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# FACT SHEET

NAME: W. Joseph Black

ADDRESS: 290 Riverside Drive  
New York, N. Y. 10025

MAILING ADDRESS (if different):

LECTURE SUBJECT: Architecture, Urban Design, City Planning, Black Music

## VITAL STATISTICS:

(age, state of health, physical disabilities--if any)

born; July 25, 1934

excellent health

no physical disabilities

## BIOGRAPHY:

(Please write a brief, 3rd person paragraph as you wish it to appear in the catalogue)

Mr. Black is a graduate from Columbia University's School of Architecture with a Masters of Science Degree in Urban Planning. He has traveled extensively and held responsible architectural and planning positions in Africa, Europe and Latin America as well as in New York City. His awards include the 1965 James Stewardson Fellowship from the New York Chapter of the American Institute of Architects, and the 1968 Arnold W. Brunner Scholarship from the Architectural League of New York. He is the author of "Visions of Harlem: Past, Present, and Future", a traveling photographic exhibition and book to be published by the Museum of Modern Art early in 1973. As founder and director of the Harlem Music Center, he has produced several concerts featuring noted black musicians of the world.

## PUBLICATIONS:

"Visions of Harlem: Past, Present, and Future", Museum of Modern Art, 1973  
The Architectural Forum, "The Renewed Negro and Urban Renewal", June, 1968  
The Architectural Forum, "The Park Mall Concept", December, 1968  
The Royal Institute of British Architects Journal (RIBA J) "The Architecture of Islam", August, 1967

## ACADEMIC DISTINCTIONS or HONORS:

1965 Official Invitation by Internationales of West Germany  
1962 Columbia University Scholarship  
1970 Columbia University Scholarship

## AVAILABILITY/ LIMITATIONS ON TRAVEL:

Unavailable October 6, November 4, November 25, January 13 and 14.  
Unlimited travel, provided agreeable arrangements are made.



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William Joseph Black  
290 Riverside Drive  
New York, New York 10025  
Telephone: (212) 866-8768

Urban Planning and  
Design Consultant

#### PROFESSIONAL EXPERIENCE

- Present                      Executive Director; The Harlem Jazz Music Center, Inc. Responsible for the comprehensive programming, administration and funding of the Harlem Music Center. Also, formulation of policy guidelines, planning goals and design concepts to build a unique residential, cultural and commercial complex forming the Gateway to Harlem.
- 1969-70                      Project Development Coordinator; The New York Model Cities Administration. Consultation and coordination of development projects in Harlem as related to other urban renewal programs in the City of New York.
- Director; Harlem Office, New York City Planning Commission. In charge of design review, policy formulation and comprehensive planning of community development projects.
- 1968-69                      Urban Designer; The Urban Design Group, New York City. Planning Commission. Research and design input into the Park Avenue North Study: an urban design concept for a new environment in the heart of Harlem.
- 1967                              Urban Planner; Robert Matthew, Johnson-Marshall & Partners, London. Master Planners for the Central Lancashire New Town in England. Research and planning input into the Master Plan and Impact Study for Central Lancashire New Town.
- 1966, Sept. to Dec.           Architectural Designer; Richard Cacoub, Architect for the President of Tunisia. Design and detailing of Hotel Sousse.
- 1966, June to Aug            Architectural Designer; Jorge Christensen, Lisbon, Portugal. Design consultant for housing development on Madeira Islands.
- 1966, Jan. to June            Architectural Designer; Richard Costain, Lisbon, Portugal. Designer of Vale do Lobo Golf Club in Algarve, Portugal.
- 1961-65                      Architectural Designer and Draftsman; Carson, Lundin & Shaw, New York City. Worked on projects such as the Canton A.T.I. Campus Plan for the State University of New York Construction Fund, renovation of the Morgan Guaranty Trust Company Main Office at 23 Wall Street, C.B.S. Building at 51 W. 52nd Street, Manufacturers Hanover Trust Co. at 350 Park Ave.
- 1961                              Architectural Designer and Programmer; Sergio Bernardes, Rio de Janeiro, Brazil. Projects included the Escola de Minas y Metalogia de Minas Gerais, Universidad Catolica de Santa Catarina, and office buildings in Brasilia.



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Page 2

William Joseph Black

- 1960 Architectural Designer; Amancio Williams, Buenos Aires, Argentina. Responsible for design and detailing of the Monumental Cross of the Primer Congreso Mariano Inter-Americano.
- 1958-59 Architectural Designer; Constructora Inmobiliaria de Mexico, Cuenca & Flores, Mexico City. Design and detailing and supervision of residential, commercial and institutional projects throughout Mexico.
- 1956-58 Architectural Draftsman; Holabird & Root, Chicago, Illinois. Preparation of working drawings for schools, housing and office buildings.

Recent Contracts

- Present Guest Director and Author, "Visions of Harlem" exhibition and book, The Museum of Modern Art, Spring 1972.
- 1971 Architectural Designer; The Harlem Music Center at 20 St. Nicholas Avenue.
- 1971 Urban Planning Consultant; Master Plan and Plant Evaluation Study for the Manhattan State Hospital on Ward's Island. New York State Dept. of Mental Hygiene, Roger Katan, Architect.
- 1970 Architectural Design Consultant; Landmark House renovation at 253 W. 138th Street, St. Nicholas Historic District.

Conferences and Seminars

- 1971 Special Guest; "Architectural Education U.S.A.", The Museum of Modern Art, New York City.
- 1970 Participant; "Open Space Design in the City", The American Society of Landscape Architects, Washington, D.C.
- 1968 Panelist; "City Building: Design and Human Behavior", The University of Chicago Center for Policy Studies, Chicago, Ill.
- 1968 Panelist; "Scope of Architecture", The New Jersey Society of Architects Annual Convention in Atlantic City, New Jersey.
- 1967 Participant; "Concerning the Continuity of Cities", The American Embassy in London.

Honors

- 1970 Columbia University Scholarship; School of Architecture, Division of Urban Planning M.S.U.P. Degree Program.
- 1968 Arnold W. Brunner Scholarship; The Architectural League of New York, Proposal for "Visions of Urban America".
- 1965 James Stewardson Travelling Fellowship, The New York Chapter of the American Institute of Architects, Proposal to study "Aspects of Islamic Architecture".



