN THE NEW YORK POST.

WE HOPE IT WILL BE OF INTEREST TO YOU.

DORIS C. FREEDMAN
Chairman,
Public Arts Council

ADVISORY BOARD
Lawrence Alloway
Peter Blake
Robert F. Borg
Giorgio Cavaglieri

Annie Damaz
Paul Damaz
Arthur Drexler
Douglas Duret
Hugh Hardy

August Heckscher
Alana Heiss
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BRENDAN GILL, Chairman, Municipal Art Society

KENT BARWICK, Director, Municipal Art Society

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New York Post

NEW YORK POST, SATURDAY, JUNE 8, 1974

New Shapes in New York

By HELEN DUDAR

TONY ROSENTHAL'S big black cube, poised brilliantly on one tip, went up in 1967 on a traffic island amid the concrete wastes of Astor Pl. where Third and Fourth Aves. converge. It was instantly embraced. Lovers trysted there. Tired pedestrians found it a good place to rest. People napped under its shadow; indeed, one couple spent an entire season at the base, bedding down all summer long in sleeping bags.

It had been part of a Parks Dept. show which scattered environmental art all over the city. When the time came for its removal, the local populace stirred to life. Demands from such disparate neighbors

Emily Genauer is on vacation.

as the art students of Cooper Union and the ethnic societies of the Ukrainians long resident in the East Village saved it. "The Alamo" is still there.

Surely the responses to the Rosenthal cube suggest a few of the things contemporary public art is about—an object you really see at every encounter; a construction you might want to touch, walk around and eat your lunch at; finally, a work that seems to fit so happily into its surroundings that its loss would leave the place and the people desolate.

There isn't enough of that sort of thing around, according to Doris Freedman, the former Cultural Affairs director who assembled the 1967 show and still labors prodigiously to enhance our streets and parks. Where, she asks, are the works of Mark Di Suvero, Claes Oldenburg, Tony Smith? Some of the best modern makers of environmental art, welcomed in other cities, are yet to be given space here.

Nevertheless, New York has a lot more public art now than it did seven years ago. There are new works all over the city,

much of it in the financial district, punctuating little plazas at the base of acres of glass.

This is the best time of the year to see it. Borrow a bike; get a free map from the New York Visitors Bureau, which produces a reasonably readable one; see downtown New York on a Sunday when the riveters are gone and the streets are miraculously traffic-free. Here are a few things to be met:

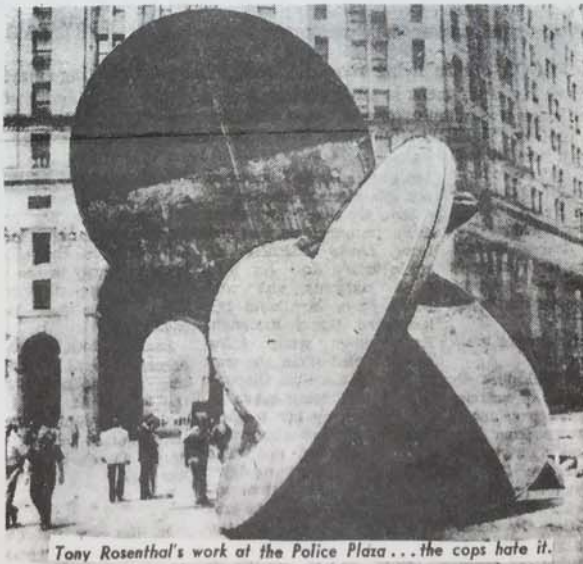
Police Plaza. (east of the Municipal Bldg., on Park Row.) Tony Rosenthal's new work for the new police headquarters is still being arc-welded at the seams. Moreover, it will be a while before its surface acquires the rich rust color of weathered steel; but it's certainly in shape for visitors.

It's a massive, powerful piece called "5 in 1." If you have read somewhere that it represents the five boroughs, forget it. It represents five giant disks, intersecting at different angles, with a large space that can be walked through. The cops hate it.

Rosenthal has installed his art in public places all over the country, and never, never, he says "have I encountered such aggressive hostility." One reason he suspects, is the material. To the artist, the rusted surface provides an interesting, strong texture. To the city employees who stroll through the great plaza at lunch hour, rust is what happens when the kid's bike is left on the lawn overnight. They don't understand it. "When are they gonna paint it," is one of the milder things to be heard at the site.

The artist is not discouraged. Every now and then, he says, someone who has passed by with a group making vividly nasty remarks, will come back later, alone, and stand around asking sensitive questions.

Marine Midland Bldg. (140 Broadway, at Liberty St.) At the base of this black shaft of glass glistens Isamu Noguchi's red rhom-



Tony Rosenthal's work at the Police Plaza... the cops hate it.

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bold, balanced on a single tip and pierced through the center, a handsome dazzling and somewhat chic work.

World Trade Center. (Church St. and Dey) The giant plaza, three times bigger than St. Mark's of Venice, is closed to the public until construction work ends in 1975. At Dey St., if you peer through the chain link fence, you can see two sculptures struggling against this triumph of soulless architecture.

There is a bronze, broken-surfaced globe by Fritz Koenig, a German artist. It is the fountain sculpture, and maybe we will learn to love it. The space between the two towers has a recently installed work by the New York artist, James Rosati; you won't be able to appreciate its splendor until you can approach it. Its main elements are four unevenly-planed stainless steel bars creating an open rectangle—a seemingly simple form of spectacular subtlety.

A block west on West St. is a great Calder stabile, hidden away some critics have complained at the Trade Center's rear. The WTC art man insists it is not hidden. West St. has the drive-up entrance to WTC 1, and Calder's joyous trinity of red sails is there to greet anyone arriving on wheels.

Chase Manhattan Plaza (Pine and William Sts.) The towering Dubuffet is every artist's favorite—a crazy-crafty Fiberglass construction in his familiar cellular pattern. It's white, outlined in black, offering a thousand uneven surfaces in nice mockery of the glass wall behind it.

To its left, look down the giant well into stunning calm. People stand for hours gazing at the scattering of black rocks, the cluster of unobtrusive water spouts and the lily pads—Noguchi's exquisite garden.

Water St. (One block west of the East River below John St.) A new building, 160 Water St. has a Beverly Peper piece. Two sloping slabs forming an open pyramid, the whole squeezed into a small entrance-way and looking sadly like an afterthought. A few blocks south is a new I. M. Pei building that uses 88 Pine St. as an address. It has an elegant little plaza with an elegant big sculpture by Yuyu Yang, a Chinese artist. The work consists of two pieces, a mirror-bright disk and an matte-surfaced slab L-shaped with a circular opening.

Silver Towers. (Between Bleecker and W. Houston Sts. at LaGuardia Pl.) A complex of three Pei apartment buildings, two of them owned by NYU which is also the proprietor of a staggeringly unsuccessful Picasso. This is "Bust of Sylvette," an enormous concrete enlargement of a small Picasso study.

Last October, Sasson Soffer, a sculptor who lives in the third building, and some of his friends assembled a Soffer piece on the grounds. It's a construction of spiraling steel pipes in the Moebius strip forms that fascinate Soffer. Some of his neighbors, he reports, have complained. They should have given him a party.

Hammarskjold Plaza. (Second Av. and 47th St.) An Oldenburg! But only until August. The builder of this tower is Harry Macklowe, an art-lover and husband of Linda Macklowe, an artist. Together, they select contemporary works that adorn the sculpture garden for a few months. This season's is a red geometric construction which Oldenburg calls "Mouse." It could be that and it could be other things.

9 W. 57th St. There are conflicting opinions as to whether Ivan Chermayeff's massive orange number nine which stands on the sidewalk of that pyramidal tower near Fifth Av. is art or simply good graphics, brilliantly expressing "nine-ness."

Park Av. Superbly placed on a rise at 92d St., "Night Presence IV," Louise Nevelson's majestic gift to the city. Further downtown at 79th St., the building called Park 900 has a Henry Moore reclining form.

The Met. Jean Arp's steel amoeba form, which belongs to the Metropolitan Museum, glistens in a green grove at Fifth Av., north of the 79th St. transverse entrance. It's just been cleaned. Run see it before the terrors with felt pens come back.

Harlem. On the grounds of Bethune Tower, an apartment building at 143d St. and Lenox Av., are the works of three young black artists, Todd Williams, Mel Edwards and Danny Johnson. And, on the traffic island at 131st St. and 7th Av., Algernon Miller's small, brilliantly-colored "Tree of Hope" is to be seen.

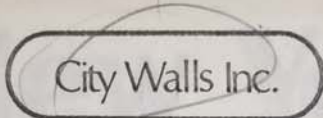
Washington Heights. There's a handsome but neglected curled beam by Clement Meadmore on Riverside Dr. at 156th St. McKenna Sq. Park, at 165th St., has a vivid red polyurethane construction by Inverna Lopez.

Brooklyn. There are rotating exhibitions at Borough Hall Plaza. The current one includes work by Robert Costello and Ron Mehlman. Nearby at Albee Sq. on Fulton St. is a piece by Roger Bolomey.

Queens. A Jose De Rivera, one of his typical free-form constructions of curving metal, can be found in Flushing Meadow Park, near the Science Museum.

Bronx. Another Todd Williams sculpture is in front of the entrance to E. S. 167, a public school on West Farms Rd. and E. Tremont Av. It's called "Lollipops."

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25 Central Park West, 25R, New York, New York 10023, (212) 541-8423

June 17, 1974

Memorandum to: City Walls Board Members and all Friends of City Walls

From: Doris C. Freedman

Thought you'd be interested in this article which appeared in Saturday's weekend addition of the New York Post.

Doris C. Freedman, President
Carol Lupo, Administrative Assistant

this city seven years ago. Prowling a neighborhood unvisited for some time, the city walker would be confronted by an explosion of color. Suddenly, almost mysteriously, vast formal zig-zags marched resolutely across the blank side of an old loft building on a drab street or pyramidal shapes tumbled down the skinny rear wall of a factory.

The works were intended as gifts of beauty to unbeautiful places, color and order in the grav, disordered cityscape of slum streets. Often, the artists had hunted for "party" walls to decorate—surfaces, that is, walls never meant to be exposed and suddenly made public by the demolition of a neig. boring structure. They had scrounged contributions from family and friends to pay for materials. Although the work is more sensibly done by experienced outdoor sign painters, one of them did his own, spending two days desperate with fear on a swaying scaffold.

Some of the early works have vanished, but the first may still be seen on 9th St. between First and Second Avs., floating gaily above a small, dirty plot of gravel. It is Allan D'Arcangelo's four-story semi-abstract, with grass-green blades, and cloud forms and highway symbols, the whole suggesting open country.

Eventually, the movement was formally structured into City Walls Inc., a non-profit undertaking now headed by Doris Freedman, the ubiquitous agitator for public art. It is Mrs. Freedman who deals with landlords and contractors and finds the money, some of it provided these days by federal and state grants.

sient hostility of the beneficiaries of his gifts.

Jason Crum, one of the founders and movers of City Walls, who has covered more urban brick than any of the dozen other artists in the program recalls that he was supervising the painting of a vivid abstract in the Bronx, when a young woman approached him and asked, "Why don't you do something about the rats in the buildings here?" Crum, a gentle man, replied that he would have to leave that "to the rat-catchers"; he was doing what he knew best, "presenting some organized color."

For the most part, the judgment Crum and his colleagues hear over and over from viewers who have never before seen art that isn't selling something and have no experience of non-representational painting is on the order of "It makes me feel better"—an appreciation that at least approaches the Berenson dictum that art must be life-enhancing.

The art establishment has not always been so accepting. "I wish City Walls would go soak its head," John Canaday wrote a few years ago. He disliked most of what he saw on building walls and, quality aside, he felt that art of this kind was an assault on his sensibilities, like piped music in elevators.

Increasingly these days, City Walls has been taking commissions from enterprises that can pay for some or all of the work. A real estate man who wanted to brighten a bleak stretch of wall above 42nd St. and 6th Av. got Alvin Loving's great floating polygon; the YWCA at 50th St. and 8th Av. has a fine Richard Anuszkiewicz of

Post

IN THE UNITED STATES.



vn Heights section.

Town

rectangular bands of vibrating color; the owner of George's Luncheonette at 110 Trinity Pl., a fast-food counter surrounded by new glass towers, spruced up his little brick building with a work by Jay Rosenblum; a television personality paid for Crum's work at 156th and Southern Blvd. in the Bronx, as a Christmas gift to his wife to be enjoyed each time she drove from Westchester to New York on Bruckner Blvd.

The Bronx work was a forever gift. But impermanence is an accepted fact of City Walls' existence; 7 to 10 years is the average life of the temporary parking lots many of the works adjoin. It is as committed to the idea of change as it is to the emphasis on abstract design. Mel Pekarsky, who has done a handsome succession of abstract landscapes, insists, "Like Matisse, I think art should be an armchair you can come home to and relax in. In a society where you're bombarded by each day's news, I don't think social protest murals have much meaning."

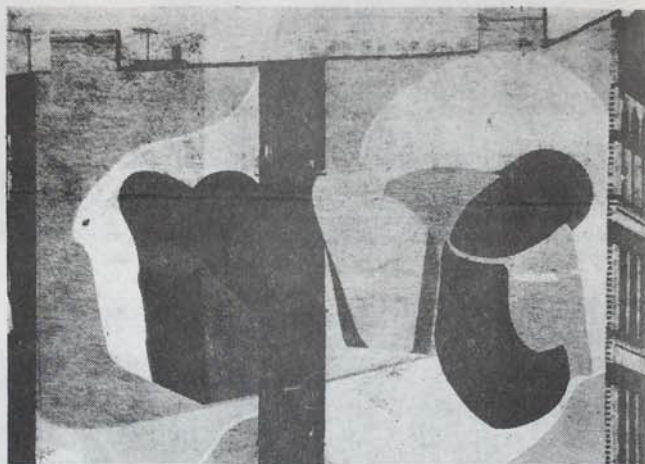
The opposite end of that position is expressed by Cityarts Workshop, a non-profit community agency run by artists for neighborhood youth groups which has covered almost a dozen Lower East Side walls with works reminiscent of proletarian mural art of the 30s.

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New York Post

FOUNDED 1801. THE OLDEST CONTINUOUSLY PUBLISHED DAILY IN THE UNITED STATES.

NEW YORK, POST, SATURDAY, JUNE 15, 1974.



Todd Williams work at 531 Bergen St. in Brooklyn's Crown Heights section.

Still Painting the Town

By HELEN DUDAR

GULLEY JIMSON, the raffish, obsessed old genius-artist who lurches madly through Joyce Cary's, "The Horse's Mouth," tells us that "A good wall, as they say, will paint itself."

Sure it will, once the artist has extracted the landlord's permission to use it, spent months sweating out ideas for covering it and hustled \$4,000 or more out of foundations and other sources of cash to finance a gigantic exterior wall painting that is likely to be obliterated by a new building within the decade.

The impulse to organize space on a ten-story scale arrived almost unheralded in this city seven years ago. Prowling a neighborhood unvisited for some time, the city walker would be confronted by an explosion of color. Suddenly, almost mysteriously, vast formal zig-zags marched resolutely across the blank side of an old loft building on a drab street or pyramidal shapes tumbled down the skinny rear wall of a factory.

The works were intended as gifts of beauty to unbeautiful places, color and order in the gray, disordered cityscape of slum streets. Often, the artists had hunted for "party" walls to decorate—surfaces, that is, walls never meant to be exposed and suddenly made public by the demolition of a neighboring structure. They had scrounged contributions from family and friends to pay for materials. Although the work is more sensibly done by experienced outdoor sign painters, one of them did his own, spending two days desperate with fear on a swaying scaffold.

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Eventually, the movement was formally structured into City Walls Inc., a non-profit undertaking now headed by Doris Freedman, the ubiquitous agitator for public art. It is Mrs. Freedman who deals with landlords and contractors and finds the money, some of it provided these days by federal and state grants.

There is now money enough to pay the artist \$1,500, a token fee for painters who are all established figures commanding high gallery prices. The sign-painters' execution will cost \$2,000 or more. Depending on its complexity, the project may take two days to two weeks to complete. The artist is usually on the site for much of that time, supervising.

Moving from canvas to a multi-story facade of brick, concrete or tar presents a dazzling set of new problems. The artist must consider the relationship to other buildings, the changing light of the days and the seasons, the bordering sky, pedestrian traffic and in some cases vehicular traffic, not to mention the occasional transient hostility of the beneficiaries of his gifts.

Jason Crum, one of the founders and movers of City Walls, who has covered more urban brick than any of the dozen other artists in the program recalls that he was supervising the painting of a vivid abstract in the Bronx, when a young woman approached him and asked, "Why don't you do something about the rats in the buildings here?" Crum, a gentle man, replied that he would have to leave that "to the rat-catchers"; he was doing what he knew best, "presenting some organized color."

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The art establishment has not always been so accepting. "I wish City Walls would go soak its head," John Canaday wrote a few years ago. He disliked most of what he saw on building walls and, quality aside, he felt that art of this kind was an assault on his sensibilities, like piped music in elevators.

Increasingly these days, City Walls has been taking commissions from enterprises that can pay for some or all of the work. A real estate man who wanted to brighten a bleak stretch of wall above 42nd St. and 6th Av. got Alvin Loving's great floating polygon; the YWCA at 50th St. and 8th Av. has a fine Richard Anuszkiewicz of

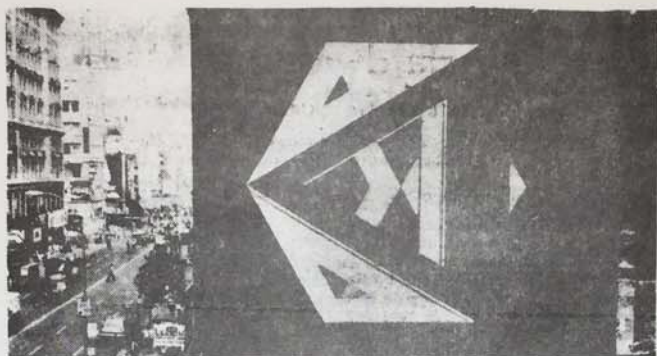
rectangular bands of vibrating color; the owner of George's Luncheonette at 110 Trinity Pl., a fast-food counter surrounded by new glass towers, spruced up his little brick building with a work by Jay Rosenblum; a television personality paid for Crum's work at 156th and Southern Blvd. in the Bronx, as a Christmas gift to his wife to be enjoyed each time she drove from Westchester to New York on Bruckner Blvd.

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The opposite end of that position is expressed by Cityarts Workshop, a non-profit community agency run by artists for neighborhood youth groups which has covered almost a dozen Lower East Side walls with works reminiscent of proletarian mural art of the 30s.

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NEW YORK POST, SATURDAY, JUNE 15, 1974



Allan Loving's great polygon at 42d St. and Sixth Av. A City Walls project.



Post Photo by Vic DeLu

Cityarts' 'Effects of the Budget Cuts' at Forsyth and Division Sts.

There are paintings that express rage over bad housing, celebrate Chinese, Jewish and Puerto Rican origins, deplore the evil agents of the drug trade.

Susan Caruso-Green, the current director of the project, explains that each mural is a work initially developed by a group of teenagers. Perhaps 15 youngsters, some of whom can draw, will hammer out a mutually-satisfactory theme and develop a small scale version of the mural.

