

UNITED NATIONS - CENTRAL REGISTRY - NATIONS UNIES
REGISTRY CENTRAL

SUBJECT:
SUJET:

FILE NUMBER: NO. DU DOSSIER

120-1-3-9

SECRETARY GENERAL
HEADQUARTERS PLANNING
GENERAL

SUGGESTIONS

DECORATIVE

NOTICE: USE THE B. F. - DO NOT HOLD THIS FILE WHEN LAPSES IN ACTION ARE NECESSARY.
AVIS: UTILISEZ LA RUBRIQUE B. F. - NE CONSERVEZ PAS CE DOSSIER S'IL EST NECESSAIRE D'EN
SUSPENDRE L'EXAMEN.

COPIED BY EXAMINER														
DATE	REFERRED TO TRANSMIS A	P. A. OR B. F.	DATE	INIT.	DATE	REFERRED TO TRANSMIS A	P. A. OR B. F.	DATE	INIT.	DATE	REFERRED TO TRANSMIS A	P. A. OR B. F.	DATE	INIT.
JUN 11	W. M. Klein P.D.													
JUL 17	G. Bennett.													
	May McBrice 3727													
	P.A. wrapped													
UNITED NATIONS ARCHIVES														
RECORDS RETIREMENT UNIT THE REGISTRY														

ARCHIVES SECTION - LOAN RECEIPT

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AFS 120 - 1 - 3 - 9

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Department and Section: _____
Room: 2050 Phone: _____

Date borrowed: 4 8 51
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by telephone request to Archives,
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Archives Staff Member: tc



BITTER CYRANO

Paintings by

BEN WOLF

"Cyrano de Bergerac and His World"

October 23rd to November 11th, 1950

BABCOCK GALLERIES

CARMINE DALESIO, Director

38 East 57th Street, New York 22, N. Y.

AMERICAN MASTERS
of the XIXth and XXth Centuries

AGENT FOR

WILL BARNET	IRVING MARANTZ
HENRY BOTKIN	JOHN W. McCOY
SAMUEL BRECHER	ELIAS NEWMAN
JOHN COSTIGAN	ELLIOT ORR
LEWIS DANIEL	GEORGE RATKAI
MARTIN FRIEDMAN	EDWARD ROSENFELD
LEE JACKSON	J. GETLAR SMITH
FREDERIC KNIGHT	HAROLD WESTON
JEAN LIBERTE	SOL WILSON