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Page 3

William Joseph Black

1962 Columbia University Scholarship; School of Architecture,  
B. Arch. Degree Program.

Publications and Papers

1972 Visions of Harlem: Past, Present and Future,  
The Museum of Modern Art, Spring, 1972.

1971 The Gateway to Harlem Concept, Unpublished Thesis  
Columbia University School of Architecture.

1970 Draft of Harlem Section, The Master Plan of New York

1968 The Architectural Forum, "The Renewed Negro and  
Urban Renewal", June, pp 60-67.

1968 The Architectural Forum, "The Park Mall Concept",  
December, pp 44-49.

1967 The Royal Institute of British Architects Journal  
(RIBA J) "The Architecture of Islam", August, pp 310-315.

1967 The Royal Institute of British Architects Journal  
(RIBA J) "New Towns Plans: A Critical Review", October,  
pp 430-440, assistant to author in research and graphics.

1966 Al Maarifa, USIS Magazine, "The Islamic Architecture  
of Spain and North Africa", November, pp 31-39.

1961 The Gorceix Foundation, "Technological Education  
in Brazil", Unpublished report to the Board of Directors.

Proposals and Studies

1971 "The Sub-City Concept", A proposal to program, plan  
and build an urban research and development center  
designed to function as an experimental city on 24 hour basis.

1970 "The Fifth Avenue Community Communications Corridor",  
A proposal to create a unique urban environment to  
stimulate social interaction and economic development  
through improved communications.

1969 "The Park Avenue North Study: A Background Report",  
Prepared for the Urban Design Group of the New York  
City Planning Commission.

1968 "Black Architects and Planners Visions of Urban America"  
A survey to determine the extent of involvement of  
Black professionals in architecture and planning.

Education

1971 Masters of Science in Urban Planning  
Columbia University School of Architecture

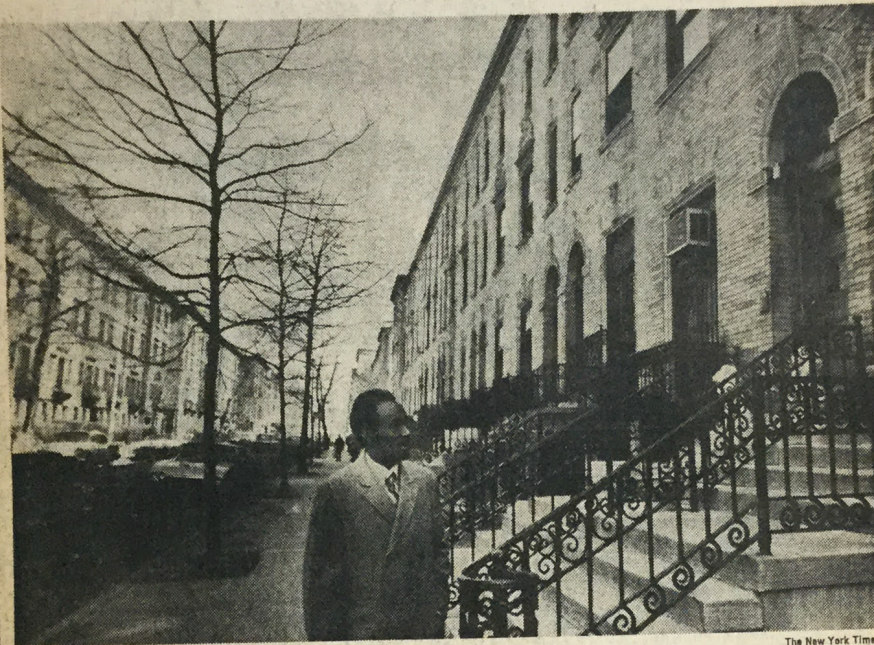
1965 Bachelors of Architecture  
Columbia University School of Architecture



# York Times

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39



The New York Times

Frederick Samuel outside his Striver's Row house on 139th Street in Harlem. He heads a local block association.

## City Seeks a Way to Save Harlem Enclave

By McCANDLISH PHILLIPS

A choice, surviving fragment of the city's diminishing store of architectural treasure—the houses of Striver's Row in Harlem—will be given a thorough inspection in the next three months with a view toward historic preservation.

A study, for which \$26,250 has been set aside by the city, was announced yesterday by the Housing and Development

Administration, which added a cautionary note that “no public funds have been allocated for actual physical improvements.”

The study will cover the four rows of houses that line each side of West 138th and 139th Streets between Seventh and Eighth Avenues.

To turn west from Seventh Avenue into 139th Street is to step abruptly into a mel- low remnant of 1891, with

only a few parked cars to spoil the illusion.

The serene row houses reflect the assured elegance of the days of gas lanterns and horse and carriage travel, and they are very little changed outside. The facades of old Roman-style brick, many in golden brown, are as pleasing to the eye as fine wine is to the tongue.

Stone lions gaze out imperturbably from stoops, and Grecian urns sit out front instead of trash cans. The rows have rear alleys, and residents have resisted Sanitation Department attempts to start front-curb pickups there.

The houses obtained landmark status in 1967 with the designation by the Landmark Preservation Commission of the St. Nicholas Historic District.

### All Private Residences

The study will be carried out by the architectural firm of James R. Doman Jr. Mr. Doman has retained an architectural historian, Henry Hope Reed, as a consultant for the study.

Mr. Doman led a stroll through the district. He was accompanied by James Strawder Jr. of his firm, who will head the study, and by Frederick Samuel, a lawyer, who is president of the King's Court West 139th Street Block Association.

What makes the study singular, and also more than ordinarily difficult, is the fact that the historic houses are occupied by owners.

According to the H.D.A., this “is believed to be the first instance in New York where government funds

have been committed to the preservation and enhancement of an historic district as a general public benefit without purchase of the properties.”

“The hope is to come up with a viable plan that will satisfy the needs and desires of 160 individual owners,” Mr. Doman said.

“We have resident owners, not absentee owners, and that is one reason why these blocks have retained their character,” Mr. Samuel said.

The houses were built in 1891 for members of the white middle class. The whites left during the black influx at about the time of World War I. The historic houses are now occupied by physicians, ministers, lawyers, school teachers, advertising men, merchants and others, Mr. Samuel said.

The change may have been the best thing that happened to the houses as far as preserving them is concerned.

“The houses themselves are in quite good shape,” said Michael W. Gold, director of operations for the Landmark Preservation Commission. “The people in Harlem are very conservative about architecture and very respectful of it. We find that the places we have designated in Harlem and in Bedford-Stuyvesant, for instance, have been more carefully preserved on the inside and the outside than in many other areas.”

### 3 Architects Involved

The houses were erected by D. H. King, a major builder of the day, who had retained three of the foremost architectural firms to design them — McKim, Mead & White; Bruce Price & Clarence Luce, and James Lord Brown.

“It's about the most perfect attempt in the city to use the classical canon for middle-class urban residences,”

mitted support for the Civic Center.

Although the ministerial Interfaith Association, the Rev. James Gunther, said the proposed \$28-million facility should be completed according to plans agreed upon by the

officially boycotted the tion, some local clergy are associated with the zation were observed part in the proceedings.