Cityarts, endowed with public and private foundation money, guides them, pays for the rigging, the insurance and the materials. The execution is a community effort, including the labor of as many as 100 youngsters. "It gets to be like a festival," says Susan Caruso-Green. "It enables them to feel good about themselves and when it's done, it's theirs."

The results tend to be primitive but striking and even endearing. Forsyth St. at Division St. has a harsh piece of work that shows a huge green dollar sign and a huge pair of green hands barring the way to adequate housing to a stream of suffering non-Caucasians.

A white-haired white man talking to friends nearby noticed a reporter taking notes and asked in worried tones whether this was some sort of official preface to effacing the painting. Assured it was not, he looked relieved. On inquiry, he explained that he owned a store in the neighborhood and went home every night to Queens. He had not, he

said, the foggiest notion what the painting was about. Waving in the direction of decaying homes and unhappy people, he said, "It's beautiful. We like it because it was barren here to start with and now something has been added to the wall."

City Walls Inc., 25 Central Park West, New York 10023, can supply a full list of its wall locations. In addition to those mentioned today, some others are:

Jason Crum: "Revolution Pushcart" at Job Lot, Church and Warren St.; "Haven," 29th St. and 2d Av.; "Tammuz," 7th St. between Aves. B and C.

Nassos Daphnis, 47th St., seen from the West Side Highway.

Knox Martin, 20th St., seen from the West Side Highway.

Forrest Myers, at Houston and Broadway. Mel Pekarsky, works at Bleecker and Lafayette Sts.; Mulberry and Houston Sts.; Houston and Crosby Sts.

Tania, Mercer St. and Third Av.

Robert Wiegand, Church and Reade Sts., and the wall above 53d St. and Park Av.

Todd Williams, works at 530 Dean St. and Bergen St., both Brooklyn.

Some Cityarts murals on the Lower East Side are on Madison between Market and Pike Sts.; on Pike at East Broadway; at Catherine St. and the Bowery; on East Broadway between Clinton and Montgomery; on the Henry St. Settlement Playhouse at Grand and Pitt Sts.

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City Walls Inc.

City Walls

Hold

25 Central Park West, 25R, New York, New York 10023, (212) 541-8423

DECEMBER 19, 1973

023, (212) 541-8423

MR. ARTHUR DREXLER
DIRECTOR
ARCHITECTURE AND DESIGN
THE MUSEUM OF MODERN ART
11 WEST 53RD STREET
NEW YORK, NEW YORK 10019

L 3, 1974

DEAR ARTHUR:

THANK YOU FOR YOUR NOTE OF DECEMBER 3RD.

READY TO
YOUR HELP

OF COURSE WE WANT YOUR NAME ON OUR
LETTERHEAD, AND WHATEVER TIME YOU
CAN GIVE US NO MATTER HOW LIMITED.

VICE BY
S OF
IN HELPING

HAVE A JOYOUS HOLIDAY AND A HEALTHY,
HAPPY NEW YEAR.

SINCERELY,

Doris

DORIS C. FREEDMAN
PRESIDENT
CITY WALLS, INC.

IE ART-
WILL BRING
IC. NEEDS.

DCF/CL

Doris C. Freedman, *President*
Carol Lupo, *Administrative Assistant*

sent 4/9/74

Doris C. Freedman, *President*
Robert Wiegand, *Vice-President*
Mel Pekarsky, *Vice-President*
Stephen W. Greiner, *Secretary*
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BOARD OF DIRECTORS
Jason Crum, *Chairman*
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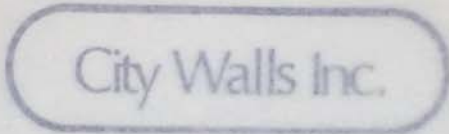
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City Walls



25 Central Park West, 25R, New York, New York 10023, (212) 541-8123

November 23, 1973

Mr. Art
December 3, 1973
Department of Architecture & Design
Museum of Modern Art
11 West
New York
President
City Walls, Inc.
25 Central Park West, 25R
New York City 10023

Dear Doris:

Many thanks for the paint brush.

I think I received it under false pretences, or colors, or whatever one should say. As you know, I've been unable to attend City Walls meetings and don't think I will do much better in the future. Unless you specifically want to keep my name on the letterhead, I'd like to suggest that I be dropped from the Board of Directors in favor of someone who might do you more good.

All best greetings,

Sincerely,

Arthur Drexler
Director
Architecture and Design

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City Walls Inc.

25 Central Park West, 25R, New York, New York 10023, (212) 541-8423

November 15, 1973

Mr. Arthur Drexler
Department of Architecture & Design
Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019


Dear Arthur:

So sorry you were unable to join us for our City Walls party on November 14th at Bob and Ingrid Wiegand's,

It was great fun and we had a special City Walls "award" for all those 'Friends of City Walls' who have helped make our program possible.

You, of course, were one of the honored recipients and I am therefore enclosing the now famous City Walls paintbrush. It's our way of saying thank you.

Sincerely,


Doris C. Freedman
President
City Walls, Inc.

DCF/cl

Encl:1

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Mel Pekarsky, *Vice-President*
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City Walls

City Walls Inc.

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

MEMORANDUM

Call Joan Davidson

TO: ALL BOARD MEMBERS
FROM: DORIS C. FREEDMAN, PRESIDENT
RE: SPECIAL BOARD MEETING
DATE: September 21, 1973

One way or another I know that you have all been aware of the continued harass of red tape involved with Frosty Myers wall at 559 Broadway. On Monday of last week, the Landmarks Commission gave us permission to go ahead with the wall. You may recall that over the past two years we have been met each step of the way by another stumbling block in the technicalities of creating this work of art. We now have in our possession a buildings permit, franchise waiver, Board of Estimate approval, Majority approval, Art Commission approval and finally Landmarks approval. One more step must be taken. An agreement must be signed by myself as President of City Walls, Inc. with the City of New York before October 15th. The signing of this agreement requires a meeting of the Board of Directors of our corporation. The meeting scheduled for last week was cancelled because of the legal implications which had to be thoroughly examined before this agreement could be signed.

Patricia Williams, who has been working with Steve Greiner, has done a thorough and fantastic job. She and I met with the landlord Friday, and have reached an agreement which Pat feels now makes it possible for me to sign an agreement with the city. This explanation

Doris C. Freedman, *President*
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is my way of saying that it is imperative that we have a majority of our directors at a meeting which I would now like to schedule for:

Date: MONDAY, OCTOBER 1, 1973

Time: 4:30 P.M.

Place: 25 Central Park West - Apt. 25R

Pat will be leaving on vacation so this date is not flexible. Although there is other business to discuss (need for more postcards, Todd Williams wall and Mel Pekarsky's wall) we will not keep you more than 1/2 hour and must ask that you make every effort to be with us on the 1st.

If for any reason you can not attend please call the office.

Looking forward to seeing you and to affixing our seal on the final document which will make Frosty's wall a reality.

DCF/jc

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City Walls

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September 11, 1973

MEETING NOTICE

IMPORTANT

TO: ALL BOARD MEMBERS
FROM: DORIS C. FREEDMAN, PRESIDENT
RE: To Resolve Responsibilities For Liability
To Walls

Date: September 18, 1973 - Wednesday

Time: 4:00 P.M. - 5:00 P.M.

Place: 25 Central Park West - Apt. 25R

This meeting is of extreme importance and we request that all board members earnestly attempt to attend.

R.S.V.P.: 541-8423 or JU 6-7527 *called 9/17*

Doris C. Freedman, *President*
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Mel Pekarsky, *Vice-President*
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City Walls

FROM: THE DURST ORGANIZATION
1133 Avenue of the Americas
New York, New York

Howard J. Rubenstein Associates, Inc.
Public Relations - Tel: (212) 489-6900

Contact: John F. Conte

FOR RELEASE TUESDAY, JULY 10, 1973, AT 11 A.M.

The completion of a colorful 50 x 50 foot outdoor wall painting by artist Alvin Loving, co-sponsored by The Durst organization and City Walls, Inc., was celebrated today (Tuesday, July 10) as the inauguration of a program by Durst to upgrade New York City's Times Square area and provide more housing for artists.

The program was announced by Seymour B. Durst, president of the real estate firm, during a press conference held at 11 A.M. near the site of the three-story geometric painting located on the east wall of 103 West 42nd Street (facing Avenue of the Americas).

"If the initial response from artists is favorable, we will convert the Aristo Hotel into apartments where artists can work and live," said Mr. Durst. The Aristo, located at West 44th Street and Avenue of the Americas, was a notorious hangout for prostitutes until it was forced shut by Durst more than a year ago.

"It is the hope of City Walls that other real estate firms will take notice of what the Durst Organization is attempting to accomplish and will initiate similar projects involving artists in the development and enhancement of the urban environment," said Doris C. Freedman, former director of the New York City Department of Cultural Affairs and the president of City Walls, Inc., a non-profit arts organization. She said that Durst approached City Walls when a party wall on one of its properties was exposed after part of the adjoining building was torn down.

The wall painting at the "eastern gateway" to Times Square was funded by Durst through a matching grant program of City Walls,

--more--

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-2-

Inc., made possible by a grant from the National Endowment on the Arts. Its creator, Mr. Loving, is the artist who painted the world's largest wall mural--a 20,000 square foot, 25-story painting on the First National Bank Building in his native Detroit.

In announcing the program, Mr. Durst said that the greatest problem in the Times Square area is the transient hotels and that attracting artists to work and live in the vicinity would help to overcome the problem and revitalize the neighborhood. He said that there are a dozen or more artists now living in Durst properties in the area, including Mr. Loving.

"There is room for hundreds more," he added.

The Durst program was hailed by Lewis Rudin, chairman of the board of the Association for a Better New York, as a "significant contribution by the real estate industry in making the Times Square area more attractive to both residents and tourists."

Following the press conference, a champagne reception celebrating the completion of the mural and the beginning of the project was held at 132 West 43rd Street. A slide presentation of the wall before and after the mural was painted was viewed.

* * * * *

73/7/9/MLB

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September 16, 1971

Miss Rosalie Siegal
3255 Time-Life Building
New York, New York 10020

Dear Miss Siegal:

Thank you for your telephone call yesterday requesting background information on City Walls Inc. and our public art program. Enclosed please find a recent press release plus a packet of postcards illustrating some of our outdoor wall paintings. By the end of this year, a second edition of these cards will be available, including prints of our most recently completed wall paintings.

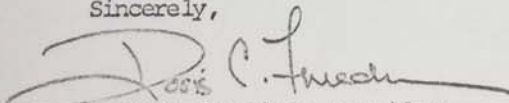
City Walls Inc. is a non-profit, tax-exempt, artist-controlled organization with the purpose of promoting public art in cities. As a group, City Walls Inc. is directly responsible for over twenty public paintings in New York and has influenced other public art efforts here and in other cities.

The New York Chapter of the American Institute of Architects has awarded City Walls Inc. a special citation; The Museum of Modern Art and The Jewish Museum have devoted exhibitions to City Walls Inc.; and individual patrons of City Walls Inc. have received awards and citations for their support of the program. Through a recent grant from the New York State Council on the Arts, City Walls artists have researched six upstate cities with a view toward developing environmental projects throughout the state.

The outdoor wall mural program provides a public forum for artists, and brings to citizens the pride and identification of an enriched environment. Evidence of community success is the virtual lack of graffiti on these walls, and in many cases the mural has provided a stimulus for greater community awareness, organization and progress.

If you have any specific questions or would like more information, please do not hesitate to contact me.

Sincerely,



Doris C. Freedman, President

Doris C. Freedman, *President*
Robert Wiegand, *Vice-President*
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Margaret Crum, *Treasurer*

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Enclosures

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M E M O R A N D U M

TO: ALL BOARD MEMBERS

FROM: DORIS C. FREEDMAN, PRESIDENT

DATE: MAY 29, 1973

SPRING IS HERE AND THERE ARE WALLS TO BE PAINTED. I AM SORRY MORE OF YOU DID NOT ATTEND OUR LAST BOARD MEETING. IT'S GETTING TO BE A PRETTY LONELY JOB UP HERE!

I REALLY DID NEED YOUR HELP AND GUIDANCE AS WE ARE IN OUR USUAL FINANCIAL CRISIS. IN FACT, WE FINALLY REACHED THE END OF OUR UNEARMARKED FUNDS AND A DEPOSIT HAD TO COME FROM MY OWN PERSONAL ACCOUNT. UNFORTUNATELY, WITH THE CHANGES IN PERSONNEL AT THE NEW YORK STATE COUNCIL ON THE ARTS, WE HAVE NO WAY OF KNOWING IF OUR REQUEST FOR ADMINISTRATIVE SUPPORT WILL BE HONORED FOR THE COMING YEAR. AS YOU SAW FROM OUR FINANCIAL REPORT LAST MONTH, IT COSTS APPROXIMATELY \$12,000 JUST TO KEEP CITY WALLS, INC. GOING. THIS INCLUDES PART OF JACKIE'S SALARY, PART OF THE RENT, PHOTOGRAPHER'S FEES, SLIDE REPRODUCTION, POSTCARD PRINTING, TELEPHONE BILLS, ACCOUNTANT FEES, OFFICE SUPPLIES, ETC. WE WILL NOT HEAR FROM THE STATE COUNCIL FOR A NUMBER OF MONTHS AND THEREFORE WE'LL HAVE TO HEAD OFF OUR DECISION AS TO "WHERE WE GO FROM HERE" UNTIL WE KNOW HOW THEY TREAT OUR APPLICATION.

OUR \$10,000 GRANT FROM THE NATIONAL ENDOWMENT FOR THE ARTS SEEMS TO BE OKAY AND WE HOPE TO HEAR BY THE END OF THE MONTH IF IT IS ACTUALLY APPROVED. SO FAR IT LOOKS AS THOUGH WE WILL CONTINUE TO MATCH FUNDS BY HAVING COMMUNITIES, LANDLORDS, ETC. PAY HALF THE COST OF THE ~~NEW~~ PROJECTS WE ARE PROJECTING FOR THIS SUMMER. THE PROJECTS ARE AS FOLLOWS:

*Seven

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Louis Bernstein, Treasurer

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MEMO TO: ALL BOARD MEMBERS
MAY 29, 1973

PAGE TWO

1. AL LOVING WALL: LOCATED AT 42ND STREET AND 6TH AVENUE. WE HAVE BEEN WORKING WITH AL LOVING FOR OVER TWO MONTHS. THROUGH AL'S EFFORTS I HAVE BEEN IN CONTACT WITH THE LANDLORD OF THE BUILDING AND IT APPEARS HE WILL PAY HALF THE COST OF THE WALL.
2. BROOKLYN WALL BY KENNETH KNEITEL: PARTIAL COST OF THIS WALL IS BEING RAISED BY THE DOWNTOWN BROOKLYN DEVELOPMENT ASSOCIATION. AS YET WE DO NOT HAVE THE FINAL FIGURE AS TO HOW MUCH MONEY THE COMMUNITY WILL RAISE.
3. QUEENS PROJECTS: MEL PEKARSKY HAS BEEN WORKING ON A SPECIAL PROJECT TO PAINT THE WATER TOWERS AT LA GUARDIA COLLEGE. THE QUEENS COUNCIL ON THE ARTS IS TRYING TO RAISE FUNDS TO MATCH A GRANT FOR A WALL BY MARILYN NICHOL, A QUEENS ARTIST WE HAVE BEEN WORKING WITH SINCE FEBRUARY OF THIS YEAR.
4. BROOKLYN YMCA WALL: THIS WALL IS STILL IN QUESTION. IT IS THE WALL FOR WHICH I HOPE EACH OF OUR CITY WALLS ARTIST BOARD MEMBERS WILL SUBMIT DESIGNS, IF THE FUNDING COMES THROUGH.
5. SAGA OF FROSTY MYERS: THERE IS NO QUESTION THAT THIS HAS BECOME A KAFKA NIGHTMARE, BUT THERE IS HOPE. BUILDING PERMITS HAVE BEEN SECURED; ART COMMISSION APPROVAL SECURED; FRANCHISE PERMIT IS IN ITS SECOND ROUND OF THE BOARD OF ESTIMATE, AND ALL 40 COPIES IN "RAG" AND PAPER ARE FLOATING AROUND THE CITY AGENCIES FOR APPROVAL; PLANNING BOARD NO. 2 HAS FINALLY ACTED AND GIVEN ITS APPROVAL; THE LANDLORD, CHASE MANHATTAN (THE TENANT), FROSTY AND I ARE AWAITING FOR THE FINAL PIECE OF PAPER FROM FRANCHISE. MOST OF THE MONEY IS IN HAND AND WE ARE STILL HOPING WE WILL SEE A WALL REALIZED THIS SUMMER. ENGINEERING FEES, ARCHITECTURAL FEES, LEGAL FEES HAVE BEEN EITHER CONTRIBUTED OR I HAVE MANAGED SOMEHOW TO PAY THEM. MORASS OF RED TAPE HAS BEEN AWESOME AND FRUSTRATING.

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MEMO TO: ALL BOARD MEMBERS
MAY 29, 1973

PAGE THREE

6. SAGA OF HARRY KASOURAS: THE LANDLORD OF HARRY'S BUILDING HAS GIVEN HIS APPROVAL, BUT WE RECENTLY FOUND OUT THAT HARRY'S WALL IS IN THE SACRED GREENWICH-VILLAGE-HISTORIC DISTRICT. SO, BECAUSE HARRY TOO HAS NOBILITY AND CONVICTION, HE PRESENTED HIS WALL PAINTING TO THE LANDMARKS COMMISSION AT A HEARING HELD LAST MONTH. THERE WERE PROBLEMS! SOME OF THE MEMBERS OF THE COMMUNITY WHO ATTENDED THE HEARINGS FELT THERE SHOULD BE NO WALL PAINTINGS IN THIS LANDMARK AREA. UNDAUNTED, AS WE ARE WHEN WE RAISE OUR FLAG AND CONTINUE ON, WE WILL KEEP FIGHTING. HARRY IS GOING TO PRESENT THIS TO THE LANDMARKS COMMITTEE OF PLANNING BOARD NO. 2 WHICH IS HEADED BY RUTH WITTENBERG. RUTH HAS ALWAYS PROVED A FRIEND OF THE ARTS AND MAYBE, JUST MAYBE, THE COMMITTEE WILL SEE THE NEW DIMENSION AND JOY THIS WALL CAN BRING TO THIS "ANYTHING BUT HISTORIC AREA" IN THIS LANDMARK DISTRICT.

IT IS POSSIBLE THEREFORE, THAT WE WILL BE DOING 7 PROJECTS ON OUR \$10,000 FROM THE NATIONAL ENDOWMENT GRANT, IF ALL MATCHING COMMITMENTS COME THROUGH!

I ASSUME YOU HAVE ALL HEARD ABOUT OR SEEN THE THREE GOOD ARTICLES WHICH HAVE APPEARED THE PAST MONTH ON CITY WALLS: 1) ARCHITECTURAL FORUM 2) THE STAR LEDGER SPECTRUM, AND 3) GRAPHIS. AT THIS POINT, I HAVE SEEN THE STAR LEDGER SPECTRUM AND GRAPHIS. THEY ARE FINE ARTICLES WITH MANY PHOTOGRAPHS AND DOES US PROUD. I AM LOOKING FORWARD TO SEEING THE OTHER MAGAZINE, IF I CAN FIND IT IN THE BOOKSTORES. IF ANY OF YOU DO HAVE AN EXTRA COPY OF ARCHITECTURAL FORUM WE WOULD APPRECIATE YOUR SENDING IT TO THE OFFICE SO THAT WE CAN INCLUDE IT IN OUR OFFICIAL SCRAPBOOK.

