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Private Sale?

VINTON

THE MUSEUM OF MODERN ART

cc: Mr. Barr
Mr. Soby
Miss Jones
Mr. Lieberman

Date January 12, 1962

To: René d'Harnoncourt

Re: Painting by Jacques Villon

From: Dorothy Miller

(1914?)

Dear René:

I showed Alfred the small color photo of the painting by Jacques Villon (1914?) owned by Warren Vinton. Should this painting ever be brought to New York we would certainly like to see it. However, without details as to price, size and so on, Alfred did not feel he could take any action about it right now.

Shall we keep photo?

Mr. d'Harnoncourt:

1/17/62.

Please see the attached which came in the afternoon mail yesterday - Ellen - the picture.

Time, 10:15 - 10:30, after 10:30 - 10:45

It was a great pleasure to see you after so many years and to find you so friendly and charming as ever.

Cordially,

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WARREN JAY VINTON
4718 CUMBERLAND AVENUE
CHEVY CHASE 15, MARYLAND

Jan 13 1962.

Dear René:

Our Villon is 31 inches by 39,
and is signed "Jacques Villon '26."
I bought it in 1928 from a show
at Joseph Brummer's gallery on 57th
St. On the original frame -
long since discarded, - the picture was
titled "Les grands arbres."

When you have time please me.
(Collect) about your thoughts on the picture.
Home, Oh-2-7016, office CO-5-0410

It was a great pleasure to see
you after so many years - as to
find you as friendly and charming as ever.

Cordially,
Jane.

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RICHARD S. ZEISLER

595 MADISON AVENUE

NEW YORK 22, N. Y.

PLAZA 5-9277

CABLE ADDRESS

"RICHZEIS NEW YORK"

August 15, 1962

Mr. Rene d'Harnoncourt
The Museum of Modern Art
11 W. 53rd Street
New York 19, N. Y.

Dear Rene,

You may recall that I wrote to Philip Combs when he was the Assistant Secretary of State to ask if he could meet with you and other interested people in reference to securing support from the State Department for payment of expenses for works of art which are loaned to our embassies abroad. There was no reply to this letter, and Mr. Combs has subsequently resigned.

I saw Mr. Combs on the day before I left for my recent trip abroad, and he said that he had not received a letter. He said that he would be glad to see us in relation to this problem, as he still has an advisory relationship with the State Department and that he would arrange for a meeting with proper officials in the Department or elsewhere in the Government. If you think it advisable, I will pursue the matter with him. He is still living in Washington.

I am enclosing a recent letter from Mr. Coolidge at Harvard concerning some State Department help to the project at Sardis.

With every good wish.

Most cordially yours,

RSZ:GG
Encl.

Dick

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FOGG ART MUSEUM

HARVARD UNIVERSITY • CAMBRIDGE 38 • MASSACHUSETTS

June 22, 1962

Mr. Richard S. Zeisler
595 Madison Ave.
New York, N. Y.

Dear Mr. Zeisler:

By the time you receive this, Commencement will have come and we will have gone, at least many of us, for the annual Fogg exodus abroad is to be even larger than usual this year.

First to depart was Dr. Rosenberg. The city of Stuttgart, not to be outdone by the Metropolitan Museum, recently spent public funds to purchase a Rembrandt. Now aspersions have been cast at the picture and the responsible officials are awaiting with an agony only too easily imagined, for our Curator to pronounce upon the authenticity of their painting. Next to leave was George Hanfmann with two more junior members of the Fogg family, David Mitten and Bill Kohler. All are flying direct to Sardis. This summer's campaign should be by far the most exciting yet. Now, for the first time, they will have the benefit of support from our State Department, proof enough of the international importance of the work. Agnes Mongan, Ben Rowland, Jim Ackerman and myself leave at the end of the month, Italy being our objective. Miss Mongan will follow a serpentine path to Venice, the Rowland family head for Rome and the south, and I am counting on two months in Florence. There I will be joined by James Ackerman, who will interrupt a grand tour of Baroque Architecture in Europe so that we can spend a few days together preparing the seminar on Early Renaissance Art that we are to give jointly next fall.

All these departures will be balanced by the arrival of the Summer School faculty. Bates Lowry is coming from Pomona to teach courses on Renaissance and Baroque Architecture in France; Frederick Hartt from Pennsylvania to lecture on Painting in Renaissance Italy; Mrs. Arnold Goldberg (Jane Costello) of New York, to teach European Painting of the Baroque period; and our neighbor, Sam Hunter, from Brandeis will cover Modern Painting and Sculpture. For them the Museum is providing several drawing exhibitions, beginning with forty works from the Collection of John Nicholas Brown, and a series of drawings and other works of art that have just been left to the Fogg Museum by Mrs. Charles Phinney. These two groups will be followed later in the summer by drawings from the Estate of Edith A. Stralem and loans from local private collections. One curious result of these developments is that most of our own graduate students are spending the summer in Cambridge. For our benefit they claim that they will

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be studying for general exams, but we suspect that their real purpose is to take advantage of the visiting professors, and the new works of art that will be available in the Fogg during the next few months.

Of course, others of the graduate students have moved on and we are proud indeed of their record of achievement. Barry Kirschenbaum will be preparing himself by travel in Holland to teach at the Rhode Island School of Design. George Brooks is departing to become Director of the Historical Society in St. Louis. Edith Kramer is leaving our neighborhood to become Assistant Professor at the University of Oregon. Charles Chetham is returning from Michigan to become Director of the Tyron Art Gallery at Smith College.

Many of you will have heard of the bequest of the late Adele R. Levy. Twenty-five of her pictures were given as unsolicited grants to fifteen museums in the United States that have been doing signally good jobs for their communities and as artistic enterprises. The Fogg received an exquisite Corot landscape, Honfleurs - A Fishing Boat, dating from approximately 1830. Corot has been the only major French painter of the 19th century not represented in our collection. It is hard to imagine a work of art whose presence will be more welcome than this small but outstanding painting.

With all good wishes for the summer,

Sincerely yours,

John Coolidge

P.S. Like everybody else who sends off mimeographed letters, I sometimes wonder if anybody reads them. At least my colleagues pounce on my mistakes. Last time I said that Louis, Duke d'Orleans had destroyed Correggio's Io. Professor Freedberg points out that it was the Leda and the Swan that he injured.

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RICHARD S. ZEISLER
595 MADISON AVENUE
NEW YORK 22, N. Y.
PLAZA 8-9277

April 25, 1962

Dear Rene:

You, undoubtedly, have noticed that Philip Coombs has resigned as Assistant Secretary of State.

With all best wishes,

Most cordially yours,

Richard

Mr. Rene d'Harnoncourt
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

before
see file
done
Zeisler
Dear
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LaFarge

See file

Assoc.

Indian

28 West 59th Street
New York 23, New York
September 18, 1962

May 31, 1962

Mr. René d'Harnoncourt
Director
Museum of Modern Art
11 West 53rd Street
New York 19, New York

*Request
for
fellowship*

Dear Oliver:

Dear Mr. d'Harnoncourt:

I have made my first inquiries about the grant we discussed and find that I need a little more information. Please let me know in a few lines how you want me to describe the book you are now working on. I would like to show people how important it is that you be free to concentrate on this work.

teaching is rather extensive, and I am particularly interested in modern and contemporary art. Unfortunately, I won't be able to take the next step until about a month from now when I am back from Europe but I expect to see the people who have something to say about these matters around the first of July so that my absence really does not cause any undue delay.

It would also help me greatly if you would give me an idea about the size of the grant that you would consider desirable. If the grant must be channeled through an institution, I should be able to tell them which institution you prefer for this purpose. I can of course not yet say that I will meet with success but preliminary conversations have been rather encouraging.

It was wonderful to see you. Please give my very warmest regards to your family.

Faithfully yours,

Robert A. Laurer
Robert A. Laurer
René d'Harnoncourt

Mr. Oliver La Farge
647 College Street
Santa Fe, New Mexico

11/17/63

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Laurer

29 West 69th Street
New York 23, New York
September 19, 1962

Mr. René d'Harnoncourt
Director
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. d'Harnoncourt:

I am looking for a full or part time position in the museum field, and am writing to inquire whether there are any openings at the Museum of Modern Art for which I might be considered. My background in museum work and college teaching is rather extensive, and I am particularly interested in modern and contemporary art.

→ Last May I left the Museum of Contemporary Crafts after five and one-half years, having served first as assistant and later as associate director. I know that you are familiar with that museum and its program. I was completely involved in every phase of its exhibition schedule- planning, assembling, preparing catalogues and installing. Before that I taught history of art courses at the University of Colorado, the University of Arkansas and Skidmore College, for a total of almost seven years. This past summer I returned to Colorado as visiting lecturer in contemporary art. At present I am teaching two evenings a week at Fairleigh Dickinson University, Rutherford, New Jersey.

If desired, I can furnish further information.

Sincerely yours,

Robert A. Laurer
Robert A. Laurer

never answered
11/17/63

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THE EQUITABLE LIFE ASSURANCE SOCIETY
OF THE UNITED STATES

HOME OFFICE NEW YORK, NEW YORK

GEORGE LANPUGHTER, SPECIAL REPRESENTATIVE
SUITE 1300, 140 BROADWAY
NEW YORK 5, N. Y.
TELEPHONE: CORTLANDT 7-3000

June 11, 1962
December 26, 1962

Mr. Rene d'Harnoncourt
Dear Bob: of Modern Art
11 West 53rd Street
New York 19

I am afraid you will count me among the world's
worst ingrates. The fact that I have not written to you
before is not due to lack of interest but simply to a hectic
schedule that made it necessary for me to delay endlessly
taking care of my personal business in order to get my job
done. I want to thank you for your courteous attention.

Perhaps my own contribution to your cause has by necessity
to be a small one but it comes to you with admiration and
gratitude. I only wish I could do more.
Meanwhile, the happiest of Holidays to you and your
dedicated With warmest regards,

Sincerely,
Faithfully yours,

George Lanpughter

Rene d'Harnoncourt

GL:ec

Mr. Robert A. Lazear
Administrative Assistant
Pomfret School
Pomfret, Connecticut

Enclosure - personal check # 814
\$ 25.

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Personal

Lamplighter

THE EQUITABLE LIFE ASSURANCE SOCIETY
OF THE UNITED STATES

HOME OFFICE NEW YORK, NEW YORK



GEORGE LAMPLIGHTER, SPECIAL REPRESENTATIVE
SUITE 1950, 120 BROADWAY
NEW YORK 5, N. Y.

TELEPHONE: CORTLANDT 7-8300

December 26, 1962

Mr. Rene d'Hamoncourt
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. d'Hamoncourt:

We certainly enjoyed our brief chat the other day,
and want to thank you for your courteous attention.

Perhaps we will meet again at one of the Museum's
previews which my wife and I occasionally attend.

Meanwhile, the happiest of Holidays to you and your
dedicated associates.

Sincerely,

George Lamplighter

George Lamplighter

GL:ec

[N.G.]

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cc: Mrs. Borden - with original copy of letter,
curriculum vitae and outline
of Bennington College Non-Resident Term

November 30, 1962

Dear Lisa:

Thank you very much for your good note of
November 26th. I am turning it over to Mrs. Althea Borden,
our Personnel Manager, and am sure you will hear from her
in the near future.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Miss Lisa Lippold
Box 274
Bennington College
Bennington, Vermont

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- Lloyd
Gorky
INT.P.C.

cc: Mr. William Seitz

Duplicate

December 19, 1962

Reference: 03/002/PK

Dear Lallie,

I was very upset to hear about the mix-up on the label of your Gorky and want you to know that it was immediately corrected. I would love to know why on earth typographical errors always happen on the most important spots.

I am naturally very contrite and want to take this chance to thank you once more for your wonderful generosity.

With warmest regards,

Faithfully yours,

Rene d'Harnoncourt

Mrs. H. Gates Lloyd
1691 Thirty-fourth Street, N. W.
Washington, D. C.
Bureau of Educational and Cultural Exchange
Department of State
Washington 25, D. C.

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DEPARTMENT OF STATE
WASHINGTON

November 26, 1962

December 11, 1962

In Reply Refer to
CU:OCE/PR

Reference CU:OCE/PR

Dear Mr. d'Harnoncourt:

Dear Miss Logan:

The Department of State wishes to add the name of Miss Mildred Constantine to its file of specialists for your Program of Cultural and Educational Exchange, particularly in Latin America. As Associate Curator of our Department of Architecture and Design, she is of course very well acquainted with the subject and is well-known among professionals. She has traveled extensively in Europe and Latin America and has excellent contacts with professionals everywhere. I should add here that Mildred Constantine speaks Spanish fluently and that I know from my own experience that particularly in Latin America she is received as a friend as well as a professional. **Faithfully yours,**

Rene d'Harnoncourt

We wish to thank you in advance for your cooperation, and we are looking forward to hearing from you soon.

Miss Anne M. Logan
Program Officer
Division for Americans Abroad
Bureau of Educational and Cultural Exchange
Department of State
Washington 25, D. C.

Sincerely yours,

Anne M. Logan
Program Officer

Division for Americans Abroad
Bureau of Educational and Cultural Exchange

Mr. Rene d'Harnoncourt
11 West 53rd Street
New York, New York

✓ Logan - Guil
Corresp

x Arch & Design

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ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON 25, D. C.



DEPARTMENT OF STATE
WASHINGTON

November 26, 1962

In Reply Refer to
CU:OCE/PR

Dear Mr. d'Harnoncourt:

The Department of State wishes to add the name of Mildred Constantine, Museum of Modern Art, New York City, to its file of possible American Specialists for use in the Department's Educational and Cultural Exchange Program. We should appreciate from you a brief and frank opinion of this person's professional and personal qualifications. Your statements will be treated confidentially.

The purpose of this program is to promote a better understanding of the United States in other countries and to increase understanding between ourselves and peoples abroad. An effective way to achieve these aims is to make it possible for qualified experts to visit other countries in order to work or lecture in their respective fields of specialization. Since such specialists should represent America at its best, it is essential that both professional and personal qualifications be outstanding.

We wish to thank you in advance for your cooperation, and we are looking forward to hearing from you soon.

Sincerely yours,

Anne M. Logan

Anne M. Logan
Program Officer
Division for Americans Abroad
Bureau of Educational and Cultural Exchange

Mr. Rene d'Harnoncourt,
11 West 53rd Street,
New York, New York.

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MacAgy

3617 Turtle Creek Boulevard
Dallas 19, Texas
August 11, 1962

(mailed August 29)

Dear René:

This is being written towards the tail end of my last vacation here. Hence the residence address.

You've probably heard that the little big top the Museum has been occupying for almost three years is about to fold, forcing the stalwart hopefully to seek a smaller tent elsewhere. The faithful were caught short of early promises by a bit of real estate profiteering.

I won't trouble you with details here — they are summarized in the enclosed records without comment.

There'll be a big talk campaign to raise the money for a much more modest shell and the budget is being cut so that it will neither afford the present trained staff nor a program to warrant such a group. Without warning, an agreement was broken and so were hopes. That is, except for present hopes of the building owners (all of them trustees of the Museum) to make a profit on the turnover. By overtly promising the Board a house for the Museum for a minimum of five years and a subsequent future there, the owners apparently expected to tide the property over through the beneficence of Uncle Sam until it appreciated in value. Uncle Sam was less obliging than they anticipated, but the property quickly gained in appraisal.

Doubtless a little conscience money will be contributed to the emergency campaign for survival. I'm glad of this because there is a growing number of less heeled followers who will feel the aesthetic pinch in any case, and an outright deprivation would be lamentable at this stage of development.

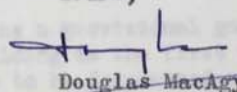
Aside from personal disappointment at the abrupt closure of a program to which I had been devoting a lot, the news struck me at a time of year when shops were being shut for the summer everywhere. I expect to tidy the affairs of the Museum and to stage a few more shows until the end of the year, after which I must move into a paying job elsewhere.

I write now on the chance that a lead in this direction might occur to you. If so, a word would be appreciated.

Betty, the youngsters and I have just returned from a reprieve on the cool heights of Mexico, but now we endure the relentless 100°+ that is characteristic of Texas summers. The nearest refuge from the blast is more than 600 miles away. The museum engrossment made even this worthwhile. Now we long for an ocean!!

Warm wishes to you and Sarah from a very warm part of the country.

Yours,


Douglas MacAgy

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PREAMBLE TO ATTACHED REPORT

The Museum has occupied its present quarters since October 1959. It has spent \$36,000 in physical adjustments and additions, has carried its maintenance costs, but has operated rent-free by agreement with the building owners.

April 18, 1959*: OFFER FORMALLY ACCEPTED BY MUSEUM BOARD

Owners: "...the primary purpose of this purpose (of the building) will be to give the Museum adequate space, enlarging this space as the need arises."

Owners would "bear the mortgage obligations of the building for a minimum of five years."

September 6, 1959: OWNERS' INTENTION FURTHER DEFINED

Owners: Five-year minimum reaffirmed. Added -- a definition of property lines, including the main building, "which the owners had indicated would ultimately be given to the Museum."

May 24, 1962: INITIAL OFFER CANCELLED; ALTERNATIVE PROPOSED

Owners: Served notice of imminent change in the terms of pending agreement. Reason: IRD had not allowed income tax deductions anticipated at outset.

Alternative: Museum was offered owners' equity in building to date, estimated now at \$250,00 -- (purchased for \$425,00 in 1959, property is currently appraised at \$550,000) -- plus \$25,000 cash annually for three succeeding years. This was made conditional on Museum raising "matching" funds in cash (\$25,000), pledged for payment over the same three-year period, by July 15, 1962.

In default, Museum subject to 60 days' notice for removal.

July 12, 1962: MUSEUM'S FLIGHT

Board: "... the Executive Committee met to try to work out a campaign for this purpose... it was decided that the wisest course to take was to return the building to the owners. It was felt that the raising of the money and subsequent basic maintenance of the building would prove too heavy a burden for the Museum to carry in future years."

An estimated \$100,000 was set as a provisional goal in raising funds to construct a small building as the first unit of the Museum's permanent home. Site to be determined. Removal from present location when required; temporary rental elsewhere if necessary. Budget meanwhile to be cut by one third.

* Dates refer to Minutes of the Board of Trustees quoted.

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*REPORT OF THE EXECUTIVE COMMITTEE CHAIRMAN: Given by Mrs. Thomas W. Blake, Jr., President, in the absence of the Executive Committee Chairman, Mr. John D. Murchison.

"While the Museum has every intention of resuming its stature and momentum, and of reinstating its interrupted potential of further growth, it is obviously not in a practical position to formulate plans for action on this scale at present.

In the interests of continuity and future health, it must consider a temporary cutback in both space and budget.

This would affect both program and staff. Even if the Museum could afford to maintain its payroll for an indefinite period, there would be no economic justification for keeping the present complement of personnel to handle the work of a reduced program. Nor should we expect that all members of the staff would remain content for long without the challenge and scope which originally appealed to them.

The Executive Committee delegated John Murchison to discuss this problem with Douglas MacAgy. Both he and Mr. MacAgy have reached an understanding regarding the mutual obligations of the Museum and its director in the face of these abruptly changed conditions. The Committee expressed the hope that Mr. MacAgy will remain as Director until December 31st. The establishment of a terminal date in this arrangement is not to be construed as a formal resignation, submitted for action by the Board. It is, however, an important aspect of a firm agreement between both parties so that each may see his way clearly in the current financial predicament.

Meanwhile, in addition to his normal responsibilities, Mr. MacAgy will assist committees of the Board in guiding the Museum towards the coming transitional period and in longer-range planning. He has also offered to help the Board in locating a suitable successor when Museum affairs have clarified to that point.

Recognizing that only three years of a valued five-year program have elapsed, the Executive Committee discussed the feasibility of asking Mr. MacAgy to produce certain future exhibitions for the Museum on a retainer basis. He has advised that this would be a matter for the decision of his successor and would also depend on his own commitments at that time.

John Murchison has suggested to me that this is an appropriate time to acknowledge the remarkable development of the Museum under Mr. MacAgy's administration.

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Since October, 1959, thirty-three exhibitions have been presented. Twenty-four of these were organized and produced by the Museum itself. Selective, handsomely mounted, instructive and often strikingly original in concept, these shows have been widely admired by an increasing public in Dallas and are chiefly responsible for the extraordinary prestige of this young museum throughout the country and abroad. It is also noteworthy that they have been conceived as units in a farsighted program of aesthetic education that was designed to illuminate succeeding exhibitions by relating them to their forerunners.

The Museum published catalogues to accompany ten of these shows. Unusually informative for publications of this kind, they have become trademarks of the Museum's outlook. Through them and through our exhibitions, we have introduced a broader historical approach to art than is customary in museums which specialize in contemporary concerns.

We have acquired a permanent collection of considerable range and high quality -- valued already at upwards of \$800,000.00 -- most of which is due to the discriminating solicitation of gifts by the director.

In addition, no small credit for the outstanding development of private art collecting in this community during the past three years is due to his stimulation and counsel.

Museum membership has nearly doubled from the start of this three-year period.

Children's classes of high order have been established and now serve a capacity enrollment.

Total expenses of operation have been kept within anticipated bounds.

A small and carefully selected staff has been trained to peak efficiency.

The Museum has profited financially by various outside services the director has performed.

The program as a whole has stimulated creative activity

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in the community. As one artist put it: 'The Contemporary Museum's standards have supported our courage as nothing had before.'

During this period we have appreciated the fact that Mr. MacAgy's devotion to his work here has caused him to turn down several advantageous offers from elsewhere.

For his contribution to the foregoing and his administrative skill in its accomplishment, we salute the Museum's first professional director.

In due tribute, it is requested that this report be transcribed in full in the minutes of the meeting of the Board on this day of July 12, 1962."

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March 9, 1962

MACAGY.

PRESS RELEASE FROM

THE DALLAS MUSEUM FOR CONTEMPORARY ARTS
3415 Cedar Springs Road
Dallas 19, Texas

In line with the world-wide trend to serve individual communities through specialized museums of modern art as well as general museums of art history, events stemming from popular demand have put an end to recent considerations of merger between The Dallas Museum for Contemporary Arts and the Dallas Museum of Fine Arts.

Pros and cons of the merger prospect had largely been considered in economic terms, without regard for the functions of each museum in relation to the public.

At an open meeting held February 26, the membership of The Dallas Museum for Contemporary Arts unanimously passed a resolution "to instruct the Board that the group is opposed to a merger". At a meeting of the Board on February 28, the matter did not even reach a vote. Representatives of the contemporary museum felt that the two museums are complementary and not competitive in the field of fine arts in Dallas, and that their interests will best be served by the further growth and development of both museums in their essentially separate fields.

In taking this action, the membership recognized that "the value of the independent museum of modern art rests simply on the fact that it can give its subject more time and space and above all treat it with the passion, spontaneity and daring that are needed in dealing with all things that are at all new and often controversial".

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The presidents of both museum Boards released the following joint statement: "During the past few weeks a Joint Committee comprised of representatives of the Trustees of the Dallas Museum of Fine Arts and the Dallas Museum for Contemporary Arts has had several meetings to explore the advisability of bringing both institutions together into one consolidated museum. The Joint Committee has now reached its conclusion and recommends that the question of merger be no longer pursued".

Including the Dallas contemporary museum, there are now more than forty-five specialized institutions of this type ranging through Asia, the Near East, Europe and the Americas. They serve their communities alongside general art museums in thirty-eight cities.

Invigorated by public support of its independence, The Dallas Museum for Contemporary Arts now plans to step up its appreciated services in all departments.

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DLS

MUSEUM OF MODERN ART

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

SYMBOLS

DL=Day Letter

NL=Night Letter

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NG006 SYB788

DA290 D LLE 146 NL PD DALLAS TEX 25

1962 FEB 25 AM 12 34

RENE D'HARNONCOURT

THE MUSEUM OF MODERN ART NYK

LATE THIS WEEK IT WILL BE FORMALLY ANNOUNCED THAT A MERGER
BETWEEN THE TWO ART MUSEUMS HERE IS NOT REPEAT NOT DESIRABLE.
YOUR HELPFUL ADVICE IN NEGOTIATIONS LEADING TO THIS DECISION
IS DEEPLY APPRECIATED BEST PERSONAL REGARDS

DOUGLAS MACAGY.

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MACA94

DLS

MUSEUM OF MODERN ART

FEBRUARY 9, 1962

MR. RENE D'HARNONCOURT
IN CARE OF BLUE MARLIN MOTEL
1320 SIMONTON STREET
KEY WEST, FLORIDA

FOLLOWING TELEGRAM RECEIVED THIS AFTERNOON STOP FROM DALLAS STOP
QUOTE BOARD MEETING SET FOR FEBRUARY FIFTEENTH WISH US LUCK
REGARDS DOUGLAS UNQUOTE

ELLEN

Charge: Director's Office

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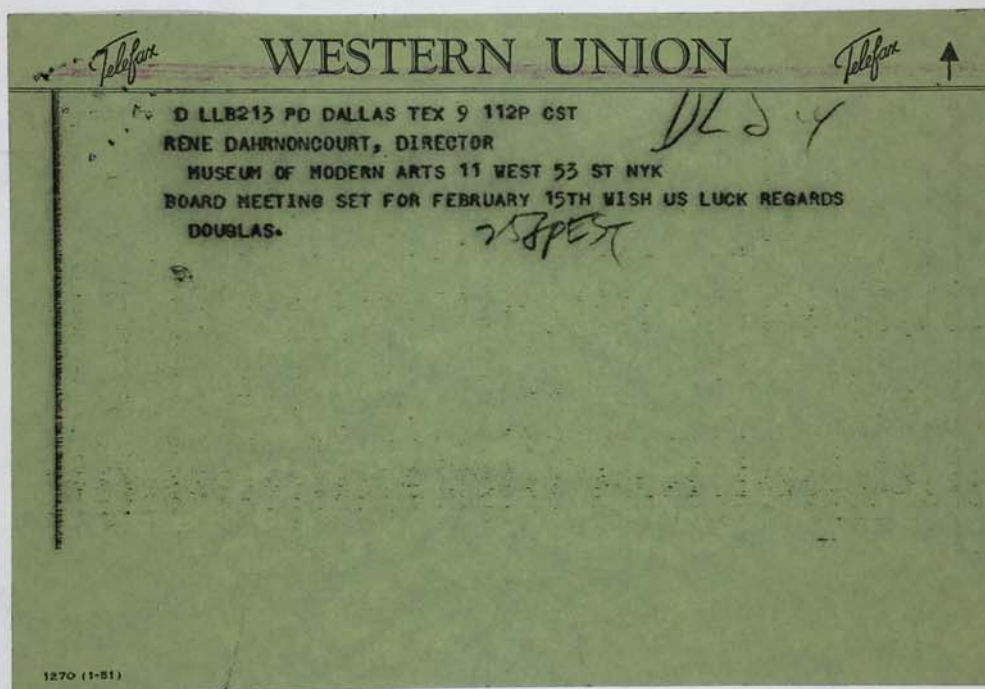
P R O S P E C T U S

Douglas MacAgy

1962

SUMMARY Aim: To establish, in selected communities of the United States, one-man collections of painting and sculpture by living American artists of outstanding international reputation.