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## VISIONS IN HARLEM

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"It's about the most perfect attempt in the city to use the classical canon for middle-class urban residences," Mr. Gold said. "Most of the other brownstones or town houses in the city are either in the romantic styles or in styles that are classical but far less scholarly—Greek Revival or Federal.

"The houses on the south side of 138th Street, by Brown, are Georgian Revival. The whole center block is also Georgian but much less restrained. Those are the ones by Price.

"The houses on the north side of 139th Street are by McKim, Mead & White in an eclectic revival of the Italian Renaissance. No one in America has handled that style as well as McKim, Mead & White, and they're at the top of their form there."

## Few Move From Area

"There's not much turnover here," Mr. Samuel said on the stroll. "I waited four years to get in. You practically have to wait for someone to die."

Across Seventh Avenue, barely half a block from where he stood, the scene was far less prosperous. Boys had knocked the bottom out of a wooden milk box. They had hung it on the upper spokes of an iron fence, securing it with twisted wire hangers, to use as a basketball target.

Mr. Doman regards the historic designation as an anchor against "the elimination of a community" by powerful white interests in a pattern that he sees elsewhere in the city.

"We are sitting on very, very valuable real estate here," the architect said. "It is geographically well situated to reach midtown and downtown Manhattan quickly."

"Builders have made many efforts to get in here," Mr. Samuel said. "There was one plan to wipe out the entire area from 135th Street to 145th Street."



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## VISIONS IN HARLEM

## The Museum

Department  
Publicity

## Harlem Meeting Votes to Seek Injunction Against State Tower

BY THOMAS A. JOHNSON

A convention of Harlem community organizations voted last night to seek court action to stop work on the proposed state office building at 125th Street and Seventh Avenue and to "take all necessary steps to immediately halt construction on the site."

Last night's meeting was a continuation of a convention of the United Federation of Black Community Organizations that had been in recess since last weekend. The convention voted overwhelmingly at that time to oppose the construction of the controversial state office building.

In a related development yesterday a group of Harlem clergymen expressed support for the state office complex.

The 150 persons who voted at last night's meeting to seek action against the state project did not detail how or when their resolution would be implemented.

When one participant inquired if the move to halt construction would be legal, the meeting's chairman, Livingston L. Wingate, executive director of the New York Urban League, said: "A committee will be formed and they will determine what is legal."

Mr. Wingate was authorized by the convention to get the lawyers necessary to seek the injunction. It was proposed that the court order be sought within the next five days.

Some delegates at the meeting, which was held at Intermediate School 10, 149th Street and Seventh Avenue, contended that an argument for the proposed injunction was that there had been no public hearings in Harlem before the land for the proposed state office building was condemned and construction begun.

The session which started at 8 P.M. was stormy and often as heated as the sessions last week. But the highly diversified group managed to move quickly through several very complicated resolutions. Although those at the meetings were from a wide range of groups, they were always very much agreed in their opposition to the proposed state office building.

Earlier yesterday an organization of Harlem clergymen that said it represented more than 700 churches in New York City urged Governor Rockefeller to continue construction on the state facility.

The president of the Ministerial Interfaith Association, the Rev. James Gunther, said the proposed \$28-million facility should be completed according to plans agreed upon by the

officials say that the as might look on an extension of Safeguard, during the early stages of talks aimed at trying to limit offensive and defensive missiles, as an act of bad faith, chilling the favorable atmosphere at the Helsinki arms talks.

Others, particularly at the Defense Department, contend that, if the United States unilat-

Speaking at a news conference at the Lutheran Church of the Transfiguration, where he is the pastor, Mr. Gunther said that the August agreement called for a "Harlem civic center," made up of several buildings that would include "the state office building. A multi-service auditorium, private commercial space and relevant community services."

The plan had been approved by more than 50,000 Harlem residents who signed petitions, the minister said. He said the signatures had been gathered from among "our various church memberships."

The position of the clergymen, one they have consistently held since August, is in opposition to a vote taken last week by delegates representing 253 Harlem community organizations.

After an often stormy two-day meeting of the United Federation of Black Community Organizations last weekend, the delegates voted 178 to 55 to oppose the state office building. They voted 167 to 20 to oppose a compromise proposal made several days before that meeting by the state that would have created on the proposed site of the building at 125th Street and Seventh Avenue a "service center" of governmental and private agencies to directly serve local residents.

The delegates demanded instead that construction on the site be halted, that the land area be sold to Harlem residents and that low-income housing and a shopping, cultural, day-care and information center be built there.

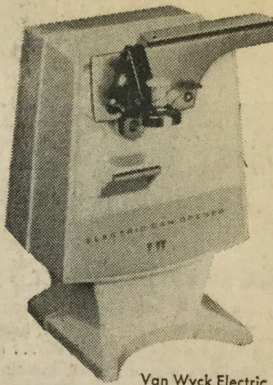
Mr. Gunther, who was supported yesterday at the news conference by seven other prominent black clergymen, said many ministers in the association "absented themselves" from last week's convention of the federation and planned to ignore the subsequent sessions. Questions of ground rules, the ability to implement decisions and disagreement with the system of voting, he said, kept many black clergymen away.

He added that many churches with more than 1,000 members would have only eight votes while some organizations with five members would have two votes. In addition, Mr. Gunther said the agenda appeared to conflict with their already committed support for the Harlem Civic Center.

Although the ministers' group officially boycotted the convention, some local clergymen who are associated with the organization were observed taking part in the proceedings.



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Van Wyck Electric  
Can Opener with Bottle Opener  
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Now through Dec. 23 (including Sat., Dec. 20): 8:30 AM to 8:30 PM  
December 24 (Christmas Eve) and December 31 (New Year's Eve): 8:30 AM to 4:00 PM

# The DiME



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VISIONS IN HARLEM

## The Museum of Modern Art

To Department of Painting and Sculpture, Drawings and Prints, Registrar  
✓ Publicity, Architecture and Design, Photography

From Wilder Green

Date January 30, 1970

Re Assignment of new account number

The following new exhibition account number has been assigned  
and should be noted on your account listing:

VISIONS IN HARLEM

#177

cc: Irene Gordon  
Charles Froom  
Bernard Waxelbaum

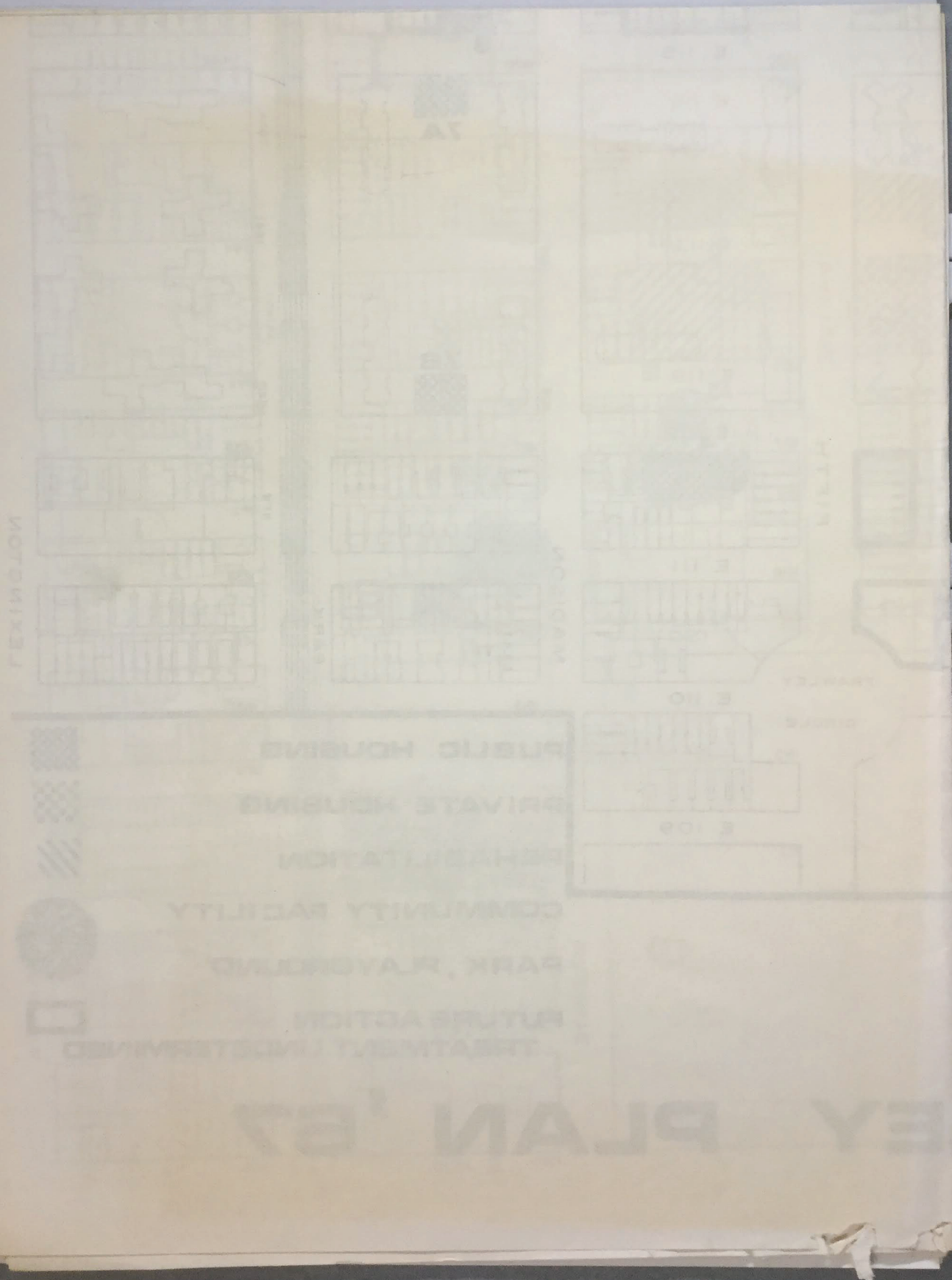
*John - pl check  
Jill Jones*

*& send exhibit  
John to  
John Sz.*

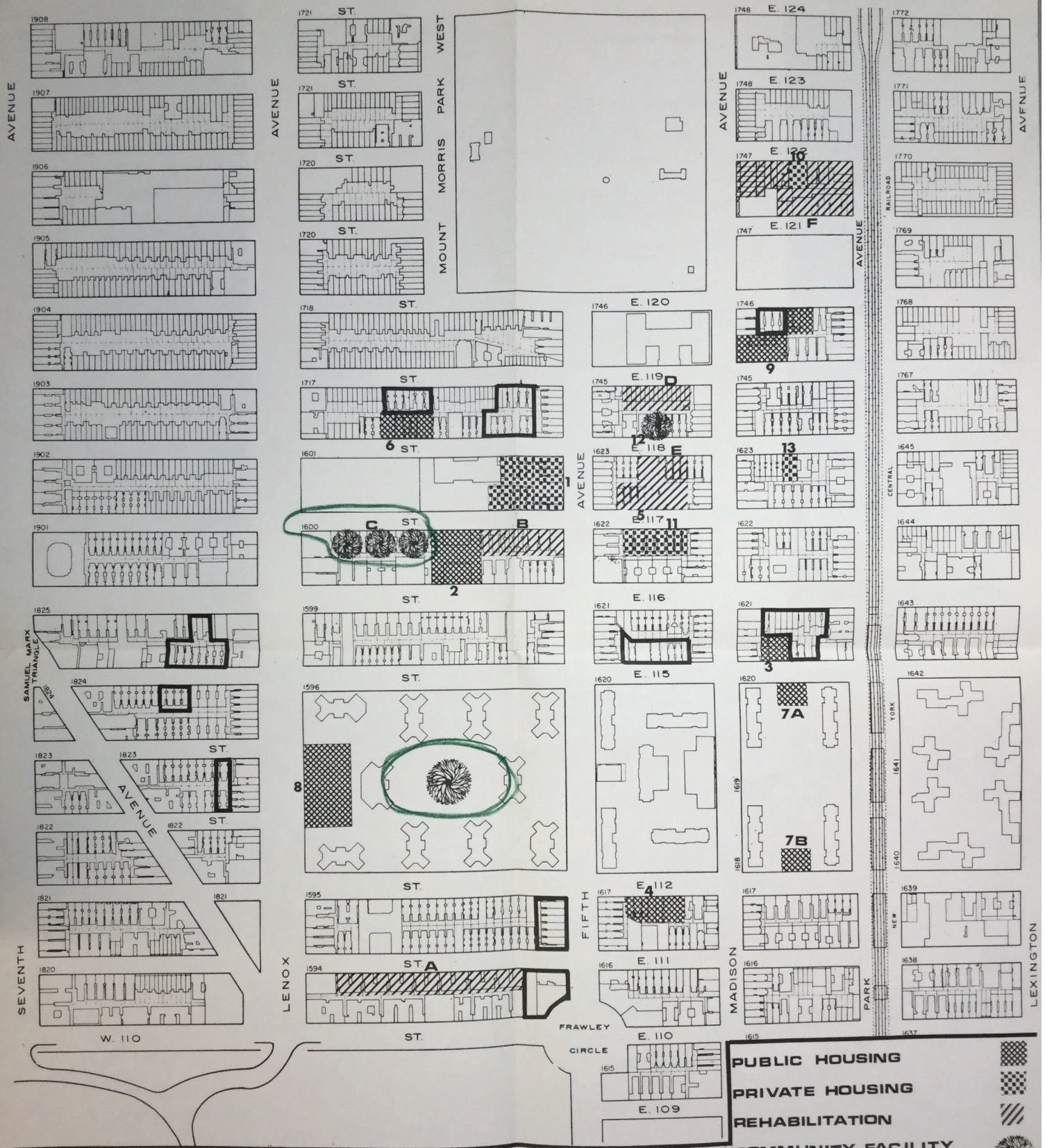


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CITY OF NEW YORK  
HOUSING AND DEVELOPMENT ADMINISTRATION

# MILBANK-FRAWLEY PLAN '67



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**OFFICE OF ECONOMIC  
OPPORTUNITY**