IN CASE YOU HAVE FORGOTTEN OUR NUMBER IT IS 541-8423. I WOULD LIKE TO KNOW THAT YOU TOO ARE ALIVE AND WELL AND WORKING FOR THE CAUSE.

DCF/JC

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May 19, 1972

Mr. Arthur Drexler
Dept. of Architecture and Design
Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019


Dear Arthur:

At the March 23rd City Walls Board of Directors meeting we approved a procedure which directs funding to walls by new artists. A Selection Committee was formed to decide which of the six proposed City Walls would be executed this summer with the limited funds in hand. You and Peter Blake were elected along with three artist members: Allan D'Arcangelo, Jason Crum and Mel Pekarsky.

June 1st at 4:00 will be the first meeting of this committee. (Dana Rust has confirmed this time with your secretary.) We hope to have preliminary estimates from contractors on all the proposals so that with the knowledge of our funding available, the committee will make a priority decision. The three suggested criteria for selection are: a. professional review of proposed wall painting, b. technical feasibility, c. site approval, d. the cost of the project.

We look forward to seeing you on June 1st.

Sincerely,


Doris C. Freedman, President
CITY WALLS INC.

DCF:dr

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Robert Wiegand, *Vice-President*
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NOTICE

no there

To all Board members:

Final board meeting of the season to be held -

THURSDAY, JUNE 15th at 4:00 P.M.

At City Walls office:

25 Central Park West, Apt.25R

Agenda: Financial Report
Report from Selection Committee on summer wall
Projects
New Business

Please let us know if you cannot attend the meeting

Doris C. Freedman, *President*
Robert Wiegand, *Vice-President*
Stephen W. Greiner, *Secretary*
Margaret Crum, *Treasurer*

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City Walls Inc.

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

MEMORANDUM

March 7, 1972

TO: Board Members of City Walls
FROM: Doris C. Freedman, President

Notice of Meeting

There will be a meeting of the board on Thursday March 23 at the City Walls office, 25 Central Park West, Apt. 25R.

The meeting will begin promptly at 4:30.

Enclosed is the proposed operating procedure for City Walls.

In order to prepare discussion of this draft, we would appreciate receiving your comments and suggestions on this either written or by phone before the meeting.

This proposed operating procedure will be voted on in the meeting. If you are unable to attend, you may cast an absentee vote. This can be done by contacting us by writing prior to the meeting.

Doris C. Freedman, President
Robert Wiegand, Vice-President
Stephen W. Greiner, Secretary
Margaret Crum, Treasurer

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PROPOSED OPERATING PROCEDURE FOR CITY WALLS INC.

I. Interested Artists

All artists who express an interest in participating in the City Walls program will be sent a letter of procedure. The letter will include: a brief history and philosophy of City Walls and the preliminary steps the artist must take to demonstrate his interest:

- 1) Submit a brief explanation describing the artist's interest in participating in the City Walls program.
- 2) Locate a wall he would like to paint.
- 3) Obtain permission from the landlord to paint the wall.
- 4) Attempt to secure funding through a patron, gallery, etc.
- 5) Submit photo of the proposed wall with superimposed wall design to City Walls Selection Committee.

II. Selection Committee

A Selection Committee will be elected annually by the Board of Directors from members of City Walls and will be composed of an uneven number (five) with an artist-majority. This committee will meet two or three times a year to review and vote by secret ballot on the proposals that have been submitted. Some criteria for selecting are as follows:

- 1) Aesthetic evaluation of proposed wall painting as it relates to the environment.
- 2) Artist's social and philosophic commitment to public art.
- 3) Site approval.

The order in which approved proposals were received should be taken under consideration by the Committee and the Board in deciding the priority for executing the projects.

III. Foundation Grants & Contributions to City Walls Inc.

Funds which are not earmarked are to be utilized to expand City Walls by involving new artists who have shown interest in the program. Depending on the reputation and resources of the artist, City Walls would either underwrite the total cost of the wall or match the funds the artist can raise.

IV. Commissions

Only artist members (i.e. artists who have completed one or more walls) would be eligible for commissions from private business and industry. More and more of these inquiries are coming into the City Walls office.

Procedure for this will be: when an inquiry comes in, a notice will be sent to all member artists explaining the commission and asking if they wish to participate. Artists may want to submit one or two slides of new work that is not represented in the City Walls collection.

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City Walls Inc.
Page 2

Slides and/or postcards will then be sent to the client who would either select one artist for the commission, or select two or three artists to submit competitive designs. Fees for this would vary depending on the client and the project. Our guidelines will remain at \$150 for a design sketch and \$1500 for an artist's fee.

A 10% administrative fee will be surcharged to the client. If this is not feasible the 10% will be required from the artist.

V. Established Artists

Possible clients who request "name" artists to do a wall, will be referred to the artist's gallery, if we cannot interest the client in any City Walls artists. If a gallery wants one of their artists to do a wall through City Walls Inc., they must follow the same procedure - i.e. finding a wall, etc. A gallery, however, will be expected to do more fundraising than an independent artist.

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C. W.
City Walls Inc.

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

M E M O R A N D U M

January 12, 1972

TO: Board Members of City Walls
FROM: Doris C. Freedman, President

Some recent developments I'd like to share with you:

1. We've received a number of responses from a small article which appeared on the front page of the Wall Street Journal, December 30, 1971 - one in particular which may benefit our City Walls artists. A building firm in New Orleans has two walls and funds for them. We have sent them a letter stating our willingness to cooperate in any way we can and enclosed a Portfolio plus postcards. The arrangement is that they would consider selecting one or two of the six City Walls artists to receive the commission. The artist would receive expenses plus \$1500 fee per wall. As per our agreement in this kind of situation, 10% of the artist's fee (\$150) would go to City Walls Inc. to cover administrative costs. If any of the six artists in question would be unavailable in the near future for such a commission, please let me know immediately.
2. On January 6th, Dana Rust and I went to Syracuse to help dedicate George Vander Sluis' wall. Dana held up under the strain while I was interviewed, televised, photographed as well as making speeches. George's wall looks great and the Everson Museum, where the reception was held, is magnificent. A private group of Syracuse citizens will be setting up a public arts program of their own. George was enormously appreciative that we were there, for it appeared we were the focal point of the festivities and press coverage.
3. We received a \$2,000. grant toward the Frosty Myers' wall. We hope these funds will be matched by other private sources.
4. I hope all of you saw the article on Nassos and Tania in The New York Times January 5th, page 47.
5. Our new postcards (enclosed) have arrived. If you want additional packets let us know. A postcard of Knox's wall is not ready yet but will be included in the set.
6. As I mentioned in the December 2nd Memo, we are planning to use the 3 Arts Portfolio in a fund raising drive next month. I suggested that the 40% commission earned by City Walls Inc. on the sale of the graphics go

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Margaret Crum, Treasurer

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toward inviting new artists to do walls. I would appreciate having your suggestions of interested artists.

Hope to see you all at the reception on Monday, January 17 from 3:15 - 4:00 at Lever House for the City Walls graphics exhibition. The exhibition will run through January 26th.

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1/17

City Walls Inc.

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

January 4, 1972

MEMORANDUM

TO: City Walls Board Members
FROM: Doris C. Freedman, President

As you know Tom Carroll's staff has been working with 3 Arts Publishers in planning an exhibition of the City Walls graphic collection in the public lobby of Lever House. The exhibition is scheduled from January 15 through the 26th, and a special reception will be held January ~~15~~¹⁷ from 3:15 - 4:00 P.M. ygo

3 Arts Publishers has agreed that 40% of any sales made at the exhibition would go toward City Walls Inc. general fund. This will not only serve as an additional source of income for new walls but will aid each City Walls artist toward receiving his royalty.

Please help make this reception a success by sending the enclosed three invitations to possible supporters of City Walls.

I certainly hope each of you will be able to attend the reception, and look forward to seeing you there.

Philip
Armand
Richard Meier

Doris C. Freedman, President
Robert Wiegand, Vice-President
Stephen W. Greiner, Secretary
Margaret Crum, Treasurer

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City Walls Inc.

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

November 3, 1971

M E M O R A N D U M

TO: City Walls Inc. Board of Directors
FROM: Doris C. Freedman, President

The location of the November 22 board meeting has been changed from Lever House to the conference room at: Nickerson, Kramer, Lowenstein, Nessen & Kamin, 919 Third Avenue, 40th floor. (ST)

The meeting will begin promptly at 4:00 p.m.

Doris C. Freedman, President
Robert Wiegand, Vice-President
Stephen W. Greiner, Secretary
Margaret Crum, Treasurer

BOARD OF DIRECTORS
Jason Crum, Chairman
William Bernhard
Peter Blake

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

Maurice Nessen
Mel Pekarsky
Tania
Todd Williams

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11/22

City Walls Inc.

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

October 15, 1971

MEMORANDUM

TO: City Walls Inc. Board of Directors
FROM: Doris C. Freedman, President

- The date of our board meeting in November has been changed from the 16 to Monday the 22 and will be held in the conference room at Lever Brothers, 390 Park Avenue. A detailed agenda will be sent out before the meeting. If you have any suggestions please let me know.
- I am meeting with the State Councils of New Jersey and Illinois. Both are starting City Walls programs. Their relation with City Walls Inc. has yet to be determined.
- The telephone has been disconnected at Jason's. A number at 25 CPW will be listed in the next phone book for City Walls Inc. We will inform you of the new number.
- Nancy Reinish will no longer be working with me. Her husband has taken a position at Stoneybrook and they are in the process of moving there. Dana Haussaren has taken Nancy's place.

Doris C. Freedman, *President*
Robert Wiegand, *Vice-President*
Stephen W. Greiner, *Secretary*
Margaret Crum, *Treasurer*

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

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

Maurice Nessen
Mel Pekarsky
Tania
Todd Williams

gfo
4-6

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City Walls Inc.

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

October 4, 1971

MEMORANDUM

TO: City Walls Inc. Board of Directors
FROM: Doris C. Freedman, President
RE: Activities of City Walls Inc.

Over the past months we have had many requests for background material from a variety of organizations and individuals. Enclosed please find a sample letter which we have been sending in response to these requests. Would you please take a minute to review this letter, with an eye for suggestions and changes, and send me your comments if you feel we should add or alter anything.

Some of the people we've heard from include U.S. News and World Report, the Baltimore Museum of Art, the University of Washington's Henry Gallery in Seattle, the Philadelphia Art Commission, plus groups in Chicago and Detroit, as well as individuals from Tokyo and Switzerland. It seems as though public art is becoming a priority of sorts around the country, and we should be proud of our initial efforts in this area.

WALLS COMPLETED THIS SUMMER:

Knox Martin: 520 West 20 Street. This new addition to City Walls Inc. has received a great deal of publicity, including television news coverage on ABC, CBS, and NEC and interview shows (we're trying to get a videotape of Knox's interview on The Joe Franklin Show in which he discussed the whole City Walls Inc. program to show at our next board meeting). I'm sure you've all read John Canaday's infamous review of Knox's wall and our philosophy and program. A number of us have responded to Mr. Canaday's criticisms and we are waiting to see if our replies will be printed in The Times.

Nassos Daphnis: 620 West 47 Street. Nassos' second wall is especially welcome as his first, lamentably, has been hidden by a high-rise next door. It overlooks the West Side Highway (as does Knox's wall, incidentally) and was funded as part of our National Endowment of the Arts grant.

Mel Pekarsky: 425 Lafayette Street, and Mulberry and Houston Streets. Mel's series of three roundels at The New York Public Theater and his wall at the Saint Barnabas Episcopal Mission House also came under the National Endowment grant.

Doris C. Freedman, President
Robert Wiegand, Vice-President
Stephen W. Greiner, Secretary
Margaret Crum, Treasurer

BOARD OF DIRECTORS
Jason Crum, Chairman
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Thomas S. Carroll
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	MoMA Exhs.	889.3

MEMORANDUM

October 4, 1971

Page Two

Jason Crum: Hart Island, The Bronx. Jason has developed a fantastic community project with residents of Phoenix House on Hart Island, The Bronx, where the residents actually painted the walls in some instances. An extension of this project is an eight-planned work on a U-shaped building which Jason is planning, which promises to be an exciting work. And, of course, you know that Jason completed his wall "Libre" this spring at Prospect Hospital in the Bronx.

The New York State Council on the Arts grant produced some excellent maquettes and I think the experience for each of the participating artists who went to six upstate cities (Albany, Binghamton, Buffalo, Poughkeepsie, Rochester and Syracuse) was meaningful and important. We were disappointed that the State Council did not follow up with a second grant to realize these projects because the cooperation and enthusiasm in each city was greater than we had anticipated. Unfortunately, our lack of staff prevented any continuing follow-up, which might have resulted in requests to the State Council directly from each of the six cities themselves. Albany alone offered to put up \$10,000 toward a matching grant. None of these doors are closed, as we can always re-open communication if staff should become available.

The positive result of the State Council grant is that George Vander Sluis will begin work next month on a wall at the Hotel Syracuse. As you know, this will be our first upstate wall. We are working on publicity with George, and we feel this wall is an important step in the continuing growth of City Walls Inc.

Slides have finally been put in order! We now have a complete official set showing all walls completed since 1967. The set contains forty slides, for which we are charging \$1.00 per slide. Sets have been ordered by the Baltimore Museum of Art, the University of Washington's Henry Gallery and Brian O'Doherty of the National Endowment. Bob and Jason are lecturing this fall and we finally have slides at their disposal.

Through Bob's efforts, Global Village has created an absolutely marvelous videotape. Its format consists of man-on-the-street interviews showing people's reactions to wall paintings. And it's very gratifying, for although negative comments have not been edited out, the citizens of New York have verbalized everything we've felt about painting walls throughout the city.

Our postcard sales have been rather phenomenal, and we've made several hundred dollars this way. Orders continue to come in, and Mel is in the process of putting out a second edition with updated and better photographs. You will each receive a packet when the new edition is published, hopefully by the end of the year.

Tania's and Nassos' project for the Arlen Realty and Development Corporation is moving along and looks more fantastic each day. They have received offers to work on other Arlen projects, and Steve Greiner, our attorney, is looking into this possibility as far as contractual details are concerned.

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	MoMA Exhs.	889.3

MEMORANDUM

October 4, 1971

Page Three

This summer we were called in as special consultants by The Readers Digest Foundation for a wall in a playground they were funding at 139th Street and Lenox Avenue. It was our feeling that this wall should be designed and executed by the local community and we called in The Museum of Modern Art's Children's Art Carnival, and under the leadership of painter/director Betty Blayton Taylor the children of the neighborhood created this marvelous, brilliantly-colored wall.

To date, our contract for our silkscreen portfolio has been broken by Morris Licht of C & D Editions. Our attorneys are handling this delicate situation, and we'll keep you informed of any progress. We are considering the possibility of publishing the portfolio on our own.

I'm sure you've all seen the ads placed by Three Arts in The New York Times. As you know, it was these ads that caused the friction with C & D. Our patience and willingness to take a risk with Three Arts, even though production procedures have not always gone smoothly for the artists, will be worth it, I'm sure, as the potential is great for these environmental graphics. We hope to have a set for each member of the Board as well as a number of excellent brochures which are a great possibility for our own fundraising efforts.

All of the above topics will be discussed in further detail at our next Board Meeting, tentatively scheduled for November 16. We will notify you of time and place.

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PAINTING FOR CITY WALLS

An opportunity for the artist to move his work out on the street, to use the forgotten walls of New York as space for vast murals, to be recognized by the general public as important working members of society.

ORGANIZATION:

1. Regularly Scheduled Meetings
 - a. To form policy
 - b. To exchange ideas
 - c. To solve problems
2. Mailing List
Consisting of artists, planners, funders, architects, real estate owners, etc.
3. Newsletter
 - a. News (What walls are being painted now, etc.)
 - b. Problems-suggestions (~~xxx~~ types of paint which have been used, experiments and results)
 - c. Suggestions - new ideas

The meetings to be conducted democratically, decisions made by committee, membership in the organization open to all. Initially, those involved in wall painting up to now will naturally take the most active role.

WALL PAINTING OFFICE:

This should give funders a responsible office to deal with; landlords a tangible entity; all involved will be able to get information clearly and easily.

1. Responsible secretary
 - a. To know everything that is happening
 - b. Channel calls if necessary
 - c. Produce newsletter
 - d. ~~xxxxxxx~~ Pay bills
2. Files - photographs and writing
 - a. A complete record of walls painted and unpainted, to be organized and maintained. Artists should be able to ascertain the status of any particular wall.
 - b. Visual aids for promoting wall paintings
 - c. A record of press coverage and other pertinent information for promotion
 - d. Records of the meetings etc.

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	MoMA Exhs.	889.3

2

PAINTING FOR CITY WALLS (Cont.)

PROCEDURE:

1. Artist and planner get together on a wall. The wall painting office takes care of funding and other arrangements if necessary.
2. The artist chooses a wall. He contacts the office. If the wall is free, he submits a photograph. The office works on landlord's approval and funding.
3. The landlord requests an artist to paint his wall. Details are arranged by the wall painting office.
4. The artist has a specific donor. Funds are earmarked for his work.

FUNDING:

1. Money will go through a tax-free fund.
2. Bills are paid by the wall painting office.
3. The artist receives a fixed fee for the painting.

IMMEDIATE BUSINESS:

1. Set up the wall painting office
 - a. Install a phone listed under Painting for City Walls
 - b. Get letterhead stationery
 - c. Prepare initial mailing list
2. Get together a list of artists and walls which are fully ready to proceed
3. Contact large land owning institutions

CONCLUSION: Meetings to begin immediately will determine future plans to supersede this one.

Finally, a comprehensive plan should be formed to select areas, make aesthetic judgements, use the combined minds of artists, planners, architects, etc.

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	MoMA Exhs.	889.3

PAINTING FOR CITY WALLS:
SOME NOTES ON THE MAY 27th MEETING

Several proposals were made during a meeting at Joan Davidsons house on Tuesday, May 27, 1969, to speed the painting of walls, now that good weather is here. It was felt that with the growth of the project, the show at the Museum of Modern Art, accompanying publicity and offers of money from interested individuals and foundations, the time had come for the people involved to grow into some sort of organization, and work out a system of handling present and future possibilities.

Raymond S. Rubinow, Executive Secretary of the J.M. Kaplan Fund (who had been invited to the meeting by Joan Davidson), suggested two alternative methods of operations:

- 1) As a group working through an existing organization (The Parks Dept., the Municipal Arts Society, the Architectural League).
- 2) As an independent, tax-exempt entity.

Margaret Crum presented a proposal to create an independent organization, consisting of the City Planner, the artists and a secretary, which listed in considerable detail areas of activity for this organization and the responsibilities of the members of it. She offered her services as secretary and said she could work out of her apartment. She would need a separate phone for the office.

David Bromberg suggested that another approach might be to find a separate office for him as Administrator (perhaps at Westbeth), and engage a secretary to help him.

Joan Davidson felt that the urgent thing to do now is for us all to rise above time and energy wasting personality disputes, and get to work immediately. She saw no reason why 10-12 walls couldn't be in action during June.