Procedure: Each artist to be fully represented. One collection per artist. Each collection to be permanently situated.



tional or cultural institutions would apply to the sponsoring party.

(c) The corporation would qualify as tax exempt and be eligible to receive deductible contributions.

NOTE: Each artist's gift would be equivalent to a current market value often reaching seven figures.

In short, a desirable but otherwise prohibitive project becomes practicable by the addition of "(a)" to the more familiar "(b)". An unprecedented bargain in the interests of national culture is proposed.

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P R O S P E C T U S

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SUMMARY Aim: To establish, in selected communities of the United States, one-man collections of painting and sculpture by living American artists of outstanding international reputation.

Procedure: Each artist to be fully represented. One collection per artist. Each collection to be permanently situated.

Each allocation to be separately negotiated. Three parties to each negotiation, viz: (1) the artist, whose donation of the collection to be outright; (2) an individual or group, private or public, sponsoring housing and site; (3) a small organization of non-profit corporate status set up to initiate and guide the enterprise.

Cost: Actual outlay relative to tax allowances variously available to all three parties. Collections to be acquired without cost, other contributions and services deductible.

(a) The artist would gain inheritance tax relief by donating a substantial percentage of his production, in his possession, up to now and in futurity. (If he should choose to increase his gift beyond this percentage, he could also benefit from income tax allowance any given year or agreed extension thereof.)

(b) Income tax deductions for contributions to accredited educational or cultural institutions would apply to the sponsoring party.

(c) The corporation would qualify as tax exempt and be eligible to receive deductible contributions.

NOTE: Each artist's gift would be equivalent to a current market value often reaching seven figures.

In short, a desirable but otherwise prohibitive project becomes practicable by the addition of "(a)" to the more familiar "(b)". An unprecedented bargain in the interests of national culture is proposed.

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2. Prospectus

DESCRIPTION Sites: On agreement between artist and sponsor, collections may be located anywhere in the United States. They may be attached to universities, museums, or remain independent of such affiliation. They may be housed in existing buildings, in special annexes or wings, or in new structures planned for them.

Collections: Equitable representations of painting or sculpture by individual artists provide a cultural service that is distinct from customary museum performance. Museums usually present a sampling of art through the ages, or of a period, aligning a smattering of personal insights with general trends. Informative in breadth, their collections rarely allow for individual studies in depth.

The distinction is more familiar in Europe than here. Although a few of his pieces are scattered through standard museums elsewhere, Michelangelo is to be studied seriously only in Rome and Florence. Giotto is scarcely to be seen outside Assisi and Padua. Ghent is associated with the brothers Van Eyck; Bruges with Memling. To see 15th century Conrad Witz and 19th century Arnold Böcklin at their best, the 20th century pilgrim must go to Basel.

Perhaps because the tradition abroad is long-standing -- it began there when the "grand tour" was slow and costly compared with tourism today -- Europeans are already ahead of us in applying the concept to modern art. To see the lifework of Léger, the tourist now goes to Biot. To witness the regeneration of Picasso after World War II he must drive on to Antibes. At St. Paul de Vence a building is now being constructed as a permanent setting for the works of Miró. Munch cannot be seen outside Oslo.

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3. Prospectus

So far, the few cultural assets of this kind here are huddled in a fraction of the country. The Philadelphia area -- which offers incomparable views of Renoir and Duchamp along with a Rodin Museum that respectfully echoes the original in Paris -- is noteworthy and almost alone. As yet, the work of Rothko, Still, de Kooning, Tobey, Smith, Calder, Ferber and other living Americans of the highest international stature in their field today is to be seen only in the standard alignment of museum samplings.

Artists: The project is made feasible by two conditions which confront certain leading artists in this country. First: the individual artist, hoping for a fair and lasting representation of his lifework, suitably housed and accessible, recognizes that this prospect is not compatible with museum conventions at this time. Second: several of these men have been advised that the prospect might be re-opened through a resolution of tax problems posed by their high level of prosperity. (In addition, bearing on both, there is a third factor of preserving a substance of the artist's realizable assets for his heirs.)

The works of these artists are in great demand. Their prices are high. Artists curtail sales to stay within a reasonable income tax bracket: some restrict sales to three or four works a year. But the rate of production does not falter. The result, in such instances, is an increasing quantity of works of art rendered inaccessible in dead storage.

Aside from the loss to the artist of a sense of communication through these works, and apart from the loss of their potential value to an interested public, this steady accumulation in the warehouse introduces a personal inheritance tax problem. At the artist's death his works on hand will be

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4. Prospectus

appraised at the price levels of those he had sold. In cases considered here the total would be considerable. In most they constitute the artists' major economic assets. At the high level of assessment a tax on the total could impoverish heirs in two successive steps. First, the lion's share of the artist's holdings would be appropriated by the government. Second, the government would be obliged to unload the property on the open market. What the heirs had been allowed to retain would at that point be devaluated.

The project enters the picture by offering the artist a single solution to both conditions. He might be assured of a permanent establishment representing his lifework under appropriate circumstances. In accordance with legal provisions of the inheritance tax law, a proportionate entailment of such property as a donation of this kind would not only insure a higher residual percentage of the total estate for his private heirs, it would serve to protect the dollar value of his bequeathed works of art on a future market.

In addition, he retains the option of taking an income tax deduction on gifts of works over and above the entailed percentage. Donations from this surplus may be earmarked to augment the project collection or given elsewhere.

Conclusion: By establishing units of this type in interested communities of the country, previous neglect of a desirable aspect of art collecting here would be overcome. A new pattern would be set. The public and artists concerned would benefit from a lasting program financed by a comparatively small outlay.

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PRELIMINARY Report: Prior to setting up machinery for the project and to the draft of an operational plan, a report based on a detailed investigation of points outlined above would be prepared. It would cover the following:

- (1) All relevant legal factors.
- (2) Attitudes of each qualifying artist.
- (3) Sponsoring interests.
- (4) Financial considerations.

It is estimated that such a report could be prepared within three months.

Douglas MacAgy
December 29, 1962

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cc: Mr. d'Harnoncourt ✓
Miss Jones

Mann

October 4, 1962

Dear Mr. Mann:

This is to follow up our telephone conversation of yesterday on the subject of the sculpture of Pablo Serrano which was shown at the Spanish Pavilion at the Biennale of Venice this past summer.

I have showed the photographs of Serrano's sculpture to Mr. Alfred Barr, who remembers them quite well from his visit to the Biennale. Unfortunately, the Museum's lack of purchase funds makes consideration of the sculptures impractical at the present time. I am therefore returning the photographs to you, as I am sure you have other use for them. I have retained, however, the printed leaflet with Serrano's statement about these sculptures for our files.

Thank you very much indeed for acting on behalf of the artist in this situation. I am sorry that it is not possible to do anything about this work at present.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. David Mann
Bodley Gallery
223 East 60 Street
New York 22, N. Y.

DCM:ew

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UNIVERSITY OF MARYLAND
THE MUSEUM OF MODERN ART

Date October 2, 1962

To: Miss Dorothy Miller
From: Rene d'Harnoncourt

Re: _____

Dear Dorothy:

This is obviously the result of wishful thinking. I told Luis Robles that I liked Serrano's work better than that of the other Spanish artists represented in the Biennale - that's all. Since I am mentioned as having encouraged them to send the photos, I will be glad to reply but, of course, I want you to see them first. Let me know if there is anything special you want me to say to David Mann (who I don't know).

Saludos,

*that my correspondence which had a
diverting effect on my correspondence*

*the problem about the material
for Vienna is that we have been in touch
with Werner Hofmann the Director of the*

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Dear Mr. B. & Mrs.

first of all I need ask you to
forgive me for the long delay of
this note. Your good letter came
while I was on vacation and on
my return here I had to undertake
~~immediately~~ immediately several trips with ~~disruptions~~
that my correspondence which had a
disruptive effect on my correspondence

The problem about the material
for Vienna is that we have been in touch
with Werner Hofmann the Director of the
"Museum des zwanzigsten Jahrhunderts"
since nearly two years and every
information we have had been already
forwarded to him at the Ministry of
Education - a year ago Lord Dunsford
discussed with him his proposed plans
and had also a chance to see some of the
other officials of the Ministry on the same
subject. - ~~The trouble here is that so little~~
~~of the problem of information exists~~
~~in printed form as that our~~ ^{advice} ~~by~~
~~necessity has to~~

Once more please forgive the long delay
of this note

with best
to

Yours
R

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UNIVERSITY OF MARYLAND

COLLEGE PARK

OFFICE OF EXECUTIVE DEAN FOR STUDENT LIFE

FOREIGN STUDENT ADVISER

August 28, 1961

Director
Museum of Modern Art
New York, New York

Dear Sir:

I should like to know if there are any illustrated volumes on the Museum of Modern Art and its exhibits.

Masters?
This summer six representatives of American schools and international houses were guests of the Ministry of Education in Vienna for two days. We discovered that the Ministry is planning a new Museum of Modern Art and was very much interested in knowing more about your museum. We should like to present to the Ministry a book about the Museum of Modern Art, as a token of appreciation for the hospitality shown to us during our stay in Vienna.

Thanking you for any suggestion you may be able to make, I am sincerely yours

Furman A. Bridgers

Furman A. Bridgers
Assistant Dean
Foreign Student Adviser

FAB:mh

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McClalland

The "Stockmaster's" advent
highlights the competitive speed-
maxes in the reporting mechan-
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BOARDS

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FRAT

FROM

A. WILFRED MAY

THE PLAZA

FIFTH AVE. AT 59TH ST.

NEW YORK CITY 9/30/62

TO:

DEA RENEE D.:-

Per conversation before you went away,
the enclosed on "PICASSO VERSUS IBM"
may interest you.

It is one of a series (have one
forthcoming on the London Market)
which I'll be sending to you.

In any event, best wishes, and I hope t
to see you soon--with or without
Florence.

Best wishes,

Harry

THE STO

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The Commercial and Financial Chronicle ... Thursday, August 16, 1962

OBSERVATIONS...

BY A. WILFRED MAY

THE STOCK MARKET'S
FRANKENSTEIN

The speed-up of quotation services to the stock market community received a major upward "thrust" this week; with the announcement and exhibition of the Ultronic Stock Master, a button-pushing desk instrument with an answer-displaying window.

This latest addition to the spawning Computer wonderland, "the most remarkable stock reporting device ever developed," by the Ultronic Systems Corp., can perform the following:

Instantaneously, at the push of a button, report on 4,000 different stocks and commodities.

Answer 40,000 different questions about individual stocks and the market in general (including the exact lateness of the official Stock Exchange "tape").

Give the Standard & Poor's Averages up-to-date at five minute intervals (a service to begin Sept. 15 next).

Supply "last sale" prices and bid-and-asked quotes instantly in markets ranging up to 40-million-share daily volume. It could eliminate all tape lateness if its employees were not barred as they correctly are, from taking off the quotations on the Stock Exchange's premises, as they are queued-up manually for transcription on to the ticker.

SPEEDING-UP THE TOTE
BOARDS

The "Stockmaster's" advent highlights the competitive speed-up raging within both the private and Stock Exchange spheres. The New York Stock Exchange now has on order, at a seven-figure cost, a hyper-technologically advanced ticker. Carrying up to 900 characters-per-minute, constituting an 80% increase over the present "inadequate" and "unexciting" ticker's speed, this new tape printer, along with advanced transmission equipment for the Exchange's nationwide network (including seaside and mountain resorts) of over 3,800 tickers will begin serving "the owners of American business" early in 1964.

The Big Board also has announced its receipt of proposals for a central Data Processing Computer to receive sales, volume, and bid-and-asked data directly from specialized equipment installed at each post on the trading floor. This computer, as described by Exchange officials, would "activate ticker circuits and [sic] create voices and messages to answer bid-and-asked and sales inquiries."

And not to be outdone in serving its "investors," the "junior" American Stock Exchange has on order an electronic "solid state" computer which will be able to handle 60-70,000 calls per hour.

In the "private sector" Quotron, a leading existing competitor of the Stockmaster producer is reported to be completing a new model to outstrip its successor; while in turn Stockmaster's man-

ufacturer is planning to come back with further speed-and-breadth by 1965. The company reports the exclusive assignment of "a large staff" to the new product area.

Implementation of the
Liquidity Mania

In any event, the electronic wonders, on-and-off the Exchanges, will be importantly implementing the pervading Liquidity Mania and effectively furthering the beat - the - market goal ("Lack or delay of information costs the [sic] investor money," say the Ultronic people. . . . "On May 28 the tape was over two hours behind actual floor transactions. The Stockmaster on a broker's desk would have given the broker and his client a significant advantage.")

Proponents of this new speed-up device call attention to the Stock Exchange's latest shareholder population figures, which it reports as having during the past decade increased by 162% to 17 million, with the men outnumbered by the women - of whom one out of six are widows. Surely the advent of King Electronics to the market is not exactly stimulating the investment (in lieu of gambling) proclivities of the new army of widows or their fellow novitiate of both sexes.

The breakdown of the market's machinery in the frenzied debacle of the "black" end-of-May days represented one of the major climaxes in the reporting mechanisms' losing race with speculative market activity which they themselves had built - a directly reciprocal process. We again saw that anti-social speed-up mechanics which, compounding market "liquidity," don't even work under their self-generated occasions of market liquidation. That the self-generated structure's eventual fall by its own weight applies precisely as well as mechanics-wise.

Thus, man's growing trend toward the creation of his own destruction through misuse of his wondrous scientific achievements, also encompasses the stock market area - where successful pursuit of the liquidity fetish is truly creating a Frankenstein.

PICASSO versus IBM

One group of "investors" to whom non-liquidity is now most welcome, are those in the Art field.

Surely the supposedly favorable post-Crash performance of the Art over the Stock Market largely stems from its lack of a reporting facility as the decimal point precision Exchange ticker for publishing price fluctuations. What a tranquillizing relief it is to the "proud possessors" to escape from facing objective reporting of market changes. (Hotel entrepreneur Conrad Hilton once told this impatient writer that the best remedy for elevator delay was not an efficient starter, but

removal of the indicators to spare the annoyed passengers from seeing "what goes on.")

And particularly helpful to aid the painting owner's peace of mind in a "bearish" period is the customary "explanation" of a picture's price decline on the ground of its being one of the artist's "bad pictures."

Verdict From the Realistic
"Collectors"

Of little help to conclusions above the current art - versus - securities performance now is the \$1 million total of recent thefts in both the art and securities areas - the latter "divestments" taking place in leading investment firms and commercial banks. In the thieves' markets, those value-wise "collectors" have been unmistakably showing the highest material regard for both the IBMs and the Picassos.

The most popular "burglar" stocks have been IBM and AT&T (pilfered from both the Bache and Sutro broker "galleries" ("removed" from Sutro), Xerox, and duPont (from the Bache "collection") and Federated Electric and Feltman (from Loebe, Rhoades & Co.) in the "new discovery" category.

Fully offsetting these "masterpieces" nabbed in the stock market world, are the Picassos, Vuillards, Renoirs, and Cezannes included in the \$5 million aggregate of picture thefts.

The Abortive Tulipomania
Yard-Stick

Similarly of little aid to comparative Art-Security deductions are the fashion-longevity records of the "hot" artists and their schools, and of stylish stocks or groups. The Impressionists, Post-Impressionists, and Abstractionists, the darlings of New York's 57th St. and Madison Ave. (for 20 years or more), as well as "growth" stocks (since the early 1950s), have already outlived the three-year (1934-37) popularity of Holland's comparable Tulip Bulb Mania.

The definitive verdict in the Post-Break Art-versus-Stock contest must wait!

Godfrey, Hamilton Branch

MIDDLESEX, N. J. - Godfrey, Hamilton, Taylor & Co. Incorporated has opened a branch office at 77 Main Street under the management of Gene W. Mulvihill.

New Graham & King Office

FT. LAUDERDALE, Fla. - Graham & King, Inc. has opened a branch office at 2743 East Oakland Park Boulevard under the management of Franklyn Ervin.

J. B. McLean Branch

GREENSBORO, N. C. - J. B. McLean & Co., Inc. has opened a branch office in the Southwestern Building under the direction of William Lybrook.

Houben Admits Partners

WASHINGTON, D. C. - Julien G. Redele and Hendrick J. van Kretschmar have been admitted to limited partnership with J. M. Vincent Houben in Houben & Company, 734 Fifteenth St., N. W.

Freeman Joins Michael Inv.

BRIGHTON, Mass. - Michael Investment Company, Inc. has opened a branch office at 350 Washington Street under the management of Wilfred Freeman. Mr. Freeman formerly conducted his own investment business in Brighton under the firm name of Freeman & Co.

Rothwell & Williams Brch.

BROOKLYN, N. Y. - Rothwell & Williams have opened a branch office at 189 Montague Street under the direction of Aubrey W. Williams.

The State of
TRADE and INDUSTRY

Steel Production
Electric Output
Carloadings
Retail Trade
Food Price Index
Auto Production
Business Failures
Commodity Price Index

The rate of economic expansion slowed markedly in June, but early evidence pointed to some improvement in July, reports the August Monthly Review of the Federal Reserve Bank of New York. Part of the sluggishness in June came from temporary influences in the automobile and steel industries. In July, with the Ford strike settled, auto assemblies moved up against the usual seasonal pattern. In the steel industry it appeared that production may be bottoming out. In addition, consumer spending seemed to have gathered strength.

Nevertheless, the economy continues to operate well below capacity. Moreover, some of the June figures that suggest levels of future activity - particularly new orders for durable goods and the number of housing starts - raise questions about underlying demand in the months ahead, the Bank notes.

Manufacturers' new orders for durable goods declined during the month by more than 4%, the fourth decline in five months. Moreover, declines in June were relatively widespread in industries outside of steel. Some of this slack, but apparently not all of it, reflected smaller defense orders than is usual at the end of the fiscal year.

The new depreciation rules may give some impetus, but there has been increased discussion of an early tax cut that would encourage spending and be consistent with a general tax reform. (Ed. Note: In address to the nation on Monday, Aug. 13, full text of which appears in this issue, President Kennedy stated that, under existing conditions, a reduction in corporate and personal income taxes will not be made effective until next January.)

The second quarter advance of \$7.0 billion in the seasonally adjusted annual rate of gross national product was only slightly larger than the modest gain of the first quarter. It reflected, however, a substantial reduction in inventory investment as steel users worked off enlarged stocks. The second quarter rise in final demand - GNP less the change in inventories - was \$10.2 billion, or nearly double the first-quarter gain. Furthermore, this sharp advance occurred even though the rise in Government purchases of goods and services was relatively small.

Despite these rather impressive gains in the second quarter as a whole, the pace slackened in June. Industrial production rose only 0.3%, the smallest monthly rise in four months. Employment in manufacturing industries was virtually unchanged from the month before, and average weekly hours (seasonally adjusted) of production workers declined for the second straight month. In July, according to the Census Bureau's household survey, total employment showed a little improvement, and the unemployment rate fell to 5.3%.

Reflecting the shorter work week in manufacturing, wages and salaries in these industries moved downward in June. At the first decline since January. At the same time, retail sales declined for the second straight month. Consumer spending in July appeared to be stronger, however, paced by a rebound in sales of new cars and in department store sales.

Bank Clearings Down 0.3% From
1961 Week's Volume

Bank clearings this week will show a decrease compared with a

year ago. Preliminary figures compiled by the Chronicle, based upon telegraphic advices from the chief cities of the country, indicate that for the week ended Saturday, Aug. 11, clearings for all cities of the United States for which it is possible to obtain weekly clearings will be 0.3% below those of the corresponding week last year. Our preliminary totals stand at \$26,356,313,394 against \$26,429,675,142 for the same week in 1961. Our comparative summary for some of the principal money centers follows:

Week End	1962	1961	%
Aug. 11 - 1962			
New York	\$14,322,466	\$14,493,280	- 0.9
Chicago	1,209,639	1,172,834	+ 3.1
Philadelphia	1,090,593	1,025,680	+ 2.4
Boston	746,599	727,488	+ 2.9
Kansas City	437,617	477,418	- 4.1

Steel's Output Unchanged From
Preceding Week and Down 17.8%
From Last Year's Week

According to data compiled by the American Iron and Steel Institute, production for the week ended Aug. 11, 1962, was 1,578,000 tons ("84.7%"), these being the same levels achieved in the previous week.

Data for the latest week ended Aug. 11, 1962, shows a production decline of 17.8% compared to last year's week output of 1,910,000 tons ("102.5%").

Production this year through August 11 amounted to 63,079,000 tons ("105.8%"), or 12.3% above the Jan. 1-Aug. 12, 1961, period.

The Institute concludes with Index of Ingot Production by Districts for week ended Aug. 11, 1962, as follows:

	* Index of Ingot Production for Week Ended Aug. 11, 1962
North East Coast	85
Buffalo	71
Pittsburgh	75
Youngstown	79
Cleveland	86
Detroit	94
Chicago	92
Cincinnati	78
St. Louis	98
Southern	97
Western	91
Total	84.7

* Index of production based on average weekly production for 1957 - 1959.

Steel Sales Outlook Improves;
Some Users Order Farther Ahead

The outlook for steel sales is improving, the Steel magazine reported.

Some users are starting to order a little farther ahead, probably because they've cut inventories to a point where they feel it's no longer safe to gamble. They're looking ahead to when heavy buying by automakers and appliance manufacturers may tighten the market.

Demand for steel will start accelerating noticeably when vacations taper off, automotive model changeovers end, and users complete their inventory adjustments.

Appliance manufacturers have apparently balanced their stocks. They're placing good sized orders for September shipment.

Automakers are beefing up orders of sheet and specialty steel, but they probably won't want heavy shipments until late September or early October.

Steelmakers think September shipments will probably exceed August's by about 10 to 15%.

Barring a sharp break in the economy, finished steel shipments will be at least 16 million tons in the third quarter and 18 million tons in the fourth.

Total shipments for the year will be about 74 million tons. That's less than most forecasters

ESTABLISHED 1894

STATE AND MUNICIPAL BONDS
CORPORATE BONDS
LOCAL STOCKS

The Robinson-Humphrey Company, Inc.

RHODES-HAVERY BLDG. ATLANTA 3, GEORGIA
Jackson 1-9516

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McClelland

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FT. LAUDERDALE, Fla. — Graham & King, Inc. has opened a branch office at 2743 East Oakland Park Boulevard under the management of Franklyn Ervin.

J. B. McLean Branch

GREENSBORO, N. C. — J. B. McLean & Co., Inc. has opened a branch office in the Southwestern Building under the direction of William Lybrook.

Houben Admits Partners

WASHINGTON, D. C. — Julien G. Redele and Hendrick J. van Kretschmar have been admitted to limited partnership with J. M. Vincent Houben in Houben & Company, 734 Fifteenth St., N. W.

Freeman Joins Michael Inv.

BRIGHTON, Mass. — Michael Investment Company, Inc. has opened a branch office at 350 Washington Street under the management of Wolfred Freeman. Mr. Freeman formerly conducted his own investment business in Brighton under the firm name of Freeman & Co.

Rothwell & Williams Brch.

BROOKLYN, N. Y. — Rothwell & Williams have opened a branch office at 189 Montague Street under the direction of Aubrey W. Williams.

Note: In address to the Monday, Aug. 13, full text of which appears in this issue, President Kennedy stated that, under existing conditions, a reduction in corporate and personal income taxes will not be made effective until next January.]

The second quarter advance of \$7.0 billion in the seasonally adjusted annual rate of gross national product was only slightly larger than the modest gain of the first quarter. It reflected, however, a substantial reduction in inventory investment as steel users worked off enlarged stocks. The second quarter rise in final demand—GNP less the change in inventories—was \$10.2 billion, or nearly double the first-quarter gain. Furthermore, this sharp advance occurred even though the rise in Government purchases of goods and services was relatively small.

Despite these rather impressive gains in the second quarter as a whole, the pace slackened in June. Industrial production rose only 0.3%, the smallest monthly rise in four months. Employment in manufacturing industries was virtually unchanged from the month before, and average weekly hours (seasonally adjusted) of production workers declined for the second straight month. In the second straight month, according to the Census Bureau's household survey, total employment showed a little improvement, and the unemployment rate fell to 5.3%.

Reflecting the shorter work week in manufacturing, wages and salaries in these industries moved downward in June, the first decline since January. At the same time, retail sales declined for the second straight month. Consumer spending in July appeared to be stronger, however, paced by a rebound in sales of new cars and in department store sales.

Bank Clearings Down 0.3% From 1961 Week's Volume

Bank clearings this week will show a decrease compared with a

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**STATE AND MUNICIPAL BONDS
CORPORATE BONDS
LOCAL STOCKS**

The Robinson-Humphrey Company, Inc.

RHODES-HAVERY BLDG. ATLANTA 3, GEORGIA
JACKSON 1-0316

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McClelland

McClelland, Donald

730 24th Street
Washington 7, D.C.

3/13/62

May 1968 - unable to find papers either in ICE or Personnel file on card in Personnel said, "seemed very able & worthy" - (Rasmussen)
ew.

{ all correspondence sent to Waldo Rasmussen
3/29/62 e.m.

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Melnitz

cc: Mullican

June 11, 1962

Dean William W. Melnitz
College of Fine Arts
Administration Building
University of California at Los Angeles
Los Angeles 24, California

Thank you very much for sending me Hockney's
biography of Lucien Pissarro. I don't think the error on
Dear Dean Melnitz:
be corrected in future printings.

I understand that Lee Mullican is under consideration
for an appointment in the Art Department of the University of
California at Los Angeles.

I have known Lee Mullican personally and as an artist
for many years and sincerely believe that he would make a great
contribution to the University and the Department of Art. He is
one of those rare people who know how to co-ordinate their thinking
and doing. His critical standards are very high, his knowledge
broad and his work as an artist is distinguished.

Mr. James Mitchell
Constable I highly recommend Lee Mullican for your Art Department.
10 - 12 Orange Street
London W. C. 2, England

Faithfully yours,

Rene d'Harnoncourt

cc: Mr. William Brice

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DU CONSEILLER
CULTUREL

4208

Arthur copy

November 13, 1962

May 22nd, 1962

Mr. René d'Harnoncourt
Director
11 West 53rd Street
New York City

Dear Mr. Mitchell: Thank you very much for sending me Meadmore's biography of Lucien Pissaro. I don't think the error on the flap of the jacket is very serious but should of course be corrected in future printings.

Following information about the Third Paris Biennale for Young Artists may be of interest to you:

The Biennale will take place at the Musée d'Art Moderne de la Ville de Paris in October 1963. French and foreign artists are invited to participate. I remember the part you played in the First Biennale and wonder whether there will be an American participation at this time.

Mr. Raymond Cognat, Delegate General, is the French representative. Mr. James Mitchell would contact the person designated by your Government as Constable and Company Limited 10 - 12 Orange Street London W. C. 2, England

I do not have printed regulations for the Third Biennale, but they are to be similar to those of the Second Biennale (1961) hereby enclosed.