*File - Victims of Harlem*

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Telephone: 296-2980

ARCHITECTS' RENEWAL COMMITTEE IN HARLEM REFUNDED FOR SECOND YEAR (DEMONSTRATION)

ARCH (the Architects' Renewal Committee in Harlem), an organization that provides free planning and architectural services for poor people, has been refunded for the second year by the Office of Economic Opportunity, Theodore M. Berry, Director of OEO's Community Action Program, announced today.

The \$103,765 grant will enable ARCH to continue to provide direct assistance to community groups which seek its help. The services provided by ARCH are designed to allow poor people to participate in constructive ways in the decisions that relate to their physical environment.

These services are meant to help poor people articulate their interests as plans are discussed and decisions are made about housing, urban renewal, Model Cities and other programs.

Staffed with professionals, ARCH in its second year of OEO-assisted operation will be developing new forms to respond to urban ghetto problems and in enhancing the ability of residents to cope with their environment.

As the prime resource on housing and planning for the entire Harlem community, ARCH will keep a continuous watch over the changing operations of the public agencies and disseminate their findings in a timely fashion to the affected areas.

ARCH will also provide technical assistance to Harlem contractors and develop new systems for providing housing and new housing locations.

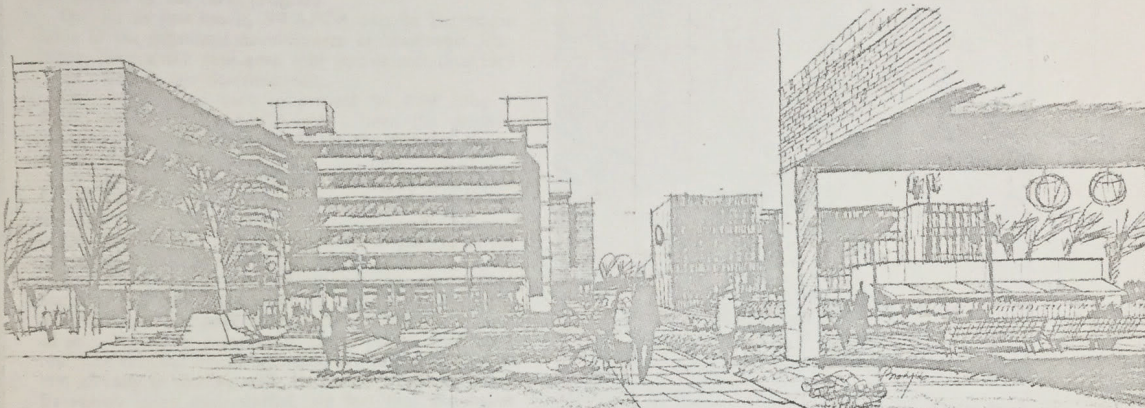
Max Bond, a Harvard educated architect, is the executive director.



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# Harlem's "ARCH"

*Young architects team with low-income families to change upper Manhattan neighborhoods*



A major aim of the antipoverty program—that of securing the services of the professions, legal and medical—assumed a new direction in Harlem last summer.

Another vital profession—architecture—is lending its practitioners to that part of New York City in the form of ARCH, Architects Renewal Committee in Harlem.

“What ARCH tries to do,” said Max Bond, 38-year-old architect and executive director, “is give people the professional planning help they need if they are going to effectively confront the public agencies that make decisions affecting their neighborhoods.”

Three architects (including Bond), one city planner (ARCH will soon gain another) and two lawyers (one a Volunteer in Service to America) constitute the group that was awarded a \$97,000 Section 207 Research and Demonstration grant by the OEO so that sprawling urban re-

newal plans could reflect the residents' aims and ideas on their neighborhood's renovation, and so that housing code violations and other punches that bruise the disadvantaged could be alleviated.

ARCH has previously received support from the American Institute of Architects and several foundations. It has about 30 architects and planners and 20 lawyers who do volunteer work regularly. The Housing Division of CAP hopes the organization's work will prove an acceptable model for developing similar programs in other cities as component programs of community action agencies.

In late summer, the group submitted a “people's plan” to the city's housing and redevelopment administrator, as the basis for an application for urban renewal funds, for the East Harlem Triangle, a bleak 14-block area of industrial buildings and tenements between 125th Street

and Park Avenue and the Harlem River.

“Even though the renewal contract for the Triangle is from the City of New York,” Bond explained, “the Triangle community association is our client in that we're responsible as advisers to it and the residents. All of our consultants' work is coordinated through the Triangle group.”

The 1960 housing census declared that 82 per cent of the housing units in the triangle are deteriorating or dilapidated, and 20 percent of the buildings are vacant. About two-thirds of the families there are on welfare.

ARCH worked on the plan with the Community Association of the East Harlem Triangle, a neighborhood group that was organized to halt a city proposal levied in 1964 to use the entire area for light industry.

The two groups designed a pro-



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Q: Does SWAFCA think in terms of anything else besides farming, in the future—say, small industry relating, say, to farming?

A: SWAFCA has in its proposal, it has been approved—a phase II of this project which deals with industrial development. We are beginning to attempt to acquire staff to get this program under way—some related industry that will give employment to farm people in idle seasons, which is closely related to the production of the farm program.

Q: So as you see it, SWAFCA can be the major force in the economic development of Southwest Alabama, despite the resistance that you've met thus far?

A: This is our determination.

Q: Would you care to project on how long it would be before SWAFCA won't need the government, won't need anybody except the farmers themselves? Five years?

A: I would surely say that it would take five years to get SWAFCA on its feet where it can operate on its own.

Q: Would your determination be to get rid of all government help as soon as possible?

A: Certainly not. We think that the government agencies can contribute much to a program like ours. We think that the government agencies can use us sort of as a leg or as a means to tie in people that can't really be reached by the agencies. We've had this problem already in dealing with Extension workers, where Extension is so understaffed, we feel that Extension can use SWAFCA to reach small farmers, several hundred at one time, rather than this door-by-door procedure that they have to do when there is no organization.