It was agreed that David Bromberg, Jason and Margaret Crum, Bob Wiegand, Allan d'Arcangelo and other interested parties, without representatives of the Kaplan Fund, get together over the coming weekend, and work out in detail, if possible, and put down on paper:

- 1) An order of work, listing specific walls. Artists, dates, needs for each wall, etc.
- 2) A rudimentary (at least!) plan for organization. Who does what, differing responsibilities, method for handling daily details and also long-range planning for new ventures, and so on. Exploration of creating Board of Trustees, establishing regular meetings, means of financing housekeeping operations etc.

When these problems are solved we will be in a position to advance our cause: through well-thought-out publicity; through producing a brief, effective statement of purpose, possibly ill-

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ustrated, to be used to interest new people; through a
sensitive plan to raise more money.

In our present state of disorganization none of these
things can be done.

Ann Gresser

Present at meeting:

Joan Davidson
Raymond S. Rubinow
Ann Gresser
David Bromberg
Margaret Crum
Jason Crum
Robert Wiegand
Pekarsky

cc:
David Bromberg
Margaret & Jason Crum
Raymond S. Rubinow
Robert Wiegand
Allan d'Arcangelo
Arthur Drexler
Doris Freedman

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City Walls Inc.

416 West Broadway
New York, N.Y. 10012

(212) 431 9613

netd. 6/4/71

May 28, 1971

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

Dear Mr. Drexler:

Enclosed please find a "Waiver of Notice of Special Meeting" which City Walls Inc.'s lawyer, Stephen Greiner, has asked me to forward to you. Please sign the notice and return it to me as soon as possible, so I can send it on to Allan D'Arcangelo.

Thank you.

Sincerely,

Nancy Reinish

(Mrs.) Nancy R. Reinish
Secretary to Mrs. Freedman

Enclosure

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City Walls Inc.

416 West Broadway
New York, N.Y. 10012

(212) 431 9613

file

May 21, 1971

MEMORANDUM

TO: Board of Directors
FROM: Doris C. Freedman, President

I have talked at length with Mel Pekarsky who has agreed to draw up a proposal to the Department of Health, Education and Welfare for a grant to fund a professional artists' training project in wall painting.

Mel will be working with Ingrid Wiegand in the tedious but necessary preparatory procedure for this grant. The grant will make provision for all the administrative personnel and staff necessary. We hope that Ellie Amel and Muffin Crum, as well as Ingrid, will serve with Mel in administering this particular grant. It will involve community contacts as well as the selection of seven new artists who will work directly with the City Walls Inc. founding artists and will act as technical advisors to the particular painters involved in the project.

I think the grant has a definite possibility of becoming a reality, and all the necessary advance work, in terms of personal contacts with the grantors, will be handled by Mel.

At this point, almost all the artists have agreed to participate if this grant should be forthcoming. Tania and Allan D'Arcangelo have not yet been contacted; we will see that this is done before the final proposal is submitted to HEW.

We shall also be preparing a request to Rockefeller Brothers Fund for a preliminary grant for additional community wall paintings in conjunction with the Borough Arts Councils' projects. This is still in the "formulative" stages, and more information will be shared with all of you as ideas for this particular grant take shape.

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	MoMA Exhs.	889.3

City Walls Inc.

416 West Broadway
New York, N.Y. 10012

(212) 431 9613

BOARD MEETING
May 13, 1971, 5:00 p.m., Lever House-First Floor Auditorium

A G E N D A

- I. Film - CBS Newstory.....Thomas Carroll
- II. Announcements.....Doris Freedman
- III. Financial Report
 - A. Treasurer's Report.....Tania
 - B. Bookkeeper's Report.....Margaret Crum
- IV. Possible Formation of New Corporation...Stephen Greiner
- V. Report on Royalty Procedures.....Stephen Greiner
- VI. New Business

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City Walls Inc.

416 West Broadway
New York, N.Y. 10012

(212) 437 9613

April 15, 1971

MEMORANDUM

TO: Board Members of City Walls Inc.
FROM: Doris C. Freedman, President

As I think you all may know, I'm off to Israel at the request of Mayor Teddy Kollek of Jerusalem to act as his special assistant for parks and playgrounds. I will also stop in Hannover, Germany to advise Mayor Martin Neuffer on the establishment of an international symposium on street art. I shall be staying at the King David Hotel in Jerusalem from April 18-22, the Hilton in Tel Aviv from April 23-26 and the Hotel Intercontinental in Hannover from April 27-30.

Just to bring City Walls activities up to date:

1. Jason Crum, as Chairman of the Artists Committee, and Bob Wiegand, as Vice President of City Walls Inc., can handle all policy decisions that may arise while I'm away. Ellie Amel will be available for any guidance and advice, and can be reached at MQ 2-2749 or 586-7527.
2. Steve Greiner is handling the final contractual arrangements with Jacqueline Chambord for the silkscreen portfolio, and I'm sure all the artists involved will give him their fullest cooperation. It has been agreed that upon signing the contract, each participating artist will receive \$100; the remainder of his fee will be paid upon the signing of the edition. It has also been agreed that an additional \$500 from royalties will be paid to each of the artists and that City Walls Inc. will retain the remainder of the royalties for future walls and its operational expenses.
3. Tania and Nassos Daphnis are working directly with Ruder and Finn on the proposed contract with the Arlen Company. These were long and anxious negotiations, and we are proud that Tania and Nassos will explore new visual possibilities for the environment for City Walls Inc. It has been verbally agreed that if the contract is finally awarded to Tania and Nassos, they will each contribute 5% of their fee back to City Walls Inc. I think we have all agreed that this will be the procedure in all future contracts negotiated by City Walls Inc.
4. An additional city wall may be executed by Forrest Myers. This, however, is dependent on outside funds still not in hand, but a donor seems pretty well assured. I think Frosty's painting will add an interesting new dimension to the City Walls program.
5. Jason, Bob and Mel have already made or are in the process of making their upstate visits. The response from each of the cities contacted has been enthusiastic.

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	MoMA Exhs.	889.3

Memorandum to City Walls Inc. Board Members
April 14, 1971
Page 2

I shall be back on May 1 after, I hope, I've sold the concept of City Walls to the Israelis and the Germans. Perhaps we'll all make the next trip....

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173

City Walls Inc.

416 West Broadway
New York, N.Y. 10012

(212) 431 9613

April 7, 1971

MEMORANDUM

TO: Board Members of City Walls Inc.
FROM: Doris C. Freedman, President

Unfortunately, we must postpone our April 14 Board Meeting to Thursday, May 13 at 4:30 p.m. Please be sure to mark the time and date in your calendar; we will notify you of the place in the near future.

A detailed agenda for this meeting will be forwarded to you a week or so before the meeting. If there is any specific subject you would like placed on the agenda, please drop me a note at 25 Central Park West-Apartment 17J, New York, New York 10023 and Nancy Reinish or Ellie Amel will get back to you, as I shall be in Europe from April 15 through May 1.

We will be sending out an official press release announcing City Walls Inc.'s receipt of grants from the National Endowment for the Arts (notification of which we received a week ago) and from the New York State Council on the Arts.

The details of the final contract with Three Arts, the silkscreen portfolio of City Walls (both of which were expertly handled by Maury Nessen's office and the professional skill of Steve Greiner), the exciting plans with Ruder and Finn, as well as the total program of new walls being planned will all be discussed at the May 13 meeting.

changed to 5pm Level Hae

can't go - Paley mtg at 5.30

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City Walls Inc.

416 West Broadway
New York, N.Y. 10012

(212) 431 9613

FOR YOUR INFORMATION

April 2, 1971

Mr. Leopold Domberger
c/o Walter Rudel , Rosell Martell
4718 Robinson Street
Flushing, New York

Dear Mr. Domberger:

Please be advised that in view of negotiations with another party in which we are now engaged, the artists affiliated with City Walls Inc. cannot at this time make a firm offer to you for the reproduction of the artists' environmental paintings by your firm.

In the event that the negotiations into which we have entered do not result in a contract, we would be very pleased to make a firm offer to you. We anticipate that we will be able to give you a final decision within two weeks.

Thank you for your patience and cooperation in this matter.

Sincerely,

Doris C. Freedman, President
City Walls Inc.

DCF:nrr
cc: City Walls Inc. Board Members and Artists

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4/14

City Walls Inc.

416 West Broadway
New York, N.Y. 10012

(212) 431 9613

MEMORANDUM

March 19, 1971

TO: Board of Directors of City Walls Inc.
FROM: Doris C. Freedman, President *DC*

We are delighted to announce that beside the \$10,000 grant from the New York State Council on the Arts, City Walls Inc. has been approved for a \$10,000 grant from the National Endowment for the Arts.

These grants plus a \$3,000 grant for a Knox Martin wall and the Gary Moore grant for a Jason Crum wall make an excellent foundation for what I know we all hope will be a continually growing movement in public art.

It is imperative that we get together as a total Board of Directors to discuss the future programs of City Walls Inc. as well as to tackle the business and legal aspects of our corporation.

Please hold April 14 at 4:30 P.M. open for a general Board Meeting. You will receive an agenda and the place of our Board Meeting within the next few weeks. It is imperative that each of you attends;

William Bernhard
Peter Blake
Thomas S. Carroll
Jason Crum
Margaret Crum
Nassos Daphnis
Allan D'Arcangelo
Joan Davidson
Arthur Drexler
Maurice Nessen
Mel Pekarsky
Tania
Robert Wiegand

If you have any questions prior to this meeting, please call me at 586-7527.

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City Walls Inc.

416 West Broadway
New York, N.Y. 10012

(212) 431 9613

March 3, 1971

MEMORANDUM

To: City Walls, Inc. Board Members
From: Doris C. Freedman

As you know, at a meeting in the office of Maury Nessen last month, I agreed to take on the responsibility of President of City Walls, Inc. for a limited period of time. I know you are all aware of my commitment and belief in this program as it relates to the total environmental enhancement of our city while providing a structure for artists to explore the possibility of public art as well as explore their personal use of space in a new medium.

I see my first responsibility as aiding the administration of the State Council grant. The enclosed memorandum will indicate some of the procedure to date.

We have received \$500 for mounting Daphnis's wall at the Downtown Community School. I shall be working with the Department of Cultural Affairs in the hopes of again receiving a \$5000 grant. We have a \$3000 commitment for a Knox Martin wall painting along the West Side Highway --details of the exact site have to be explored. I shall attempt, with your aid, to raise a minimum of \$15,000 so that three or four walls can be painted this spring and summer (I know of a potential donor who is interested in underwriting a wall painting by James Rosenquist). We will pursue this "With Vigor."

Mel Pekarsky is winding up contractual details with Three Arts, Inc.

Jason Crum is working with Jim O'Haverty in exploring new possible sites in the Bronx for his wall funded by Gary Moore.

There are two other leads we will be following up: one in Detroit for possible walls, the other with a firm for a portfolio of city walls.

I hope you've all received copies of the postcards Mel had made; if not, please give me a call at 586-7527 and I'll see that a packet is sent to you.

We will plan one overall Board Meeting for April, at which time we can have a full report on the State Council grant and take a hard look together at the future of City Walls, Inc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	889.3

City Walls Inc.

416 West Broadway
New York, N.Y. 10012

(212) 431 9613

March 3, 1971

MEMORANDUM

To: Artist Members of City Walls, Inc.
From: Doris C. Freedman

As you know, City Walls, Inc. will receive the first payment on its grant of \$10,000 from the New York State Council on the Arts within the next few weeks. The grant is stipulated for two projects: first, to complete a mural in Upstate New York (site to be determined) and second, to research various cities Upstate and propose a City Walls, Inc. project to each. It is important that each artist understand that the grant covers only the preliminary development of a wall. Its actual execution would require either a second grant from the State Council or private sponsorship if the city requests it.

I feel that, in order for this grant to be effective and therefore a credit to City Walls, Inc., very thorough and careful groundwork must be done in each city chosen for this project. Initial contacts must be made and followed up, all advance travel arrangements must be made, etc. In short, in the limited number of visits each artist will make to a city, he will know in advance exactly whom to see in City Government, if there is an active Arts Council, Businessmen's Organization, Community Group, City Planning Division, and contacts and appointments with these people must be made for him. In view of the amount of detail work entailed, we have asked Ellie Amel to work for City Walls, Inc. for the duration of this grant. She will work closely with each artist in the development of his individual project and will do all she can to assure that the artist's time is efficiently and productively spent.

The fee to each of the artists is \$600, which should defray costs of traveling and materials. We realize that this is merely a token payment, but we hope the ramifications of this project will be significant for the future of City Walls, Inc. It is important that we hear from you as soon as possible, as we must begin work immediately. When we know exactly which artists will participate in this project, Ellie will call a meeting to decide on each artist's city and begin to make the necessary contacts.

If you have any questions, please call Ellie or me at 586-7527.

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	MoMA Exhs.	889.3

City Walls Inc.

416 West Broadway
New York, N.Y. 10012

(212) 431 9613

December 30, 1970

At the last artist's meeting, held on December 8, 1970, it was decided that a good idea would be for me to send out a regular newsletter, and I thought I'd make the first one a sort of round up of 1970, -which was a somewhat spectacular year.

Allan D'Arcangelo's wall at 64th street was finished in January, Mel Pekarsky's "Environment" and the Jewish Museum triptych were completed in May, Tania's N.Y.U. wall in June, Todd William's Livingston Street wall in July, Jason's Hart Island walls in August, Bob Wiegand's Lever House "Leverage" and the refurbishing of Jason's 29th street diptych in September. We almost got a Jason Crum out in the Bronx for Christmas, but a gentleman who makes pots and pans got all horror struck at the thought of a painting being put on the building where he stores his lovely utensils and made such a fuss the building owner revoked permission to paint on the very morning the rig was being hung. One for the Philistines. Jason's Bronx painting must wait for another wall, and another spring.

Going through the 1968-69 correspondence (to file away in our new file cabinets in our new quarters) I came across a letter to Joan Davidson from Muffin Crum on the subject of wall paintings. Muffin says to Joan in November, 1968, "I hope you are still as excited about the idea as you were when we saw you. It is refreshing to meet somebody who sees the importance of outdoor art as we do." I think that has a nice historic ring.

Along with the new quarters we have some invaluable new Board Members. Doris Freedman, who has been intimately connected with City Walls from the first walls, has now officially joined our group, together with Tom Carroll, President of Lever Brothers Company, who made it happen uptown and Maurice Nessen who is heavily into the jurisprudence of esthetics, bless him. Then of course, you all got a new secretary, which is me. I walked into walls round about Jewish Museum time and I can't imagine what engaged me before then. I'd just like to say I couldn't be more delighted.

We have a grant from the New York State Council on the Arts to do some exciting things upstate New York. We don't have the money yet, nor even the contract, but we are assured that we do have the grant. Half the grant money will go to the execution of an upstate wall by George Vander Sluis. The other half will cover expenses in the selection of sites and preparation of proposals for outdoor art projects in the respective upstate cities, enabling each of the City Walls artists to bring his experience to the aspects of city planning. Could be a dynamite thing.

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	MoMA Exhs.	889.3

-2-

We had a party. We did have a party. We had a bus tour, which was a party, and then we had a party after the bus tour. It was a thank you party and a hello party and look-whats-happening party and it was a very fine party worthy of a very fine year.

Considering 1971, it looks as though we may have some walls to do in Boston. Possibly Chicago. If we can get ourselves together with Ruder & Finn, who are doing a wall promotional for Phillip Morris, we'll be sprouting all over the country. All this is very tentative and may not happen at all, but the thing is America is taking walls into its great collective consciousness. We are getting nibbles and inquiries from the most unlikely places. While the snow is flying City Walls should be gathering its considerable forces in readiness for the prospects of spring. If you have any helpful thoughts on either the forces or the gathering, please don't keep them to yourself.

Since you didn't get minutes of the December 8th artist's meeting, let me give them to you very informally.

It was decided that for the time being City Walls would restrict itself to the original seven artists, and that the rotation of walls would be as follows:

- Nassos Daphnis
- Allan D'Arcangelo
- Mel Pekarsky
- Tania
- Todd Williams
- Bob Wiegand
- Jason Crum

Since then, however, Lou Scroi's wall looks as though it is really going to happen (its being waterproofed, etc) and Lou has been waiting a long, long time. This is something that should be talked about soon.

The policy for handling serious inquiries about walls was discussed. The feeling seemed to be that the artist next up on the rotation list should visit the prospect, together with James O'Haverty who would be able to give technical opinions, charging a consultation fee to be worked out at the artist's discretion.

Mel Pekarsky is getting the City Walls postcards underway. They should be ready by mid-February. The total cost to City Walls will be \$532.00 plus color proof costs.

Mel is also working on the National Foundation on the Arts and Humanities towards a \$10,000.00 grant for City Walls. The application was approved by the Committee.

An 'in principle' approval was given to the idea of a City Walls portfolio. Jason is meeting with Jacqueline Chambord of C&D Editions next week to talk about it. I will be able to give you more concrete information on this in the next newsletter.

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	MoMA Exhs.	889.3

-3-

As my personal New Year message I'd like to give you (with Jason's permission) something else I came across in the old files. Jason wrote it in April 1969. I feel it will be valid for a long time to come.

" To an artist the prospect of doing wall paintings means doing a painting in the place it will stay, with real sky and real people and real life and death as spatial elements and considerations in the painting.

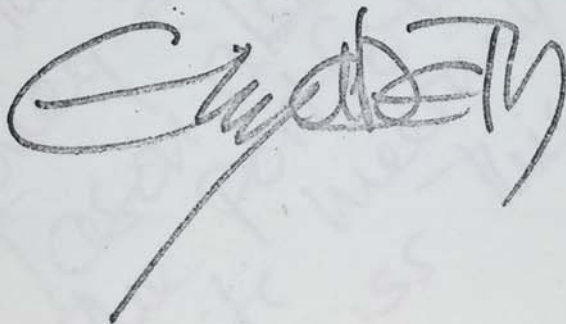
Wall paintings stand where they are painted. They are seen by thousands of people every day, in an infinite range of light and atmospheric conditions, the painting giving and taking as part of the total environmental experience.

Cumulatively they will be a forum for the artists, showing differing points of view, perhaps leveling fashions, or at least metering time.

Unlike any public art of the past, the imagery is dictated by the conscience of the artist. The artist is more valuable to his society as an artist than as any derivative, such as political artist or commercial artist.

Artists, with good minds dilligently cultivated, constitute a valuable resource of society. This resource has been grandly wasted in the past. Wall paintings will not only create a more livable city, but I hope will act as a wedge to make way for more and more direct use of the artist in society"

Happy New Year.



P.s. Call me if you have any news you'd like included in the next newsletter.

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City Walls Inc.

416 West Broadway
New York, N.Y. 10012

(212) 431 9613

Late News
Jason has signed the contract with the N.Y.S.C.A. We should get the money soon. We should get about the portfolio. There will be an artists meeting next week to discuss this matter. Jacqueline

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AO



September 10, 1970

Miss Jacqueline Chambord
Director
C & D Editions
939 Madison Avenue
at 74th Street
New York, New York 10021

Dear Jacqueline:

I was pleased to hear from you and about your recent venture,
from which I gather that things are going well.

Regarding "City Walls", I would suggest that Charles Darville
contacts Arthur Drexler, Director of our Department, who
directed the original show and hence has been actively involved
in the organization.

Best regards.