Note - Regulations attached

appear elsewhere -

HOM A

ICE

+ outside

Mitchell

see Constable & Co. Ltd.

in to be filmed

875 FIFTH AVENUE
NEW YORK 22, N.Y.
PHONE 7-8700

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Extra

Duplicata
extra
Ambassade de France
Paris letter

SERVICES
DU CONSEILLER
CULTUREL

4208

972 FIFTH AVENUE
NEW YORK 21, N.Y.
REGENT 7-9700

May 22nd, 1962

Mr. René d'Harnoncourt
Director Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr. d'Harnoncourt:

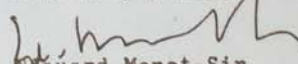
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the Third Paris Biennale for Young Artists may be of interest to you:

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de la Ville de Paris in October 1963. French and foreign artists are in-
vited to participate. I remember the part you played in the First Biennale
and wonder whether there will be an American participation at this time.

Mr. Raymond Cognat, Delegate General, is the French
representative and he would contact the person designated by your Govern-
ment as Commissaire Général.

At present I do not have printed regulations for the
Third Biennale, but they are to be similar to those of the Second Bien-
nale (1961) hereby enclosed.

Sincerely yours,



Edouard Morot-Sir
Cultural Counselor
Representative in the United States
of French Universities

AM/mv
encl.

cc: Mr. Rasmussen
Mrs. Kolmetz.

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Extra

Duplicate
extra
Ambassade de France
Min. letter

SERVICES
DU CONSEILLER
CULTUREL

4208

972 FIFTH AVENUE
NEW YORK 21, N.Y.
REGENT 7-9700

May 22nd, 1962

Mr. René d'Harnoncourt
Director Museum of Modern Art
11 West 53rd Street
New York City

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Mr. Raymond Cognat, Delegate General, is the French
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ment as Commissaire Général.

At present I do not have printed regulations for the
Third Biennale, but they are to be similar to those of the Second Bien-
nale (1961) hereby enclosed.

→ Note - Regulations attached

appear elsewhere - MOMA
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REGULATIONS OF THE SECOND "BIENNALE DE PARIS"

1 - GENERAL CLAUSES

Article 1 - Purpose

The French Association for the International Biennale of Young Artists - entitled "Biennale de Paris" - plans to give artists from all countries, aged 20 to 35, the opportunity to present their works in a common forum. In a spirit of broad understanding it will be open to artists of every inspiration and will make a point of welcoming all tendencies.

In so far as possible it wants the young artists to feel associated with representing their countries and in the Biennale's selections to recognise themselves as the younger generation.

Article 2 - The Program of the Second Biennale

The second Paris Biennale will take place at the Musee d'Art Moderne de la Ville de Paris from September 29 to November 5, 1961.

It is open to artists born between January 1, 1926, and December 31, 1940.

All the works presented must have been done during the last four years.

The second "Biennale de Paris" will include the following sections:

- A - plastic arts (painting, sculpture, drawing, print-making)
- B - Musical composition (chamber music, orchestral music)
- C - book illustrations
- D - books on art
- E - films on art
- F - scenery design

These events are organised by the "delegate general" after approval by the permanent commission of the Biennale.

Clauses peculiar to each of the sections are contained in Chapter IX.

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Article 3 - Selection of each country's representation

Whether in France or in foreign countries the works for all sections must be chosen according to the principles of Article 1.

Each foreign country is responsible for its selection, without any intervention on the part of the Biennale.

However the Administrative Council reserves the right to exclude from the Biennale works which might be considered offensive to morals, institutions, religious beliefs or civic feelings in the different countries.

Article 4 - Participation fees

There are no participation fees for artists in any category.

Article 5 - Scholarships and prizes

For each section an international jury, composed of authorities named by the Administrative Council will meet during the Biennale and attribute scholarships and prizes to foreign and French artists. At least two thirds of the jury members will be foreign. The Commissioners General of the various countries cannot take part in the jury.

Scholarship awards to foreigners will be made without reference to nationality; the same foreign country can have several winners.

Artists who have won national or international prizes outside the Biennale will not be excluded from competition. However artists who received scholarships or prizes at the preceding "Biennale de Paris" cannot win an award for work in the same medium.

Scholarships are granted to foreign prize-winners so that they may spend several months in France either in a single visit or several short ones. The scholarships are good until the inauguration of the next Biennale. Paid monthly, they are reduced in proportion to the duration of the visit if the artist cannot or does not wish to take advantage to the full scholarship period.

After acceptance by the Biennale, a certain number of scholarships or

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prizes offered by government or private organisations can be awarded by the same international jury.

II - FRENCH REPRESENTATION

Article 6

France can be represented by:

- French artists living in France
- French artists living in foreign countries if they do not represent the foreign country,
- Foreign artists if they are not part of a foreign representation and if they have lived permanently in France for more than three years, i.e., if they arrived in France before October, 1958.

Article 7 - The French admissions juries

The French admissions juries are named by the Administrative Council after proposal by the "delegate general."

Artists belonging to admissions juries cannot participate in the Biennale sections for which they vote, but will have standing invitations to take part in the next Biennale.

For France, the juries will be composed:

- for plastic arts, book illustrations and books on art, of artists under 35, young art critics and recognised authorities;
- for musical composition, of composers under 35, young conductors, music critics and recognised authorities;
- for scenery design, designers under 35, and recognised authorities.

III - FOREIGN REPRESENTATION

Article 8 - Foreign representations can include:

- foreign artists living in foreign countries
- foreign artists living in France, if they do not represent France
- French artists invited to participate by the country in which they have lived for more than three years.

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Article 9 - The commissioners general

Each country names a commissioner general. He is responsible for the various sections of the country he represents. Upon his appointment he gets in touch with the "delegate general" of the Paris Biennale for consideration of all questions concerning his country's part in the Biennale.

His essential role consists not only in acting as his country's spokesman in Paris during the Biennale, but more importantly in organizing his nation's participation in liaison with the "delegate general."

Article 10 - Assembling, crating, insurance and shipping.

Each country covers the cost of assembling and crating works as well as shipment to and from Paris and insurance (from wall to wall for plastic arts).

The foreign collections must be addressed post-paid to Paris (railroad station or airport) in the name of the Biennale which must be advised sufficiently in advance of the approximate arrival date for each of them, of the means of transportation used and the name of the forwarding agent.

At the close of the exhibition recrating and reshipment will take place according to a timetable set up by the "delegate general." Foreign works will be shipped in an order established by the "delegate general". In cases of emergency he will take into consideration dates requested in writing by those responsible for foreign representations.

Each country must advise the Biennale of the address to which its collection is to be sent collect.

Article 11 - The Biennale will take care of:

- shipment of foreign collections from the Paris railroad station or airport to the Musee d'Art Moderne and return to the Paris railroad station or airport,
- customs dealings for which it will assume responsibility and eventually designate a transport agent.

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- the uncrating of works upon arrival and their recrating after the exhibition.

IV - THE PRESENTATION OF WORKS

Article 12

The Biennale apportions among the various countries the space and listening and viewing time at its disposal.

It is responsible for the presentation of the body of works chosen. It takes care of the expenses involved. However costs for special fittings requested by a country will devolve upon that country.

Exhibiting artists or their representatives will not have the right to intervene in the placement of works and will not be admitted to the exhibition prior to the day before the inauguration.

They will receive a strictly personal pass valid for the duration of the exhibition.

During the course of the Biennale no works may be withdrawn from the exhibition for any reason whatever.

V - SURETY OF WORKS

Article 13

The Biennale will accept delivery of works sent by the countries participating without assuming responsibility for any damages caused during shipment.

It takes care of guarding the Biennale's exhibition halls, but cannot be held responsible in case of fire, theft or any other damages.

VI - CATALOGUE AND PHOTOGRAPHS

Article 14 - The Catalogue

The Biennale is responsible for editing an illustrated catalogue which will be the only official publication on sale at the Biennale. Other publications may be offered to the public only through the intermediary of the Biennale bookshop and after approval by the "delegate general."

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For the catalogue the commissioners general are requested to send the following documentation to the offices of the Biennale before July 1, 1961:

- a twenty to fifty line typewritten text on their country's representation (means of selection, trends illustrated, characteristics of the artists chosen, etc...);
- black and white photographs of artists and works, some of which will be used in the catalogue. All of them will be made available to the press. (If possible send negatives or several copies of the photographs of works);
- registration blanks filled out and signed by each artist or by the commissioner general of the country.

In the case where conflicting information is found on the registration blank and any other document concerning the work, the registration blank will be considered accurate.

The Biennale will assume no responsibility for mistakes caused by improperly filled out registration blanks.

If information requested should not reach the Biennale offices by the dates indicated, the Biennale will not be bound to include it in the catalogue.

Any reproduction (even a partial one) from the official catalogue will be subject to previous approval.

Article 15 - Photographs

When the artists, owners or their beneficiaries have made no restrictions or prohibitions, the Biennale will be authorized:

- to allow reproduction of the works in all publications devoted to the Biennale,
- to have qualified studios make black and white and color reproductions of the works exhibited,
- to sell these reproductions at the exhibition.

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Even after obtaining the Biennale's authorisation, studios which make photographic reproductions on their own must leave three copies of each photograph at the offices of the exhibition.

VII - SALES

Article 16

No sale will take place through the intermediary of the Biennale, and all of the works received will be returned directly to the participating countries. However the Biennale offices will transmit to interested persons any information concerning the works and artists. The latter must indicate on their registration blanks whether the values mentioned are insurance values or sale prices in the country of origin.

VIII - CONTACTS BETWEEN ARTISTS

Article 17

The purpose of the Biennale is not only to place a diversity of works side by side; the Biennale wants to attract artists from all countries so that they may have the opportunity to exchange ideas.

During the exhibition meetings for discussion of esthetic or technical problems of interest to young artists are planned for French and foreign writers, artists and critics.

Countries that intend to bear the expense of sending some of the artists represented in their collections to Paris are requested to get in touch with the Biennale offices where every effort will be made to assure that these artists will spend the weeks of the Biennale under the most advantageous conditions.

IX - CLAUSES PECULIAR TO EACH SECTION

A - PLASTIC ARTS

(First see the 17 preceding articles, all of which are valid for the plastic arts section).

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Article 18 - Forwarding of registration blanks and works

The commissioners general are responsible for filling out registration blanks for the artists chosen or for having the artists do so themselves. The registration blanks must be at the Biennale offices before July 1, 1961.

The works selected must arrive in Paris before September 1, 1961. Delay in the arrival of works or failure to announce the time of arrival deprives the artist of the right to figure in the Biennale.

Article 19 - Framing and crating

The paintings must be framed with a simple baguette, prints and drawings unframed.

The works must be packed with the greatest care, in wooden crates (covers attached with screws).

In case of accident it is advised to glue pieces of paper to any glass.

Article 20 - French participation

As in the case of the first Biennale France will be represented by works chosen in several ways:

1. - a selection made by a jury of artists under 35, from among works submitted by artists who wish to take part in the Biennale,
2. - artists invited by young critics,
3. - artists invited by the Administrative Council of the Biennale.

Works to be presented to the jury of young artists (one or two works per candidate) - a maximum of 120 for painting - must arrive at the Musée d'Art Moderne de la Ville de Paris, 6 rue Gaston de Saint-Paul, Paris 16, by a date to be fixed later, somewhere around June 15. The Biennale will not be held responsible for works submitted to this jury.

For those which are accepted by the jury, the Biennale will cover:
- the cost of insurance during the time when the works are stored prior to the Biennale and then from the opening of the exhibition until their return to their owners,

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- the cost of recreating and reshipment (when the destination of the work is in metropolitan France).

The Biennale will not be responsible for works which, for any reason outside its control, have not been returned to their authors within two months after the close of the exhibition.

Article 21 - Scholarships and prizes (See article 5).

In the course of the exhibition an international jury will award to foreign exhibitors in the plastic arts section, 10 five-month scholarships for residence in France, each for 800 new francs a month.

The ten residence scholarships will be divided as follows:

- 6 for painting,
- 2 for sculpture,
- 1 for print-making
- 1 for watercolors or drawings.

The French State will also acquire works by each of these prize-winners up to the sum of 1000 new francs per artist.

For Frenchmen or foreigners living in France over three years, the following prizes will be attributed:

- for painting, 2 scholarships of 2000 new francs,
- for sculpture, 2 scholarships of 2000 new francs,
- for drawing, a scholarship of 1000 new francs,
- for printmaking, a scholarship of 1000 new francs.

B - MUSICAL COMPOSITION

(First see the first 14 articles and article 17, all of which apply to the musical composition section).

Article 22

The works may be in any style, from chamber music to orchestral music, with instrumental or vocal soloists and choruses included.

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Each country's representation may consist in one or several works or fragments of works, but the total listening time for each country must not surpass a certain limit. The offices of the Biennale will let each country know the amount of time reserved for it.

All the works must be sent in the form of easily legible manuscript scores, accompanied by a tape-recording of the work made, if possible, by a radio studio. (playing speed: 38 cm/second = 15 inches/second
or 19 cm/second = 7½ inches/second)

These works must be accompanied by authorisation for public performances and broadcasts within the limits of and throughout the duration of the Biennale (with orchestral and choral parts included).

Article 23 - French Participation

Registration blanks must arrive at the Biennale offices before February 1, 1961.

The works (scores and if possible recordings) must be sent in before March 1.

The admissions jury, composed of young conductors and composers under 35, is appointed by the Administrative Council after proposal by the delegate general.

If need be, the works chosen can be performed and recorded during the summer of 1961 with the cooperation of the major music festivals and Radio-diffusion-Télévision Française.

Article 24 - Foreign representation

The commissioner general of each country is responsible for filling out the registration blanks for young composers chosen by his country or for having them filled out by the artists. Registration must be made before July 1, 1961.

Manuscript scores and tape-recordings must be sent to Paris before

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September 1, 1961. Delay in the arrival of works or failure to give notice of their arrival deprives composers of the right to take part in the Biennale.

Where necessary, the participating country covers the cost of performing and recording the works it has selected.

It is responsible for obtaining authorisations for free broadcasting and performance of all works representing it within the limits and throughout the period of the Biennale.

Article 25 - Scholarships and prizes (see article 5).

An international jury will award:

- to winners in the foreign sections: two residence scholarships, each of 800 new francs per month, for a three-month stay in France.
- to the winner in the French section: a scholarship of 2000 new francs.

The French or foreign prize-winning works will be performed later in the year at public concerts given by the orchestras of Radiodiffusion-Télévision Française.

Moreover, throughout the duration of the Biennale all the tapes selected may be listened to in the music room of the Biennale.

C - BOOK ILLUSTRATIONS

(See the first 17 articles, all of which are valid for the illustrated book section).

- First group: plans for illustrating a theme set by the Administrative Council of the Biennale:

"Le chef d'oeuvre inconnu" by Bâzès.

These plans may consist in drawings, watercolors, gouaches or oils on paper, prints (wood-cuts, lithographs, copper-plate engravings) with photographs excluded.

An international jury will award one prize covering both the French and foreign sections; it will consist in publication of the winner's project.

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The publishing conditions will be established in a contract between the publisher and the artist.

- Second group: Illustrations of a theme chosen by the artist

Illustrations of a work chosen by the artist in the form of projects or already published editions. These projects may consist in drawings, watercolors, gouaches or oils on paper, prints (wood-cuts, lithographs, copper-plate engravings) with the exception of photographs.

An international jury will award a scholarship of 1000 new francs to the foreign prize-winner and a scholarship of 1000 new francs to the French winner.

French artists who wish to take part in one of the two groups of this section must submit their projects to an admissions jury, to be established for this purpose.

D - BOOKS ON ART

Article 27

Each country's representation will include books on the art of the last 20 years. This section is being organized by the "Comite Permanent du Livre et des Arts Graphiques Francais" in liaison with the Biennale.

E - FILMS ON ART

Article 28

The section for films on art will be devoted to short reels on plastic arts by film-makers under 35. Regulations for this section will be determined by the "delegue general" of the Biennale and the commissioners general of countries interested.

F - SCENERY DESIGN

Article 29

Regulations for this section will be established by the commissioners general of interested countries and the "delegue general" of the Biennale.

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I - MISCELLANEOUS

Article 30

Simply by signing the registration blank, artists give their implicit agreement to observe these regulations and to submit to the irrevocable decisions of the juries and the Administrative Council.

Postponements or prorogations which can be determined only by the Council, will in no way change or limit the provisions of these regulations.

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Mullican

UNIVERSITY OF CALIFORNIA

OFFICE OF THE DEAN
COLLEGE OF FINE ARTS
LOS ANGELES 24, CALIFORNIA

June 18, 1962

Mr. Rene d'Harnoncourt, Director
The Musum of Modern Art
11 West 53rd Street
New York 19, New York

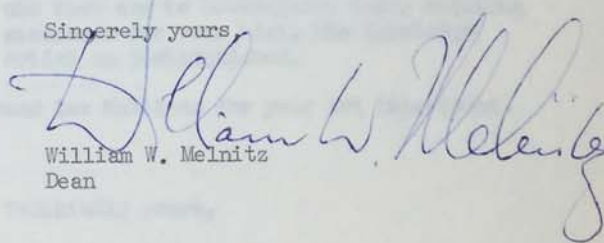
Dear Mr. d'Harnoncourt:

Warmest thanks for your good letter of June
11, on behalf of Mr. Lee Mullican.

It may please you to hear that we have invited
Mr. Mullican to join the faculty of our Art Department for
the coming academic year. Your recommendation proved that
we have done the right thing and we are very grateful to you.

Sincerely yours,

William W. Melnitz
Dean



WWM/mw

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

✓ Mullican
Melnitz

May 11, 1962

June 11, 1962

Mr. Rene d'Harnoncourt
Director, Museum of Modern Art
11 W. 53rd Street
New York 19, New York

Dear Mr. Dean William W. Melnitz
College of Fine Arts

Administration Building
University of California at Los Angeles
Los Angeles 24, California
I am being considered for appointment
in the Department of Art at the University of California at Los Angeles.
If you would be so kind to express your opinion of his work. We
are extremely enthusiastic concerning the possibility of Lee
Mullican's contribution to our Department and wish to recommend
his appointment. Dear Dean Melnitz: semester ends.

Please address: I understand that Lee Mullican is under consideration
for an appointment in the Art Department of the University of
California at Los Angeles.
College of Fine Arts
copy to California at Los Angeles.

I have known Lee Mullican personally and as an artist
for many years and sincerely believe that he would make a great
contribution to the University and the Department of Art. He is
one of those rare people who know how to co-ordinate their thinking
and doing. His critical standards are very high, his knowledge
broad and his work as an artist is distinguished.

I highly recommend Lee Mullican for your Art Department.

Faithfully yours,

Rene d'Harnoncourt

cc: Mr. William Brice

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

May 21, 1962

Mr. Rene d'Harnoncourt
Director, Museum of Modern Art
11 W. 53rd Street
New York 19, New York

Dear Mr. d'Harnoncourt:

Lee Mullican is presently being considered for appointment in the Department of Art at UCLA. We would be most appreciative if you would be willing to express your opinion of his work. We are extremely enthusiastic concerning the possibility of Lee Mullican's contribution to our Department and wish to establish his appointment before the semester ends.

→ Please address your recommendation to Dean William W. Melnitz, College of Fine Arts, Administration Building, UCLA, and send a copy to me.

Sincerely yours,

William Brice

William Brice
Head, Pictorial Arts Area
Department of Art

WB/ps

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NORDENFALK
INTP Prog.

cc: Mrs. Waldo Rasmussen

The Regent Palace Hotel, Piccadilly Circus, London, W.1

N. + H.
Smyth

11/2/1962

March 29, 1962

Dear Mr. Rasmussen,

The answer from Vienna was from our point of view
Dear Dr. Nordenfalk:
Seldom, if ever, have I felt as guilty as I do
about the truly scandalous delay of this letter to you. It
is one of these things that could be explained but can't be
justified. A sequence of events, including illness, absences
from New York and, I have to admit, failure of communications
within the Museum, caused the delay so I can only appeal to your
friendship and generosity and ask you to forgive me.

All of us who saw the Strindberg material were most
interested in it and felt that it would make an extraordinary
small exhibition. Our trouble is that we have progressed enough
in our fund raising efforts to work on the plans for the addition
to the Museum's building but are not sure yet when the actual con-
struction will begin. It is for this reason that we cannot undertake
at this point to add new exhibitions to our schedule since we know
that during the construction period some, if not all, galleries will
have to be closed temporarily.

Our own program is pretty full until about March
that year.

Once more, please forgive me for this terrible delay.

With warm regards,

Faithfully yours,

P.S.

After my return from the last fall I went d'Harnoncourt
some color slides and other material for a Strindberg-as-
painter-exhibition. Since he has not been interested in
having this show, will now please ask him to return our
documentation as soon as possible.

Dr. Carl Nordenfalk
Director
National Museum
Stockholm, Sweden

P. S. I am returning the slides and photos under separate cover.

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C O P Y of hand-written letter

cc: Mr. d'Harnoncourt
WR
RP
RK
ICE-F-38-58 SHAHN

The Regent Palace Hotel, Piccadilly Circus, London, W.1

11/2/1962

Dear Mr. Rasmussen,

The answer from Vienna was from our point of view negative, Albertina having already announced the Shahn exhibition for May-June. We on the other hand cannot take it in July-early August, since at that time everybody is away on vacation. Our season does not start until end of August. We have already another exhibition in view for September, and you should have the paintings back then. I asked Hultin (?) to investigate if a change is possible, but he cannot know for sure at once. If we can alter our plans, I will let you know as soon as possible.

There is no use quarreling about the present situation. The whole thing started, when you first told me that Rome was going to end c. 8 April, and later suddenly announced that the closing date was April 17. But since at that time you did not foresee my negotiations with Lund, I cannot blame you. I am sorry, not only for myself but also for Shahn, if really he wanted to come to Stockholm this spring.

Let us hope for some sort of new exhibition, in 1963 perhaps. Our own program is pretty full until about March that year.

With kind regards
Sincerely,

CARL NORDENFALK

P.S.

After my return from USA last fall I sent d'Harnoncourt some color slides and other material for a Strindberg-as-painter-exhibition. Since he does not seem interested in having this show, will you please ask him to return our documentation as soon as possible.

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Never answered *Philadelphia*

The Philadelphia Inquirer

OFFICE OF
THE MANAGING EDITOR

August 22, 1962

Mr. Rene d'Harnoncourt
Director
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Mr. d'Harnoncourt:

The Philadelphia Inquirer has embarked on a rather ambitious series of articles titled "It's Great To Be An American." In this project we envision the generous use of color photographs to illustrate the text.

I am seeking your advice because, frankly, we are puzzled as to how best illustrate our culture with one great painting. We have searched various catalogues without success and I wonder if you could suggest one work of art, from which we could get a transparency, which would do the job. It would be most helpful if you tell us where we could locate the painting.

Our people bogged down because our culture seems composed of so many different facets -- theatre, music, ballet, art, etc. -- that we couldn't bring ourselves to use one aspect and discard all others.

If you could help us I would be most grateful.

Cordially,

John S. Gillen
JOHN S. GILLEN
Managing Editor

JSG:mcn

Never answered
1/17/63

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dear René
 I'm retiring
 here but not
 until logical
 by Mutualaguer
 ment between
 my Trustees
 + myself.
 I've been doing
 Director's work for
 43 years. I want
 to work a bit less
 strenuously. If
 you hear of some thing
 not so exacting as
 this 7-day
 night virtually job
 let me know. Thanks.

Basket of Cherries
 by Blas de Ledesma
 (Spanish, 1556-1595)
 Acquired 1957 through
 Great Picture Fund in Honor of
 Reginald Poland, Director of Museums
 Atlanta Art Ass'n Galleries, Ga.

POST CARD

PLACE
 STAMP
 HERE

AB:smc
 cc: R. d'Harnoncourt
 Print Council of America
 Room 311
 527 Madison Avenue
 New York 22, New York

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cc: Miss Edouard
Miss Kaper
Mr. Mohrman

Procario

on file in
Council of America

May 22, 1962

June 4, 1962

Dear Mr. Procario:

Mr. John W. Costello
President
National Executive Search
City Building, 1612 K Street, N. W.
Washington 6, D. C.

Dear Mr. Costello:

Thank you for the information regarding Mr.
Saverio Procario.

Although we do not have an opening suitable
for Mr. Procario at the present time, we will
be pleased to place the information on him in
our active files for future reference.

Sincerely yours,

(Mrs.) Althea Borden
Personnel Manager

AB:sme
cc: R. d'Harnoncourt
First Council of America
Room 111
527 Madison Avenue
New York 22, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Miss Rubenstein
Miss Mayer
Mr. Lieberman

Rosenwald
see file on Print
Council of America

DO NOT
File
Duplicate
Another
in to be filed

May 22, 1962

Dear Mr.:

Dear Mr. Rosenwald: I am most happy to report to you that I have been authorized to take out a Contributing Membership in the Print Council of America for our Museum with annual dues of \$100. As you can imagine, at the moment being in the throes of struggling to reach our own Fund Raising Goal, our Trustees feel that for the time being this is as much as the institution can do. However, I will bring up your suggestion again next year when we hope that our own situation will have improved.

I am fully aware of the enormous importance of the Print Council and assure you that our staff members who have been working with you are most enthusiastic and ardent advocates of your cause.

Very faithfully yours,

With kind regards,
Rene d'Harnoncourt

Mr. Lessing J. Rosenwald
President
Print Council of America
Room 311
527 Madison Avenue
New York 22, New York

The Museum of Modern Art
11 West 53 Street
New York City, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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DO NOT
fit in

1420 Montgomery Street
San Francisco 11, California

January 30, 1962

Dear René:

While in New York last week Mrs. Brooks Walker, president of the Women's Board of the San Francisco Museum of Art, called on Mr. Charles Hamilton, the newly-elected president of the Avalon Foundation.

She was speaking about a request the San Francisco Museum is making to the Avalon Foundation for matching funds for a publications' program. If the Avalon grants us this request, the funds will be matched by the San Francisco Foundation. The exposition of our needs to the Avalon was signed by Mrs. Jerd Sullivan, a trustee of the San Francisco Museum and chairman of its Acquisition Committee. The amount of the request is \$15,000.00.

Mr. Hamilton was most sympathetic but knew very little about the Museum. Would you drop him a line or call him on the telephone saying all the nice things you possibly can about the institution your many friends have been working for, for such a long time.

With kind regards.

Sincerely yours,

Helen

Mrs. Henry P. Russell

Mr. René d'Harnoncourt
The Museum of Modern Art
11 West 53 Street
New York City, New York

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Salles

3. RUE AUGUSTE-COMTE . VI:

6 Juin - 1962

Cher René

Je viens de t'écrire à propos
pour savoir à quel hôtel mes effets devraient
être déposés pour mes affaires de la
route de Venise.

Je suis fier de ne pas vous avoir em-
brassé car vous représentez un des points du
monde pour lequel j'ai le plus d'amitié.

Très très bien mon amical poème
à Madame Boris Parkinson et vous
à mon affection

Frédéric Schlegel

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South African

THE SOUTH AFRICAN INSTITUTE OF RACE RELATIONS IN ASSOCIATION WITH THE UNIVERSITY OF THE WITWATERSRAND • CONFERENCE, JANUARY 1963, AT THE UNIVERSITY, JOHANNESBURG

"HUMAN RELATIONS AND COMMUNITY"

P.O. BOX 97, JOHANNESBURG

Salles

INTU"

le 1 avril

3, RUE AUGUSTE-COMTE, VI

(1962)

Mon cher René

Je vous présente mon frère
et son ami Alvard, dont
vous avez certainement déjà
souvent rencontré la signature
au bas d'études sur les activités
jeunes ou vieilles de notre
temps.