Q: Are there any social or recreational activities involved with SWAFCA?

A: Not at the present time. There are no recreational or social activities involved. We are concentrating on building the program and these types of activities will surely be left to the county organizations. We think that this will be wholesome, that there should be social and recreational activities involved. It would also help to stimulate the youth use of the association with the program. But at the present time, as a general policy, there are no programs involved.

Q: Mr. Orsborn, if SWAFCA is able to generate high levels of income for low-income farmers, wouldn't this in effect be a blessing, as far as your area is concerned, and why would anybody really want to fight the improvement of farm families?

A: The idea of low-income farmers moving for themselves, being in the position to handle their own finances and their own organization, is a totally new concept in the area of Southwest Alabama.

There has been a carryover through the years in our area of the farm-master relationship, the tenant-farmer relationship, where the control of all the economic avenues have remained in the hands of the fortunate few. And the low-income farmers have always had to be dependent upon the merchant or landlord for his subsistence.

Now, the change of this—anything that changes the



status quo, that affects the livelihood of individuals, will create a furor. And this is the reason the hassle has been raised in Southwest Alabama.

Q: You think, however, that the climate will change gradually to acceptance of SWAFCA? It wouldn't seem that anybody would have a choice at this point?

A: I've seen signs of it, ever since SWAFCA began to operate. People who do know that in a farming community and in an area that—its living is based on farm people, that if farm people can get more money to spend and put into circulation in the community, then they themselves will also prosper: the shoe salesman, insurance man, the corner groceryman—they'll all prosper if the farmer prospers.

Q: So if SWAFCA grows, then you're saying that all the citizens of Southwest Alabama will grow and maybe some who have traditionally made a little more on the low-income farmers than they should have—might feel hurt—the greatest number of people would have some benefits.

A: The greatest number would be served.

Interview by RALPH MATTHEWS, with the cooperation of SHAMI LUBIN and PICK TEMPLE, OEO - Public Affairs.



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positional featuring a small industrial park to provide jobs for triangle residents and new low-income and middle-income housing. The triangle has good transportation—the Triborough Bridge empties into the area and there is a New York Central Railroad Station at 125th St.—and the plan proposes developing these as a way of attracting business and industry. They would build a bus terminal at the end of the bridge and parking garages in other places.

Why were Harlem residents, normally wary of so-called social action groups, attracted to ARCH as a community tool?

"ARCH is thoroughly community-oriented," said Bond. Besides its work in urban renewal plans, ARCH performs immediate action legal services for tenants abused by housing code violations. ARCH has a monthly newspaper written by the residents and edited by a VISTA worker that encourages their participation and interest.

The ARCH board of directors contains some professionals as well as residents representative of the poor. The ARCH publications, such as "Tenant Action Handbook" and "Government Programs for Com-

munity Improvement" and "Welfare Action" and "Harlem Planning Fact Book" are designed not to impress outsiders but to brief and motivate the Harlem reader. And, finally, ARCH employees attend various community and church meetings, thus maintaining community ties and remaining aware of current developments.

But ARCH didn't stop there. It instituted an impressive—yet beneficial public relations concept that would pay off for ARCH, for future groups designed like ARCH, and for young persons with architectural aspirations and talents: high school graduates who would normally be denied admission to Cooper Union, New York's well-known architectural and design school, because of some lack of training required by CU, and high school non-graduates with drafting talents, were invited to work voluntarily for ARCH in a special program run by CU.

If they showed promise in their service to the Harlem group, they could gain admission to Cooper Union.

Has ARCH ever strained relations between itself and New York planners and officials? "Naturally,

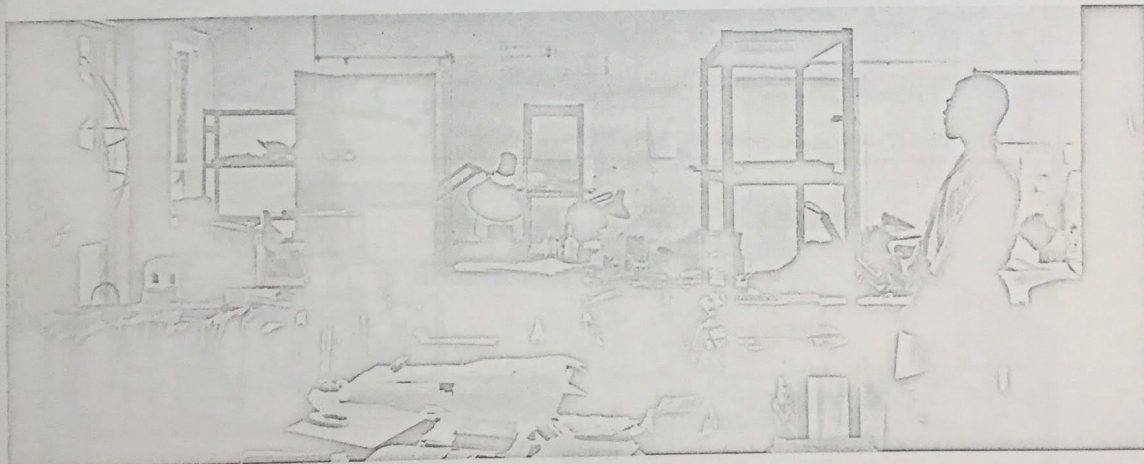
relations are varied," said Bond, "but they're generally good. They learn from our publications and activities and there is an air of mutual respect."

Bond said that city planners on the East Harlem Triangle project are learning what urban designers nationwide are learning about the renewal revolution: the term "urban planning" has been redefined to include factors that must be studied before one line is drawn on the drafting table.

There is the "concept plan"—necessitating the sifting of the myriad of hopes for redevelopment; the "population prediction plan"—how the area is growing, moving, shrinking (and in this case, how will riverfront development affect population growth?); the "financing plan;" the "traffic study plan"—how renewal affects the traffic pattern. And so on.

ARCH is representative of the growing need for architectural and urban renewal aid—as a profession equally as vital to the poor as its brothers, the legal and medical fields.