Sincerely,

Ludwig Glaeser
Curator

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c&d editions

939 Madison Avenue at 74th Street, New York, New York 10021 (212) 628-2950

*Arthur Drexler
for info*

September 1, 1970

Mr. Ludwig Glazer
Museum of Modern Art
11 W 53rd
New York NY

Dear Ludwig,

I wish to let you know that Charles Darville and myself have formed a company to publish original prints and distribute them to galleries, art dealers and museums throughout the United States and Canada.

Our program will include the publication of works by: Stephen Antonakos, Kyohei Inukai, Norman Ives, Juan Downey, Dufo, Ronald Mallory, Bernard Pfriem, Henry Pearson, Carol Summers, Bob Stanley, Eugenio Tellez, Barry Wainwright, William Weege, Todd Williams, Jack Youngerman, Adja Yunkers.

Our first publication will be a suite of three color serigraphs by Bob Stanley on ecology, entitled "Lake".

We will also publish with the printer-publisher 2RC (Duerreci) of Rome, the colorful "City Walls", a portfolio of seven of the images created by: Jason Crum, Allan D'Arcangelo, Nassos Daphnis, Tania, Mel Petarsky, Robert Wiegand and Todd Williams for the walls of New York City, under the sponsorship of "City Walls, Inc.". The series will be printed in a limited edition, signed and numbered by the artists.

Charles Darville will soon be in touch with you to present you with samples of our collection. I hope they will be of interest to you and I send you my kindest regards.

Sincerely yours,

Jacqueline Chambord
Director

P.S. The above to keep you informed!

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City Walls

LEVER BROTHERS COMPANY

August 21, 1970

August 26, 1970

Mr. Arthur
Director of Modern Art
11 West 53rd
New York, N.Y.

Mr. Thomas Carroll, President
Lever Brothers
390 Park Avenue
New York, N. Y.

Dear Arthur:
I left it all
and rendition
you, together
do this by
when he does,
make arrange
Gordon will
in the month

Dear Mr. Carroll:

In accordance with your letter, we have shown Bob Wiegand's new renditions to Gordon Bunshaft and he has now returned them to us and has spoken to Mr. Drexler about them.

Mr. Drexler has asked me to send the renditions on to you to be held for your return next week.

Sincerely yours,

Kathryn Eno
Assistant to the Director
Architecture and Design

I will be
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I, Select
and Gordon

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LEVER BROTHERS COMPANY
(INCORPORATED)

390 PARK AVENUE, NEW YORK, NEW YORK 10022

THOMAS S. CARROLL
PRESIDENT

August 21, 1970

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

Dear Arthur:

I left it with Bob Weigand that when he completed his two new renditions of the Jofa wall, he would return them to you, together with the old renditions. He thinks he can do this by Monday, August 24.

When he does, would you please contact Gordon Bunshaft and make arrangements for Gordon to see these new renditions. Gordon will be back in his office by Wednesday, August 26. In the meantime, he will be at his country home.

I will be away the entire week beginning August 24, and while this will be a tragic loss to the art world, it is anticipated with glee at Lever House, and for me it will be a period of reasonable relaxation — it's a vacation. I will be back in the office on Tuesday, September 1, for a Board Meeting that morning and available some time after lunch.

In the meantime, by carbon copy of this letter, I am asking our Don Tromel who has been working with William Weber, to go ahead and put on the first wall preparation coat, which I understand is a white plastic coat. Moreover, if this work proceeds faster than we anticipate, they can go ahead with the black background coats, but that, I think, is as far as we should go until I get back and we:

1. Select the painting. I will contact you and Gordon Bunshaft for your views.

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Mr. Arthur Drexler

- 2 -

August 21, 1970

2. Settle the financial details with the artist.
3. Have a good understanding on other matters. For example, it should be understood that at any future time of our choice, Lever Brothers reserves the right to repaint the wall with another or no design.

Sincerely,



T. S. Carroll

TSC:dep

cc: Mr. Gordon Bunshaft
Mr. H. Sullivan
Mr. D. Tromel
Miss R. Ritenour

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Architecture and Design

August 25, 1970

Received from Arthur Drexler four renditions
by Robert Wiegand for Jofa wall.

Vera Cormor

for G. Bunschopf

retd. to AD 8/26 -

*8/27 - these renderings
sent to Thos. Carroll -*

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Bangs St Provincetown Mass 02657

Tel. 617-487-0132

Memorandum

To
From Lanier Graham

*Filo City
Walls at
7/15 Emily*

Date

Re

The Lever House
people have seen
this slide so I
am returning it
for filing.



June 23 1970

Emily

the
few days I'm going to Provincetown
summer.

sending you my summer address
July and August. I'm also sending

a color slide of the wall. Maybe you can
project that one too to see how it looks on
a large scale at the time when you present
the design.

If I'm needed I can come down to N.Y.
any time.

Hope you'll have a fine summer

all best

Nasser

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Nassos Daphnis 11 Bangs St Provincetown Mass 02657
Tel. 617-487-0132

June 23 1970

Dear Arthur -

In few days I'm going to Provincetown
for the summer.

I'm sending you my summer address
(above) for July and August. I'm also sending
a color slide of the wall. Maybe you can
project that one too to see how it looks on
a large scale at the time when you present
the design.

If I'm needed I can come down to N.Y.
any time.

Hope you'll have a fine summer

all best

Nassos

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**Agenda for Annual Meeting
Wednesday, June 3, 1970**

I. PRESENTATION OF AWARDS

- a. Two Special Citations
 - 1. City Walls
 - 2. Superblock Design Committee
Brooklyn, New York
- b. Andrew J. Thomas Award for Pioneer in
the Architecture of Housing
Carl Koch
- c. Harry B. Rutkins Memorial Award
Stephen A. Kliment
- d. Honorary Associate Membership
Margot A. Henkel
- e. Award of Merit
Edward J. Logue
President
Urban Development Corporation

**II. ELECTION AND INSTALLATION OF
OFFICERS
DIRECTORS
ELECTIVE COMMITTEES**

Chapter members and their wives
are encouraged to attend!

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Doris C. Freedman, *President*
Robert Wiegand, *Vice-President*
Stephen W. Greiner, *Secretary*
Margaret Crum, *Treasurer*

BOARD OF DIRECTORS
Jason Crum, *Chairman*
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Peter Blake

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

Maurice Nessen
Mel Pekarsky
Tania
Todd Williams

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NEW YORK CHAPTER AIA
ANNUAL LUNCHEON

Wednesday, June 3, 1970
12:30 P.M.

Delmonico's Hotel
Park Avenue at 59th Street
New York City

688-600

Doris C. Freedman, *President*
Robert Wiegand, *Vice-President*
Stephen W. Greiner, *Secretary*
Margaret Crum, *Treasurer*

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City Walls Inc.

25 Central Park West, 17th Floor New York, NY 10023, (212) 586-7527

City Walls Inc

December 2, 1971

5/15

Dear City Walls Board member:

ARTHUR, we have all agreed during our many discussions about the future is to the benefit of all s many artists as possible. is direction, but of course, he growth of City Walls or new walls, but it is also generate more substantial

Don Troemel of Lever Bros. called. Mr. Carroll asked him to bring the photographer over to talk with you, and I have set up an appt. for next Wed. at 4 pm. The photographer has taken some black and white shots and they think you should take a look at them - to get your feeling about the perspective, etc. He understands that the artists have now been asked to do wall-size projects instead of just the smaller area, and they are going to have the photographer do some color shots after talking with you, and color blowups. After the artists have submitted their full wall studies, they'll shoot those in the studio and ~~xxx~~ superimpose them on the shots of the building. Mr. Carroll wants to know if you find this idea suitable and if you have any other suggestions.

scussions about the future is to the benefit of all s many artists as possible. is direction, but of course, he growth of City Walls or new walls, but it is also generate more substantial

the attached letter be tative list included). If will be, I suggest that the on all Three Arts Portfolios viting new artists to part-

aising effort to broaden ke to hear your reaction and ecial meeting of the board

k.

688-6000 X 8345

Doris C. Freedman, *President*
Robert Wiegand, *Vice-President*
Stephen W. Greiner, *Secretary*
Margaret Crum, *Treasurer*

BOARD OF DIRECTORS
Jason Crum, *Chairman*
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Mel Pekarsky
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City Walls Inc.

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

December 2, 1971

Dear City Walls board member:

As we have all agreed during our many discussions about the future and present scope of City Walls Inc., it is to the benefit of all concerned for City Walls to be open to as many artists as possible. Knox Martin's wall was a beginning in this direction, but of course, we cannot stop there. We realize that the growth of City Walls Inc. is limited by the funds available for new walls, but it is also true that increased activity and acclaim generate more substantial funding.

With these facts in mind, I suggest that the attached letter be sent to a select group of galleries (tentative list included). If the response is positive, as I think it will be, I suggest that the 40% commission earned by City Walls Inc. on all Three Arts Portfolios sold by us be used for the purpose of inviting new artists to participate in the program.

Before we proceed with this first fund raising effort to broaden the scope of City Walls Inc., I would like to hear your reaction and suggestions, and if necessary, call a special meeting of the board to discuss it further.

Sincerely,



DORIS C. FREEDMAN, President
CITY WALLS INC.

Enclosure
DCF:dr

Doris C. Freedman, President
Robert Wiegand, Vice-President
Stephen W. Greiner, Secretary
Margaret Crum, Treasurer

BOARD OF DIRECTORS
Jason Crum, Chairman
William Bernhard
Peter Blake

Thomas S. Carroll
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Arthur Drexler

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City Walls Inc.

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

DRAFT - Letter to galleries

Dear _____:

The purpose of this letter is to introduce City Walls Inc. to some of your artists. It is our hope that as additional funds become available through public and private support, the program can expand to include a greater number of New York artists, particularly those whose vision lends itself to the urban environment.

The history of City Walls Inc. is that it was incorporated three years ago as a tax-exempt, artist controlled organization for the purpose of enhancing the cityscape with the color and excitement of contemporary art. The member artists are those who began the program, because of their dedication to the City and their conviction that the tide of visual pollution can be turned. Their own time, energy and funds began the program, and their continued belief in City Walls has kept it going. City Walls Inc. has grown beyond any of our expectations, to the point where not only have 23 walls been completed in New York City but arts councils and organizations throughout the country have turned to us for guidance.

We are aware that the future of City Walls Inc. lies in its continual growth, measured not only by the number of walls completed but more importantly, by the variety and aesthetic validity of its visual scope. It is for this reason that we are anxious to know who among your artists would be interested in participating in the program as funds become available, with the understanding that the artist's fee of \$1,500 represents only a fraction of the value of the work and that the real motivation must be a deep concern for the urban environment.

In addition to the possibility of introducing new artists to City Walls Inc., we would like you and your artists to be aware of another service we can perform for them. If an artist has located a wall, received permission to paint on it, and has secured the necessary funding, contributions for this wall can be made to City Walls Inc. enabling the donor's contribution to be tax deductible. We can also give this artist the benefit of our experience by sharing our technical knowledge with him.

Doris C. Freedman, *President*
Robert Wiegand, *Vice-President*
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	MoMA Exhs.	889.3

Draft - Letter to galleries
Page 2

After you have discussed City Walls Inc. with your artists, we would appreciate receiving the names of those who are interested, and we would be happy to meet with you or any of your artists to discuss the program further.

Sincerely,

Doris C. Freedman, President
CITY WALLS INC.

Tentative list of galleries:

Bykert Gallery
Emmerich Gallery
Marlborough Gallery
Pace Gallery
Rubin Gallery
Fischbach Gallery
Betty Parsons Gallery
Janis Gallery
Max Hutchinson Gallery
Paula Cooper Gallery
Reese Palley Gallery
OK Harris Gallery
Castelli Gallery
Feigen Gallery
Knoedler Gallery

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City Walls

Jason and Margaret Crum
416 West Broadway
New York, New York 10012
(212) 925-4161

City Walls, Inc. hopes to make public art available to the people of the city, to create a new atmosphere in which aesthetics are an important consideration for all outdoor and indoor work. We feel that the large artists community in New York City can and should be used to stem the deterioration and provide a new creative force. We have begun by painting exterior walls with murals.

Outdoor paintings bring light and color, order and new space into the haphazard mixture of architecture and non-architecture that makes up New York City. They open up the space and direct the eye to make an area with wall paintings exciting and stimulating. Inspired by the Mexican syndicate, Roman murals, Greek painted buildings, but mostly a movement evolved from the contemporary paintings themselves, these large exterior murals serve the dual purpose of bringing art to the people and transforming the derelict walls into a new art form.

There is a world-wide movement away from the concept of art as property. Art must be available to all. City Walls, Inc. supposes that the strength of the people of the world comes from intellectual freedom and enlightenment, that the only real revolution must be a cultural one since violence is not revolutionary, and that wall paintings are a point of a wedge, to help to open the way for a homogenization of the earth's society.

New York City finds itself the art center of the world. An estimated 30,000 artists and their families live here. They form a large art community connected somewhat by geographic location, but mostly by similar goals. Artists want their work to be seen. They want the force and universality of art to reach all the people. We have been brought up into a society where art is preserved in the sanctuary of the museum or reserved for the very rich. Art should be a living force, a reflection of the energies at work in the society.

Walls had for a long time attracted the artists as inviting space for paintings, but many obstacles seemed to stand in the way of the project: the degradation of the paintings by our atmosphere, the base intellect of the "common man" as seen by the common denominator attitude in the mass media, and the temporary status of all buildings in New York, to say nothing of the expense involved or the obstruction of the bureaucrats. On the other hand, the esthetic possibilities were more persuasive and, simultaneously, some artists and a city planner began working on getting a wall to paint.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	889.3

2

In the dozen or so wall paintings accomplished so far, the political significance is simply in their very existence. The paintings do not talk down to the people. They say, in effect, that the artists respect their viewers, and will give them their best shot. Most public art of the past has been used to sell a bill of goods - for a government, a church, or a bottling company. The present diversity of image and content of art is a statement in itself - that as many solutions to a problem exist as there are people to ponder. The wall paintings will subvert efforts by art exploiters to tell people what is fashionable and what is not.

To an artist the prospect of doing wall paintings means doing a painting in the place it will stay, with real sky and real people, and real life and death as spatial elements and considerations in the painting. They are seen by thousands of people every day in an infinite range of light and atmospheric conditions, the painting giving and taking as part of the total environmental experience. The artist uses the imagery he's involved in at the time. However, the kind of space involved in the conception of wall paintings is different from movable paintings in that the movable work is seen in controlled, closed in, artificial surroundings, and the wall painting must be totally self-contained and not altered significantly by the physical space in which it rests.

The exterior mural is always in a state of change. The possibility of degradation or outright destruction of the paintings by corrosive gases, malicious mischief, sun's rays and the contractor's expedience are existing relationships and as such acceptable.

In a grey environment, men have grey thoughts. We all need art in our lives. There exists now a large gap between our social condition and our technological condition. Things are bound to change as machines take over much of the drudgery that men formerly had to do. The wall paintings are one way to provide a transition and a direction during this time.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	889.3

City walls

7

May 5, 1970

May 1, 1970

Mr. Thomas S. Carroll
President ~~Mr. Thomas Carroll~~
Lever Brothers Company
390 Park Avenue ~~Brothers~~
New York, New York ~~10022~~
New York, N.Y.

Dear Tom,

Dear Tom:

With reference to our recent conversation, I am enclosing an invoice to cover consultation services provided by Mildred Constantine. This represents all charges to date for Lever Brothers in connection with the Museum's Art Advisory Service for Corporate Members.

I had an interesting talk with Gordon Bunshaft the

As you requested, we will plan to send you a monthly statement whenever any further services are performed.

I know that you and Arthur Drexler are continuing to work on the possibility of a wall painting, and that Connie and you are in touch concerning possible sculptures. However, please do not hesitate to let me know if I or my staff can be of assistance to you.

With kind regards,

Director
Architecture and Design
Sincerely,

ccc.

Charles T. Hesse
Director of Development

Enc.

cc: M. Constantine
Arthur Drexler ✓

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City walls

[Faint, mostly illegible typed text]

May 1, 1970

27 April 70

Mr. Thomas Carroll
President
Lever Brothers
390 Park Avenue
New York, N.Y.

Arthur

Dear Tom:

Per your instructions

I am forwarding a statement from City Walls, Inc. covering the honorarium to the five artists. The check should be made out to City Walls, Inc.

*here is a
Lever.*

I had an interesting talk with Gordon Bunshaft the other day and was pleased at his reaction to two of the studies.

Will
Sincerely,

Arthur Drexler
Director
Architecture and Design

enc.

[Handwritten signature]

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CITY WALLS, INC.

March 26th, 1970

7

Dear Arthur,

To the Directors of
I will be away for the next ten days so I am leaving these sketches for the Lever House wall with you to help expedite things. Since I won't be here some brief explanation is necessary.

27 April 70

Arthur,

*Per your instructions
here is a bill for
Lever.*

Will

stainless steel (ref-
stucco surface about

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stainless steel, enameled
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The suggestion here
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wall (stucco and brick)

reference to materials.

alternatives when

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diy yours,

Alan
an D'Arcangelo

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CITY WALLS, INC.

March 26th, 1970

Dear Arthur,

To the Directors of
I will be away for the next ten days so I am leaving these sketches for the Lever House wall with you to help expedite things. Since I won't be here some brief explanation is necessary.

SMALL WALL -

Material- Corten steel and polished stainless steel (reflective) mounted on the existing stucco surface about one foot from the wall. I felt these materials were best suited for this project but there are several variations that can be made with other materials such as brushed stainless steel, enameled steel in various combinations. The place gives me a sense that "natural" materials (man made but pure) are more appropriate than paint.

ENTIRE WALL

Material- Corten Steel and stucco. The suggestion here is to stucco the entire wall and erect slabs of 3/4" steel about 18" from the surface. In both cases these raised slabs will cast shadows until noon daily and create a secondary change in the configuration of the wall as the sun passes overhead. This wall could also be done without the stucco, that is to simply erect the steel over the wall (stucco and brick) as it exists now. Again there are many variations with reference to materials.

In any case we can discuss these alternatives when we meet. Bob Wiegand has his piece ready as well. He can deliver it to you next week (call him) so that you can go ahead with the next step.

Cordially yours,
Allan
Allan D'Arcangelo

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3/18

CITY WALLS, INC.

To the Directors of
City Walls, Inc.

Gentlemen:

Please take notice that there will be a meeting
of the Board of Directors of City Walls, Inc. at 69 East
95th Street, New York, New York on March 18, 1970 at
4:30 o'clock P.M., for the transaction of such business
as may come before the meeting or any adjournment thereof.

W.R. Weber

W. R. Weber
Executive Director

Dated: March 5, 1970

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DAVID H. BROMBERG

URBAN DESIGN

90 BEDFORD STREET

NEW YORK, N. Y.

(212) WA 9-1051

February 27th, 1970

Mrs. MARGARET CRUM, Secretary
City Walls, Inc.
416 West Broadway
New York, N.Y.

Dear Madame ~~March 9, 1970~~

Kindly accept this as my resignation from all my titles and ~~Mr. Douglas L. Frost~~ the Board of Directors of City Walls, ~~Vice President's~~ offices.

Development

My ~~responsibilities~~ ~~The Maryland Institute~~ are the pressing duties of my ~~crowd~~ ~~College of Art~~.