Assurez-le de nos très bonnes
fraternelles salutations. Vous me

presence.

PATRONS: A. S. AIKEN MRS. P. M. ANDERSON B. L. BERNSTEIN ADRIAN BERRILL CLIVE CORDER G. H. R. EDMUNDS LEIF EGELAND BISHOP FRANCIS H. GOW Z. K. MATTHEWS
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J. du P. Costhuizen

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South African

THE SOUTH AFRICAN INSTITUTE OF RACE RELATIONS IN ASSOCIATION WITH THE UNIVERSITY OF
THE WITWATERSRAND • CONFERENCE, JANUARY 1963, AT THE UNIVERSITY, JOHANNESBURG

"HUMAN COMML

P.O. BOX 97, JOH,

UNTU"

*to regret my part
in this very pleasure.
but nevertheless
Yours S. du P.*

Dictated by Mr. Whyte and signed by his Secretary in his absence.

PATRONS: A. S. AIKEN MRS. P. M. ANDERSON B. L. BERNSTEIN ADRIAN BERRILL CLIVE CORDER G. H. R. EDMUNDS LEIF EGELAND BISHOP FRANCIS H. GOW Z. K. MATTHEWS
A. M. MOOLLA H. F. OPPENHEIMER J. D. ROBERTS MRS. E. E. M. RUSSELL JOHN S. SCHLESINGER THE HON. O. D. SCHREINER THE HON. D. G. SHEPSTONE W. G. SUTTON H. J. VAN ECK
J. du P. Costhuizen

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South African

THE SOUTH AFRICAN INSTITUTE OF RACE RELATIONS IN ASSOCIATION WITH THE UNIVERSITY OF
THE WITWATERSRAND • CONFERENCE, JANUARY 1963, AT THE UNIVERSITY, JOHANNESBURG

"HUMAN RELATIONS AND COMMUNICATION TODAY"

P.O. BOX 97, JOHANNESBURG

• TELEPHONE 835-1781

• TELEGRAPHIC ADDRESS: "UBUNTU"

16th October, 1962.

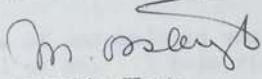
Rene d'Harnoncourt, Esq.,
Director,
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK 19,
NEW YORK, U.S.A.

Dear Mr. d'Harnoncourt,

As you showed such interest in our Conference I write to let you know that owing to our Government's action in refusing visas to those overseas speakers who required them, we had no alternative but to cancel the Conference. Over twenty speakers from overseas had definitely and formally agreed to come; finance was fully secured; major interest had been aroused in South Africa; and applications for places at the Conference were coming in steadily and this four months before the event.

I enclose a copy of an extract from a letter from one of the overseas speakers which expresses our own feelings.

Yours sincerely,


Quintin Whyte,
Director,
S.A. Institute of Race Relations

Encl.

Dictated by Mr. Whyte and signed by his Secretary in his absence.

PATRONS: A. S. AIKEN MRS. P. M. ANDERSON D. L. BERNSTEIN ADRIAN BERRILL CLIVE CORDER G. H. R. EDMUNDS LEIF EGELAND BISHOP FRANCIS H. GOW Z. K. MATTHEWS
A. M. MOOLLA H. F. OPPENHEIMER J. D. ROBERTS MRS. E. E. M. RUSSELL JOHN S. SCHLESINGER THE HON. O. D. SCHREINER THE HON. D. G. SHEPSTONE W. G. SUTTON H. J. VAN ECK
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HUMAN RELATIONS AND COMMUNICATION TODAY

HUMAN RELATIONS AND COMMUNICATION TODAY

1963 Conference

16th May, 1963

From Dr. Harnischfeger, Esq.
Museum of Modern Art,
11 West 53rd Street
New York,
N.Y. 10019

EXTRACT

from a letter from one
of the overseas speakers

"Day before yesterday I received a cable from Dr. Schreiner informing me of the cancellation of the conference. I am saddened by this news, not as it affects my plans but because of the disappointment which it must have brought to you and your colleagues. To have worked so assiduously and sincerely on behalf of the welfare of your country deserves something other than this stupid and cruel ending. I can only express keen regret at the short-sightedness of your Government. In a changing complex world fraught with perils no country can afford to misread its future. Intelligent self interest should lead a nation to welcome a probing analysis by competent scholars of the social forces which are shaping the world that is to be. Your conference was designed to serve such a role. The refusal of your Government to allow it to be held is a self-defeating act. It can only alienate the sympathies of scholars and statesmen who wish your Republic well.

"..... Perhaps it is too late for declarations of disapproval to lead your Government to change its opposition to the conference. However, I hope that such expressions of disapproval by competent and sympathetic scholars may help to lead responsible officials in the Republic to re-examine its policies at this critical juncture in its history.

"Needless to say, if I can be of any help to you and your associates in any way please call on me. I hope that the experience will not dampen the ardor and determination of your group to continue to strive for wise policies in guiding the destiny of the Republic."

Dr. Harnischfeger,
Chancellor, University of the Witwatersrand
President, S.A. Institute of Race Relations

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THE SOUTH AFRICAN INSTITUTE OF RACE RELATIONS IN ASSOCIATION WITH THE UNIVERSITY OF
THE WITWATERSRAND • CONFERENCE, JANUARY 1963, AT THE UNIVERSITY, JOHANNESBURG

"HUMAN RELATIONS AND COMMUNICATION TODAY"

P.O. BOX 97, JOHANNESBURG

• TELEPHONE 835-1781

• TELEGRAPHIC ADDRESS: "UBUNTU"

16th May, 1962

Rene d'Harnoncourt, Esq.,
Museum of Modern Art,
11 West 53rd Street,
NEW YORK,
N.Y., U.S.A.

Dear Mr. d'Harnoncourt,

You may have noticed in the press that our Prime Minister has expressed his complete disapproval of our Conference and has described it as "blatant propaganda" and as having a "malicious" intent. I enclose a copy of the Prime Minister's statement together with a statement issued by the Patrons and Organizing Committee of the Conference.

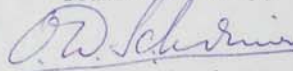
We greatly regret this pronouncement, which we believe was made without full information of the wide scope of the Conference, and we are seeking an interview with the Prime Minister to lay this before him.

Meanwhile, we feel it is right that you should be taken fully into the picture, and we sincerely hope that you will not be deterred from accepting our invitation to speak. The Conference has the backing of people of practically every shade of opinion and they would be very sad if the Conference were not held.

The Patrons of the Conference may not be known to you, but they constitute a distinguished group who have fully endorsed the decision to proceed with the arrangements. Our preliminary notice has already brought over 200 applications to attend from a good cross-section of South Africa.

With all good wishes.

Yours sincerely,



O.D. Schreiner,

Chancellor: University of the Witwatersrand
President: S.A. Institute of Race Relations

Encls.

PATRONS: A. S. AIKEN MRS. P. M. ANDERSON B. L. BERNSTEIN ADRIAN BERRILL CLIVE CORDER G. H. R. EDMUNDS LEIF EGELAND BISHOP FRANCIS H. GOW Z. K. MATTHEWS
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The Organizing Committee of the 1963 Conference on "Human Relations and Communication Today", on behalf of the South African Institute of Race Relations, the University of the Witwatersrand, Patrons of the 1963 Conference, and those organizing it, makes the following announcement:-

- (1) It has noted with deep regret the expressed disapproval of the Hon. the Prime Minister.
- (2) It believes that the Prime Minister's disapproval may flow from insufficient information regarding the purpose and nature of the Conference. The purpose of the Conference is to provide a forum for the discussion of the most pressing problems of today, namely, the relations and modes of communication between people. It is hoped that the Conference will enable the public, White and Non-White, of South Africa, to have greater insight into the diverse problems of the country and get their human problems in better perspective; and that it will give the world outside a greater understanding of the diversity of South Africa's creativeness and originality. Authorities from all over the world have expressed their willingness to come to South Africa to talk on the latest developments and trends in science, art, education, religion, law, social science, political philosophy, theatre, film, press, and economic development. It believes that the Conference will serve the highest interests of South Africa both within and without the country.

/2..... Sincerely

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- 2 -

- (3) Sincerely convinced of the value of the Conference, it has decided that the Conference should be held. A deputation will seek an interview with the Prime Minister in the hope that full explanation will enable him to modify his attitude so that the holding of the Conference will not be hindered.

E N D S

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1963 CONFERENCE

Extract from Rand Daily Mail, 1.5.62.

LET HIM LUMP IT

The Prime Minister's reaction to the condemnation of the conference on human relations which the Institute of Race Relations held against the background of present national trends, the Prime Minister's unbridled denunciation of the Institute of Race Relations' plan to stage an international conference on race relations here is indeed significant. For it confirms the view, expressed more than once in this newspaper lately, that the country is moving inexorably towards that conformity of thought that is the hallmark of totalitarianism. Intolerance of any diversity of opinion is growing and it is being supported by the machinery and the authority of the State. Dr. Verwoerd not only disapproves of this conference; he threatens the Government's "unequivocal opposition" to it.

Here was a move aimed at bringing to South Africa some of the finest minds in the whole sphere of human relations - not politicians, but scientists, jurists, educationists, churchmen, writers and even actors. It was proposed that some 58 serious papers would be read, with particular emphasis on the problem of communications as it affects race relations. But Dr. Verwoerd feels that all this is worse than useless. He has the answers already. He is the wonder man who knows exactly what must be done to resolve racial difficulties.

More particularly, he wants no truck with "liberal ideology" or "schools of thought of so-called progressives". He sees the conference as "purposely organised to drive a wedge to the benefit of multi-racialism." And he calls on the public once more to be on guard against the attempt to "undermine its traditional way of life."

This call has not gone unanswered lately. The Amateur Athletic Union has ignominiously backed down on its declared undertaking to select non-White athletes for a touring team to Lourenco Marques if their times were good enough. A special trial was held at Welkom for this purpose. Two Africans bettered the times put up by the White reserves at the national championships recently but they are not being sent. And in Durban at the week-end a leading soccer official denied that the game would defy the Government on the question of mixed sport. "We refuse to be party to any treasonable act," he said.

Treason be damned. What on Earth is coming over people in this country when they shiver and shake in their shoes because a bunch of racialsists in the Government dislike the idea of friendly contact between the races on the sports fields or in the conference halls? If the Government persists in pursuing policies and holding views that are rightly despised throughout the length and breadth of the civilized world, there is little we can do to stop it at present. But let those of us who have more regard for Western values not allow ourselves to be dragged down to its level.

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1963 CONFERENCE

Extract from Rand Daily Mail, 1.5.62.

LET HIM LUMP IT

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Treason be damned. What on Earth is coming over people in this country when they shiver and shake in their shoes because a bunch of racists in the Government dislike the idea of friendly contact between the races on the sports fields or in the conference halls? If the Government persists in pursuing policies and holding views that are rightly despised throughout the length and breadth of the civilized world, there is little we can do to stop it at present. But let those of us who have more regard for Western values not allow ourselves to be dragged down to its level.

It is unfortunate for the Institute of Race Relations that the Prime Minister intends to oppose its plans for a conference. The Government can undoubtedly make the arranging of it difficult and perhaps even impossible. But in heaven's name let it not desist in its perfectly proper endeavours at Dr. Verwoerd's first bark of admonition. If he wants to play the fascist, that is his affair. Nobody should make it easier for him by spineless acquiescence.

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1963 CONFERENCE

Extract from The Star, 30.4.62.

DR. VERWOERD'S OUTBURST

The Prime Minister's remarkable outburst in condemnation of the conference on human relations which the Institute of Race Relations, in conjunction with the University of the Witwatersrand, proposes to hold next January brings a new dimension to South Africa's place in the world of public discussion of human problems.

On the face of it the conference is to be on a very high level of debate among leading authorities on a wide range of subjects of general concern to all civilized men. Its relevance to the South African situation is incidental, but it will nevertheless provide a valuable opportunity of relating that situation to the world.

To Dr. Verwoerd, however, it is a sinister propaganda trick to undermine South African policies; and it is clear from his statement that he will place every obstacle in its way. This could, of course, include a refusal of visas to foreign delegates, White and non-White, which would make it virtually impossible to hold the conference on South African soil.

There can be few parallels for such an action anywhere in the free world. The statement, indeed, reads like a denunciation from the Kremlin of some deviationist movement within the Communist Party, and its effect is precisely the same: to ban public discussion of any humanist or liberal philosophy not in line with Government thinking on race matters.

That the Institute of Race Relations does not share that thinking is no secret. It has, however, hitherto been accepted that it, in common with other organizations and even political parties which differ from the Government has been free to state its views and initiate public debate without interference.

Can this any longer be taken for granted in the light of the Prime Minister's almost violent reaction to the holding of a conference to discuss such things as science, art, education, religion, political philosophy and economic development?

The implication is that South Africa's way of life cannot withstand the impact of such a discussion, and that to permit it would be fatal to the success of Government policies at home and to the image of them abroad.

Dr. Verwoerd may at least feel confident that his virtual ban on a conference on "human relations" will make world news. He has struck a more telling blow at South Africa than anything the eminent delegates could have said.

from which the funda-

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EXTRACT FROM THE STAR - 30.4.62

The conference was quite maliciously arranged as a multi-racial one without any prior consultation with the Government and this in spite of the possible problems that could arise. Invitations have already been sent to Whites in various countries.

"BLATANT PROPAGANDA"

RACE TALKS MALICIOUSLY
ARRANGED, SAYS VERWOERD
The Government, however, will be blamed for any inconvenience or unpleasantness which they may experience and South Africa will. The proposal of the South African Race Relations Institute to organize a conference on race relations next January was described by the Prime Minister, Dr. Verwoerd, last night as "blatant propaganda".

In a statement issued in Pretoria Dr. Verwoerd said that the Institute would in no way whatsoever receive any support from the Government. In contrast, it must expect the unequivocal opposition of the Government. non-Whites 'so that their maximum attendance will be ensured'.

"The reason for this attitude" Dr. Verwoerd said, "is obvious." Under cover of allowing important and knowledgeable authorities to discuss various problems with regard to human relationships the objective is the most blatant propaganda against the Government's policy both in South Africa and in the world and for the Liberal ideology.

"The companies which 'Partly Hidden', would have been approached namely Associated Newspapers, the Argus Group, Byrnes, the Union Corp." This is partly hidden in the reports I have seen in the Press. In the Press reports it had been put beautifully, namely, "overseas participants will take back to their countries a greater realization of the efforts which are being made in a variety of spheres by all groups in South Africa to make South Africa a great country."

Here, however, no mention is made of the objective of the conference which is the following, according to a document on the conference which I was given recently.

"In this the objective of the conference is, namely, 'to demonstrate world concern with South Africa's very difficult problems, to have some of the best minds of the world saying in South Africa what some of them say outside, to help the people of South Africa of all political views to understand and meet world realities, to put our human problem in the perspective of the best thinking in a variety of fields, to give opportunities for expression to Non-White South Africans, to let outside thinkers test their theories against the realities of the South African situation.'"

"Why have these formulated objectives from which the funda-

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EXTRACT FROM THE STAR - 30.4.62

"The conference was meticulously arranged as a multi-racial one without any prior publicity with the Government and this in spite of the possible problems that could arise. Invitations have already been sent to various countries."

"BLATANT PROPAGANDA"

RACE TALKS MALICIOUSLY

ARRANGED, SAYS VERWOERD

"The Government, however, will be blamed for any inconvenience or unpleasantness which they may experience and South Africa will. The proposal of the South African Race Relations Institute to organize a conference on race relations next January was described by the Prime Minister, Dr. Verwoerd, last night as "blatant propaganda".

In a statement issued in Pretoria Dr. Verwoerd said that the Institute would in no way whatsoever receive any support from the Government. In contrast, it must expect the unequivocal opposition of the Government.

"The reason for this attitude" Dr. Verwoerd said, "is obvious." Under cover of allowing important and knowledgeable authorities to discuss various problems with regard to human relationships the objective is the most blatant propaganda against the Government's policy both in South Africa and in the world and for the Liberal ideology.

"The companies which 'Partly Hidden', would have been approached namely Associated Newspapers, the Argus Group, Syffert, the Union Corporation.

"This is partly hidden in the reports I have seen in the Press. In the Press reports it had been put beautifully, namely, 'overseas participants will take back to their countries a greater realization of the efforts which are being made in a variety of spheres by all groups in South Africa to make South Africa a great country.'"

Here, however, no mention is made of the objective of the conference which is the following, according to a document on the conference which I was given recently.

"In this the objective of the conference is, namely, 'to demonstrate world concern with South Africa's very difficult problems, to have some of the best minds of the world saying in South Africa what some of them say outside, to help the people of South Africa of all political views to understand and meet world realities, to put our human problem in the perspective of the best thinking in a variety of fields, to give opportunities for expression to Non-White South Africans, to let outside thinkers test their theories against the realities of the South African situation.'"

"Why have these formulated objectives from which the fundamental propaganda motive of the conference can clearly be seen, been hidden from the public view?"

Malicious

"The objective of publicity, however, is clearly seen in a report in the aim to utilize also the attraction of film stars, because even the institute would acknowledge that it cannot be said of them that they are authorities in this field.

"The fact that various international businessmen have also been drawn in, must undoubtedly serve the objective to exert economic pressure on South Africa, if the criticism of intellectuals cannot do so.

-2-

"The conference was quite maliciously arranged as a multi-racial one without any prior attempt to consult with the Government and this in spite of the possible problems that could arise. Invitations have already been extended to non-Whites in various countries.

"The Government, however, will be blamed for any inconvenience or unpleasantness which they may experience and South Africa will suffer the consequences should any incidents occur.

"In other words, it is a purposely organized attempt to drive a wedge to the benefit of multi-racialism in certain instances.

"From this document which has been distributed for quite some time, it would appear that funds will be raised to subsidise the visits of the non-Whites 'so that their maximum attendance will be ensured'.

"In addition, the document suggests that certain large business undertakings must be approached to take financial responsibility for one or two of the overseas participants and to contribute 25 per cent to the expenses of the conference.

"The companies which, among others, would have been approached namely Associated Newspapers, the Argus Group, Syfrets, the Union Corporation, the Schlesinger Organisation, the Central News Agency, Anglo-American Corporation, Anglo-Vaal, Engelhard Industries, Corner House, The Standard Bank, Barclays Bank, the Industrial Development Corporation, the Witwatersrand Council of Education, the Bantu Welfare Trust, Abe Bailey Trust, would - if they agreed - be spared the embarrassment of publicity as to whom their guests would be, without saying why this is necessary.

"The whole plan is typical of the support of the Institute of Race Relations of schools of thought of the so-called 'progressives'. The Government trusts that the public of South Africa will be on guard against these attempts to subtly undermine its traditional way of life." - Sapa.

should do anything but welcome the head of that institution, Professor E.A. Basi, a distinguished lecturer in sociology, to this country. It would certainly be one of the greatest pleasures that could happen, could come before us and the world of its birth be celebrating and its offerings to the American people here.

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1963 CONFERENCEExtract from The Cape Times, 1.5.62.DOMESTIC INTERFERENCE

We hope both for the sake of South Africa's reputation abroad and its political health at home that no notice whatever is taken of the Prime Minister's ill-conceived attack on the proposal to hold an international conference of Human Relations during January in Johannesburg next year. There should be no question whatever of the Race Relations Institute and the Witwatersrand University bowing in the slightest way before this extraordinary political outburst. There are no grounds whatever for a democratic Government's leader objecting to the fact that some, or even all, of the papers of the conference might involve criticism of the ruling party's policies. This is the sort of action we might expect in some highly nervous and very immature state like Ghana, but not in one of the oldest independent States on this continent. We are daily assured that free speech exists in South Africa, that opposition is a sacred right, and that free universities are a matter of course. On what basis then does the Prime Minister practically threaten to use the machinery of the State to prevent the airing of views to which he and some of his more callow supporters may object?

We can imagine no greater guarantee of the balance, common sense, and general respectability of the proposed conference than its list of patrons. They number South Africans eminent in public life, men of both language groups, prominent in business, politics, religion, the law, education and civil service. Are we to believe that citizens like Messrs. Adrian Berrill, Clive Corder, G.H.R. Edmunds, Leif Egeland, Bishop Gow, J. du P. Oosthuizen, Harry Oppenheimer, the Hon. O.D. Schreiner, the Hon. D.G. Shepstone and Dr. H.J. Van Eck are going to lend their names to some communist plot or even an anti-South African confabulation? Any such suggestion is nonsense, and anybody who makes it will know it is nonsense. Again, is some diabolically subtle scheme of national subversion likely to be carried out by men and women speakers of the international eminence of Lord Denning, a British Lord Justice of Appeal, Dr. Woolley, the Astronomer Royal, Dr. van Dusen, President of the New York Union Theological Seminary, Sir Charles Arden Clarke, First Governor-General of Ghana, Miss Noni Jabavu, Editor of the New Strand Magazine, and Dr. K. Onwuka Dike, Principal of the University of Ibadan? We cannot imagine why the Government, which constantly criticises Dr. Kwame Nkrumah of Ghana for locking up his opposition, should do anything but welcome the head of that opposition, Professor K.A. Busia, a distinguished lecturer in sociology, to this country. It would certainly be one of the greatest gestures that South Africa could make before Africa and the world of its faith in democracy and its adherence to the fundamental Western Ideas.

Instead of making immature political gestures, the Prime Minister would have done the country's name far greater credit if he had welcomed the Conference as yet another opportunity to prove the Government's case before a world audience. He could then have produced Dr. Eiselen, Mr. de Wet Nel, Mr. C.B. Young, Commissioner-General Hans Abraham, Bantu Commissioner Leibrandt, and innumerable other Government race-relation experts to argue and explain the case for race separation or differentiation before one of the most influential gatherings it was possible to assemble. Whether they succeed in convincing their listeners or not it would have been an impressive demonstration of the Government's sincerity in its proposals. Unfortunately the Government has chosen to add to its long and still growing list of international gaucheries by wildly denouncing the conference and announcing its implacable opposition to it. The world is bound to ask why South Africa dare not allow some of its most intelligent citizens to exchange views on its own soil about Human Relations with prominent thinkers from other parts of the world. We urge that the patrons and the organizers go ahead with their plans as if Dr. Verwoerd had never spoken on the subject.

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✓ South African
Institute

x Schreiner

THE SOUTH AFRICAN INSTITUTE OF RACE RELATIONS IN ASSOCIATION WITH THE UNIVERSITY OF
THE WITWATERSRAND * CONFERENCE JANUARY 1963 AT THE UNIVERSITY, JOHANNESBURG

"HUMAN RELATIONS AND COMMUNICATION TODAY"

May 11, 1962

P.O. BOX 97, JOHANNESBURG

TELEPHONE 533-1781

TELEGRAPHIC ADDRESS: "UBUNTU"

Hene d'Harnoncourt, Esq.,
Museum of Modern Art,
NEW YORK, U.S.A.

Dear Chancellor Schreiner:

Thank you very much for your good letter asking me
to come to your 1963 Conference and deliver an address. Un-
fortunately, the dates of your opening coincide with the closing
of our Fund Raising Drive which has now been set for the winter
1962-63. As far as we can now foresee, it will not be possible
for me to leave the United States before spring 1963, and I must,
therefore, with great regret, decline your kind invitation.

With kind regards, and of your major preoccupations
this year, I wish you all success and do hope, nevertheless, that
you will be able to meet.

Faithfully yours,

In formally accepting the Programme of the Conference
we should like to have the general heading "Culture and
Communication" as the central theme. We are grateful if you would speak
at the Conference in this regard. Hene d'Harnoncourt

I have had a very positive response to the idea of this
Chancellor O. D. Schreiner outside South Africa and the enclosed
University of the Witwatersrand whom we positively expect to be
P. O. Box 97
Johannesburg, South Africa

We shall shortly write to you giving further information
about travel and accommodation and other matters. We shall be
very grateful if you will accept our warmest wishes.

South African Institute of Race Relations
University of the Witwatersrand
Johannesburg, S.A. Institute of Race Relations

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THE SOUTH AFRICAN INSTITUTE OF RACE RELATIONS IN ASSOCIATION WITH THE UNIVERSITY OF
THE WITWATERSRAND • CONFERENCE, JANUARY 1963, AT THE UNIVERSITY, JOHANNESBURG

"HUMAN RELATIONS AND COMMUNICATION TODAY"

P.O. BOX 97, JOHANNESBURG

• TELEPHONE 835-1781

• TELEGRAPHIC ADDRESS: "UBUNTU"

Rene d'Harnoncourt, Esq.,
Museum of Modern Art,
NEW YORK, U.S.A.

Dear Mr. d'Harnoncourt,

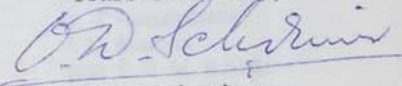
Arrangements for our 1963 Conference are now being completed and on behalf of the University, the Institute and the Patrons of the Conference I write formally to ask you to accept this invitation to be with us during the period January 12th - 19th, 1963 and to deliver one of the main addresses. Mr. Quintin Whyte has told me of one of your major preoccupations this year. I wish you all success and do hope, nevertheless, that you will be able to come.

In formally drafting the Programme of the Conference we placed "Visual Art" under the general heading "Culture and Communication" and we shall be very grateful if you would speak on "Visual Art" in this general context with the stress on "communication".

We have had a very positive response to the idea of this Conference both inside and outside South Africa and the enclosed list includes the names of those whom we positively expect to be with us.

We shall shortly write to you giving further information about travel and accommodation and other matters. Meanwhile I shall be very grateful if you will accept this more formal invitation.

Yours sincerely,



O.D. Schreiner,

Chancellor: University of the Witwatersrand
President: S.A. Institute of Race Relations

Encl.

PATRONS: A. S. AIKEN MRS. P. M. ANDERSON B. L. BERNSTEIN ADRIAN BERRILL CLIVE CORDER G. H. R. EDMUNDS LEIF EGELAND BISHOP FRANCIS H. GOW Z. K. MATTHEWS
A. M. MOOLLA H. F. OPPENHEIMER J. D. ROBERTS MRS. E. E. M. RUSSELL JOHN S. SCHLESINGER THE HON. O. D. SCHREINER THE HON. D. G. SHEPSTONE W. G. SUTTON H. J. VAN ECK

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NOTICE No. 1

CONFERENCE

Human Relations and Communication Today

12th-19th January, 1963

The University
Johannesburg

South African Institute of Race Relations
in association with
The University of the Witwatersrand

PATRONS

A. S. AIKEN
MRS. P. M. ANDERSON
B. L. BERNSTEIN
ADRIAN BERRILL
CLIVE CORDER
G. H. R. EDMUNDS
LEIF EGELAND
BISHOP FRANCIS H. GOW
Z. K. MATTHEWS
A. M. MOOLLA

J. DU P. OOSTHUIZEN
H. F. OPPENHEIMER
J. D. ROBERTS
MRS. E. E. M. RUSSELL
JOHN S. SCHLESINGER
THE HON. O. D. SCHREINER
THE HON. D. G. SHEPSTONE
W. G. SUTTON
H. J. VAN ECK

3,500 INVITE

Leading South African and foreign scholars in these fields will address the conference. To ensure public participation in the conference, it is going out to-day to 3,500 people and throughout the country. An announcement by the organizers says that the best minds in the world will debate the most pressing problems of to-day—their causes and mode of solution—between people.