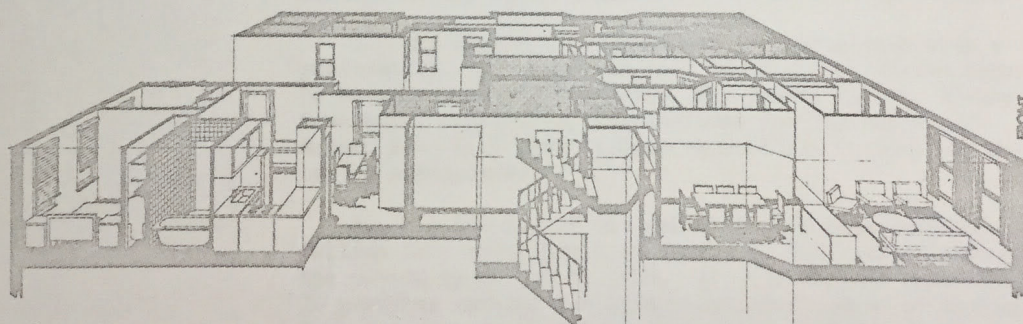
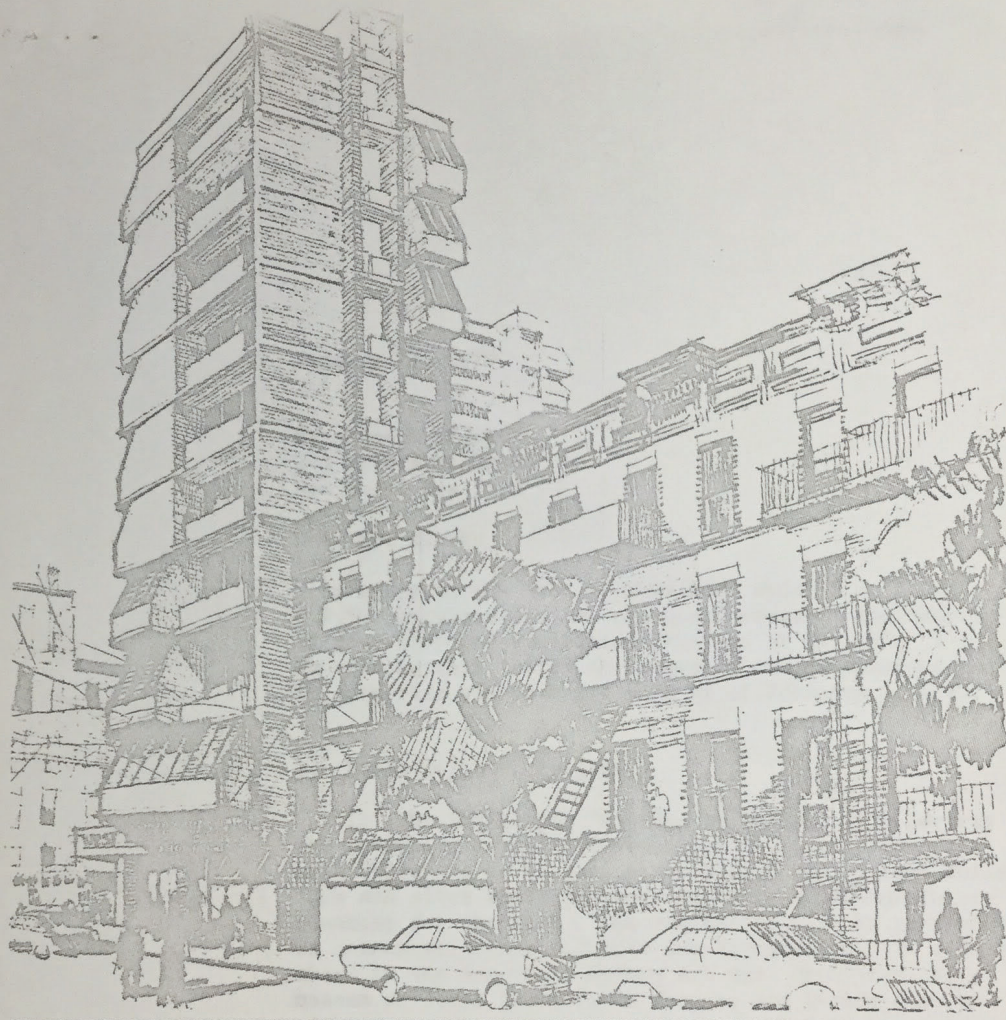
DICK GRANAT,  
Director, OEO Housing  
Programs





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Confidential

January 27, 1970

Mr. Joseph Black  
243 Riverside Drive  
New York, New York

Dear Mr. Black:

I am happy to say that we have been able to raise the \$12,500 required for the planning, research and writing of your proposed exhibition "Visions of Harlem". I am writing this letter to summarize our discussions and to authorize you to begin work as of February 1, 1970.

I. Description of Project.

1. The Exhibition "Visions of Harlem" will portray the community's positive architectural qualities. Its main objective is to call attention to significant buildings and sites whose presence ought to condition future planning for the area. The exhibition will be presented in demountable form suitable for circulation. It will be shown at the Museum of Modern Art and, obviously, at a museum or other facility in Harlem; and it may also be offered to any other community interested in the subject.

2. The Museum will accompany the exhibition with a publication. The size and cost of this publication remain to be determined; Mr. Drexler, Mr. Black, and Mr. Richard Oldenburg, Director of Publications for the Museum of Modern Art, will meet as soon as possible to work out detailed arrangements.

3. The content of the exhibition is conceived as falling into three basic categories. Part one will cover the period from 1660 to 1960. It will include approximately 30 pictures showing the historical development of Harlem from its days as an Indian settlement; a Dutch farming



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community; a residential suburb; a "city within a city"; and ultimately the planning and development center of the black world.

Part two will be concerned with the present; from 1960 to 1970. Approximately 50 pictures will represent existing physical features; the street scene; prize winning architecture and design details that can be seen on walking tours or on photographic surveys of Harlem.

Part three will be concerned with the future: from 1970 to 2000. Approximately 30 pictures will illustrate future development plans for Harlem by some of the leading architects and planning consultants. In this section of the exhibition models of particularly interesting projects may also be included.

## II. Work Schedule.

1. Research and Photography - February, March, April 1970.
2. Writing - May, June, July 1970.
3. Production - August, September 1970.

## III. Budget.

1. Guest Director's fee	\$2,500.00
2. Rented space in Harlem	1,000.00
3. Transportation and communications	500.00
4. Secretarial staff and consultants	2,500.00
5. Purchase of photographs, including exhibition and publication rights to the Museum of Modern Art	1,500.00
6. Commissioning of photographs, including helicopter views, and with exhibition and publication rights to the Museum of Modern Art	1,500.00
7. Contingency	<u>500.00</u>
Total	10,000.00



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3.

Note: The Director of the Exhibition will present to the Museum all picture material - photographs, plans and sections - as 8" x 10" glossy prints unless a larger format is specifically required. These prints and the negatives will remain the property of the Architecture and Design Department of the Museum of Modern Art. This budget does not include any of the production costs of the Exhibition itself.