1300 Mount Royal Avenue

It has ~~Baltimore, Maryland 21217~~ to serve with the members of City Walls, and I wish you all the very best in the year ~~Dear Mr. Frost~~ you may count on my continued support and friendship.

In response to your letter to us of March 5th, the artists who participated in Painting for City Walls have ~~now formed~~ City Walls, Inc. and have appointed an Executive Director, Mr. Will Weber. Your letter is being forwarded to Mr. Weber, and I am sure you will be hearing from him shortly.

Sincerely yours, *David H. Bromberg*
DAVID H. BROMBERG

cc. Member ~~Secretary to Mr. Drexler~~
Architecture and Design

cc: Mr. Will Weber w/incg.

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file

DAVID H. BROMBERG
URBAN DESIGN

90 BEDFORD STREET

NEW YORK, N. Y.

(212) WA 9-1621

February 27th, 1970

Mrs. MARGARET CRUM, Secretary
City Walls, Inc.
416 West Broadway
New York, N.Y.

Dear Madame Secretary,

Kindly accept this as my resignation from all my titles and memberships of the Board of Directors of City Walls, Inc. and its offices.

My reasons for this action are the pressing duties of my crowded schedule.

It has been a great pleasure to serve with the members of City Walls, and I wish you all the very best in the years ahead. You may count on my continued support and friendship.

Sincerely,

David Bromberg

DAVID H. BROMBERG

cc. Members of the Board

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	MoMA Exhs.	889.3

Clw Inc

February 12, 1970

Mr. Greg Higgins
Washington State University
Pullman, Washington 99163

Dear Mr. Higgins:

City Walls, Incorporated, the artist members of which are responsible for the work you saw in L'architecture D'aujourd'hui, has recently appointed an Executive Director. His name is Will Webber, and I am forwarding your inquiry to him. I am sure he will be able to give you all the technical information you need.

Painting at this scale can have an enormous impact on the urban environment, and I wish you luck in your efforts on behalf of Spokane and Seattle.

Sincerely yours,

Arthur Drexler
Director
Architecture and Design

cc: Will Webber with incoming

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	MoMA Exhs.	889.3

CW

Feb. 7
joan davidson

Dear friends -
On further investigation it appeared that no funds would in fact be forthcoming from NYU - at least not without a long delay. And since we have the money, and since there was sort of a commitment to NYU - the artists' comm. felt we should simply plunge ahead.
Love, Joan

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	MoMA Exhs.	889.3

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

Dr. Howard Conant
Chairman, Art Collection
New York University

February 7, 1970

Dear Dr. Conant,

I wish to make official what you already know from talks with Tania and others of our group - that City Walls, Inc. is ready to sponsor the painting of an NYU wall, specifically the one at 683 Broadway, facing Mercer Street. Tania will be the artist, and all responsibility for supplies, execution, and artist fees will be assumed by City Walls.

We all regard this wall as an im-

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	MoMA Exhs.	889.3

portant advance in our program for New York - and know that it will bring honour and joy to your university and the entire community.

We would like to begin work as soon as weather permits, and look forward to joining with you to enact a splendid celebration when the job is done!

Our new Executive Director is Will Webber, and all arrangements should now be made directly with him. He can be reached for the time being at 533-6589, and in March will move into Westbeth, where City Walls is establishing its headquarters.

With all best wishes,
Sincerely yours,

(President,
City Walls, Inc.)

Joan K. Davidson

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Women's Committee

Museum of Art Carnegie Institute

C. W. Inc
Handwriting
Eph - C. W.

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

January 29, 1970

Dear Mr. Drexler,

Thank you very much for forwarding my letter concerning the City Walls Project. I have since heard from both Mrs. Jason Crum and Doris Freedman, Director of the Department of Cultural Affairs of the City of New York.

We are grateful to all of you for the information.

Sincerely yours,

Mernie Berger

Mrs. George B. Berger Jr.
President

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*2/11 - artists went to Leverette
& then came to Norma
saw model & met with
AD -*

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their work.

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Arthur Drexler
Director
Architecture and Design

Sincerely,

Toussaint

TK:dm

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	MoMA Exhs.	889.3

Pennington
 Gift - C. W.

Ask Will Webber to set up mtg. w/artists
 Feb. 11th in afternoon or sometime Thurs., the 12th.
 In Arthur's off. They can see model and then walk over to
 Lever House and get up on terrace.

Then call Carroll's secy. to arrange permission
 Mr. for - and if TC wants to meet artists, fine - or if he's
 Dire not available but wants someone else to, OK too.

Dear

I wd
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 sure

2/4- He will try to arrange
 Wed. pm.

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W. Webber suggests artists go
 to 1st. 2 pm. Feb 11
 2/5- T. C's. secy. will call
 back to see if ok.

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2/11- artists went to Lever House
 & then came to Norma
 saw model & met with
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Arthur Drexler
 Director
 Architecture and Design

Sincerely,

Tom Carroll

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Pending

Eph - C. W.

January 12, 1970

Mr. Thomas S. Carroll
President
Lever Brothers Company
390 Park Avenue
New York, N.Y. 10022

Dear Mr. Carroll:

I have your letter of January 5th concerning the mural project for Lever House. I am delighted you want to proceed and will start things moving next week.

Lever Brothers will of course be under no obligation to execute any of the proposals, and this is understood by the artists.

I will certainly arrange to have you meet them and if convenient see some of their work.

Cordially,

Arthur Drexler
Director
Architecture and Design

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LEVER BROTHERS COMPANY
(INCORPORATED)

390 PARK AVENUE, NEW YORK, NEW YORK 10022

THOMAS S. CARROLL
PRESIDENT

688-6000

January 5, 1970

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

Dear Mr. Drexler:

I was very pleased with the contents of your recent letter about the mural project for the Lever House terrace. I don't know the five artists, but I am sure they will be all right.

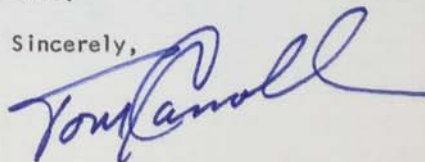
I think all of them should know that after seeing their work, I want the right not to go ahead if I should so decide at that time.

One of the things I thought I might do is have slides made of the submissions to see if at night I could throw them up on the wall. This would be a way of supplementing the study of the scale designs on the model.

Five hundred dollars to each artist is satisfactory to me and at some point I would like to meet the artists and see some of their work.

I am glad they are enthusiastic. I am too, and I am also appreciative of your help in this.

Sincerely,



TSC:dep

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The Museum of Modern Art

To Arthur Drexler
From Charles Hesse
Date January 2, 1970
Re Lever Brothers

Tom Carroll called Wednesday afternoon to tell me that he had received your proposal for the wall that faces their upper terrace. The idea to have five artists from City Walls, Inc. each submit scale renderings for the wall, one of which will be selected, appealed to him greatly. He understands that each artist will be paid \$500 respectively for his scale painting.

Tom said he is ready to move ahead with the project right away. I will appreciate your keeping me advised of developments, and let me know if there is anything you would like me to do at this time.

cc: Mildred Constantine
Richard Koch
Maury Gurin

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CW
Pending

2.

quite enthusiastic and, for that matter, I am too. It seems to me a relatively inexpensive way of developing an attractive embellishment for an already famous building.

December 16, 1969

All best wishes for the Holiday Season.

Cordially
Mr. Thomas S. Carroll
President
Lever Brothers
390 Park Avenue
New York, New York

Dear Mr. Carroll:

At the last meeting of City Walls, Inc. I described to the artists your project for a mural adjacent to the Lever House terrace. As anticipated, they were all quite interested and would very much like to submit designs.

The five artists involved are:

Jason Crum
Nassos Daphnos
Allan d'Arcangelo
Tenis (Milicevic)
Robert Wiegand

I will make available to them elevation drawings of the wall, at the same scale as the model of Lever House in the Museum's collection. The designs they submit will be executed to that scale and can be studied on the model.

I suggested that Lever Brothers might commission these proposals for an honorarium of \$500 to each artist. If the company decides to proceed with any one of the designs, a suitable fee would then be negotiated with the artist. I don't anticipate any out-of-pocket expenses for the Museum.

Do let me know if this procedure is still of interest to you. The artists, as I have already said, are really

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CITY WALLS, INC.
416 West Broadway
New York, New York 10012
(212) 278 0203

2.

quite enthusiastic and, for that matter, I am too.
It seems to me a relatively inexpensive way of
developing an attractive embellishment for an
already famous building.

All best wishes for the Holiday Season.

Cordially,

MEETING OF THE BOARD OF DIRECTORS OF CITY WALLS, INC.
Arthur Drexler
Director
Architecture and Design

MONDAY, JANUARY 28, 1970

at 10:00 AM at the home of

WASSOS DAFINIS
400 West 23 Street
Studio 407

TO MAKE PLANS FOR THIS YEAR

Dated: Jan. 16, 1970

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C.W.

CITY WALLS, INC.
416 West Broadway
New York, New York 10012
(212) 226 0203



MEETING OF THE BOARD OF DIRECTORS OF CITY WALLS, INC.

MONDAY, JANUARY 26, 1970

at 10:00 AM at the home of

NASSOS DAPHNIS
400 West 23 Street
Studio 407

TO MAKE PLANS FOR THIS YEAR

Dated: Jan. 10, 1970

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MINUTES

Meeting of the Board of Directors of City Walls, inc. was brought to order at 4:30 PM on Thursday, October 30, 1969 at the Museum of Modern Art, 11 West 53 Street.

The Artists Committee was approved by the Board. It consists of the five artists on the Board of Directors who have done walls: Jason Crum, Nassos Daphnis, Alan Darcangelo, Tania and Robert Wiegand. Its function is to choose artists who will be eligible to do walls, and approve them for doing a specific wall. The committee will last for one year at which time they will decide on one member to continue for the next year and one new artist, the Board of Directors will choose two artists and the general membership will choose the fifth artist. The committee will always consist of artists who have done walls.

The Artists Committee was asked to meet and choose some artists for walls to be done in the immediate future.

Joan Davidson reported that Jim Wise of SITE had contacted her about working with City Walls, inc. The Board members felt that the work SITE was doing coincided with the intentions of City Walls and we should further explore working with them.

William Weber was introduced as the administrator of the wall by Alan Darcangelo in the process of being painted, sponsored by the Parks Department. It was decided that he should administrate the next wall for City Walls Inc.

David Bromberg presented a plan for him to be employed as planning consultant for City Walls, Inc. He was given a grant of \$2000 to study possible new directions for City Walls, Inc. He was relieved of his duties as Executive Director, and as one of the signers of checks.

It was decided that one of the members of the artists committee should be the cosigner with Ann Gresser or Lothar Stieffel as the other signer.

Arthur Drexler brought up the possibility of doing a painting on a wall on Lever House. The Artists Committee was appointed to choose artists for this project. He said that the artists would receive a fee for the sketch they submit.

It was decided that another meeting would be held in a couple of months.

MEMBERS PRESENT: William Bernhard, Peter Blake, Jason and Margaret Crum, Nassos Daphnis, Alan Darcangelo, Joan Davidson, Arthur Drexler, David Bromberg, Ann Gresser, Tania and Robert Wiegand.

Others: William Weber, Louis Kaminoff, and

Submitted by:
Margaret Crum
January 10, 1970

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City walls

WALL PAINTING FOR THE CITY

JANUARY 5-23, 1970

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Traditionally, American cities have been random in their design. Unlike the great capitals of Europe, nurtured by patrons who insisted upon the highest artistic standards of their age, American cities mushroomed in an industrial climate where economics rather than aesthetics were the deciding factors in their development. Only recently have aesthetics become a public or governmental concern in the United States. This exhibit marks the beginnings of the effect of this change upon our cities. We hope that it anticipates a movement toward urban development which will not contrast affluence and poverty, but which will provide the artist's stimulus to eye and mind for all people.

This show was first presented at the Museum of Modern Art and contains the work of four different artists—Jason Crum, Allan D'arcangelo, Tania, and Robert Wiegand—who all share the desire to work on a monumental scale, their paintings exposed to sky and natural light. Historically, their work is a logical progression of the New York School of Painting, which has exerted the strongest influence on world art for the last three decades. The School is characterized by a desire for increasingly larger scale. Jackson Pollock noted the trend toward monumentality in his 1947 application to The John Simon Guggenheim Foundation:

I intend to paint large movable pictures which will function between the easel and the mural . . . I believe the easel picture to be a dying form, and the tendency of modern feeling is toward the wall picture.

This show then is not only the logical development of the New York School, but in a sense its culmination—at least in this one aspect.

Wall Painting for the City relates in yet another way to the New York School. For the past thirty years fine art has been relentless in its comments upon advertising illustration. In the 1940's and 1950's, Stuart Davis (among others) painted billboard signs on canvas. In the 1960's, Pop Art glorified the matter of advertising. Now fine art is preempting the space once reserved for the billboards which obliterate our urban horizon.

For both social and aesthetic reasons, we hope this show will encourage the increase of the small amount of private and public funds which have made the works herein possible. These few pieces demonstrate that monumental art no longer need be confined to museum space, but can also be environmental, surrounding all our people—expanding our vision and enriching our lives. We consider this a most positive accomplishment.

Robert R. Littman
Director, The Emily Lowe Gallery

It is our hope to make public art available to the people of the city, to create a new atmosphere in which aesthetics are an important consideration for all outdoor and indoor work. We feel that the large artists' community in New York City can and should be used to stem the deterioration and provide a new creative force. We have begun by painting exterior walls with murals.

Outdoor paintings bring light and color, order and new space into the haphazard mixture of architecture and non-architecture that makes up New York City. They open up the space and direct the eye to make an area with wall paintings exciting and stimulating. Inspired by the Mexican syndicate, Roman murals, Greek painted buildings, but mostly a movement evolved from the contemporary paintings themselves, these large exterior murals serve the dual purpose of bringing art to the people and transforming the derelict walls into a new art form.

Jason and Margaret Crum

Hofstra University and
the Emily Lowe Gallery
would like to acknowledge
the cooperation of

City Walls, Inc.

Museum of Modern Art, New York

New York City Department of Cultural
Affairs
Parks, Recreation and Cultural Affairs
Administration

Robert Harris, Nassau County Office of
Performing and Fine Arts

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ARTIST LOCATION OF WALL PAINTINGS
IN NEW YORK CITY

JASON CRUM 233 East 29th Street
(at Second Avenue)
529 Second Avenue
(at 29th Street)
140 Church Street
(at Chambers Street)
187 Third Avenue
(at 17th Street)
*324 East 9th Street
(between First and Second Avenues)
198 East 7th Street
(between Avenues B and C)
Houston Street at West Broadway
(southwest corner)

NASSOS DAPHNIS Madison Avenue at 26th Street
(southwest corner)

ALLAN D'ARCANGELO 340 East 9th Street
(between First and Second Avenues)
West 64th Street
(between Columbus and Tenth
Avenues)

TANIA Park #10, Evergreen Avenue, Brooklyn
Park #4, Bryant Avenue, Bronx

ROBERT WIEGAND 441 Lafayette Street
(at Astor Place)
Church Street at Reade Street
(northwest corner)

*reproduced on cover

THE EMILY LOWE GALLERY
HOFSTRA UNIVERSITY
Hempstead, New York 11550
Telephone: (516) 560-3233

Hours: Monday through Friday, 10 a.m. to 5 p.m.
Evenings: Wednesday, Thursday, January 7 and 8,
January 14 and 15,
6 p.m. to 9 p.m.

City walls

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City Walls

January 21, 1970

Mr. Bill Barrell
53 Pitt Street
New York, N.Y. 10002

Dear Mr. Barrell:

Thank you for showing us the color slides of your project for painting oil storage tanks. I think the idea is great and I wish there was something we could do to help you get it done.

I am sure you already know about the organization called City Walls, Inc., but as the title implies, their exclusive concern is to get large-scale painting put up on the walls of otherwise non-descript buildings. Unfortunately, I know of no other organization that could pursue the project you are working on.

It does seem to me, however, that it would be a natural for any alert public relations department of one of the gasoline companies.

We are enclosing your prospectus herewith and are mailing to you under separate cover your slides and viewer.

Sincerely yours,

Arthur Drexler
Director
Architecture and Design

enc.

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	MoMA Exhs.	889.3

October 30, 1969

BILL BARRELL
53 PITT ST.
NYC. 10002
CA 82786
JAN 12 - 1970.

It is proposed that City Hall, as planning consultant, enter into a contract at a fixed fee of ten thousand dollars at regular intervals.

Dear Mr. Axelroth
It has been suggested to me by Bob Wiegand and Jason Crum that I submit this idea to you in the hopes it could be used in your new exhibit on model cities, or urban renewal. Enclosed you will find a prospectus that has been send out to many oil Companies. Any questions please call.

Yours Hopfully

Bill Barrell.

Under the subject of the development of new directions, the Consultant will concern himself with:

- Working out with the advertising industry, and through them the billboard industry new projects for the use and financing of art in the environment.
- Introducing and developing art in new construction into the architectural profession and through it the building industry.
- Developing new avenues of art use in government, both local, state and national-including funding, procedural, and conceptual.
- Examining the possible use of works of art in waterfront developments.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	889.3

DAVID H. BROMBERG

60 EAST 42ND STREET

NEW YORK, N. Y.

PAGE

October 30, 1969

PROPOSAL FOR CITY WALLS TO RETAIN DHB AS PLANNING CONSULTANT.

It is proposed that City Walls, Inc. retain David Bromberg as planning consultant, entering into a three year contract at a fixed fee of ten thousand dollars per year payable at regular intervals.

In return for the stated consideration, Mr. Bromberg, the Consultant will provide services of a dual nature, being available for consultation and advice in the day-to-day running of the organization, and conceiving of and developing new directions for the use of art in the cityscape.

Under the heading of day-to-day activities, the Consultant will assist in:

- Locating wall space and negotiating with the owners of the buildings.
- Dealing with and liaison to the various contractors who are engaged in the erections of the works of art.
- Ordering and otherwise supervising the handling of materials and equipment, such as paint, rigging etc, which are part of the erection process.
- Dealing with the communities in which the art is to go; dealing with the various city administrative offices, such as building department, zoning offices, highway and public works departments.
- Keeping the records and files attendant to the operation of the organization.
- Corresponding with the various technical and official agencies that may request information and/or negotiation.

Under the subject of the development of new directions, the Consultant will concern himself with:

- Working out with the advertising industry, and through them the billboard industry new projects for the use and financing of art in the environment.
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more

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	MoMA Exhs.	889.3

DAVID H. BROMBERG

60 EAST 42ND STREET

NEW YORK, N. Y.

PAGE 2

The Consultant will not concern himself with the following:

- Choosing artists for sites.
- Supervising the layout of the works of art.
- Organizing and supervising festivities associated with the program.
- Handling the public relations of the program.
- Raising the money for the program.
- Initiating and/or supervising showings of photographs etc. of the works done under the program.

In summary, it may be said that the Consultant will develop those projects which will bring to the artists concerned the highest level of exposure and proper remuneration. It can also be pointed out that over the past three years he has brought about a development of an idea to a well respected professional place in the world of art and planning, by the use of methods which although at times seemingly unconventional, but in the long run effective.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	889.3

DAVID H. BROMBERG

60 EAST 42ND STREET

NEW YORK, N. Y.

PAGE

October 30, 1969

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- Keeping the records and files attendant to the operation of the organization.
- Corresponding with the various technical and official agencies that may request information and/or negotiation.