BEN WOLF

Art Committee

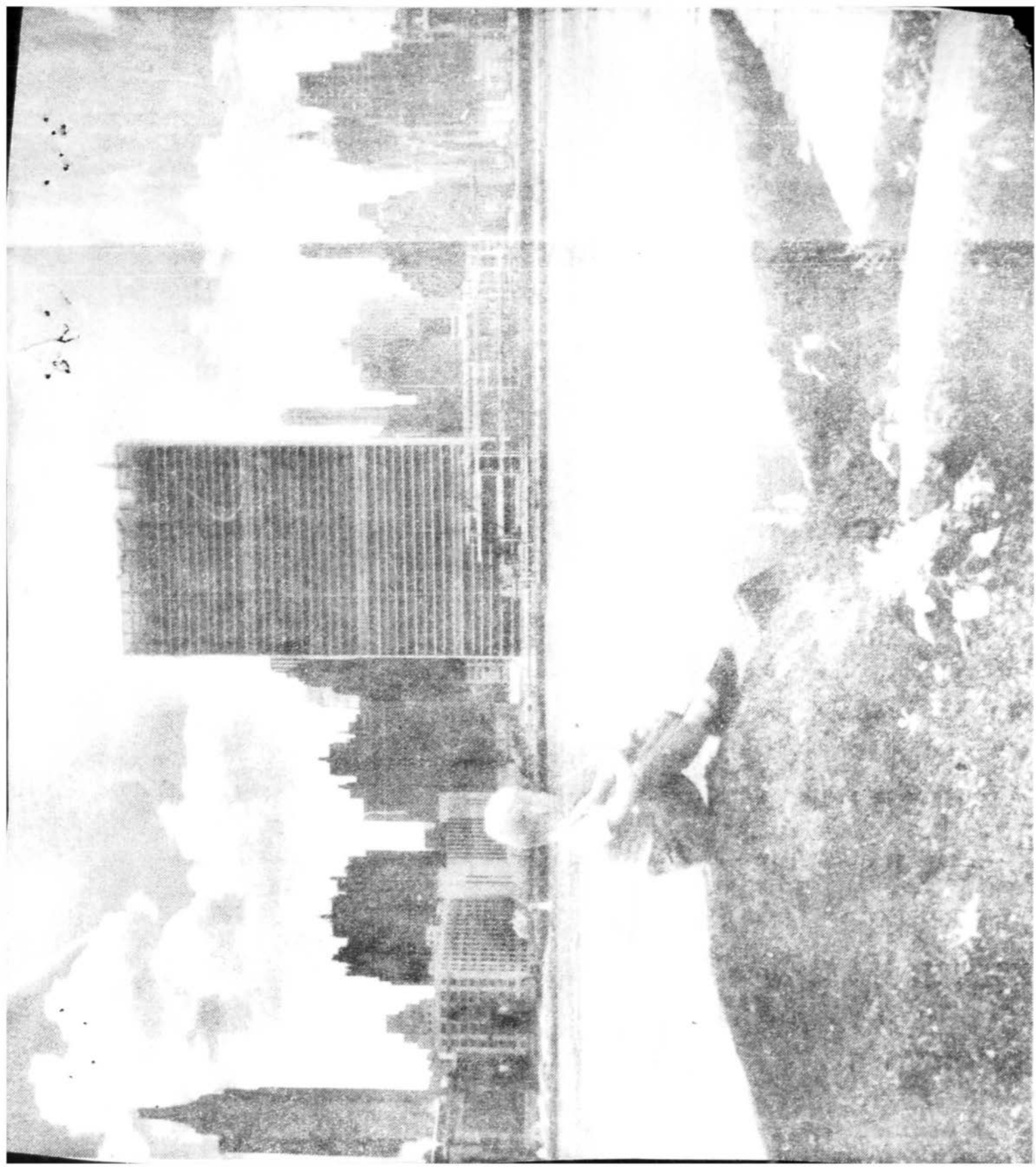
V. R. Pennington Training Office
405 East 4th St

Chas. L. Pennington

André Xerox

Amos 1000 +
1000000







The above sketch
is a drawing of
the object of the
experiment.

GALVON

27

CHURCH OF THE Saviour

1870



NEW YORK GRAPHIC SOCIETY
FINE ART PUBLISHERS

NEW YORK
GRAPHIC
SOCIETY



LONGACRE 5-7665
CABLE ADDRESS
NYGRAPHIC NEWYORK

ETCHINGS IN COLOR AND BLACK AND WHITE
FINE PRINTS IN COLOR
COLOR COLLOTYPE
FRAMED PICTURES

SHOWROOMS
CHICAGO-LOS ANGELES

AMERICAN PRINTS
SPORTING PRINTS
LITHOGRAPHS
MEZZOTINTS

DIRECTORS
ANTON SCHUTZ · MIMI SCHUTZ · HERBERT D. SCHUTZ

MAIN OFFICE
10 WEST 33RD STREET · NEW YORK 1, N. Y.

March 2, 1950

Mr. Glenn Bennett
UNITED NATIONS
Headquarters Planning Office
405 East 42nd Street
New York City

Dear Mr. Bennett:

Quite some time ago Peter Bellew, Director of Arts and Letters Division of the UNESCO in Paris suggested that we write to your office.

The question had arisen as to whether you were planning to decorate your walls with any kind of a theme suitable to the spirit of your United Nations. Within this scheme we wondered if either hall or room walls might display the works - in print form - of the leading Member State artists: or whether the actual travelling exhibits of the UNESCO might be considered a basis for meaningful interiors.

Perhaps you would care to examine the attached catalog which illustrates over 1000 full color prints. This book which is useful as a comprehensive reference guide to the world's finest reproductions, can be found in major library and university collections throughout the United States.