A GREAT COUNTRY

Overseas participants will be back to their countries with a greater realization of the efforts being made in a variety of areas by all groups in South Africa to make South Africa a great country.

Leif Egeland, a former South African High Commissioner in London; Bishop Francis H. Gow, of the African Methodist Episcopal Church; Prof. Z. K. Matthews, former acting principal of East London

Mr. Erwin Canham, editor, "Modern Art, New Science Monitor;" Professor K. A. Busia, Professor of Sociology, of Social Sciences, The Hague; Sir Charles

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Conference Objectives

Overseas participants will take back to their countries a greater realisation of the efforts being made in a variety of areas by all groups in South Africa to make South Africa a great country.

made in a variety of areas by all groups in South Africa to make South Africa a great

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Human Relations and Communication Today

SOME SPEAKERS:

LORD DENNING	Lord Justice of Appeal 1948-57; Lord of Appeal in Ordinary 1957-
PROFESSOR OTTO KLINEBERG ..	Social Psychology, Columbia University, New York.
DR. R. VAN DER RIET WOOLLEY ..	Astronomer Royal 1956-
PROFESSOR K. ONWUKA DIKE ..	Principal, University of Ibadan, Nigeria.
MR. RENÉ D'HARNONCOURT ..	Director, Museum of Modern Art, New York.
MISS NONI JABAVU	Authoress; Editor, New Strand Magazine.
MR. ERWIN CANHAM	Editor, Christian Science Monitor.
FATHER YVES M. J. CONGAR ..	Distinguished Roman Catholic Theologian.
DR. H. P. VAN DUSEN	President and Professor of Christian Theology, Union Theological Seminary, New York.
PROFESSOR K. A. BUSIA	Formerly of Ghana, now Professor of Sociology, Institute of Social Studies, The Hague.
MR. ALIOUNE DIOP	Director, Présence Africaine, Paris.
SIR CHARLES ARDEN CLARKE ..	First Governor General of Ghana 1957; Chairman, Royal Africa Society.
PROFESSOR CLARK KERR	President, University of California.
MR. ERWIN N. GRISWOLD	Dean, Harvard Law School.
PROFESSOR FRANKLIN FRAZIER ..	Negro Sociologist, Howard University, Washington, D.C.
MISS SANTHA RAMA RAU	Authoress.
DR. PENDLETON HERRING	President, Social Science Research Council, New York.
MR. ALBERT HOURANI	St. Anthony's College, Oxford; Authority on Middle East.
MR. JAMES RESTON	Columnist, New York Times.
PROFESSOR HERBERT BLUMER ..	Director, Institute of Social Studies, University of California.
DR. GARDNER MURPHY	Psychologist, Menninger Foundation, U.S.A.

ALLIANCE, P.E. 62719-348

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Would you please send me further details, including future informatory circulars and brochures, about the 1963 Conference.

Date _____ Signature _____

(Please print distinctly)

PERSONAL DATA

SURNAME _____

CHRISTIAN NAME(S) _____

ADDRESS (to which information should be sent) _____

PROFESSION _____

OFFICIAL TITLE OR DESIGNATION _____

MEMBERSHIP (insert name of Societies of which you are a member) _____

ALLIANCE, P.E. 62719-362

Author, Editor, New Strand Magazine.

MR. ERWIN CANHAM	Editor, Christian Science Monitor.
FATHER YVES M. J. CONGAR	Distinguished Roman Catholic Theologian.
DR. H. P. VAN DUSEN	President and Professor of Christian Theology, Union Theological Seminary, New York.
PROFESSOR K. A. BUSLA	Formerly of Ghana, now Professor of Sociology, Institute of Social Studies, The Hague.
MR. ALIOUNE DIOP	Director, Présence Africaine, Paris.
SIR CHARLES ARDEN CLARKE	First Governor General of Ghana 1957; Chairman, Royal Africa Society.
PROFESSOR CLARK KERR	President, University of California.
MR. ERWIN N. GRISWOLD	Dean, Harvard Law School.
PROFESSOR FRANKLIN FRAZIER	Negro Sociologist, Howard University, Washington, D.C.
MISS SANTHA RAMA RAU	Authoress.
DR. PENDLETON HERRING	President, Social Science Research Council, New York.
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Stamp

For further
information
EXTRACT
and airmail
this card

The Organizing Secretary,
1963 Conference,
P.O. Box 97,
Johannesburg.

MISS NONT JABAVU	Authoress; Editor, New Strand Magazine.
MR. ERWIN CANHAM	Editor, Christian Science Monitor.
FATHER YVES M. J. CONGAR ..	Distinguished Roman Catholic Theologian.
DR. H. P. VAN DUSEN	President and Professor of Christian Theology, Union Theological Seminary, New York.
PROFESSOR K. A. BUSIA	Formerly of Ghana, now Professor of Sociology, Institute of Social Studies, The Hague.
MR. ALIOUNE DIOP	Director, Présence Africaine, Paris.
SIR CHARLES ARDEN CLARKE ..	First Governor General of Ghana 1957; Chair- man, Royal Africa Society.
PROFESSOR CLARK KERR	President, University of California.
MR. ERWIN N. GRISWOLD ..	Dean, Harvard Law School.
PROFESSOR FRANKLIN FRAZIER ..	Negro Sociologist, Howard University, Washington, D.C.
MISS SANTHA RAMA RAU ..	Authoress.
DR. PENDLETON HERRING ..	President, Social Science Research Council, New York.
MR. ALBERT HOURANI	St. Anthony's College, Oxford; Authority on Middle East.
MR. JAMES RESTON	Columnist, New York Times.
PROFESSOR HERBERT BLUMER ..	Director, Institute of Social Studies, University of California.
DR. GARDNER MURPHY	Psychologist, Menninger Foundation, U.S.A.

ALLIANCE, P.E. 62718-548

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INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2

Extract from
Cape Times, Cape Town, South Africa

27 APR 1962

E RAND SYMPOSIUM NEXT YEAR

World Luminaries on Human Links

JOHANNESBURG.—Internationally-known scientists, film stars, jurists, journalists and educationists have been asked to come to South Africa to discuss the problem of human relations, at a huge conference in Johannesburg, next year.

The eight-day conference is being arranged by the South African Institute of Race Relations and the University of the Witwatersrand. It will be based on the theme—"Human relations and communications to-day".

The State President, Mr. Swart, has been asked to be patron-in-chief.

Top-level authorities from Britain, America, France, Holland, French Africa, Nigeria, India and Japan will attend. They will talk on the latest developments and trends in science, art, education, religion, law, social science, political philosophy, theatre, film. Press and economic development.

3,500 INVITATIONS

Leading South Africans in these fields will also contribute to the conference discussions.

To ensure public participation in the conference, invitations are going out to-day to more than 3,500 people and organizations throughout the country.

An announcement by the organizers says that some of the best minds in the world would debate the most pressing problems of to-day—the relations and mode of communication between people.

A GREAT COUNTRY

"Overseas participants will take back to their countries a greater realization of the efforts being made in a variety of areas by all groups in South Africa to make South Africa a great country."

The overseas experts invited to speak at the conference include: Lord Denning, a British judge of appeal; Prof. Otto Klineberg, professor of social psychology at Columbia University, New York; Dr. R. van der Riet Woolley, the British Astronomer Royal; Prof. K. Onwuka Dike, principal, University of Ibadan, Nigeria; Mr. Rene d'Harnoncourt, director of the Museum of Modern Art, New York; Mr. Erwin Canham, editor of the Christian Science Monitor; Dr. H. P. van Dusen, president and professor of Christian theology, Union Theological Seminary, New York; Prof. K. A. Busia, professor of sociology, Institute of Social Studies, The Hague; Sir Charles Arden-Clarke, chairman, Royal Africa Society; Prof. Clark Kerr, president, University of California; Mr. Erwin N. Griswold, Dean, Harvard Law School; Dr. Gardner Murphy, psychologist at the Menninger Foundation, United States.

The film stars invited are: Greer Garson, Gene Kelley and Yul Brynner.

SA PATRONS

The South African patrons of the conference are—Mr. A. S. Aiken, chairman, South African board of Barclays Bank; Mrs. P. M. Anderson, wife of the late chairman of the Witwatersrand University Council; Mr. B. L. Bernstein, chairman of the Witwatersrand University Council; Mr. Adrian Berrill, chairman, Central News Agency; Mr. Clive Corder, chairman, Syfrets Trust; Mr. C. H. R. Edmunds, chairman, South African Associated Newspapers,

News in Our 'Smalls'

Toc H Wants Carpenter's Tools

★ Toc H Women's Association, Pinelands, has had a call for carpenter's tools to be used in rehabilitation work for men.

★ Kenilworth flat to let, five rooms, ideal situation, garage and maid's room available from June.

★ Swiss-built pram, ironing board and carpet-sweeper, all fair condition—R7 takes the lot.

★ Bilingual, highly-experienced secretary/nurse available. Shorthand, typing and book-keeping.

★ I want parrot cage in good condition in exchange for one black bitch Schipperke pup.

Cape Times "Smalls" and Classifieds—pages 16 and 17.

Ltd.; Mr. Lief Egeland, a former South African High Commissioner in London; Bishop Francis H. Gow, of the African Methodist Episcopal Church; Prof. Z. K. Matthews, former acting principal of Fort Hare University College; Mr. A. M. Moola, a prominent Durban business man; Mr. J. du P. Oosthuizen, a director of companies; Mr. H. F. Oppenheimer; Mr. J. D. Roberts, of Roberts Construction Company; Mrs. E. E. M. Russell, a former president of the National Council of Women; Mr. John S. Schlesinger; the Hon. O. D. Schreiner, president of the S. African Institute of Race Relations; the Hon. D. G. Shepstone, chancellor of Natal University; Prof. W. G. Sutton, principal of Witwatersrand University; Dr. H. J. van Eck, chairman of the Industrial Development Corporation.—(Sapa.)

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Extract from
Natal Mercury, Durban, South Africa

27 APR 1962

WORLD'S BEST BRAINS, PLUS BEAUTY, FOCUS — SPOTLIGHT ON SOUTH AFRICA'S PROBLEMS



Greer Garson



Mr. H. Oppenheimer



Prof. L. K. Matthews



Yul Brynner



Mr. D. G. Shepstone



Mr. A. M. Moolla

JOHANNESBURG, Thursday.

INTERNATIONALLY-KNOWN scientists, film stars, jurists, journalists and educationists have been asked to come to South Africa to discuss the problem of human relations at a huge conference in Johannesburg next January.

The eight-day conference is being arranged by the South African Institute of Race Relations and the University of the Witwatersrand. It will be based on the theme, "Human Relations and Communications Today." The State President, Mr. C. R. Swart, has been asked to be Patron-in-Chief.

Hollywood stars Greer Garson and Yul Brynner will rub shoulders with men like Mr. Harry Oppenheimer and Mr. John S. Schlesinger — and Mr. A. M. Moolla, the Durban businessman, and Professor L. K. Matthews, of Fort Hare.

Top-level authorities from Britain, America, France, Holland, French Africa, Nigeria, India and Japan will attend. They will talk on the latest developments and trends in science, art, education, religion, law, social science, political philosophy, theatre, films, the Press and economic development.

Leading South Africans in these fields will also contribute.

Invitations

To ensure public participation in the conference, invitations are going out tomorrow to more than 3,500 people and organisations throughout the country.

Participants will:

- Take back to their organisations and groups "a new stimulus to thinking and work."
- See their own interests in relation to the general interests of South Africa.
- Have a greater appreciation of the creativity of the people of South Africa and its potential for the future.
- Establish and maintain contacts with people overseas.
- Realise that South Africa's basic problem, like that of other countries, is one of human relations and not just race relations.

Understanding

The conference will enable South Africans to place the country's human problems into greater perspective and will give the world outside a greater understanding of South Africa's "creativity and originality," says the announcement of the conference.

The overseas experts include: Lord Denning, a British Judge of Appeal; Professor Otto Klineberg, Professor of Social Psychology at Columbia University, New York; Dr. R. van der Riet

Woolley, the British Astronomer Royal; Professor K. Onwuka Dike, Principal, University of Ibadan, Nigeria; Mr. Rene d'Harnoncourt, Director of the Museum of Modern Art, New York; Mr. Erwin Canham, editor, "Christian Science Monitor;"

Professor K. A. Busia, Professor of Sociology, of Social Studies, The Hague; Sir Charles Arden Clarke, chairman, Royal Africa Society; Mr. Erwin N. Griswold, Dean, Harvard Law School.

The film stars invited include Greer Garson, Gene Kelley and Yul Brynner.

The South African patrons are: Mr. A. S. Aiken, Chairman, South African Board of Barclays Bank; Mrs. P. M. Anderson, wife of the late Chairman of the Witwatersrand University Council; Mr. B. L. Bernstein, Chairman of the Witwatersrand University Council; Mr. Adrian Berrill, Chairman, Central News Agency; Mr. Clive Corder, Chairman, Syfrets Trust.

Mr. G. H. R. Edmunds, Chairman, South African Associated Newspapers, Ltd.; Mr. Lelf Egeland, a former South African High Commissioner in London; Bishop Francis H. Gow, of the African Methodist Episcopal Church; Professor Matthews; Mr. Moolla; Mr. Oppenheimer.

Mr. J. D. Roberts, of Roberts Construction Company; Mrs. E. E. M. Russell, a former President of the National Council of Women; Mr. Schlesinger; the Hon. O. D. Schreiner, President of the Institute of Race Relations; the Hon. D. G. Shepstone, Chancellor of Natal University; Professor W. G. Sutton, Principal of Witwatersrand University; and Dr. H. J. van Eck, Chairman of the Industrial Development Corporation.—(Sapa.)

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Sprattling, William

see Sprattling, Wm
MOMA files

Walter Sprattling, Industrial Designer, New York and California

Job Title: Executive Assistant to Mr. Daybreak
Responsible for identification of design
drawings and production of models and models.
Public relations liaison. Office and personnel manager.

EDUCATION

Rockwell Hall
Brewster School
Hawley School of Music

EXPERIENCE

Born in Paris, daughter of Etienne the photographer.
Received early education in France and traveled widely in Europe.
Interested in art, music, commercialism, and the country.

REFERENCES

Ed. Sprattling, Philadelphia and New York in 1940
Baltimore & Company, 101 South Street, New York, N. Y.
Walter Sprattling, 101 South Street, New York, N. Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	III. 78

STEICHEN, K.

Office of Mr. d'Harnoncourt

essages)

tant

Not having heard from R.d'H.

re: Lincoln Center, I judge

ers, New York

(and hope!) he's on a good

of Trade Department

vacation, but thought I'd

ty for contracts, manuscripts,

better send this to your

and clerical personnel.

files, as promised. And

duction work flow.

of course copies are also

ant to Editor in Chief

Editor in Chief and others

going to Althea Borden.

de the company.

shers, New York

ThanKS

ant to Editor in Chief

maintained lines of communication

ents and other publishers, as well

and all internal departments such

ublicity, personnel, art and legal.

HENRY DREYFUSS, Industrial Designer, New York and California

Job Title: Executive Assistant to Mr. Dreyfuss

Responsible for identification of design

drawings and production of models and mockups.

Public relations liaison. Office and personnel manager.

EDUCATION:

Kendall Hall

Brearley School

Mannes School of Music

BACKGROUND:

Born in Paris, daughter of Steichen the photographer.

Received early education in France and traveled widely in Europe.

Interested in art, music, communications, and the country.

REFERENCES:

Ken McCormick, Vice-President and Editor in Chief

Doubleday & Company, 575 Madison Avenue, New York 22, N. Y.

Henry Dreyfuss, 4 West 58th Street, New York 19, N. Y.

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KATE STEICHEN
115 West 10th Street
New York 11, N. Y.

STEICHEN, K.

AL 5-5252 (Carol Silverberg - Messages)

POSITION DESIRED: Executive Assistant

BUSINESS EXPERIENCE:

MACMILLAN COMPANY, Book Publishers, New York

Job Title: Managing Editor of Trade Department
Full responsibility for contracts, manuscripts,
and secretarial and clerical personnel.
Scheduled all production work flow.

Job Title: Executive Assistant to Editor in Chief
Liaison between Editor in Chief and others
inside and outside the company.

DOUBLEDAY & COMPANY, Book Publishers, New York

Job Title: Executive Assistant to Editor in Chief
Established and maintained lines of communication
with authors, agents and other publishers, as well
as with editors and all internal departments such
as production, publicity, personnel, art and legal.

HENRY DREYFUSS, Industrial Designer, New York and California

Job Title: Executive Assistant to Mr. Dreyfuss
Responsible for identification of design
drawings and production of models and mockups.
Public relations liaison. Office and personnel manager.

EDUCATION:

Kendall Hall
Brearley School
Mannes School of Music

BACKGROUND:

Born in Paris, daughter of Steichen the photographer.
Received early education in France and traveled widely in Europe.
Interested in art, music, communications, and the country.

REFERENCES:

Ken McCormick, Vice-President and Editor in Chief
Doubleday & Company, 575 Madison Avenue, New York 22, N. Y.

Henry Dreyfuss, 4 West 58th Street, New York 19, N. Y.

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DOUBLEDAY & COMPANY, INC., Publishers



575 MADISON AVENUE, NEW YORK 22 ~ MURRAY HILL 8-5300

June 1, 1959

Dear Bennett:

I am sure that you know Kate Steichen, my Executive Assistant.

For good and sufficient reasons, Kate wants to make a change, and I want you to know something of her enormous capabilities.

In case you don't know, she serves as a liaison for me in many ways, but in general these are her principal responsibilities:

She copes with a huge list of outside contacts, including authors, would-be authors, and agents.

She works with a large stable of editors here, and is a buffer between me and every department in the house when, as much of the time, the schedule is too tight for me to carry on with such departments as production, art, publicity, as well as the press.

She runs my office so as to leave me free of all detail, including my phone (where she is almost a legend), my calendar, and the flow of work to and from my secretaries.

In and out of the house, she engenders complete cooperation and is an amazing worker under pressure while maintaining calm in herself and those around her. She enjoys a challenge, her work and people. She is fun to work with, always.

I'm off on a month's vacation, and Kate is quite free to make whatever arrangements she feels are right for her. If you can use her, or if you know someone who can, I'd consider it a personal favor if you'd see her. This hurts me, believe me, but she has her understandable reasons for wanting to make a change. I am most reluctant to write this letter, as her background and experience have helped to mold this wonderful young woman into that rare find, a true Executive Assistant.

Sincerely,

Ken McCormick
Editor in Chief

Mr. Bennett Cerf, Random House, New York
KMCC: us

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~~For ALTHEA BORDEN,~~
STEICHEN, K.

115 West 10 Street
New York 11, N.Y.

July 5, 1962

Cher René d'Harnoncourt:

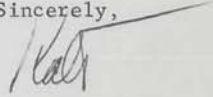
Inasmuch as all IBM-type reproduction services seem to have broken down over The Glorious Fourth, I'm enclosing a ROUGH (reluctantly) of my resumé, as promised for tomorrow.

By next week, I'll have dozens in proper form, but I hope you'll be well on vacation, and in the meantime I wouldn't want you or Miss Borden to think me remiss in any way. I'll get back to her next week, hoping for an appointment, when I'll have resumé, copies of references, and so on.

I continue to hope for Lincoln Center, as well as the most beautiful of Museums...

Other than that, I can only send loving obeisances to a Charter Member of The Family of Man, not to mention the family of Steichen.

Sincerely,


Kate Steichen

M. René d'Harnoncourt
The Museum of Modern Art

cc: Miss Althea Borden

KRS:r
encl.

(not answered)

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KATE STEICHEN

DAY & COMPANY, INC., Executive Assistant AVENUE NEW YORK 22 -MURRAY HILL 8-3366

Local:
115 West 10 Street
New York 11, N. Y.
O R 5-3887

Messages:
Carol Silverberg
Fairchild Publications
A L 5-5252

Country Home:
70 Pond Road
Wilton, Connecticut
P O 2-5300

EXPERIENCE

Dear Bennett:

DOUBLEDAY & COMPANY

Executive Assistant to Editor in Chief

Book Publishers know Kate Steichen, my Executive Assistant.

MACMILLAN COMPANY

Administrative Assistant to Editor in Chief

Book Publishers

then Managing Editor

HENRY DREYFUSS

Handling Production, Publicity, Personnel

Industrial Designer

and Research

McCREERY'S

Assistant to Display Director

Department Store

then Adjustment Manager

MACFADDEN PUBLICATIONS

Book and Article Editor

Magazine Publishers

Helped upgrade magazine to new audience

MINEOLA PLAYHOUSE

Assistant to Managing Producer

Year-round Theatre

Helped convert movie house to legitimate theatre

EDUCATION

In and out of the house, she engenders cooperation and is an amazing worker under pressure while maintaining calm in herself and those around her. She enjoys a challenge, be it work or play.

Brearley School, New York
Kendall Hall, Boston

I'm off on a month's vacation, and I'm free to make whatever arrangements she feels are necessary. If you know someone who can, I'd consider her. This hurts me, believe me, but she has her own life. I am most reluctant to write this letter, as her background and experience have helped to mold this wonderful young woman.

BACKGROUND

Special Interests: People - Communications - Music - Country

Born in Paris. Reared in USA. Worked in NYC.

Daughter of Steichen the photographer.

Ken McCormick
Editor in Chief

Mr. Bennett Cerf, Random House, New York
KMcC: us

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STEICHEN, K.

DOUBLEDAY & COMPANY, INC., Publishers



575 MADISON AVENUE, NEW YORK 22 ~MURRAY HILL 8-5300

June 1, 1959

Dear Bennett:

I am sure that you know Kate Steichen, my Executive Assistant.

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In case you don't know, she serves as a liaison for me in many ways, but in general these are her principal responsibilities:

She copes with a huge list of outside contacts, including authors, would-be authors, and agents.

She works with a large stable of editors here, and is a buffer between me and every department in the house when, as much of the time, the schedule is too tight for me to carry on with such departments as production, art, publicity, as well as the press.

She runs my office so as to leave me free of all detail, including my phone (where she is almost a legend), my calendar, and the flow of work to and from my secretaries.

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Sincerely,

Ken McCormick
Editor in Chief

Mr. Bennett Cerf, Random House, New York
KMCC: us

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THE MACMILLAN COMPANY
Publishers

SIXTY • FIFTH AVENUE • NEW YORK 11. N. Y.

April 19, 1960.

Dear Kate,

This is in sad response to your letter of resignation just received. When you joined the Company eight months ago as my Administrative Assistant, you and I both felt--and with justice--that it was a marriage made in Heaven. Perhaps if I had not thrust you into the slot of Managing Editor two months later, you would not have found it necessary to institute divorce proceedings.

When you say that you are not the right person for the job, I reserve the right to argue with you; when you go on to say that the job is not right for you, however, I must confess I am inclined to agree. It is, as you have come to know only too well, a grueling and curiously thankless position, smothered in detail work, and the final repository for every problem and bottleneck into the bargain. It's a lonely job as well. For all these reasons and others too obvious to mention, I am not surprised that you, with your preference for people to paper and your warmth and vitality, found it something of a dismal dead end.

I could wish that there were something else here that you could be shifted to; the Company is the loser in being unable to take advantage of your many and special talents. But you know the situation here as well as I do, and as a consequence I have no alternative but to accept your resignation with the greatest reluctance.

Though this is a personal letter to you, I hope you will feel free to use it any way you may see fit. To that end I am enclosing a number of copies.

You will be missed.

Best,


A. L. Hart, Jr.
Editor-in-Chief
Trade Department

ALH:KK

Miss Kate Steichen
Pond Road
Wilton, Conn.

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IVANHOE 3-4320

CALDERONE

ENTERPRISES

159 NORTH FRANKLIN STREET
HEMPSTEAD, L. I., N. Y.

CABLE ADDRESS:
CALFRA

November 10, 1961

Miss Kate Steichen
115 West 10th Street
New York City, New York

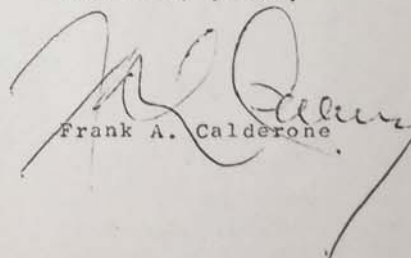
Dear Kate:

I want to again tell you how deeply grateful I am for the splendid job you did at the Mineola Theatre in what I thought would be a two-week temporary job and turned out to be a seven-week job. I sincerely regret that because of lack of suitable plays I had to revert back to movies, at least for the time being. I do hope we will be able to get back to legitimate plays and that you will be able to rejoin us to continue the splendid work you did, not only in the management of the office and coordination of all office activities, but, more important, in the field of public relations, where you were so successful in getting the theatre to be known to so many Long Islanders as their legitimate theatre.

I do wish that more of your ideas, programs and suggestions could have been put into operation, but, as you know, our organization was entirely too new to get everything down the hopper. I hope that when we do get going again these valuable ideas of yours can be put into early operation, as I know they will add to the success of our theatre.

Thank you again for your interest and devotion, and for the long hours and great effort you put into our venture.

Sincerely yours,


Frank A. Calderone

fac.pw

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Duplicate

cc: Mrs. Stein

Duplicate

Another in to see friend

with

Invitation

Yeln. E.

See: American Ballet Theatre

November 12, 1962

That file

Dear Mrs. Stein:

Dear Friend:

I am crushed and devastated to discover your charming and wonderful invitation to The American Ballet Ball two weeks post factum. I really don't know how to start apologizing but the end of last month included the beginning of our last efforts in fund raising, preparation for the various annual meetings and, last but not least, the organization in Washington of the meeting of the International Council, so that I actually was in and out of my office, running from committee room to committee room in New York and elsewhere.

I know this is no justification but I hope you will be charitable and think it is a valid explanation of my neglect in answering your very kind invitation.

Once more and, may I say, the Museum owes you a real debt of gratitude.

Please forgive.

With very best regards,

Faithfully yours,

Faithfully yours,

Rene d'Harnoncourt

Rene d'Harnoncourt

Mrs. Enid Berkall Stein

130 East End Avenue

New York 28, New York

President

Columbia Broadcasting System, Inc.

185 Madison Avenue

New York 22, New York

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Duplicate

Arthur
cc: Mrs. Shaw
Mrs. ~~Stanton~~ Stone

Stanton

x Ground Breaking Ceremony

*to be
followed from*

November 29, 1962

*Must
file*

Dear Frank:

This is just to tell you how very, very grateful we are to you and to CBS for the wonderful execution of the television presentation of our ground-breaking ceremonies.

We carefully followed all your original instructions, sent letter to the Museum members in New York, and it is my impression that the program was very well received by the general public as well as by our members. Neal Finn and his crew were wonderful in shepherding a group of laymen. Philip Johnson emerged as a most successful and entertaining television personality.

Once more many, many thanks. The Museum owes you a real debt of gratitude.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Dr. Frank Stanton
President
Columbia Broadcasting System, Inc.
485 Madison Avenue
New York 22, New York

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Thompson



Louisville Grocery Co.
Incorporated

WHOLESALE DISTRIBUTORS OF GROCERIES, CANNED FRUITS,
CONDENSED MILK, ETC.