Under the subject of the development of new directions, the Consultant will concern himself with:

- Working out with the advertising industry, and through them the billboard industry new projects for the use and financing of art in the environment.
- Introducing and developing art in new construction into the architectural profession and through it the building industry.
- Developing new avenues of art use in government, both local, state and national-including funding, procedural, and conceptual.
- Examining the possible use of works of art in waterfront developments.

more

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DAVID H. BROMBERG

60 EAST 42ND STREET

NEW YORK, N. Y.

PAGE 2

The Consultant will not concern himself with the following:

- Choosing artists for sites.
- Supervising the layout of the works of art.
- Organizing and supervising festivities associated with the program.
- Handling the public relations of the program.
- Raising the money for the program.
- Initiating and/or supervising showings of photographs etc. of the works done under the program.

In summary, it may be said that the Consultant will develop those projects which will bring to the artists concerned the highest level of exposure and proper remuneration. It can also be pointed out that over the past three years he has brought about a development of an idea to a well respected professional place in the world of art and planning, by the use of methods which although at times seemingly unconventional, but in the long run effective.

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file *C.W.*

CITY WALLS INC.

Fourth Meeting of the Board of Directors of City Walls, Inc.
at the Museum of Modern Art, 11 West 53 Street at 4:00 PM
on Thursday, October 30, 1969

Dated October 26, 1969

1. Report of the Finance Committee.
2. Approval of minutes of previous meeting.
3. Financing, including possible grants from New York City and the Merrill Foundation.
4. Installation of the staff of City Walls.
5. Resolutions, including pamphlets, press releases, articles, and parties.
6. Other business.

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PROPOSED AGENDA FOR OCTOBER 30th MEETING OF BOARD OF DIRECTORS OF CITY WALLS, INC.

1. Report of the Special Committee on the definition of the Executive's function.
2. Report of the Artists Committee.
3. Discussion of riggers; other technical matters.
4. Financing, including possible grants from New York City, and the Merrill Foundation.
5. Discussion of the staffing of City Walls.
6. Publicity, including pamphlets, press releases, articles, and parties.
7. Other business.

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MINUTES

Third Meeting of the Board of Directors, City Walls, Inc., called to order on October 21, 1969 at 4:00 P.M. at the Museum of Modern Art, 11 West 53 Street.

Minutes of the previous meeting were read and corrected to include the date of the previous meeting, September 24, 1969.

Nassos Daphnis was elected as a member of the Board of Directors.

Daphnis reported that there was a mistake made on his wall at 26th Street and Madison Avenue.

The Board decided that the money that had been held in escrow as the final payment for the sign painting company should not be paid to them until the painting is corrected.

David Bromberg felt that it might not be possible to get them to correct the painting, and that it would cost \$1000 to get it fixed. He said that he was in negotiations with the sign painting company.

The Board felt that City Walls must guarantee to the artist that his painting will be done to his specifications ~~xxxxxxxxxxxxxxxx~~ with no exceptions.

Joan Davidson reported that \$12,000 had been sent to David Bromberg by the Merrill Foundation as a response to the Museum show. The check was made out to the Architectural League

David Bromberg felt that the check should be released to him personally. He said he would pay himself a salary and do some wall paintings with the money.

Joan Davidson felt that the money had been meant for carrying out the work of City Walls and should be released to the City Walls bank account, but because of the opposition of David Bromberg, she felt that the check should be returned to the Merrill Foundation, with an explanation of the situation, suggesting that they return it to City Walls or to David Bromberg as they see fit.

Allan Darcangelo proposed that a stricter definition of the functions of the executive should be arrived at so that we know who is responsible for making what decisions.

The motion was made that the five artists, David Bromberg and Arthur Drexler should meet as soon as possible to determine what the executive responsibilities will be, and report to the next meeting of the Board.

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	MoMA Exhs.	889.3

2

MINUTES

Ann Gresser reported that the City was offering a \$5000 grant to pay for the past expenses of City Walls, but they needed cancelled checks showing the expenses of the corporation. She said that David Bromberg was in possession of the cancelled checks and did not want to release them.

The Board seemed to feel that it was more important to get the money than to worry about political considerations. No vote was taken.

Margaret Crum read the proposal for the Artists Committee. It was felt that there was not enough time to discuss this and everyone should have their own copies to read. This was put off until the next meeting.

The next meeting was scheduled for Thursday, October 30.

Submitted by Margaret Crum
October 26, 1969

Present at meeting:
William Bernard
Peter Blake
David Bromberg
Alan D'Arcangelo
Arthur Drexler
Nassos Daphnis
Joan Davidson
Jason Crum
Margaret Crum
Ann Gresser
Robert Wiegand
Tania

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C.W.

CITY WALLS, INC.
ADMINISTRATIVE STRUCTURE

Recommended:

1. That, for the time being at least, the position of executive director be done away with, substituting instead a pair of administrators, one in charge of planning and the other in charge of operations.

2. That the duties and responsibilities be broken down as follows:

A. Operations

1. To oversee the work being done on the mural with attention to economy, community relations, fun, and most important, to make sure the execution is in agreement with the artists wishes.
2. To engage the appropriate contractor or whoever is needed for the execution of a work
3. To purchase the necessary materials.
4. To see that each job is properly insured and licensed.
5. To keep a file on work completed, in progress and scheduled, and to make this information available to the members of City Walls.
6. To report at board meetings.
7. To work in cooperation with the other administrator.

see list
salon

B. Planning

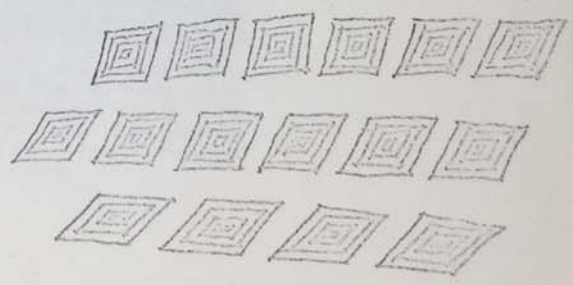
1. To act as liaison between artist and the general community.
2. To deal with inquiries concerning the function of City Walls, which would include a local community question, donations, artists queries, press interest etc.
3. To try and get funds
4. To contact the press
- 5.
- 6.

get walls to print

PR

3. That these administrators are to be hired on a part time basis until funds are available to put them on full time. An administrative fee must be added to the cost of each wall and kept in a (separate) administrative fund of City Walls Inc. for the purpose of these salaries and other organization expenses. (i.e. stationery, brochure)

///



Treasurer pays all bills(?)

meeting 4 pm Thurs.

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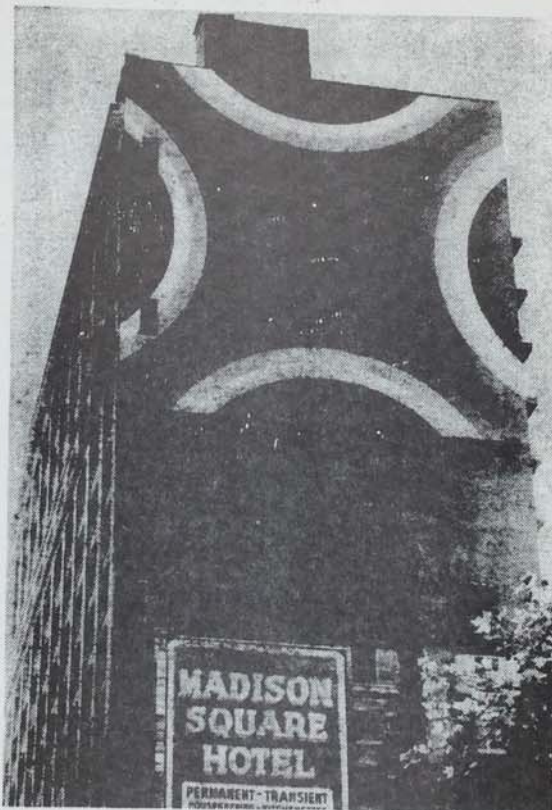
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City Walls

10/23/69

72 **Mural, Mural On the Wall**

NEW YORK POST, THURSDAY, OCTOBER 23, 1969



Post Photo by Gumera.
Artist Nassos Daphnos' untitled work, on a building at the southwest corner of E. 26th St. and Park Av. South, is the latest in a series of wall murals sponsored by the city's Cultural Affairs Dept. and City Walls Inc. And work on another, by Alan D'Arcangelo on W. 64th St. between West End and Amsterdam Aves., will begin next week.

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

September 19, 1969

Dear Fellow Members:

Our meeting next week should launch a season of vigorous, forward movement for City Walls.

We have a smashing idea, wonderful people working with us, and the rudiments of an effective organization.

Certain problems must, however, be faced up to, and, I hope, solved at the meeting.

Not enough painting was done this summer--a sad, and perhaps unnecessary waste. It simply takes us too long to do a wall, from selection of both artists and site, through execution. I suspect also that we are spending more than we need per wall. A way must be found to do the job wholesale.

We need to develop a better method to a) get artists involved, b) choose and secure walls, c) find donors. All of these essential operations are now handled in far too casual and unsystematic a fashion.

I myself feel most responsible for our inability so far to really grasp our opportunity. I will try to improve! but it may be that together we should all consider the possibility of engaging a full-time executive with skill and experience in money-raising, dealing with the mechanical aspects (riggers, etc.) "education" (i.e. publicity) and so on.

David and the Crums, two of our leading founding fathers, ought to be freed from the day-to-day chores. Perhaps Jason could assume responsibility of heading the artists' committee, and David, whose vision underlies this whole project, could concentrate on formulating plans for City Walls' future: waterfront? roofs? sidewalks? lights? banners? If, in fact, City Walls is the instrument for the rebirth of public art in New York City, this sort of long-range planning and policy-making is of

CW

7

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2.

utmost importance.

Enclosed is the draft of a two-page flyer that might be used as a mailing piece, and in other ways. Please feel free to change it. We also need, I believe, a longer paper, a statement of our history, philosophy and purposes. Ann and I are now working on a draft of this, which will be composed almost entirely of the writings of our members. I am in hopes that we can soon have an article about Walls in New York Magazine, or some other publication, and we should make the completion of Bob Wiegand's new wall a celebration worthy of the whole town's attention!

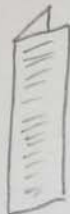
I am greatly looking forward to seeing you all, and hearing your ideas, at my house next Wednesday.

Sincerely,

Joan

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Flyer



Art in our time is moving in new ways: away from ease, as purveyor to the rich of objects and adornment; towards challenge, even peril, as observer, critic, and shaper of the quality of contemporary life.

As purposes change forms change. The structure of art today is unpredictable; sometimes grotesque and often impermanent, as is life itself; too big and bulky to be presented and contained in the traditional manner. Art cries out to be released from galleries and salons, and to become a force in our everyday lives.

Like so many others among us who want to give meaning to the American vision, artists are going into the streets. And in the streets they find a perfect medium for their work: the blank walls of buildings.

In recent months a small group of New York artists has been painting city walls. Some dozen or so walls are now finished, in Lower Manhattan, Brooklyn and the Bronx, with as many more in progress. They range in size from 4-story walls enclosing small parks or parking lots to 15-story, block-wide spaces.

This is only a beginning, but it is already clear that the impact of painted walls can be electrifying: powerful form and color jolt awake eye and spirit, and miraculously make a place out of the amorphous grey-ness of a city street or neighborhood.

Walls let artists send their letter to the world without benefit of middlemen. Walls bring art--free, available, natural as air--into the consciousness of a wide public. Walls enliven and imbue an ever more bitter urban environment with gaiety, warmth and a desperately needed sense of community.

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CITY WALLS, INC.

was incorporated in the summer of 1969 as a non-profit, tax-exempt organization to help bring about a rebirth of public art in New York City. Membership is open to artists, city planners, architects, collectors-- art-and-city lovers of all kinds.

The city government, through its Department of Cultural Affairs, played a significant part in helping outdoor painting get started in new York, but City Walls, Inc. has depended since the beginning on private financing.

Generous gifts have been received from

Continued, and increased funding is needed now so that the project may expand.

The cost of painting a single wall (assuming the donation of the wall itself by a far-sighted property-owner) is about \$4,000. This covers rigging, paint, other supplies, insurance, and a token fee for the artist.

For the first time in the history of our city, a monumental work of art can be given, not to a museum or other institution, but directly to the people of New York--a noble gift that will be permanently recognized at the site.

I would like to know more about City Walls, Inc.

I would like to join City Walls, Inc.

Here is my contribution.

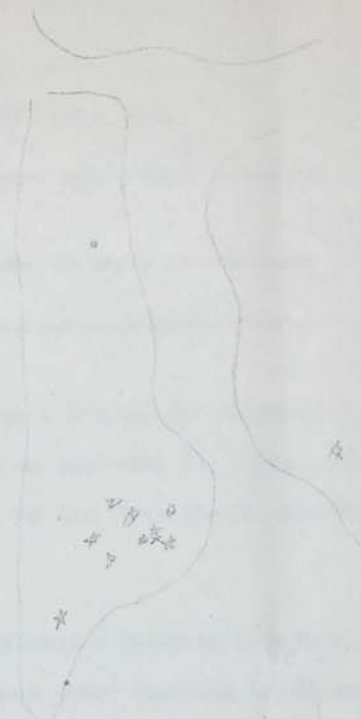
Name:

Address:

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MAP



CITY WALLS, INC.

Officers: Joan K. Davidson, President
David Bromberg, Vice-President
Margaret Crum, Secretary
Ann Gresser, Treasurer

Board of Directors:
William Bernard
Peter Blake
David Bromberg
Jason Crum
Margaret Crum
Allan D'Arcangelo
Joan K. Davidson
Arthur Drexler
Robert Wiegand

Address & telephone number.

** in formation*

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CITY WALLS, INC. ✓

Notice of Meeting of Board of Directors

NOTICE IS HEREBY GIVEN that a Meeting of the Board of Directors of CITY WALLS, INC. will be held on September 24, 1969; 5:30 P.M. at the home of Mrs. Joan K. Davidson, 69 East 95th Street, New York, New York 10028 for the following purposes:

1. Completion of Unfinished Business from Previous Meeting
2. Transaction of such other business as may come before the meeting.

By order of the Board of Directors

Dated: New York, New York
September 10, 1969

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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-



August 18, 1969

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

Dear Arthur:

Just in case you missed the article which appeared in Daily News Magazine Section of August 10th, I am sending one along for your enjoyment. This is not exactly the color brochure we wanted but it does tell the story and it helps promote the City Wall Mural program.

I am more than eager to find an evening when you and I can sit down and talk about some of the interesting problems and benefits which have occurred as the Wall Mural project develops.

I hope your summer has been a pleasant one. I am talking off a week or so starting next week and will call you when I return.

Sincerely,


Doris

Doris Freedman
Director
Department of Cultural Affairs

*Filed in
Publicity
Folder*

*Make apppt
when she calls*

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P for ew

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

July 15

7731

Dear Arthur,

In your goodness and nobility you've taken on another great chore - but potentially something important and big.

We've got to solve the money problem!

See you soon -

Best,
Joan

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

To: William Bernhard Allan D'Arcangelo
 Peter Blake Arthur Drexler
 David Bromberg Ann Gresser
 Margaret Crum Robert Wiegand
 Jason Crum

Dear Fellow Members and Directors;

Now that we are An Official Corporation, on our way to achieving tax-exempt status, it behooves us to move ahead with confidence, boldness and all dispatch.

Aux walls, o citoyens!

Specifically, after the discussion at yesterday's meeting, it appears that these steps should be taken without delay:

1. Appropriate announcement should be made to the press of the formation of City Walls, with perhaps a brief history and description of work already done, and a statement of future plans. As we agreed at the meeting, David should prepare this, with Peter's advice and help.
2. The walls for which we have money in hand (David Rockefeller, Noble Foundation, Kaplan Fund grants -- others?) should be got under way immediately. Jason says that four new walls can be painted this summer. Twice as many would be better, and may be possible--(Noble, for example, has virtually assured us of another grant when the first wall is finished).
3. New and more solid sources of funding must be looked for. It may be possible for us to persuade some of the powerful and prestigious business firms in New York City to take on our project as a public service campaign, and/or to donate space, materials and labor. There may be some chance for public money, either local, state or federal. This aspect of our work is the primary responsibility of the non-artist members of the Board.
4. Together we should examine the implications

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-- 2 --

of the adventure we are embarked upon. At a time when the art community is riven by doubt and frustration; and when the great cities are mired in obsolescence, dreariness, and poverty--both of physical environment and of spirit--it may well be that the right kind of public art can create a sense of order, of purpose, of hope, perhaps even of joy.

I urge that we try to set these somewhat inchoate thoughts down in the form of a statement of aims, or, more grandly, a Manifesto. To this end, and with your approval, I will be glad to act as temporary compiler and editor. Much has already been written about painting walls--and eloquently!--by David, by Jason and Margaret, by Doris, by Arthur and by Peter. (I have copies). If anyone has more to say, he might send it to me within the next week or so, and I will then assemble a document, to be circulated to you all for correction, enlargement, diminution, and/or any other improvements.

If Peter finds this statement worthy he might choose to include it with the map of outdoor art he so generously offered to print in New York Magazine at the end of the summer!

Our next meeting will be in late September. Between now and then we should all be thinking of appropriate people to invite to join City Walls, Inc. as members, and of ways to encourage and enhance our joint enterprise.

Have a wonderful summer--and God bless you all!

My best,

Joan

July 15, 1969

cc: Doris Freedman
Tom Rothschild

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P for CW

CITY WALLS, INC.

Notice of First Meeting of Board of Directors

NOTICE IS HEREBY GIVEN that the First Meeting of the Board of Directors of CITY WALLS, INC. will be held on July 14, 1969; 5:30 P.M. at the home of Mrs. Joan K. Davidson, 69 East 95th Street, New York, New York 10028 for the following purposes:

1. Adoption of By-laws.
2. Adoption of a corporate seal.
3. Election of Officers.
4. Election of Members.
5. Establishment of an Executive Office.
6. Authorization of Officers to file a tax exemption application.
7. Transaction of such other business as may come before the meeting.

By order of the Board of Directors

Dated: New York, New York

July 3, 1969

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P for CA

Jason Crum
416 West Broadway
New York, New York 10012

WALL PAINTINGS

Considerations by the artist on beginning the project:

- 1) Paintings should be seen
- 2) The tendency is toward bigness
- 3) The homogenization of society requires access to art in the streets
- 4) Blank, derelict walls provide space for monumental paintings.

Realizing this, wall paintings seemed to be worth the commitment they require to be accomplished.

Not necessarily in this order, the following steps must happen:

- 1) Choose a wall
- 2) Graphic plan for the painting
- 3) Talk to landlord and members of the community
- 4) Paint research, costing, etc.
- 5) Arrange for rigging, licenses and insurance, paint, people, and do on.
- 6) Priming
- 7) Layout
- 8) Execution

Special attributes of wall paintings:

- 1) They remain in the place/they were painted where
- 2) Conception of the painting reflects the imagery I'm involved in at the time, applied to the spatial and traffic conditions of the site (the human and physical relationships). The idea is to affect more space than is displaced.
- 3) When the color starts to go on a wall, it is glorious.