Not illustrated or listed in the catalog, is a new group of approximately 200 prints, chiefly European masterpieces. As the exclusive distributing agents for many reputable print publishers in Europe, we feel that we can now offer for inspection an extremely extensive range of fine art facsimiles. A few of the houses we represent are: Hanfstaengl and Die Piperdrucke in Germany, Aeply in France (Time Magazine - February 13, 1950), Jorgen Dahl in Denmark, and both the Tate and National Galleries in London.

We will be happy to receive you at our conveniently located showrooms opposite the Empire State Building. May I suggest an appointment with either myself or Mr. Herbert D. Schutz. Paying a personal call would make it possible for you to consider our reasonable custom framing - created by our own union craftsmen.

Sincerely yours,

Beatrix A. Schutz

Beatrix A. Schutz

BAS:NB

*You may be interested to know that 20% of the UNESCO TRAVELLING PRINT EXHIBITION "From Impressionism Till Today" - consisted of New York Graphic Society publications.

*1. Acknowledge
2. Thank
3. Art decision
not made as yet - S-G
is appropriate
a Board
of Art
Admin
with use
JG*

27

fo

120-1-3-9/GEB

6 March 1950

Dear Miss Schutz:

This will acknowledge the receipt of your letter of March 2, together with the pamphlet, "Unesco Travelling Print Exhibition" and the catalogue of "Fine Art Reproductions".

Thank you for forwarding this material which will be put at the disposal of the Board of Art Advisers soon to be appointed by the Secretary-General. No decisions on art have been made as yet.

Yours sincerely,

Glenn E. Bennett
Executive Officer

Miss Beatrix A. Schutz
New York Graphic Society
10 West 33rd Street
New York 1, N.Y.

6

120-1-3-9/GEB

28 March 1950

Dear Dr. Piper:

This will acknowledge the receipt of your letter addressed to Ambassador Austin which has been passed to this office.

Thank you for acquainting us with the offer of Mr. Erwin Dom Osen to present five of his pictures entitled, "The Path of Humanity", to the United Nations. As all works of art to be included in the Permanent Headquarters must be passed upon by the Board of Art Advisers, I will present this offer to them at the appropriate time.

Very sincerely yours,

fm

Glenn E. Bennett
Executive Officer

cc: Mr. Porter McKeever

Mr. Raymond F. Piper, Ph.D.
Department of Philosophy
Syracuse University
Syracuse 10, New York

U. S. MISSION TO THE UNITED NATIONS REFERENCE SLIP		DATE 3/27
TO: <i>Mr. Glenn Bennett</i>		
<input type="checkbox"/> ADVISE <input type="checkbox"/> APPROVE & RETURN <input type="checkbox"/> AS YOU REQUESTED <input type="checkbox"/> ATTENTION <input type="checkbox"/> ATTACH FILE <input type="checkbox"/> COMMENT & RETURN <input type="checkbox"/> CONSIDER <input type="checkbox"/> COPYING <input type="checkbox"/> CORRECT <input type="checkbox"/> FILE <input type="checkbox"/> FOLLOW-UP <input type="checkbox"/> FOR YOUR INFORMATION <input type="checkbox"/> HOLD <input type="checkbox"/> INITIALS NEEDED <input type="checkbox"/> INVESTIGATE & REPORT <input type="checkbox"/> INSTRUCT <input type="checkbox"/> JUSTIFY <input type="checkbox"/> KEEP ME ADVISED <input type="checkbox"/> LET MATTER <input type="checkbox"/> ME REQUIRED <input type="checkbox"/> NOT INTERESTED <input type="checkbox"/> NOTE & DESTROY	<input type="checkbox"/> NOTE & FORWARD <input type="checkbox"/> NOTE & RETURN <input type="checkbox"/> NOTE & FILE <input type="checkbox"/> PER TELEPHONE TALK <input type="checkbox"/> PREVIOUS CORRESPON. <input type="checkbox"/> PRIORITY ACTION <input type="checkbox"/> RECONSIDER <input type="checkbox"/> RECOMMEND ACTION <input type="checkbox"/> RECORD <input type="checkbox"/> REPLY <input type="checkbox"/> RETURN TO SENDER <input type="checkbox"/> REWRITE <input type="checkbox"/> SIGNATURE REQUIRED <input type="checkbox"/> SEE ME <input type="checkbox"/> TAKE ACTION <input type="checkbox"/> TRANSFER <input type="checkbox"/> TYPE <input type="checkbox"/> VERIFY <input type="checkbox"/> REPLY FOR SIGNATURE OF	<input type="checkbox"/>
REMARKS:		
FROM: <i>James Singer</i>		