231 AND 233 EAST MAIN STREET

Louisville 2, Ky.

January 10, 1962

January 17, 1962

Mr. Rene d' Harnoncourt
Museum of Modern Art

11 W. 53rd St.
New York 19, N.Y.

Dear Mr. Thompson:

It was very nice to hear from you after such a long time, and I only wish that I could be helpful in your quest. Offhand, I cannot think of any candidate but if I hear of anybody who seems to have the right qualifications, I will of course let you know.

A number of you when I was in the Morrow exhibit of Mexican Art at the Speed Art Museum. At that time Mrs. Thompson purchased a small piece. With best regards to you and Mrs. Thompson, and prizes highly.

For several years past I have been on the Board of Faithfully yours,
Governors of the Speed Museum and we have recently been notified our director, Mr. Paul Harris is leaving us this spring to accept a position on the staff of the Dupont-Winterthur Museum at Wilmington, Delaware. We therefore are confronted with the problem of finding a suitable person to replace Mr. Harris as director. Therefore knowing your wide experience as a Museum Director, I am taking the liberty of writing you to ask if you know anyone you might recommend. Mr. Edwin V. Thompson, Jr.
Mr. Harris direction the past fifteen years Louisville Grocery Company, Inc.
231 East Main Street
Louisville 2, Kentucky
are very anxious to find a person to continue this progress. If any such person who might be available I will consider it a great favor if you will let me know.

Both Mrs. Thompson and I have followed your career with interest and hope we will have the pleasure of seeing you again some day.

Sincerely,

Edwin V. Thompson, Jr.
Edwin V. Thompson, Jr.

EVT:cm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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OUR SEAL BRAND
ZACHARY TAYLOR BRAND

Louisville Grocery Co.

Incorporated

WHOLESALE DISTRIBUTORS OF GROCERIES & CANDIES

COFFEE ROASTERS

231 AND 233 EAST MAIN STREET

Louisville 2, Ky.

January 10, 1962

Mr. Rene' d' Harnancourt
Museum of Modern Art
11 W. 53rd Street
New York 19, N.Y.

Dear Mr. d' Harnancourt:

A number of years ago Mrs. Thompson and I had the pleasure of meeting you when you were here in charge of the Morrow exhibit of Mexican Art at the Speed Art Museum. At that time Mrs. Thompson purchased a small figure from the exhibit which she still enjoys and prizes highly.

For several years past I have been a member of the Board of Governors of the Speed Museum and we have recently been notified our director, Mr. Paul Harris is leaving us this spring to accept a position on the staff of the Dupont-Winterthur Museum at Wilmington, Delaware. We therefore confronted with the problem of finding a suitable person to replace Mr. Harris as director. Therefore knowing your wide experience as a Museum Director, I am taking the liberty of writing you to ask if you know anyone you might recommend for the place. Under Mr. Harris direction the past fifteen years the Museum has made considerable progress and we are very anxious to locate the right type person to continue this progress. If you can think of any such person who might be available I will consider it a great favor if you will let me know.

Both Mrs. Thompson and I have followed your career with interest and hope we will have the pleasure of seeing you again some day.

Sincerely,

Edwin V. Thompson, Jr.
Edwin V. Thompson, Jr.

EVT:cm

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UNITED STATES STEEL FOUNDATION, INC.

71 BROADWAY, NEW YORK 6, N. Y.

DIGBY 4-9000

W. HOMER TURNER
EXECUTIVE DIRECTOR

April 3, 1962

Mr. Rene d'Harnoncourt
Director
Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Rene:

I have been unable to obtain any money for you, but at least I have tried to state the case for corporate support of such important institutions as yours (see booklet enclosed).

If you have a selected list of 100 or so names of key patrons and supporters to whom you would like to have copies sent, my office will be pleased to cooperate with you.

Sincerely yours,

W. Homer Turner

W. Homer Turner

cc: Mrs. John D. Rockefeller 3rd
Mr. Gardner Cowles

Never answered
1/17/63

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Truitt

The Washington Post

1515 L STREET, N.W. REPUBLIC 7-1234
WASHINGTON 5, D. C.

PHILIP L. GRAHAM
PRESIDENT

June 12, 1962

Dear Mr. d'Harnoncourt:

I envy you Europe and the Biennale.
Washington in the summer leaves practically
everything to be desired.

Please do call me when you return.
As before, I would enjoy doing anything I can
locally for the International Program and for the
Museum itself.

Sincerely,

James McC. Truitt
James McC. Truitt
Assistant to the President

Mr. Rene d'Harnoncourt
Director
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Mrs. Parkinson

The Washington Post

1515 L STREET N.W. REPUBLIC BLDG.
WASHINGTON, D.C.

May 31, 1962

April 26, 1962

Dear Mr. d'Harnoncourt:

Dear Mr. Truitt:

Just a note to say that the luncheon was a pleasure and a delight.

I am grateful for your letter of April 26th and most apologetic for my long silence. I can only say that the combination of budget hearings, preparations for the Venice Biennale and the fund raising activities have made it necessary for me to postpone certain projects and activities until after my return from Europe at the end of June.

Mr. Matson, who has been vice-president, finance, of Matson Navigation Company, and now serves as a director.

I just wanted you to know that I am deeply grateful for your interest in our International Program and that I am just as keen on gaining your active cooperation in it as I was at our meeting. If you will permit me, I will call you on my return so that we can discuss future plans.

Mr. Matson is a very capable man and I think he'd be receptive to the idea. And he wouldn't make a bad addition to your Council. His address at his house is

I am turning over your suggestions about Mr. William Matson Roth to the Council's President, Mrs. Bliss Parkinson, who I am sure will act upon your suggestion.

In the hope of seeing you very soon and with best regards,

Sincerely,

Faithfully yours,

James McC. Truitt

Assistant to the President

Rene d'Harnoncourt

Mr. James McC. Truitt
Assistant to the President
The Washington Post
1515 L Street N.W.
Washington 5, D.C.

New York, New York

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The Washington Post

1515 L STREET, N.W. REPUBLIC 7-1234

WASHINGTON 5, D. C.

PHILIP L. GRAHAM
PRESIDENT

April 26, 1962

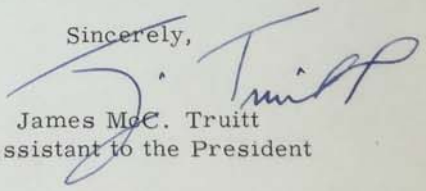
Dear Mr. d'Harnoncourt:

Just a note to say that the luncheon was a pleasure and a delight. I do hope I can be of some assistance in Washington to the Museum of Modern Art and stand ready to serve at a moment's notice.

The man I mentioned in San Francisco is William Matson Roth, who has been vice-president, finance, of Matson Navigation Company, and now serves as a director. He's young (44), literate, and a democratic power in Northern California. As I said, he underwrote Atheneum to the tune of \$250,000 and is an art collector. If you wanted transportation westward for exhibitions, I think he'd be receptive to the idea. And he wouldn't make a bad addition to your Council. His address at his house is 100 Spencer Avenue, Sausalito, California.

I look forward to hearing from you.

Sincerely,


James McC. Truitt
Assistant to the President

Mr. Rene d'Harnoncourt
Director
The Museum of Modern Art
11 W. 53rd Street
New York, New York

1515 30 St N.W.
DE 2-6870

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MEMORANDUM

To: *Rene d'Hamoncourt*

From: ELIZABETH SHAW

Date: 8/17/64

Subject: FYI

cc *Whelan*
Jarr
Miller
Sely
Society

-ART-

tions, the sale meant that he could now devote all his energies to the editorial side of Art News—without having to handle the business of business.

"This is an age of administration," said the 56-year-old Frankfurter in his New York office last week. "The demands on the essential part of the subconscious which evolves editorial ideas were becoming too great. I'm a great believer in professionalism, and I was an amateur in publishing."

Broadside Beginnings: Frankfurter quit a teaching job in New York University's Graduate Department of Fine Arts to become editor of Art News 26 years ago. By that time the magazine had come a long way from its beginnings as Hyde's Weekly Art News, but it still was far short of what it is now.

James Clarence Hyde, who gave his

cover Portfolio, which appeared in 1939.

In 1936, Frankfurter firmly took the reins (he also dropped the article from the magazine's title), turned Art News into a monthly, and energetically proceeded to build its circulation from a mid-'30s low of 1,400 to its present figure of 25,000. Some 4,000 subscriptions of the \$1.25-an-issue magazine now go to readers abroad.

"Twenty-five years ago," Frankfurter recalled last week, "I said this magazine would have a reputation in five or ten years as a magazine of record. Today we review every art exhibition in the New York area. This means some 200 reviews in each issue. Allowing a critic to select shows to review is a luxury we can't afford. In the course of time we have found artists worth remembering."

Pioneers: Many of the painters Art News first singled out were pioneers in the abstract-expressionist movement—including Willem de Kooning, Jackson Pollock, Mark Rothko, Philip Guston. "We have brought them increasingly to the attention of the public," Frankfurter says, "and we've made no serious mistakes."

Frankfurter has always offered his readers a selection of art from many periods, with half a dozen color plates in each issue and articles by experts in the various fields, from the late Bernard Berenson on Renaissance painting to Harold Rosenberg on Action Painting.

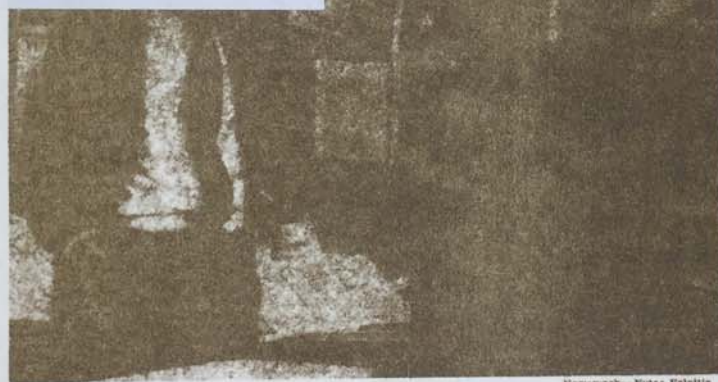
'Point of View': Art News' executive editor, 42-year-old Thomas B. Hess (whose book "Abstract Painting: Background and American Phase" is a definitive work on the subject) said last week: "We don't pretend to be fair; we have a point of view; we write about what we consider to be the best contemporary art in all its forms, from Edwin Dickinson to Burgoyne Diller, giving voice to the best opinion in the field. But we always juxtapose good old painting and good modern painting."

To critics who accuse Art News of playing favorites and being the voice of a clique, Hess replies: "There's no clique. Some people think there is because we keep going back to the same artists time after time. We do that because we think they are touchstones, and we return to them just as a poet returns time and again to his favorite volumes."

Eventually Frankfurter hopes to expand Art News into the publication of art books—serious volumes rather than flashy gift books. For this he has at hand the magazine's file of more than 2,000 color plates and 40,000 black-and-white photographs.

"Art has grown up in the United States to an important position in American life," says Frankfurter. "Today an art magazine is as normal a part of life as a sports magazine. But we will not cater to popular culture; we will continue to be a leader in the field of serious art."

Newsweek



Hess and Frankfurter: They found people worth remembering

it, but never ignore it. Writers, everywhere, find Art News one of the few places where they can write seriously about the visual arts.

This chronicler of the art world changed ownership last week. Philip L. Graham, president of The Washington Post Co. and chairman of the board of NEWSWEEK, announced the purchase of both Art News and its hardcover quarterly, Portfolio. "We welcome this opportunity," Graham said, "to extend our publishing activities into this important cultural area with the most authoritative and honored American magazine in the world of art." There would be no changes, Graham added, in the editorial staff or in the magazine's aims.

For Alfred M. Frankfurter, who continues as president, editor, and chief executive officer of the two art publica-

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NEWS WEEK

Tunit

ART

New Acquisition

Art magazines tend to be ephemeral, coming and going with new movements in painting, the whims of publishers, and even changes of season. Only one in the U.S. has survived beyond adolescence to develop into a mature, authoritative, and widely circulated international journal of the arts. Founded 60 years ago as a weekly newspaper, Art News today is the oldest continuously published art magazine in the world.

For artists and art students, Art News has become an indispensable guide to what their contemporaries are doing. For collectors, the monthly magazine not only reflects current critical standards, but it also helps set them. Art critics—both in the U.S. and abroad—sometimes damn

tions, the sale meant that he could now devote all his energies to the editorial side of Art News—without having to handle the business of business.

"This is an age of administration," said the 56-year-old Frankfurter in his New York office last week. "The demands on the essential part of the subconscious which evolves editorial ideas were becoming too great. I'm a great believer in professionalism, and I was an amateur in publishing."

Broadside Beginnings: Frankfurter quit a teaching job in New York University's Graduate Department of Fine Arts to become editor of Art News 26 years ago. By that time the magazine had come a long way from its beginnings as Hyde's Weekly Art News, but it still was far short of what it is now.

James Clarence Hyde, who gave his

cover Portfolio, which appeared in 1939.

In 1936, Frankfurter firmly took the reins (he also dropped the article from the magazine's title), turned Art News into a monthly, and energetically proceeded to build its circulation from a mid-'30s low of 1,400 to its present figure of 25,000. Some 4,000 subscriptions of the \$1.25-an-issue magazine now go to readers abroad.

"Twenty-five years ago," Frankfurter recalled last week, "I said this magazine would have a reputation in five or ten years as a magazine of record. Today we review every art exhibition in the New York area. This means some 200 reviews in each issue. Allowing a critic to select shows to review is a luxury we can't afford. In the course of time we have found artists worth remembering."

Pioneers: Many of the painters Art News first singled out were pioneers in the abstract-expressionist movement—including Willem de Kooning, Jackson Pollock, Mark Rothko, Philip Guston. "We have brought them increasingly to the attention of the public," Frankfurter says, "and we've made no serious mistakes." Frankfurter has always offered his readers a selection of art from many periods, with half a dozen color plates in each issue and articles by experts in the various fields, from the late Bernard Berenson on Renaissance painting to Harold Rosenberg on Action Painting.

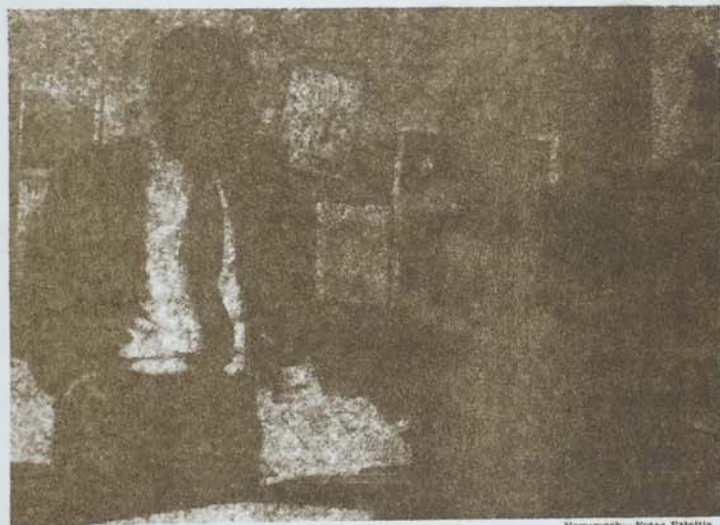
Point of View: Art News' executive editor, 42-year-old Thomas B. Hess (whose book "Abstract Painting: Background and American Phase" is a definitive work on the subject) said last week: "We don't pretend to be fair; we have a point of view; we write about what we consider to be the best contemporary art in all its forms, from Edwin Dickinson to Burgoyne Diller, giving voice to the best opinion in the field. But we always juxtapose good old painting and good modern painting."

To critics who accuse Art News of playing favorites and being the voice of a clique, Hess replies: "There's no clique. Some people think there is because we keep going back to the same artists time after time. We do that because we think they are touchstones, and we return to them just as a poet returns time and again to his favorite volumes."

Eventually Frankfurter hopes to expand Art News into the publication of art books—serious volumes rather than flashy gift books. For this he has at hand the magazine's file of more than 2,000 color plates and 40,000 black-and-white photographs.

"Art has grown up in the United States to an important position in American life," says Frankfurter. "Today an art magazine is as normal a part of life as a sports magazine. But we will not cater to popular culture; we will continue to be a leader in the field of serious art."

Newsweek



Newsweek—Vytas Valaitis

Hess and Frankfurter: They found people worth remembering

it, but never ignore it. Writers, everywhere, find Art News one of the few places where they can write seriously about the visual arts.

This chronicler of the art world changed ownership last week. Philip L. Graham, president of The Washington Post Co. and chairman of the board of NEWSWEEK, announced the purchase of both Art News and its hardcover quarterly, Portfolio. "We welcome this opportunity," Graham said, "to extend our publishing activities into this important cultural area with the most authoritative and honored American magazine in the world of art." There would be no changes, Graham added, in the editorial staff or in the magazine's aims.

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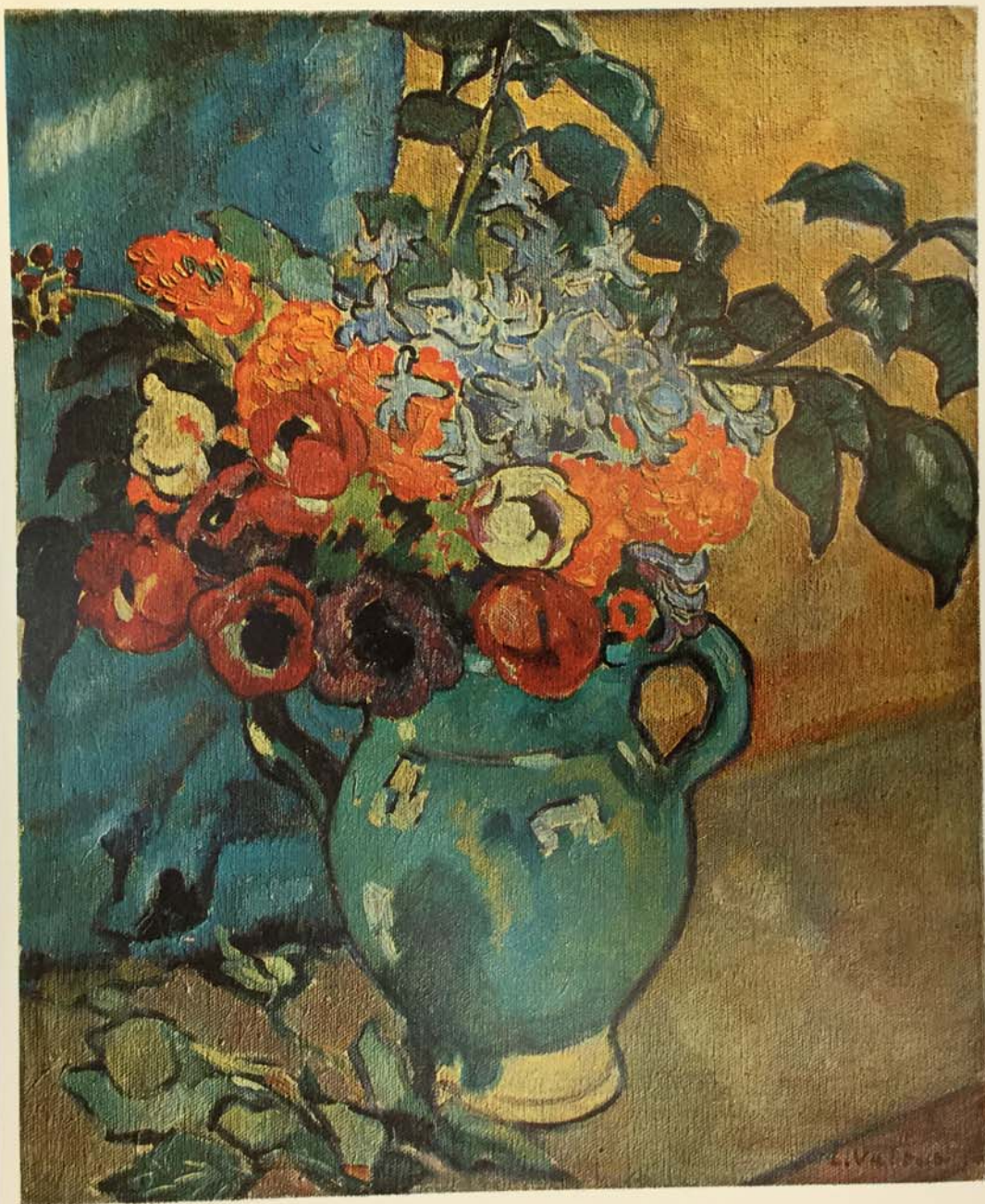
Valkat

Valkat

Color reproductions
in here

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29. ANÉMONES AU FOND BLEU 1926. 61 x 50 cm, signé L. Valtat b. d.

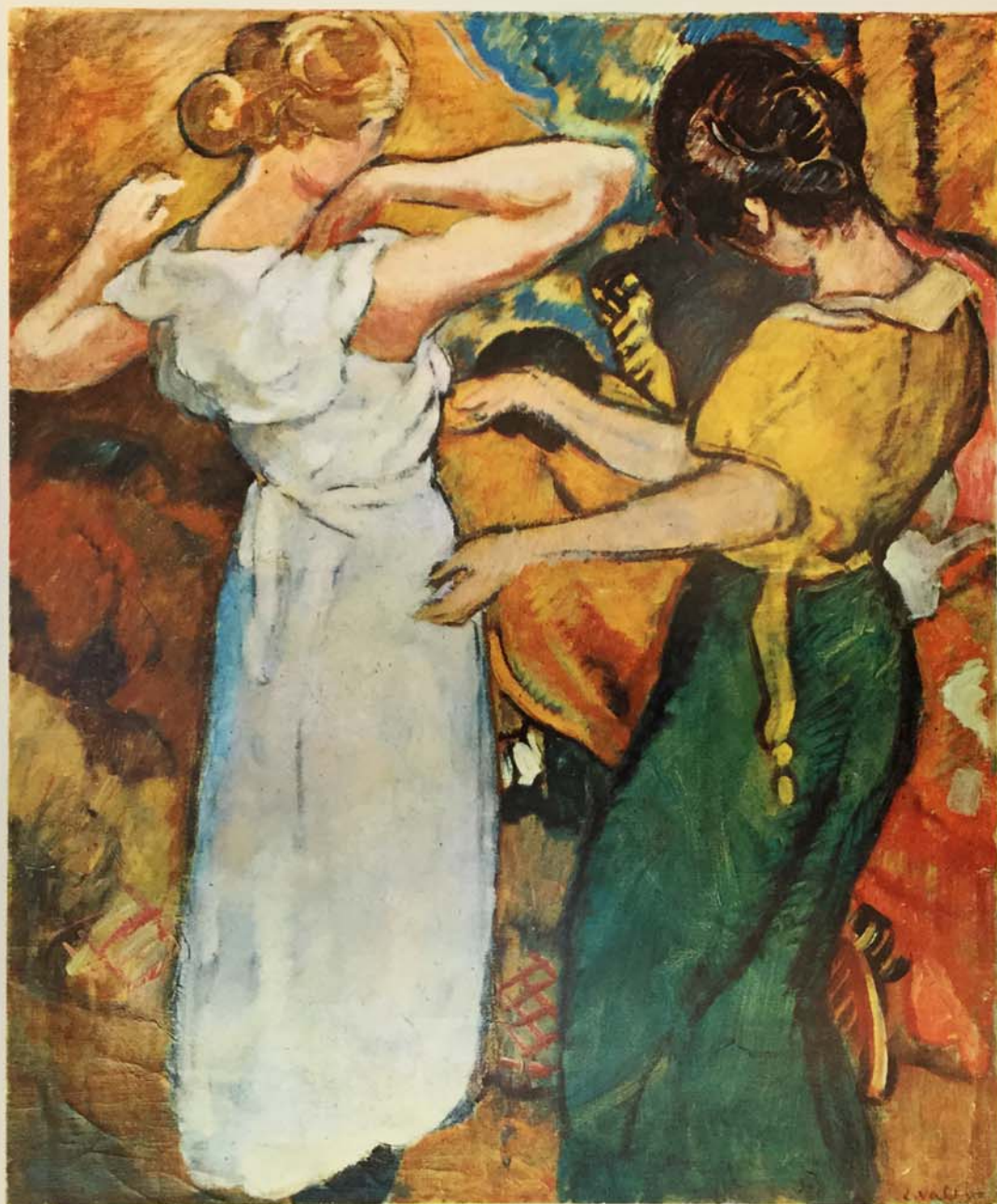
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1926 'Anémones fond bleu' 0,51x0,50

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26. JEUNE FEMME A LA ROBE BLANCHE 1923. 65 x 54 cm, signé L. Valtat b. d.