HAVEN - Vest pocket park, 29th Street and Second Avenue
A diptych

It welcomes people to the area. There are high intensity colors, and ordered graphic activity, simple and difficult, The diagonals oppose each other, suggesting shelter that includes, protects and heals. They have a direct and changing relationship with the Empire State Building making it a part of the park.

The park, before open and unprotected, becomes a haven from the ugliness and noise of the city where people can come and bask in the color. At the same time the space is expanded and enlivened.

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PAINTING FOR CITY WALLS
416 WEST BROADWAY
NEW YORK, N. Y. 10012
(212) CA. 6-0203

P for CW

JUNE 1969

NEWSLETTER

I ORGANIZATION

The Board of Directors for Painting for City Walls now consists of:
William Bernhard, Peter Blake, Joan Davidson, Arthur Drexler, Doris Freedman.

Employees are: David H. Bromberg, Executive Director, Margaret Crum,
Secretary

Ann Gressor is acting as treasurer.

We appreciate the counsel of Mr. Tom Rothschild who has been acting
on our behalf.

The Wall Painting office is located at 416 West Broadway and 90
Bedford Street. There is a phone listed under Painting for City Walls: 226-0203

II NEW WALLS

A new wall by Jason Crum has been completed at 198 East 7th Street
between Avenues B and C, with funds donated by Mr. William Bernhard. His
contribution was received through the Cultural Fund of the Parks Department
of Cultural Affairs.

Painters with walls expected to go up in the near future are as follows:

Seymour Boardman - Greenwich Village, Sixth Avenue
Jason Crum - Broadway, 4th Street
Nassos Daphnis - Madison Square area
Alan D'arcangelo - 63 Street park
Nicholas Krushenik - Bowery area
Mel Pekarsky - Greenwich Village
Robert Wiegand - Church Street area

III Museum of Modern Art show

The show at the museum has been extended, closing date is not yet
determined.

May Company in Denver has offered to set up the museum show there and
suggests that this could be arranged in other cities also.

IV PUBLIC RELATIONS

Dupont has expressed some interest in contributing paint, and or

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PAINTING FOR CITY WALLS

416 WEST BROADWAY
NEW YORK, N. Y. 10012
(212) CA. 6-0203

2

NEWSLETTER

paint chemists to help develop better paints for this type of use.

Gulf Oil has verbally pledged \$1000 and the use of a wall formerly used for advertising.

David Bromberg has been speaking to Gulf Oil and to Manufacturer's Hanover Trust about making outdoor art part of their corporate image. These companies could take the walls which they now use for advertising, and donate them as a public service to the people of New York. Corporations have begun to show more interest in the vital work of the artist.

V PUBLICITY

The Real Estate Weekly has a front page article on the wall paintings.

The Daily News took pictures of the new painting at Seventh Street between Avenues B and C. They have asked for color slides of the other paintings and are planning a feature article for their color Sunday Supplement.

German TV from Stuttgart took color movies and slides of the paintings and interviewed the artists at the sites and in their studios. The program will be put on in Germany in July. They offered to bring a copy of the movie when they come back to the USA in April and they intend to do a follow up story.

VI FUNDS

There have been contributions by the Kaplan Fund and Mr. Carl Erskine from the Noble Foundations, which are being channelled through the Architectural League Fund. The Cultural Fund of the Parks Department has received some funds from Mr. David Rockefeller for the execution of a wall by Alan D'arcangelo.

Mr. Charles Merrill has indicated that the Merrill Foundation is interested in donating some funds.

VII MEETINGS

At the last meeting for Painting for City Walls, David H. Bromberg, Jason and Margaret Crum, Joan Davidson, Arthur Drexler, Ann Gressor, Tom Rothschild, Raymond S. Rubinow and Robert Wiegand were present.

Arthur Drexler brought up the question of having the museums cooperatively involved in this as an extension of their present services, either a museum of the streets, or by having the museum involved with art indoors and outdoors throughout the whole city.

It was felt that the artists should maintain an interest in the policy making function of the organization. It was decided to continue forming the organization, as expediently as possible, while holding more meetings to make future plans.

VIII OTHER CITIES

The Wesley Community House of Louisville, Kentucky has expressed interest in starting a similar program. They are beginning work now.

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Submitted by Margaret Crum 6/3/69

P for CW

MRS. JOAN DAVIDSON • 69 EAST 95TH STREET • NEW YORK 28, NEW YORK

June 6, 1969

Mr. Arthur Drexler
Department of Architecture
The Museum of Modern Art
21 West 53 Street
New York City

Dear Arthur:

Enclosed is the proposal for the organization Painting for City Walls. Margaret Crum and David Bromberg worked out the original draft; the Addenda (pages 4&5) were suggested by the artists.

You appear on page 6...

Best,

Ann

Ann Gresser

Structure

alls

is being
fills

the walls

should be
work out of their
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e a large number

of walls available at once.

In this way, we can make a hopeful projection of twenty walls for this summer, and maybe more.

The savings to be gained in money, time and energy from setting up a program such as this are considerable.

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Submitted by Margaret Cruun 6/3/69

PAINTING FOR CITY WALLS

Purpose for setting up a Board of Directors and Administrative Structure

The object is to set up an organization which can get the walls painted as economically and efficiently as possible.

The Board of Directors will assure funders that their money is being spent correctly. They will make sure that the organization fulfills its stated purpose.

The administrative structure should make it possible to get the walls painted as economically and efficiently as possible.

At the start, while funds are limited, the office expenses should be kept to a minimum. The Executive Director and secretary can work out of their homes. They will receive only a token salary, but enough so that they can spend their full time on this.

It would be helpful to have a space donated for paint and equipment storage, so that surplus paint can be used and we do not have to buy or rent equipment for each job, ~~perhaps~~ perhaps at Westbeth.

The more jobs that are under way at once, the more savings in time and money. We can wait proper times for paint to dry and resurfacing processes while working on other walls, and we can keep the rigger always employed, so there is no wait for him to finish some outside job.

The possibility of setting up an experimental paint program with a paint company should be looked into. This is an opportunity for the paint company to develop new kinds of paint, have them tested on exterior walls, and get publicity for their program. Dupont has been mentioned as a good possibility.

Large land owning organizations should be contacted to make a large number of walls available at once.

In this way, we can make a hopeful projection of twenty walls for this summer, and maybe more.

The savings to be gained in money, time and energy from setting up a program such as this are considerable.

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Draught for an organization to be known as

PAINTING FOR CITY WALLS

Chapter I PURPOSE

An opportunity for the artist to use the forgotten walls of the city as space for vast murals, to move his work out onto the street and confront the public, to make art a part of the people's daily lives, to change the attitude toward the city so that expediency and waste is replaced by care, thought and creativity

Chapter II STRUCTURE

I Board of Directors

- II Administrative Structure
- A. Executive Director
 - B. Responsible Secretary
 - C. A wall painting office

Chapter III DUTIES AND RESPONSIBILITIES OF THE ADMINISTRATIVE STRUCTURE

I The Executive Director

- A. Will recruit artists
- B. Will find walls and contact landlords
- C. Will match artists to walls
- D. Will arrange for contracting the painting of the walls
- E. Will provide a liaison between the artist and the community
- F. Will prepare an agenda for the regular meetings of the Board

of Directors

1. The agenda will include a statement on which walls are under way

- 2. An estimate of cost for the walls
- 3. A projection of new walls under consideration

II Responsible Secretary

- A. Will keep informed on everything that is happening
- B. Will channel calls if necessary
- C. Keep the wall painting files organized and maintained
- D. Pay bills
- E. Produce a newsletter and prepare and maintain the mailing list

III The Wall Painting Office

- A. Will have a phone listed under Painting for City Walls and the name of the Executive Director
- B. Will have letterhead stationery with PAINTING FOR CITY WALLS, the office location and the names of the Board of Directors
- C. Files

1. A complete photographic record of all walls under consideration, painted and unpainted, to be organized and maintained, so that anyone interested should be able to ascertain the status of any particular wall

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2

PAINTING FOR CITY WALLS (Cont.)

2. Visual aids for promoting wall paintings
 - a. A slide presentation
 - b. A promotional brochure
3. A complete record of press coverage and other pertinent information for promotion
4. Records of the newsletter
5. Minutes of the meetings of the Board of Directors.
 - a. A copy for the Chairman of the Board
 - b. A copy for the Executive Director
 - c. Two office copies

Chapter IV FUNCTIONS AND OPERATING RULES FOR THE BOARD OF DIRECTORS

I Composition of the Board of Directors

- A. A seven member Board consisting of the Executive Director, three artists and three others

II Common Functions

- A. The Board of Directors will make general policy decisions and do strategic planning in the areas of statement of purpose, publicity, public relations and raising funds.
- B. The Board of Directors will approve the release of funds for all projects

III Individual functions

- A. The Chairman of the Board will preside over Board meetings. He will be elected by majority vote of the Board.
- B. The treasurer will be responsible for an accounting of the funds at each meeting. He will be elected by majority vote of the Board.

- IV The Board shall meet once a month at a member's home, determined at the end of the previous Board meeting by a majority vote

- A. Additional meetings
 1. May be arranged at the suggestion of any member of the Board
 2. The decision will be made by general approval
- B. Members will be informed about the meetings by a note or phone call from the secretary

- V. 2/3 of the Members must be present to constitute a quorum

- VI Each member will have one vote on all decisions

Chapter V: ORDER OF BUSINESS AT MEETINGS OF THE BOARD OF DIRECTORS

- I Meeting will be called to order by the Chairman of the Board

- II Minutes of the previous meeting will be read by the secretary or dispensed with by general consent

- A. Copies will be distributed to all Members
- B. They must be approved by general consent

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3

PAINTING FOR CITY WALLS (Cont.)

III Status report by the Executive Director

IV Financial report by the Treasurer

V The agenda will be read by the secretary

- A. The agenda will be discussed and voted on if necessary
- B. The agenda will be approved

VI The secretary will call for New Business

- A. New Business may be introduced by any Member of the Board
- B. It must be either discussed at the current meeting or
- C. It may be tabled to the next meeting by majority vote of the Board of Directors

Chapter VII FUNDING

I Money will go through a tax-deductible fund

II Money will be deposited in a bank account under the name of PAINTING FOR CITY WALLS

III Checks will be signed by the Treasurer and the Executive Director

- A. For each wall the money will go to:
 - 1. Artist's fee
 - 2. rigger
 - 3. paint and equipment
 - 4. preparation of the wall if necessary
 - 5. miscellaneous
- B. The Executive Director and secretary will receive a salary
- C. There will be a budget for office expenses

Submitted by Margaret Crum

June 3, 1969

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ADDENDA

Draft

~~Draft~~ for an organization to be known as
PAINTING FOR CITY WALLS

Chapter II STRUCTURE

III Artist Members - any artist who has done a wall or has been approved by the Board of Directors to do wall paintings with funds from PAINTING FOR CITY WALLS

Chapter III DUTIES AND RESPONSIBILITIES OF THE ADMINISTRATIVE STRUCTURE

I The Executive Director

E. The problem of repainting walls which have degenerated, either with another artist's painting, or renewing the work already present will come up.

1. This decision should be made with consultation with the community to find out their feelings.
2. The artist concerned should also be consulted
3. Final decision must be made by the Executive Director

Chapter IV FUNCTIONS AND OPERATING RULES FOR THE BOARD OF DIRECTORS

I Composition of the Board of Directors

B. Methods of expanding the Board

1. There may be no more than ten Members of the Board
2. The Board may appoint new members on the recommendation of one or more members of the Board
3. Approval will be by 2/3 vote of the Board

C. Resignation of a Board Member

1. If a Member of the Board wishes to resign, he will be considered a Member of the Board of Directors Emeritus
2. He or another Member of the Board will suggest a replacement
3. His replacement will be determined by a 2/3 vote of the Board

II Common Functions

C. The Board of Directors will vote on new artists to become artist members. Artists will be approved by majority vote

1. In most cases, they will be presented to the Board by the Executive Director
2. However, any Board Member may bring an artist before the Board for consideration
3. Artist members will be reviewed at the end of each year, and must be re-approved by the Board
4. The policy of the Board will be to be as inclusive of artists and art trends as possible so that the walls may be a representative forum of contemporary art.

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ADDENDA (Cont.)

Draught for an organization to be known as
PAINTING FOR CITY WALLS

VI Each member will have one vote on all decisions, except in the case of re-approving artist members; an artist who is a Member of the Board will not vote on himself.

VII General funds will be appointed by a system of rotation. Each artist will get a wall in turn. When new artists are approved, they will become part of the rotation process.

- A. Since there are problems in getting certain walls
1. The wall may be postponed until the necessary arrangements have been made
 2. At this time, this wall will have priority over the others
- B. In the case of the absence of an artist
1. His wall may be postponed
 2. His wall may be by-passed

VII Funds which are ear marked for a certain artist member's work will not be considered general funds, and will be outside the system of rotation. This artist will still be eligible in the regular system of rotation.

Submitted by Margaret Crum

June 3, 1969

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PAINTING FOR CITY WALLS

Proposal for personnel

Executive Director - David H. Bromberg

Secretary - Margaret Crum

Wall painting office - the Executive Director can work from his home, 90 Bedford Street. The files can be located at 416 West Broadway. The phone should be installed in both locations. ~~Maxx~~ The address on the stationery for the present, should be 416 West Broadway so that the secretary can work effectively.

Board of Directors - These names have been suggested:

David Bromberg - Executive Director
Jason Crum - artist
Alan D'arcangelo - artist
Robert Wiegand - artist
Joan Davidson - Kaplan Fund
Arthur Drexler - Director of Architecture and Design, Museum of Modern Art
Doris Friedman - Director of Cultural Affairs, New York City Parks Department

Lou Davis - architect
Kenniston McShine - Museum of Modern Art

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PAINING FOR CITY WALLS

Proposal for salaries and office expenses

Executive Director, David Bromberg	-----	\$150/ week
Secretary, Margaret Crum	-----	<u>\$50/ week</u>
		\$10,000 / year
Projected office expenses	-----	<u>\$2, 500/ year</u>
Total	-----	\$12,500 / year

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To an artist, the prospect of doing wall paintings, means doing a painting in the place it will stay, with real sky and real people and real life and death as spatial elements and considerations in the painting.

Wall paintings stand where they are painted. They are seen by thousands of people every day, in an infinite range of light and atmospheric conditions, the painting giving and taking as part of the total environmental experience.

Cumulatively they will be a forum for the artists, showing differing points of view, perhaps leveling fashions, or at least metering time.

Unlike any public art of the past, the imagery is dictated by the conscience of the artist. The artist is more valuable to his society as an artist than as any derivative such as political artist or commercial artist.

Artists, with good minds dilligently cultivated, constitute a valuable resource of society. This resource has been grandly wasted in the past. Wall paintings will not only create a more livable city, but I hope, will act as a wedge to make way for more and more direct use of the artist in society.

Jason Crum

April, 1969

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Memorandum

To *A&D*
From William Rubin
Date *8-20-70*
Re

*You might want
this for your
Painting for City
Walls file.*

planning City walls
EKL

BROMBERG

CONSULTANT

WA 9-1621

W YORK, N. Y.

~~1212X 777-9294~~

December 20, 1968

in our telephone conversation
ing down the locations of the
e been placing around the city
ng the landscape.

1st and 2nd Avenues is to be
bert Wiegand facade and a wall
y to see them is to walk in from

2nd Avenue, as the traffic runs against the grain of the
setting. (A habit I seem to have gotten into.) This was
the first group; done in an experimental frame of mind.
Since, as Charlie Brown would put it, no one slugged us,
we went on to larger open spaces.

At Church and Chambers Streets is a large wall by
Jason Crum, in the heart of the civil servant district.
This came several months after the Ninth Street caper,
in November, 1967. It seems to have created a little
'space' along the busy traffic artery which is Church
Street. We are planning a mural by Nassos Daphnis to
its north, and hopefully a Wiegand two blocks to the
north. These then, will start to say on a slightly larger
scale what we did on Ninth.

This last summer we put a very large Wiegand on a
wall in Astor Place, right by Cooper Union. I think
it dresses up the area tremendously. Of course, there
will be several more on the square...Odeon, if you will.
Several blocks to the north on Third Avenue and 17th
Street is another Crum, gracing a parking lot. It has
its own charm and it is still 'settling in' into the
neighborhood. Two more of Jason Crum's works are at
29th Street and 2nd Avenue, around a vest pocket park.
These are probably the strongest of the paintings in
terms of color. They really are saying it!

We are planning, i.e. on the drawing boards, a
Lichtenstein, a Krushnick and another D'Amangelo...
to go up on Houston Street opposite the Picasso.

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planning by city walls
EKL

To *William Rubin*

Date _____ Time *1 40* A.M.
P.M.

WHILE YOU WERE OUT

M. *David Bromberg*

of *Mural man*

Phone *Wa 9-1621*

AREA CODE	NUMBER	EXTENSION
Telephoned	Please Call	
Called to See You	Will Call Again	
Wants to See You	Returned Your Call	

Message *Would like to follow up discussion, further comment.*

Never wrote because
Operator

BROMBERG
CONSULTANT
NEW YORK, N. Y. WA 9-1621
~~1212 W 7th St~~

December 20, 1968

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At Church and Chambers Streets is a large wall by Jason Crum, in the heart of the civil servant district. This came several months after the Ninth Street caper, in November, 1967. It seems to have created a little 'space' along the busy traffic artery which is Church Street. We are planning a mural by Nassos Daphnis to its north, and hopefully a Wiegand two blocks to the north. These then, will start to say on a slightly larger scale what we did on Ninth.

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I talked to him & said

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you were away but did
want to see it all when
you returned & would call
him.

planning by friendly walls
EJK

ROMBERG
CONSULTANT
YORK, N. Y.

WA 9-1621
~~WA 9-1621~~

December 20, 1968

our telephone conversation
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planning city walls
E.H.

DAVID H. BROMBERG

90 Bedford Street
~~160 EAST 2ND STREET~~

PLANNING CONSULTANT
NEW YORK, N. Y.

WA 9-1621
~~160 EAST 2ND STREET~~

December 20, 1968

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

Dear Mr. Rubin,

As per your suggestion in our telephone conversation of the other day, I am setting down the locations of the wall paintings which we have been placing around the city for the purpose of enlivening the landscape.

On Ninth Street between 1st and 2nd Avenues is to be found the D'Arcangelo, a Robert Wiegand facade and a wall by Jason Crum. The best way to see them is to walk in from 2nd Avenue, as the traffic runs against the grain of the setting. (A habit I seem to have gotten into.) This was the first group; done in an experimental frame of mind. Since, as Charlie Brown would put it, no one slugged us, we went on to larger open spaces.

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DAVID H. BROMBERG

90 Bedford Street

~~50 EAST 42ND STREET~~

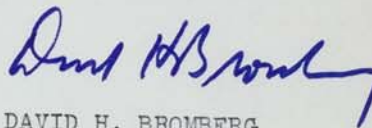
NEW YORK, N. Y.

PAGE 2

As things now stand, we have figured out the intricacies of walls, how to get up on them, how to paint them, things about permits, insurance, real estate and public relations. We have just begun on finding out what color, shape, art and presence has to do with the urban environment. I find myself these days in the midst of people working out new ideas in all the fields of environments. I hope that what I am doing with paint and painters will help to clarify issues and open a door for others to pass through.

I enjoyed talking with you the other day, and I hope we can continue our discussions about this project. Thank you for giving me an opportunity to present my ideas.

Sincerely,



DAVID H. BROMBERG