This Form Printed on Salvaged Stock

W
Reply
to Dr. Piper,
Copy to

March 27, 1950

Dear Dr. Piper:

Ambassador Austin has asked me to acknowledge your letter recommending the work of Mr. Erwin Dom Osen.

We have no record here of having received Mr. Osen's offer of paintings for the United Nations. However, we will forward your recommendation to the committee which carries the responsibility for selecting works of art for the new UN building.

Thank you for this expression of your interest and support of the United Nations.

Sincerely yours,

Porter McKeever
Director of Information

Dr. Raymond F. Piper
Department of Philosophy
Syracuse, University
Syracuse, New York

Acknowledge
with
thanks
Will refer to
Art Committee
at app. time
GAP

120-1-3-9-
b

SYRACUSE UNIVERSITY
SYRACUSE 10, NEW YORK

March 17, 1950

DEPARTMENT OF PHILOSOPHY

The Honorable Warren E. Austin

The United Nations.

Dear Sir:

In my search for illustrations for a book on COSMIC ART (contemporary religious and metaphysical art) I had the good fortune to discover the works of the Austrian painter, Mr. Erwin Dom Osen (Mayerhofgasse 10, Vienna, Austria). He sent me nearly two dozen photographs of his works, and among them were five in a series called THE PATH OF HUMANITY.

In a letter just received he writes me that he wrote you on Oct. 29, 1949, with the offer to give these pictures to the United Nations, for the double reason of honoring and decorating the building of the United Nations, but also to reach with a serious and inspiring message a large number of American young people ~~to~~ in whom he is passionately interested.

I think his work is magnificent both in conception and in execution, and I shall certainly include some of it in my book. I write to urge you and your colleagues to give serious and favorable consideration to accepting this offer of five superb paintings to the United Nations.

With cordial greetings and with earnest wishes for your health and success in carrying through the ideals of the United Nations, I am,

Sincerely yours,

Raymond F. Piper

Raymond F. Piper, Ph. D.

UNITED STATES MISSION

MAIL CONTROL

RECEIVED MAR 21 PM 4:20

36

9/PBS/260

COSMIC ART

A. A REQUEST TO YOU:

for information concerning notable examples of modern religious-metaphysical art for illustrations in a comprehensive book on COSMIC ART. Examples may come from any country, from any religion, East or West, produced since 1917. Summary of Theme: The story of man's perilous pilgrimage in a mysterious divine universe in search of security and self-fulfillment, here and hereafter, as portrayed in novel forms of recent art.

"All great inspired art becomes the revelation
Of the living Harmony and Order of the cosmos."

From Wake of Beauty, a poem in Golden Benediction by Ruth Harwood.

B. ARTISTIC QUALITIES DESIRED:

"It is all triumphant art, but art in obedience to laws."

From the poem, Abt Vogler, by Robert Browning.

Originality of imagination; fine design and craftsmanship; serious, idealistic motivation; deep human appeal or value; universality of esthetic principles; form and color exactly expressing content.

Other pertinent qualities: essentialized, ideographic, symbolic, simplified, abstract, dynamic, expressionistic; not conventional, orthodox, sentimental, imitative, or trite.

C. ARTS INCLUDED:

All space arts: painting, prints, etc., sculpture, architecture, stained glass, ceramic arts, ritual objects, photography.

Some time arts: the dance (in photographs), rites, metaphysical poetry.