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1923 "jeune femme à la robe blanche"
0,65 x 0,54

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1906 "Alger" 0,23 x 0,19

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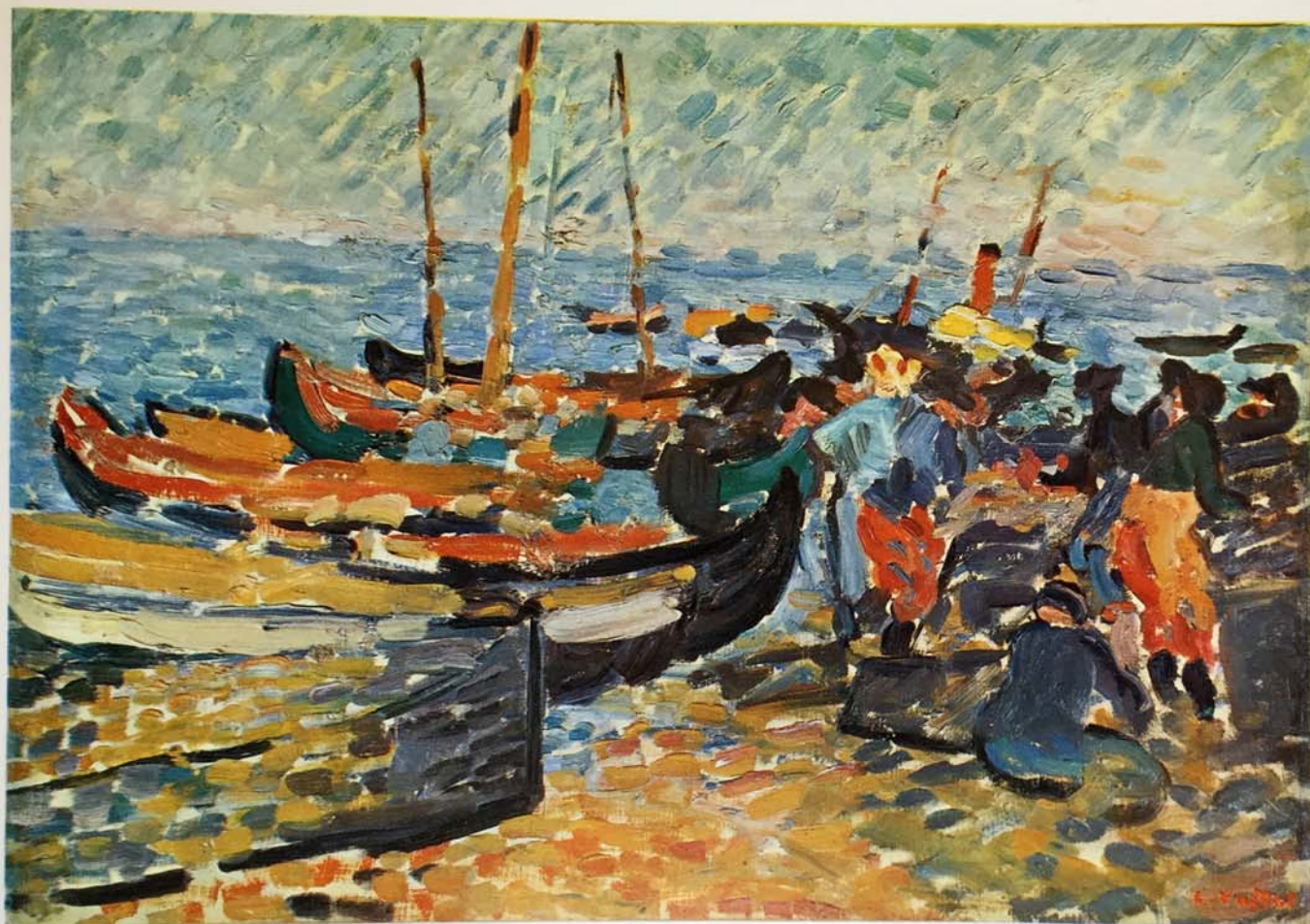
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1922 "I Orchestre" 0,16 x 0,58

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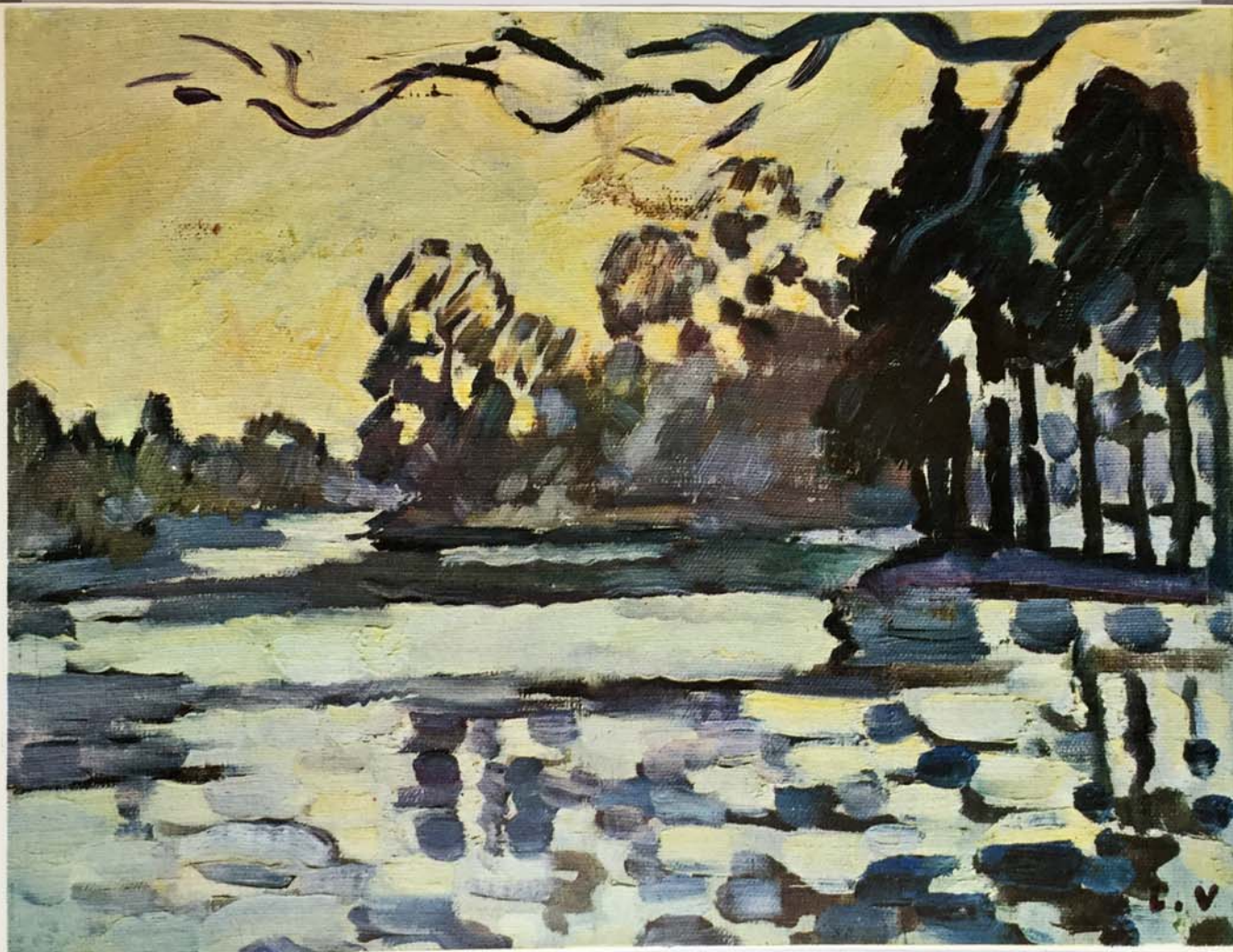
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1896 Les Barques à Arcachon 0,46 x 0,85

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1936 Bois de Boulogne en hiver 0,27 x 0,35

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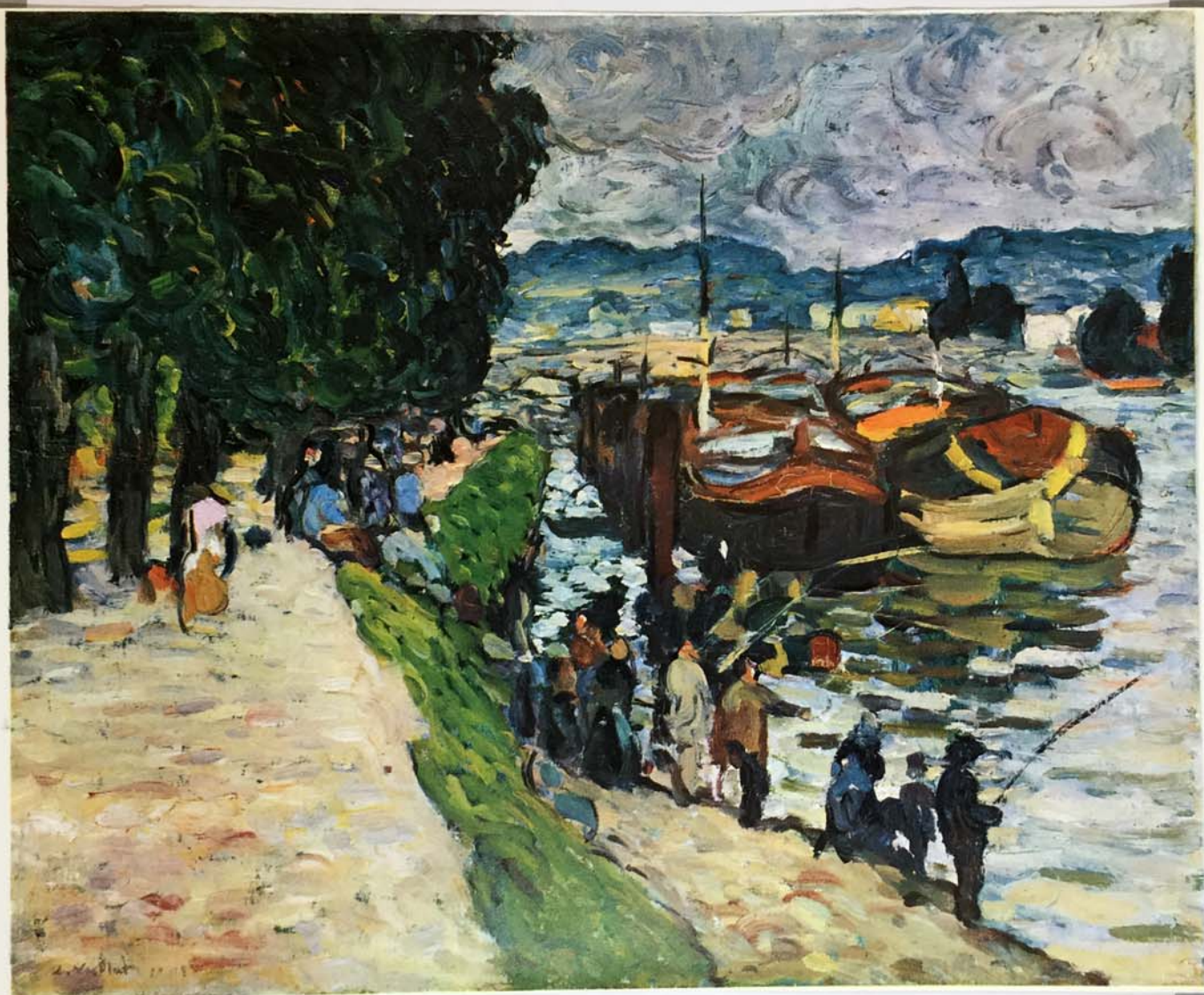
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1894 "Les pommiers" 0,65 x 0,81

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1892 " Les penuches 0,38 x 0,46

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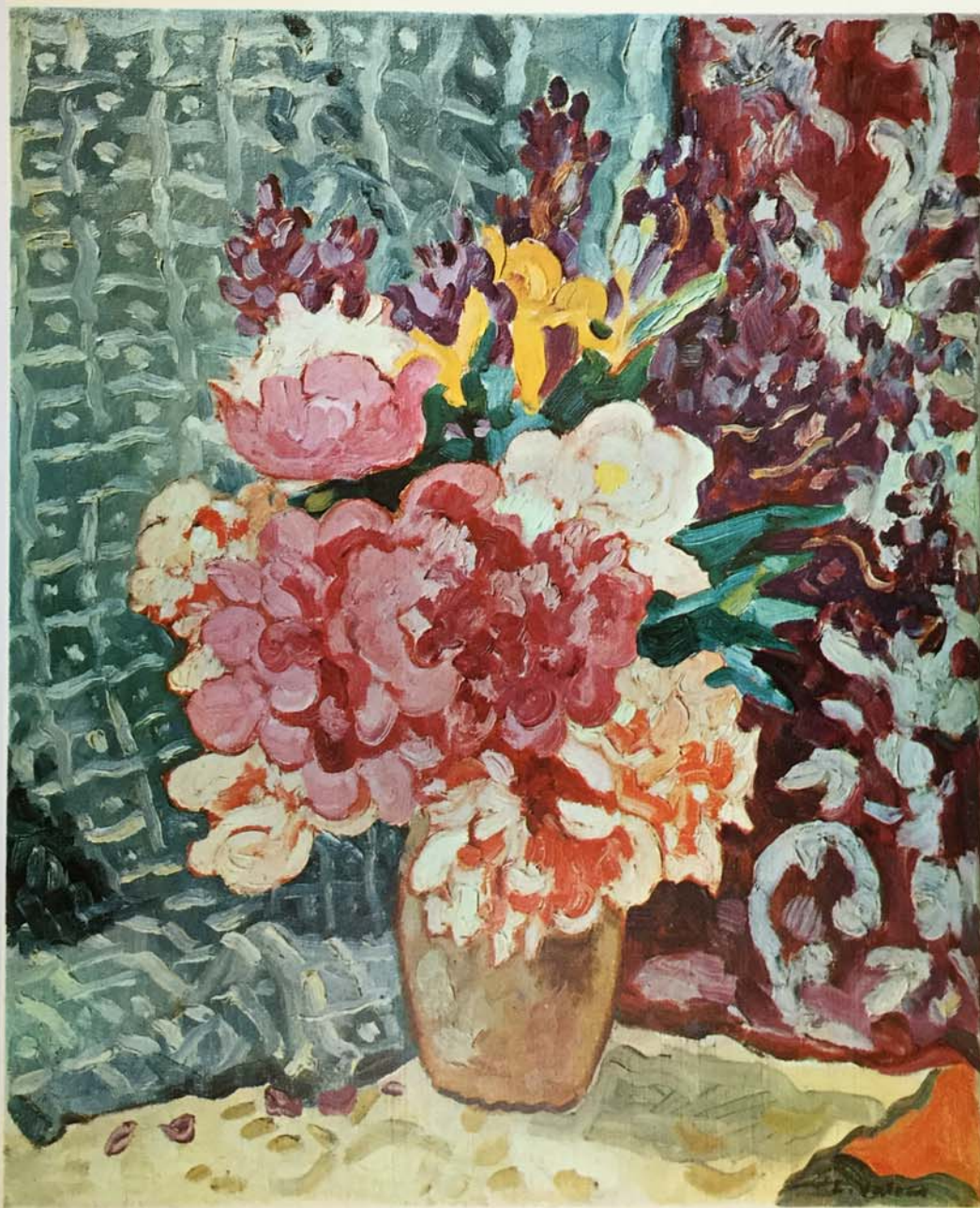
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1898 Tulipes et Narcisses " 0,46 x 0,58

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33. PIVOINES ROSES AU FOND GRIS 1932. 73×60 cm, signé L. Valtat b. d.

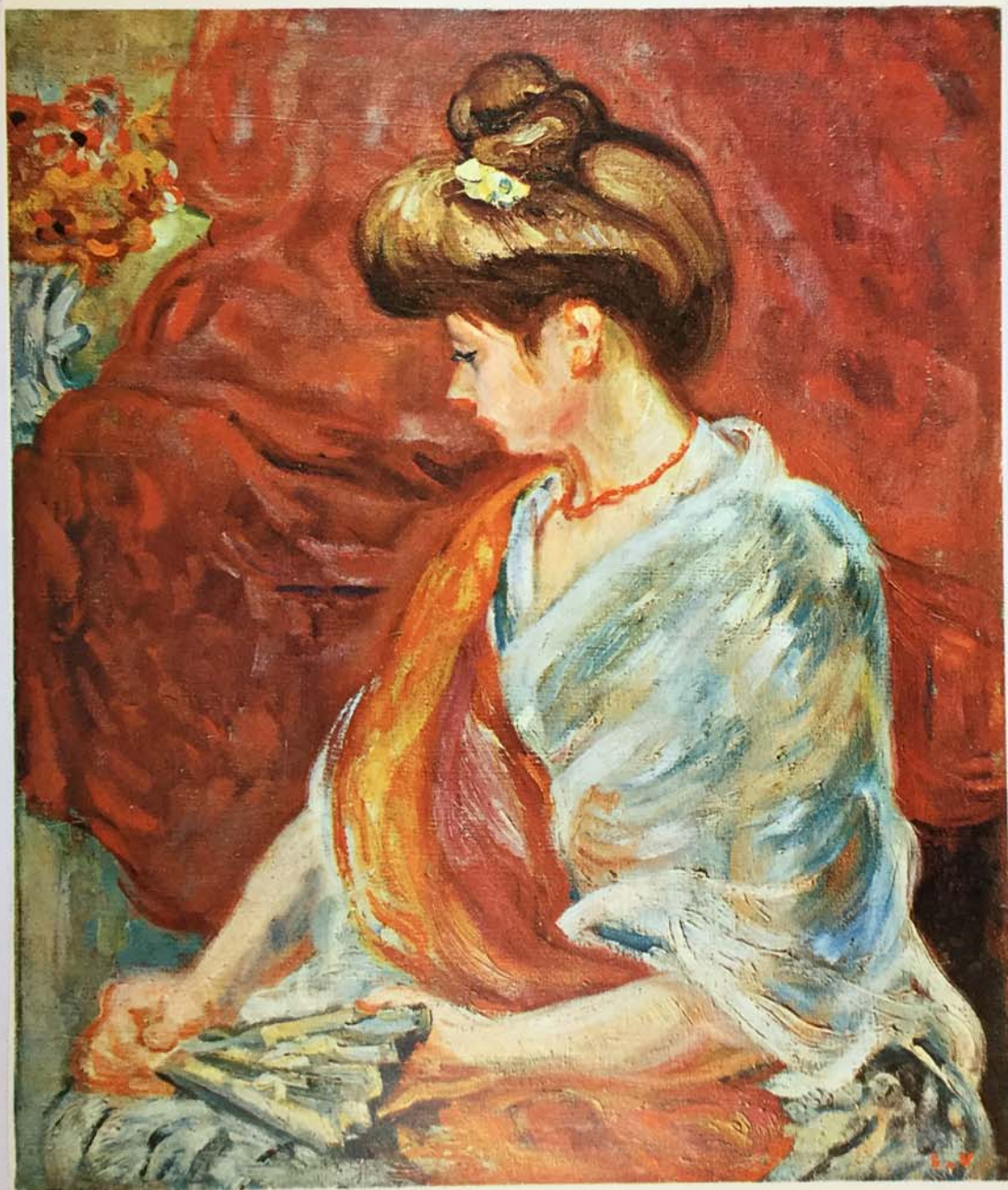
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1932 "Pivoines roses fond gris" 0,73x0,

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17. FEMME A L'ÉVENTAIL. 1907. 55×46 cm, cachet L. V. b. d.

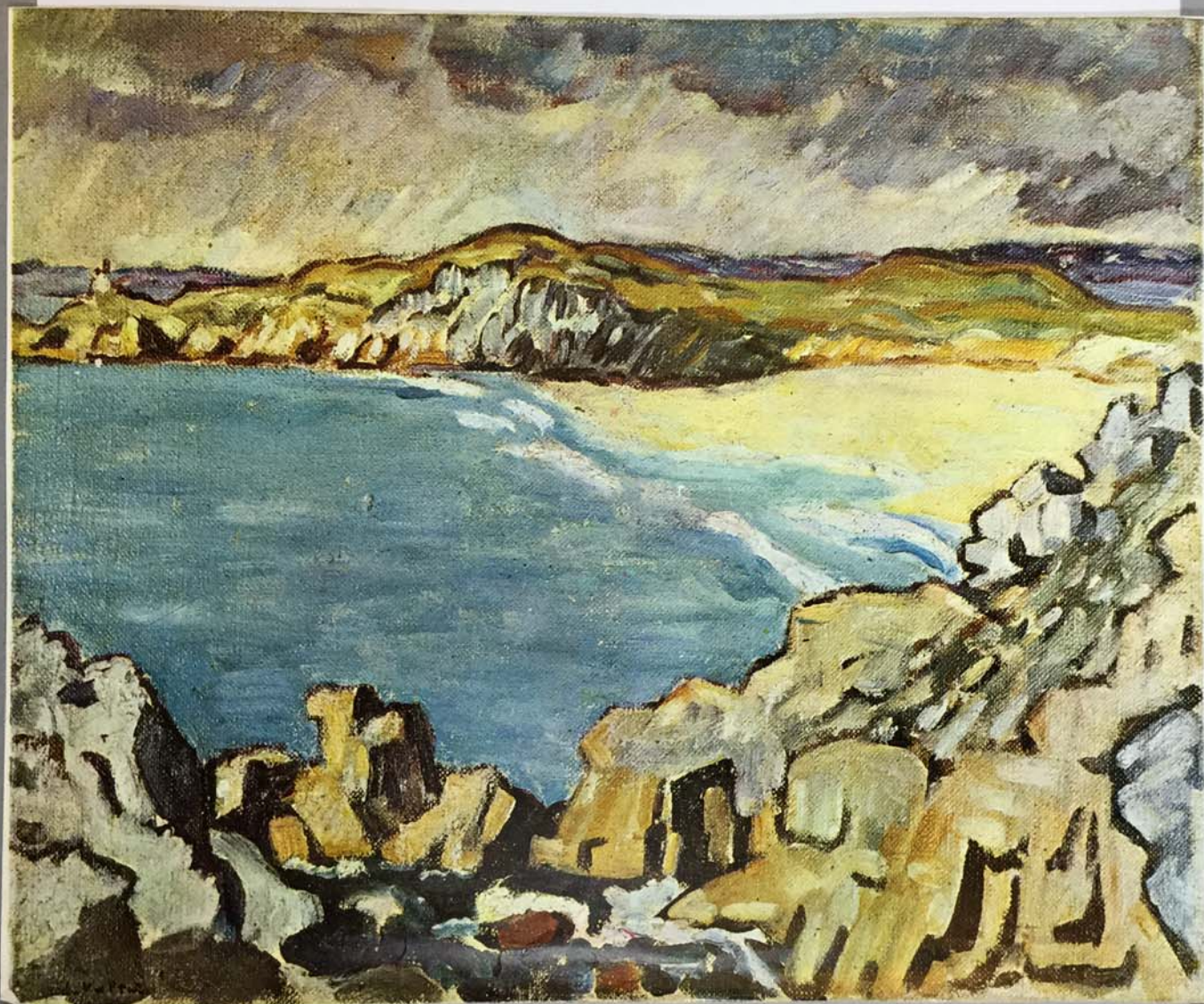
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1907 " Femme à l'éventail " 0,55 x 0,40

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1924 La Ball de Camaret 0,38 x 0.46

La baie de Camaret

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Wash Gal of Modern Art

Program Set for New Art Gallery

By FRANK GETTY
Star Art Critic

Final plans and
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The f
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paintings
donated by the artist. A sculp-
ture by Seymour Lipton has
been given by Mrs. Frederick
W. Hilles, a collector of New
Haven, Conn. In addition G.
David Thompson, the well-
known Pittsburgh collector, has
donated two paintings by con-
temporary artists. Dr. Eisen-
stein said other gifts will be
announced later.
Three new trustees were an-
nounced: Abe Fortas, lawyer;
Mrs. Philip Graham, wife of
the president of the Washing-
ton Post Co., and Mrs. W. Aver-
ell Harriman, wife of the As-
sistant Secretary of State.

The gallery also announced

numero

arte e letteratura

REDAZIONE E GALLERIA:

Via degli Artisti, 6 nero - Telef. 51.986
FIRENZE



Cinators
of the Museum
of Modern Art
11 W. 53
New York
U.S.A

Seymour Lipton, "Spinner," given by Mrs.
Frederick W. Hilles, a collector of New Haven,
Conn. It is 27 inches high and is of nickel
and silver.

the appointment of honorary in Washington and elsewhere.
trustees: Mrs. George Garrett, Dr. Eisenstein said the gal-
who helped found a Washing- lery will establish an art rental
ton gallery of modern art in service, publish catalogues for
1937; Thomas B. Hess, execu- its exhibitions, continue its
tive editor of the magazine, acquisition program and "offer
Art News; Mrs. Albert Lasker, a broad variety of educational
New York philanthropist and activities both in the gallery
collector; Mr. and Mrs. Duncan and in the Washington com-
Phillips, whose collection, open munity."
to the public, has played a He said the site for the gal-
major role in the development lery is expected to be deter-
of appreciation for modern art mined within the next few

and wife of the former Secre-
tary of State; Lucius Battle,
special assistant to the Secre-
tary of State; David Kreeger,
chairman of the executive com-
mittee, Government Employees
Insurance Co.; Mrs. William
Morehead, wife of Representa-
tive Morehead, Democrat of
Pennsylvania; Nicholas Satter-
lee, architect; James Hopkins
Smith, jr., former director of
the International Co-operation
Administration; Mrs. Philip
Stern, a founder of the Wash-
ington Art Rental Gallery, and
James McC. Truitt, assistant to
the president of the Washing-
ton Post Co.

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Wash Gal of Modern Art

Program Set for New Art Gallery

The Sunday Star 2/12/62

By FRANK GETLEIN
Star Art Critic

Final plans and the first year's program of the new Washington Gallery of Modern Art were announced yesterday by its president, Julian Eisenstein, Washington art collector and scientist. The gallery has also received its first gifts of art and has begun a drive for "originating memberships," starting at \$100.

The gallery is scheduled to open in October with an exhibition surveying the "major innovators" of 20th century painting in Europe and the Americas. During the first year the gallery plans to "explore systematically the major trends in modern art" through exhibitions and lectures. Included in the first year's program is an international sculpture exhibition.

In connection with the drive for originating members, Dr. Eisenstein pointed out that the gallery has obtained tax exempt status. A drive for general membership will be conducted later, he said.

The gallery's director, Mrs. Adelyn Breeskin, long the director of the Baltimore Museum of Art, will begin her duties June 1, the gallery president said.

Painting Given

The first art gift to the gallery's permanent collection is a painting by Grace Hartigan, donated by the artist. A sculpture by Seymour Lipton has been given by Mrs. Frederick W. Hilles, a collector of New Haven, Conn. In addition G. David Thompson, the well-known Pittsburgh collector, has donated two paintings by contemporary artists. Dr. Eisenstein said other gifts will be announced later.

Three new trustees were announced: Abe Fortas, lawyer; Mrs. Philip Graham, wife of the president of the Washington Post Co., and Mrs. W. Averell Harriman, wife of the Assistant Secretary of State.

The gallery also announced



First gifts to the new Washington Gallery of Modern Art include this sculpture by Seymour Lipton, "Spinner," given by Mrs. Frederick W. Hilles, a collector of New Haven, Conn. It is 27 inches high and is of nickel and silver.

the appointment of honorary trustees: Mrs. George Garrett, who helped found a Washington gallery of modern art in 1937; Thomas B. Hess, executive editor of the magazine, Art News; Mrs. Albert Lasker, New York philanthropist and collector; Mr. and Mrs. Duncan Phillips, whose collection, open to the public, has played a major role in the development of appreciation for modern art in Washington and elsewhere. Dr. Eisenstein said the gallery will establish an art rental service, publish catalogues for its exhibitions, continue its acquisition program and "offer a broad variety of educational activities both in the gallery and in the Washington community." He said the site for the gallery is expected to be determined within the next few

weeks. Earlier, spokesmen had said they hoped the gallery could be located in a carriage house behind Anderson House, 2118 Massachusetts Avenue N.W., headquarters of the Society of the Cincinnati.

In appealing for originating members, Dr. Eisenstein said, "By supporting this new museum, Washingtonians can show they intend to make their city a cultural, as well as a political, capital."

He noted that, "At the present time there is an unprecedented amount of experimentation by artists in forms, media and techniques. . . . We hope within our first year to make it possible for Washingtonians to see and understand this vigorous artistic endeavor in its full variety and scope."

Grant Received

Dr. Eisenstein revealed that the gallery has been given a grant of \$100,000, partly on a matching fund basis, over a three-year period, by the Edgar Stern Family Fund.

Officers of the Board of Trustees of the gallery are, in addition to Dr. Eisenstein: Mrs. H. Gates Lloyd, vice-president; Mr. Walter Louchheim, Jr., treasurer, and Mrs. George C. Denney, Jr., secretary.

The remaining trustees are Mrs. Dean Acheson, painter and wife of the former Secretary of State; Lucius Battle, special assistant to the Secretary of State; David Kreeger, chairman of the executive committee, Government Employees Insurance Co.; Mrs. William Morehead, wife of Representative Morehead, Democrat of Pennsylvania; Nicholas Satterlee, architect; James Hopkins Smith, Jr., former director of the International Co-operation Administration; Mrs. Philip Stern, a founder of the Washington Art Rental Gallery, and James McC. Truitt, assistant to the president of the Washington Post Co.