#### IV. Procedures.

1. Guest Director's fee - one-half to be paid in advance on February 1, 1970; one-fourth to be paid on May 1, 1970; one-fourth to be paid on completion of the work July 31, 1970.

2. Research expenses - quarterly payments beginning on February 1, 1970. The Director of the Exhibition will forward to the Department of Architecture and Design a written statement summarizing expenses to date and progress made, at the end of each quarter.

3. Reviews of work in progress will be scheduled at quarterly intervals or at more frequent intervals if desired by either the Director of the Exhibition or the Director of the Department of Architecture and Design.

4. Negotiations for the presentation of the Exhibition at places other than the Museum of Modern Art will be subject to the approval of the Museum. Where suitable Mr. Black will initiate these negotiations after consultation with the Museum.

I want to add that this exhibition seems to me an extremely desirable and important one. We look forward with pleasure to having it in the Museum's Goodwin Gallery.

Cordially,

Arthur Drexler  
Director  
Architecture and Design



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VISIONS OF HARLEM

Arthur Drexler, Director

Joseph Black, Guest Director.

Mr. Black is an architect associated with the New York City Planning Commission.

The exhibit will range from Harlem's earliest days, when life was livable, to its present state. The emphasis will be on what, in Harlem, to preserve as the center of importance around which to base urban planning and renewal ~~on the largest possible scale.~~

Mr. Black broke down the work into 3 categories (see material attached).

EMPHASIS: This is a serious even dry show, completely professional, a thoroughgoing review of a much-neglected area of New York City. There will be no photographs of people (as in the Met show); but will be geared toward bringing to the attention of public an understanding that there are many things in Harlem of real quality that should be preserved to serve as an important part of what is being proposed for Harlem's future. This exhibit is intended as a service to both the black and white communities. Above all, it should in ~~no~~ way be patronizing, but totally professional and factual.

Mr. Black has been researching this project for many months, using a storefront in Harlem to inform neighborhood residents of the research that is being pursued, working with many interested parties in the community to collect material. CATALOG FOR SHOW.



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I. Description of Project.

1. The Exhibition "Visions of Harlem" will portray the community's positive architectural qualities. Its main objective is to call attention to significant buildings and sites whose presence ought to condition future planning for the area. The exhibition will be presented in demountable form suitable for circulation. It will be shown at the Museum of Modern Art and, hopefully, at a museum or other facility in Harlem; and it may also be offered to any other community interested in the subject. We will endeavor to schedule an opening in Harlem, to be followed shortly by an opening at the Museum of Modern Art.

2. The Museum will accompany the exhibition with a Museum of Modern Art publication. The size and cost of this publication remain to be determined; Mr. Drexler, Mr. Black, and Mr. Richard Oldenburg, Director of Publications for the Museum of Modern Art, will meet as soon as possible to work out detailed arrangements. It is anticipated that much of the text prepared for the Exhibition will be used for the publication, but that the publication will require a longer, more detailed introduction than is suitable for the Exhibition.

3. The content of the exhibition is divided into three basic categories. Part One will cover the period from 1666 to 1960. It will include approximately 30 pictures showing the historical development of Harlem from its days as an Indian settlement; a Dutch farming community; a residential suburb; a "city within a city"; and ultimately the planning and development center of the black world.

Part Two will be concerned with the present; from 1960 to 1970. Approximately 50 pictures will represent existing physical features; the street scene; and prize winning architecture and design details that can be seen on walking tours or in photographic surveys of Harlem.

Part Three will be concerned with the future: from 1970 to 2000. Approximately 30 pictures will illustrate development plans for Harlem by architects and planning consultants. In this section of the exhibition models of particularly interesting projects may also be included.

All three sections will have appropriate text and captions.

(more)



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2.

3. The content of the exhibition is conceived as falling into three basic categories. Part One will cover the period from 1666 to 1960. It will include approximately 30 pictures showing the historical development of Harlem from its days as an Indian settlement; a Dutch farming community; a residential suburb; a "city within a city"; and ultimately the planning and development center of the black world.

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All three sections will have appropriate text and captions.

Auspices: \_\_\_\_\_

Catalog written by: \_\_\_\_\_

No. of illustrations: \_\_\_\_\_ Black and white: \_\_\_\_\_ Color: \_\_\_\_\_

Manuscript available by: (Date) \_\_\_\_\_

Galley available: (Date) \_\_\_\_\_

Publication date: \_\_\_\_\_

Exhibition checklist available: (Date) \_\_\_\_\_

Approximate number of works in show: \_\_\_\_\_

Brief description of contents (artists, media, range, etc.):

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Date 8/5/70

ADVANCE FACT SHEET ON FUTURE EXHIBITIONS FOR THE DEPARTMENT OF PUBLIC INFORMATION

Title: Visions of Harlem

Director: Arthur Dreyer

Special assistants or companies to be credited:

\_\_\_\_\_

Dates: \_\_\_\_\_

If show is traveling, what is itinerary (names of museums and dates):

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Auspices: \_\_\_\_\_

Catalog written by: \_\_\_\_\_

No. of illustrations: \_\_\_\_\_ Black and white: \_\_\_\_\_ Color: \_\_\_\_\_

Manuscript available by: (Date) \_\_\_\_\_

Galley available: (Date) \_\_\_\_\_

Publication date: \_\_\_\_\_

Exhibition checklist available: (Date) \_\_\_\_\_

Approximate number of works in show: \_\_\_\_\_

Brief description of contents (artists, media, range, etc.):

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Brief description of contents (cont'd)

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Any loans of special interest to the Press? \_\_\_\_\_

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Purpose of exhibition: (quote from Director if possible): \_\_\_\_\_

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FUTURE OPENINGS - TEMPORARY EXHIBITIONS (Incomplete Listing - Dates Tentative)

Oct. 1 -  
Jan. 3, 1971

WORK IN PROGRESS: ARCHITECTURE BY PHILIP JOHNSON, KEVIN ROCHE, PAUL RUDOLPH. Current work by each of these architects will be shown in detail through models, drawings and color transparencies. The exhibition will review some of the major themes with which they have been concerned in theoretical as well as actual work, but most of the projects shown are now in process of construction or scheduled for the near future. Examples range from single buildings important to the urban scene, to large-scale planning for New York and other American cities. A catalog will accompany the exhibition. Directed by Arthur Drexler, Director, Department of Architecture and Design.

October

VISIONS OF HARLEM. The Harlem area contains many buildings of significant architectural quality. This exhibition will review the history of the area and single out those works which may yet be rehabilitated as vital parts of a comprehensive renewal effort. The exhibition will be shown in Harlem and in The Museum of Modern Art. Directed by Arthur Drexler, Director, Department of Architecture and Design. Joseph Black, Guest Director. Goodwin Galleries. 2nd Floor.