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Gallery for Moderns Wash. Post 2/12

There is need for the Washington Gallery of Modern Art that a group of modern-minded residents are planning to open next October. Washington, for all the riches of its museums, has no equivalent to the Museum of Modern Art in New York, a broadly supported institution devoted primarily to the major innovators of this century.

According to the plans announced today, the Gallery intends to give full representation to the work of contemporary American artists, who are now among the most interesting and influential creators of new forms. This by itself will help fill a void in Washington's galaxy of galleries. It is especially appropriate that the political capital contain a showplace for the work of living American artists.

The director of the new Gallery will be Adelyn Breeskin, the able and charming director of the Baltimore Museum of Art. With the help of a grant of \$100,000, partly on a matching fund basis, contributed by the Edgar Stern Family Fund, Mrs. Breeskin and the Gallery's trustees should be able to build up some momentum for the fund-raising campaign.

Undenably, much of modern art is not to everybody's taste. The Gallery can expect—and should even welcome—its share of controversy. But to paraphrase the adage, the existence of the Gallery ought to help give even those who are hostile to modern art a chance to know what it is they don't like. The community will welcome its newest cultural enterprise.

New Frontiers

In the National Gallery, Washington has one of the greatest collections of thirteenth- and fourteenth-century Italian paintings. In the Phillips Gallery it has a superb group of impressionist and postimpressionist works, and in the Corcoran, a distinguished collection of nineteenth-century American paintings. But it has never had a museum of international scope for contemporary art.

Last week, Washington was well on its way to filling this great gap in its cultural topography: The Washington Gallery of Modern Art launched an "originating membership" campaign for a museum scheduled to open in October, with Mrs. Adelyn Breeskin, the present director of the Baltimore Museum of Art, as its first director.

The moving spirit behind the project, and head of the new gallery's board of trustees, is Dr. Julian Eisenstein, a prominent physicist with the National Bureau of Standards. He has spent two years building support for the gallery. "We hope within the first year," he said, "to help Washingtonians understand our country's vigorous artistic endeavor in its full variety."

'Raring to Go': If things go as planned, the gallery will closely resemble New York's Museum of Modern Art, with regular exhibitions of architecture, photography, and design, as well as painting and sculpture. When the

trustees speak of "modern" art, as Eisenstein (whose wife, Betty, is a daughter of the great collector Samuel A. Lewishohn) explained, they mean art since 1900, but "we will exhibit art from other periods relative to the understanding of modern art." The first exhibition will be a survey of the artists in Europe and the Americas who have been major innovators in twentieth-century painting. A \$100,000 gift from the Edgar Stern Family Fund, to be matched by the museum, will underwrite expenses.

Mrs. Breeskin, who is largely responsible for building up Baltimore's collection of modern art and who was curator of the American exhibition in the last Venice Biennale, had an all-inclusive welcome for the gallery's future visitors last week. She said: "There are so many people from other parts of the world gathered in Washington that it will give them a chance to keep up with art in their own countries. I'm raring to go."

Newsweek, February 26, 1962

cc: Mr. d'Harnoncourt
Mrs. Shaw
Mr. Lieberman

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HARVARD UNIVERSITY PRESS

79 Garden Street, Cambridge 38, Massachusetts

THOMAS J. WILSON, Director

WILLIAM WARDEN CLAY, Associate Director and Business Manager

MARK CARROLL, Associate Director

ADMINISTRATIVE SERVICES

September 11, 1962

Do NOT File

See underneath

Mr. Rene d'Harnoncourt
The Museum of Modern Art
11 West 43rd Street
New York 19, New York

June 4, 1962

Dear Mr. H. J. Weeks
2754 Mariquita Street
Long Beach 3, California

Dear Mr. Weeks:

Your letter of 30 August, which would have been acknowledged earlier but for the fact that I was then on vacation, is appreciated. I appreciate your interest in our studies of financing Mr. Harnoncourt's work, THE CIVIL AIR CRUNCHES OF THE WORLD, and I shall be glad to discuss it with you.

Your resume and letter to Mr. d'Harnoncourt have been referred to this office for reply. Mr. d'Harnoncourt is out of the country and will not return until the middle of the summer.

Although we do not have an opening at present for a person with your qualifications, I would like to assure you that your papers will be placed in our active files for future reference.

Your interest in the Museum is deeply appreciated.

Sincerely yours,

(Mrs.) Althea Borden
Personnel Manager

AB:sme

cc: R. d'Harnoncourt

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Wilson, T.

HARVARD UNIVERSITY PRESS

79 Garden Street, Cambridge 38, Massachusetts

THOMAS J. WILSON, Director

WILLIAM WARREN SMITH, Associate Director and Business Manager

MARK CARROLL, Associate Director

ADMINISTRATIVE OFFICES

Do NOT Film

September 14, 1962

Mr. Rene d'Harnoncourt
The Museum of Modern Art
11 West 43rd Street
New York 19, New York

See underneath
marked Personal
Money

Dear Mr. d'Harnoncourt:

Thank you for your letter of 20 August, which would have been acknowledged earlier but for the fact that I was then on vacation. I appreciate your interest in our problem of financing Mr. McAndrew's work, THE OPEN AIR CHURCHES OF NEW SPAIN, and I shall be grateful for any suggestions which occur to you.

Believe me,

Sincerely yours,


Thomas J. Wilson

TJW:js

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Wilson, T.

HARVARD UNIVERSITY PRESS

22 Garden Street, Cambridge 38, Massachusetts

THE MUSEUM OF MODERN ART

11 West 53rd Street, New York 19, New York

Telephone: MU 2-6400

August 13, 1962

August 20, 1962

Dear Mr. Wilson:

Thank you very much for your good letter of August 13.

As you know, I have always been a great admirer of John McAndrew's writing and scholarship and know only too well how important the publication of The Open Air Churches of New Spain will be. Unfortunately, I do not know at this time of any foundation that has shown interest recently in studies of colonial art from Latin America as most of the individuals interested in Latin America specialize in contemporary or pre-Columbian art. The best thing I can do is to explore the problem with some of my acquaintances interested in the area. If these inquiries bring any results I will of course let you know immediately.

With kind regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Thomas J. Wilson
Director
Harvard University Press
79 Garden Street
Cambridge 38, Massachusetts

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HARVARD UNIVERSITY PRESS

79 Garden Street, Cambridge 38, Massachusetts

THOMAS J. WILSON, Director

WILLIAM WARREN SMITH, Associate Director and Business Manager

MARK CARROLL, Associate Director

ADMINISTRATIVE OFFICES

August 13, 1962

August 20, 1962

Mr. René d'Harnoncourt
The Museum of Modern Art
11 West 43rd Street
New York, New York

Dear Mr. d'Harnoncourt:

Dear Mr. Wilson: publish in early 1963 a work now tentatively called THE OPEN AIR CHURCHES OF NEW SPAIN by John McAndrew of Wellesley College. This work will be small, but in order to take advantage of one Foundation grant already available, I have always been a great admirer of John McAndrew's writing and scholarship and know only too well how important the publication of The Open Air Churches of New Spain will be. Unfortunately, I do not know at this time of any foundation that has shown interest recently in studies of colonial art from Latin America as most of the individuals interested in Latin America specialize in contemporary or pre-Columbian art. The best thing I can do is to explore the problem with some of my acquaintances interested in the area. If these inquiries bring any results I will of course let you know immediately.

The Foundation grant mentioned above is from the Kaufmann Foundation. We have small grants from the Lee Family Trust and from Wellesley College, and we are using \$5000.00 of our own Ford Foundation grant in support of this book. Nevertheless, in view of the very high manufacturing cost of the work and the fact that there is no probable market larger than 1500 or 2000 copies at the most, we desperately need another \$4500 to \$5000. Knowing of your own special interest in this field and realizing that you are acquainted with foundations which are interested, I am writing to ask for your advice, and, if possible, your help. Can you tell us which foundations might be susceptible to an application for further support in behalf of this book? We shall be most grateful for Mr. Thomas J. Wilson assistance you can give us, and so will Mr. McAndrew.

Director
Harvard University Press
79 Garden Street
Cambridge 38, Massachusetts

Sincerely yours,

Thomas J. Wilson

TJW:col

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HARVARD UNIVERSITY PRESS

79 Garden Street, Cambridge 38, Massachusetts

THOMAS J. WILSON, Director

WILLIAM WARREN SMITH, Associate Director and Business Manager

MARK CARROLL, Associate Director

ADMINISTRATIVE OFFICES

August 13, 1962

PERSONAL

Mr. René d'Harnoncourt
The Museum of Modern Art
11 West 43rd Street
New York, New York

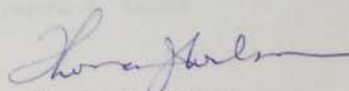
Dear Mr. d'Harnoncourt:

We plan to publish in early 1963 a work now tentatively called THE OPEN AIR CHURCHES OF NEW SPAIN by John McAndrew of Wellesley College. This work will be a very expensive one to manufacture, its market will be small, but in order to take advantage of one Foundation grant already offered us, we shall have to price the book at the rather unrealistic figure of \$15.00.

The work will have more than 350 half tone illustrations, several maps, and will run to almost a thousand pages of printed text besides. We will issue the book in two volumes. The obvious reason for wishing to keep the price to \$15.00 is in order to make the book available to art students, scholars, and amateurs in Mexico and Latin America who will want and will be able to use the book.

The Foundation grant mentioned above is from the Kaufmann Foundation. We have also received small grants from the Lee Family Trust and from Wellesley College, and we are using \$5000.00 of our own Ford Foundation grant in support of this book. Nevertheless, in view of the very high manufacturing cost of the work and the fact that there is no probable market larger than 1500 or 2000 copies at the most, we desperately need another \$4500 to \$5000. Knowing of your own special interest in this field and realizing that you are acquainted with Foundations which might also be interested, I am writing to ask for your advice, and, if possible, your help. Can you tell us which Foundations might be susceptible to an application for further support in behalf of this book? We shall be most grateful for your advice and any assistance you can give us, and so will Mr. McAndrew.

Sincerely yours,


Thomas J. Wilson

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Duplicate

*✓ Shriver
Fund Raising
Kennedy file*

THE JOSEPH P. KENNEDY JR. FOUNDATION
230 PARK AVENUE
NEW YORK 17, N. Y.

December 10, 1962

Mr. Rene d'Harnoncourt
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. d'Harnoncourt:

Mr. Shriver has referred to us your letter of November 30, 1962.

All resources available to members of the Kennedy family are pledged for sometime to come, to the completion of projects of research in mental retardation entered into by our founder with numerous hospitals, colleges and medical schools.

Meanwhile we are unable to participate in any other programs pending that completion. Only thus does Mr. Kennedy feel he will be able to achieve any significant result in the mental retardation area.

Regretting our inability to assist your program, we beg to remain,

Sincerely yours,

JAF:ayne

James A. Fayne

JAF:pw

cc: Mrs. Stone

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cc: Mrs. Emily C. Stone

Dr. R. Sargent Shriver, Jr.

November 30, 1962

Shriver
Fund Raising
Kennedy file

Given far beyond the usual art school training and November 30, 1962
World War II when Victor D'Amico, the Director of our art center,
teachers worked for war veterans, which according to our initial
solidarity were most successful as occupational therapy.

In present, we do not have enough space to carry full use
of our experience and know-how in this field. Despite of the fact
Dear Sarge, a number of students reached 3,500 (2,000 children and
1,500 adults) last year, the demand is far greater than we can now
supply.

Knowing of all the important things you have done and are
doing now, I feel a little self-conscious coming to you with a re-
latively small matter which, however, is crucial to our Museum.

I am sending you the three brochures to our overall fund drive
have made. As you know, two and a half years ago we started a fund
raising drive with the purpose of raising \$25,000,000, half of which
would go to building and maintenance and the other half toward endow-
ment. The Drive has been quite successful considering the size of
the goal and we now have \$20,000,000 in gifts and pledges.

The Rockefeller Brothers Fund has been exceedingly generous
to us and promised a year ago to match gifts up to the total of \$4,000,000
if they are given or pledged before January 1, 1963. We have already
raised \$2,200,000 toward this goal and have good reason to believe that
we will receive \$1,300,000 by the middle of December. This means that
we must now make a special effort to find an additional \$500,000 in order
to take full advantage of the generous offer of the Fund.

I have been asked by our committee to approach various foundations
in the hope that they might contribute to our Drive at this moment when
every grant will be doubled. I am not too conversant with the aims and
policies of The Joseph P. Kennedy Jr. Foundation but I gather that the
Foundation is particularly interested in children and young people. I
also realize that in your present position you may not be very active in
the Foundation and I hope, if this is the case, you will transmit my
request for assistance to whomever is in charge.

I think we were the first museum to show real interest in the
potential contribution of art to the growing child. In our art center
we have carried on for twenty-six years courses in which children develop
sensitivity toward art by creating things with their own hands. Our
purpose is not to make them into artists but to develop their ability
to enjoy art and their own creative capacity. That this type of education

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Mr. R. Sargent Shriver, Jr.

November 30, 1962

goes far beyond the usual art school training was borne out during World War II when Victor D'Amico, the Director of our art center, organized courses for war veterans, which according to our medical collaborators were most successful as occupational therapy.

At present, we do not have enough space to make full use of our experience and know-how in this field. In spite of the fact that the total number of students reached 3,598 (2,030 children and 1,568 adults) last year, the demand is far greater than we can now satisfy. If The Joseph P. Kennedy Jr. Foundation would be at all interested in helping us develop this activity further, we would of course be only too glad to submit specific detailed plans. Enclosed I am sending you the three brochures on our over-all plans which we have published during the Drive and a specific outline dealing with our educational activities.

Please forgive me for taking your time with this request but your interest in our institution which I learned to know during years of our association in the Good Design Project encourages me to come to you for help.

With best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. R. Sargent Shriver, Jr.
Room 953
230 Park Avenue
New York 17, New York

Enclosures

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Zorach

Duplicate
letter

cc: Mr. Alfred Barr

see: Sargent
General Correspondence

Another copy March 7, 1962

July 6, 1962

1 h: to be filmed

Section letter ~~with full file~~
(Deposited)
Part

Dear Mrs. Sargent:

I have read your letter of February 23 with interest and am sorry to have to tell you that the Museum of Modern Art is unable to distribute to many of the artists the money which they are due. We are exceedingly busy at the moment. Thank you very much for your very good letter of June 25th. I can't tell you how glad I am that you were able to carry out your wonderful project and I congratulate you on its successful execution.

I am sure that William Zorach's sculpture will make an important contribution to your city and that everyone there will be very proud of it. I am also grateful that you still remember our early collaboration in removing the difficulty you encountered in the planning stage of the project, and regret infinitely not to be able to accept your kind invitation to come to Bath on August 5th as a speaker at the unveiling of the fountain. Unfortunately, I have another commitment on that day which makes it impossible for me to join you on this occasion.

With warmest wishes for the success of this celebration and kind personal regards,

Faithfully yours,

Rene d'Harnoncourt

Mrs. Martin Sargent
890 Washington Street
Bath, Maine

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NUMERO

numero

NUMERO 1. 1962

Via degli Artisti, 6 nero - 50135 FIRENZE

NUMERO 1

March 8, 1962

the 28 th February 1962

Personal
financial
help

Dear Miss Vigo:

I have read your letter of February 28 with interest and am sorry to have to tell you that the Museum of Modern Art is not a Foundation with funds to distribute to needy art galleries however worthy they may be. We are ourselves engaged in a fund-raising drive in order to build additional space and continue our services to our large public.

possessed money, jewellery, home, reducing myself to a very modest

It will not be easy for you to raise money from Foundations in the United States, especially not in a hurry. I am sorry that we do not know how to suggest help for you.

done for Art, personal sacrifice, and

everything With good wishes, have introduced the best young artists

of every country, when they Sincerely, yet known, many Americans:

Baskin, Wynkers, Laurence, Calogero, Rippi, Gould etc, and

many, many others. After thirteen years of courage and efforts

I have arrived to have 4 Dorothy C. Miller

Prato. Now I find myself up against an almost insuperable barrier, when within a few months I could have reached the meta.

The Italian Minister and the Art Associations although they re-

Miss Fiamma Vigo

Galleria Numero 1, they can't do nothing for me. I am obliged

Via degli Artisti, 6 nero

Florence, Italy from the American Foundation hoping that in a

DCM:ew way they could give me financial help, that is so vi-

talized needed to carry on the work in the field of Art. I am

several copies addressed

to the Museum of Modern Art, New York, for financial help. But I

one for Mr. J.D.R. 2nd

which was forwarded

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numero

arte e letteratura

REDAZIONE E GALLERIA:

Via degli Artisti, 6 nero - Telef. 573.815
FIRENZE

rec'd 3/6/62

MANAGER: FIAMMA VIGO

the 28 th February 1962

Dear Sirs,

I am the manager of the Numero Gallery, which from 1949 has been searching to diffuse the Abstract Art of every country; with this aim I have dedicated my life putting into it I possessed money, jewellery, home, reducing myself to a very modest life indeed. In Italy and abroad everybody knows what I have done for Art; it has been an immense personal sacrifice, and everything by myself. I have introduced the best young artists of every country, when they were not yet known, many americans: Baskin, Yunkers, Laurence, Calcagno, Grippi, Gould etc, and many, many others. After thirteen years of courage and efforts I have arrived to have 4 Galleries: Florence, Rome, Milan and Prato. Now I find myself up against an almost insuperable barrier, when within a few months I could have reached the meta. The Italian Minister and the Art Associations although they recognize my merits, they cant do nothing for me. I am obliged to appeal help from the American Foundation hoping that in an urgently way they could give me financial help, that is so vitale needed to carry on the work in the field of Art. I am thinking about and prepare to divide the propriety of the Galleries in exchange of this very needful financial help. But I

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ask to let me the organisation of the exhibitions. I beg to do everything urgently because I am afraid that burocratic proceedings may make me fail before aids arrive: this would be to let my life up. I dont know if my request may rouse an interest in somebody, but I do hope that God will show mi the right way to go on.

With this faith I send this letter.

Fiannali

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Antiquarian Bookman

THE SPECIALIST BOOK TRADE WEEKLY JANUARY 29, 1962

"The publishers owe it to loyal booksellers to shoulder some of the burden of dealing with a new and very tough form of competition: the discount houses now invading the land like a plague of locusts. These discount houses obviously have no intention of carrying a representative stock of good books; they slash the price of a mere handful of the most conspicuous bestsellers as 'loss leaders' to lure customers into their departments in their stores.

"Cut-price competition, however, and temporary excesses of supply are no new problems to the book world; publishers have confronted and licked them time and again in the past. They never obscured for long the ever-expanding demand for good books in America; the need for millions and millions of newly oriented texts; and the swelling Governmental funds available for the purchase of such books.

"For the long pull there is only one way a well-rounded and properly managed publishing house can go today. That is up."

—Bennett Cerf, president of Random House, in *Variety* (Jan 10, 1962)

983
[New-book dealers, please note!]

SMM]

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4 (924)

The Commercial and Financial Chronicle . . . Thursday, February 22, 1962

OBSERVATIONS...

BY A. WILFRED MAY

UNFAIR BREAKS

Wholly apart from the ultimate outcome of the government's tax case against the Chairman of the New York Stock Exchange's Board of Governors, surely its preliminary offensive via the press has been most unfairly damaging to the accused.

First, the government (at a very high level) rather vaguely "leaked" to the press its imminent intention to bring charges of tax fraud against "an unidentified individual who is prominently associated with the Stock Exchange." Soon thereafter, the Internal Revenue and the Justice Department publicly specified the government's evidence in accusing "an" Exchange Governor (still individually unidentified) of failing to report all his income and of inflating his tax deductions for business expenses and contributions to charity.

A few days later (Feb. 13) the Internal Revenue, disclosing its "evident grand

offensive Justice indictment

er fore- nit mys- a build- and only e-orbit-nounced

the ac- extent nit may govern- ing been a Cir- sion.)

ment's t's lack public n these irrepa- ultimate

ing of tly an- e-filing nment was a ous a and as a nest."

public warning. But the fact that "this is nothing personal" against the present accused, or the financial community, surely cannot afford much solace to him or his family.

More on Wall Street "Cheats"

In another demonstration of advance drum-beating the gov-

ernment tax authorities have just sounded off on the "Wall Street" investment bankers. In newspaper accounts published over the weekend, Internal Revenue Collector Mortimer Caplin was quoted as "following with interest" the SEC's investigations. He voiced particular concern about possible "tax chiseling" by underwriters, and by corporate officers who have taken unfair advantage of their inside positions to the detriment of investors; and further, that their manner of compensation may lead them to fail to report income, or if they do report, to claim false tax benefits.

Perhaps the Commissioner has remained within bounds — in intention as well as technically. But his remarks elicited the following headlines in our most respected metropolitan newspaper:

"Revenue Service Investigating Tax Cheating in 'Stock Market'" and "Tax Abuses Cited in Stock Market."

Thus again, following a stock market boom, Wall Street is fair game!

THAT ARTFUL SCIENCE

"MARKET ANALYSIS . . . Art or Science?"

To this perennial, but still intriguing query captioning a weekend newspaper advertisement, we have timely answers fortunately based on current items coming to hand. We have just received, via messenger from a startled security analyst, a brochure from the Electronic Stock Evaluator Corporation.

This latest electronic wonder, in the words of its promoter-interpreter "is a special purpose computer designed solely for stock evaluation. It uses advanced computer techniques (including cross-correlation, dynamic programming, curve fitting, self-learning, and self-adoptive programming) to quantitatively evaluate the potential of any common stock. ESE was developed to prove that the same prediction techniques used in missile and space vehicle performance prediction could be applied to the stock market . . . automatically computing a new program for each individual stock.

PAST PERFORMANCE

"HOW WELL DOES THE EVALUATOR WORK?" The distributor continues. "Since the Evaluator is automated and does not depend on human judgment

it can be accurately tested on past data. . . . Tests back to 1929 (reveal that) the stocks rated 95% by the Evaluator have performed an average of 18% per year better than the market averages."

How can we cast our vote other than for "Science" as construed in market analysis?

CHARTING ART

Another forecasting service causing something of a stir, but catering to would-be speculators in art, also bears on the "which-is-it question."

Making a bow to scientific analysis, but as applied to paintings instead of stocks, the Art Market Guide & Forecaster, with "comprehensive" forecasts for the coming "market years," introduces "the first of the AMG [i.e. Art Market Guide] ART MARKET AVERAGES." As further depicted by the distributing advisers, "The AMG Averages provide for the Art Market a continuing price-trend index as indispensable as the Dow-Jones Averages are to the stock market. . . . The Art Market for paintings is up 975% since 1946—and up 65% in the last year alone versus only 241% and 174% for the stock market."

TREND-CHASING HERE TOO.—THOSE "NEW TOPS"—

Trend-chasing, including devotion to Dow Theory philosophy, pervades the painting market too. "Glance at the enclosed AMG Price Trend Survey," urges the Art Market Guide and Forecaster, "and you will see gains up to 61,900% just since the war . . . many artists for whom gigantic rises have already been recorded will continue [emphasis original] to go up, some at a much more rapid pace than others."

The subscriber is here treated to a master table of PURCHASE RECOMMENDATIONS, listing two artists in four groups, with the data for each covering recent prices, the current AMG Index, and percent gain since 1946. Appended to the table is this Explanation of Rankings. "The recommendations above include only artists for whom a permanent (and probably a permanently rising) market has been established for at least a decade."

"Certain high-grade artists however," continues the Service, "may be close to cyclical tops in their markets and should be avoided in favor of artists whose trend patterns [sic] indicate they are close to the beginning of cyclical climbs. Still others are 'Special Situations,' as, for example, the French classicists (covered in the enclosed 'Art Market Advisory') whose prices have now declined to the point ['resistance point' may we ask?] where they offer an interesting speculation on the probability of a sharp recovery in the near future."

Not only is this jargon including Trend imaging analogous to "the technical approach" to stock market "advising," but the stock and art dopesters are also together in sublimating value factors to the technicians' basic credo to the effect that the market's past performance discloses its future. Should a forecast via any of the "systems" go wrong, the "technician" readily rationalizes his own annoyance or his public's skepticism away by the explanation that it wasn't the

Sound Credit Advice to Young Home Owner

By Roger W. Babson

Noting the surplus of small homes almost everywhere and the ease with which they may be financed, Mr. Babson warns young home owners not to impair their credit reputation. Those foolish enough to run out on their payments are reminded that their poor credit reputation will follow them no matter where they may relocate.

A few weeks ago I wrote about how the Teamsters Union had taken over a large real estate development near Lake Wales, Fla. Such purchases have been going on for some time. The latest news is that the owners of Look Magazine have bought into the General Development Corp.—probably the largest builder of small homes and the creator of Port Charlotte, the Florida city which was started from scratch.

Surplus of Small Houses

Upon checking up with other states I find a surplus of small homes almost everywhere. Such houses should soon be cheaper. Ten years ago there was a shortage of one-family houses to sell for \$10,000 to \$15,000. Like almost everything else, however, a shortage is followed by a surplus. (The only thing of which there is a shortage now is parking space!) Even President Kennedy has excess stockpiles of metal and other commodities — not to mention wheat, corn, and other farm products.

If you chart the nation's birth rates you will be able to forecast when marriages will be at their peak. We were in such a period a few years ago. This resulted in the great demand for two-bedroom shingle houses. This situation caused development companies to be formed—especially in the suburbs of almost every city. More real estate agents per 1,000 of population exist today than at any previous time. They now average about 75 real estate salesmen for each 10,000 of population. I include the licensed realtors and their salesmen.

Easy Terms for Purchasing

The offering price for new vacant houses has not yet been broken in most sections; but the terms of purchasing have been severely cut. A veteran can "buy" a house without putting any money down; while any young couple can get a home for 10% down, and a small monthly payment. When the newly married couples do a little figuring they find that the monthly payment is no more than they would pay for rent, only then they would not have a new house. Talk it over with the FHA (Federal Housing Administration). You can get information on your problems by writing the Public Information Office, FHA, Washington 25, D. C.; or a local FHA office.

When the young couples must move to some other city, some foolish ones do not hesitate to move out sometimes at night and

leave a note stating that no more monthly payments can be expected. This has been a common occurrence. Beware! The above home buyer for a year or so should establish and maintain a good credit record. The above home buyer should (upon borrowing money) into a one as a new you in the sure able cip— estate agents and keepers. Build up good credit wherever you are and save little money each month at paying your insurance premium which should be a MUST.

Harvard Bus. Adm. School Admits

History was made Feb. 18, when the enrollment for the 41st Session of the Advanced Management Program of the Harvard Graduate School of Business Administration. In the class will be the first woman business executive to be selected for the course—Julia Montgomery, general partner of the Washington Investment Banking firm of Ferris & Company, Washington, D. C. Mrs. Montgomery already is an important first to her credit having become, at the age of the youngest woman partner of New York Stock Exchange member firm.

Wood, Walker Branch

ELLENVILLE, N. Y. — Wood Walker & Co. has opened a branch office at 116 Canal Street under the direction of Joseph R. Ross.

Japanese Securities

YAMAICHI SECURITIES COMPANY
of NEW YORK INC.

We maintain active trading markets in:

Marlene Industries
Seaboard Life Insurance