D. CHAPTERS, WITH CHIEF TOPICS:

(underlining means of primary importance)

1. COSMIC BEGINNINGS: chaos, creation, order; light, sea, firmament; time, space; mother-earth, evolution of earth, life, man; birth of the soul.
2. STREAM OF HUMAN LIFE: first man, marriage, birth, children, madonnas.
3. DEMONIC ADVERSARIES: fear, suffering, finitude; war, bomb, tragedy, devils, death, crucifixion; escape to freedom; from darkness to light.
4. HEROES OF HOPE AND COMPASSION: saints, prophets, saviors, incarnation; redemption; power of love and sacrifice; aspiration, faith, hope, ideals; brotherhood, peace, new world, vision.
5. MAN'S QUEST FOR GOD: primitive religion; God, the holy, etc.; prayer, joy; illumination, revelation, adoration, awakening, levels, cosmic security; conversion; contemplation, union with God, peace of mind, mystic ecstasy.
6. GOD IN NATURE: divine geometry in nature's designs; snowflakes, crystals; the sublime in space, time, and power; the immance of God.
7. TEMPLES AND RITES OF WORSHIP: artistic interpretations of temples; new religious architecture; ritual objects; worship ceremonies; the universal priest; decorative symbols (infinite, etc.); sacred dances; windows.
8. INTIMATIONS OF THE BEYOND: immortality; transition, resurrection, karma, reincarnation; masters, spirits, angels; hell, heaven, Nirvana.
9. COSMIC VISION: metaphysical perspectives; the mysterious; world oneness; symbols of the infinite; glimpses into the future; eternity.

E. THANKS FOR SENDING

your suggestions of artists (with addresses), names of art works, photographs, etc., to Dr. R. F. Piper, Dept. of Philosophy, Syracuse University, Syracuse 10, N. Y., U. S. A.

SYRACUSE UNIVERSITY
P SYRACUSE 10, N. Y.
DEPARTMENT OF PHILOSOPHY



The Honorable Warren R. Austin

United Nations

Lake Success, N.Y.

9

120-1-3-9/GEB

31 March 1950

Dear Dr. Piper:

Your letter of March 17, addressed to the Secretary-General, has been passed to this office.

I call your attention to my letter of 28 March written in reply to your letter addressed to Ambassador Warren R. Austin.

Yours sincerely,

Glenn E. Bennett
Executive Officer

fm

Mr. Raymond F. Piper, Ph.D.
Department of Philosophy
Syracuse University
Syracuse 10, New York

Date

For

Branch Reg

From

Chinich

Their No.

Time Rec'd

Remarks:

Please refer
to HQ Planning
for action.

(Board of Design, etc.)

CM

September 1947

UNITED NATIONS

NATIONS UNIES

TRANSFER SLIP
FICHE DE TRANSMISSIONTo Central Registry
Au Registry Central

Date 30 March '50

File Number Numéro du dossier	Volume Volume	False Docket Dossier provisoire	Passed to Transmis à
9662/1/04	FD 4		HQ. Manning
5662/1/08	FD 12		Aylen

NOTE—This form must be sent immediately to C.R.

NOTE—Cette fiche doit être envoyée immédiatement au R. C.

Signature

Section or Division
Section ou DivisionJW Bard
S-As office

130-1-3-9-
MAR 21 1950

SYRACUSE UNIVERSITY
SYRACUSE 10, NEW YORK

March 17, 1950

DEPARTMENT OF PHILOSOPHY

The Honorable Trygve Lie
The United Nations.

Dear Sir:

In my search for illustrations for a book on COSMIC ART (contemporary religious and metaphysical art) I had the good fortune to discover the works of the Austrian painter, Mr. Erwinn Dom Osen (Mayerhofgasse 10, Vienna, Austria). He sent me nearly two dozen photographs of his works, and among them were five in a series called THE PATH OF HUMANITY.

In a letter just received he writes me that he wrote you on Oct. 29, 1949, with the offer to give these pictures to the United Nations, for the double reason of honoring and decorating the building of the United Nations, but also to reach with a serious and inspiring message a large number of American young people in whom he is passionately interested.

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With cordial greetings and with earnest wishes for your health and success in carrying through the ideals of the United Nations, I am,

Sincerely yours,

Raymond F. Piper

Raymond F. Piper, Ph. D.

130-1-3-9-
ACTION
TO: *Mrs. Burt*
☐ - Action Completed
☐ - Acknowledged
☐ - No Action Required
INITIALS: *62/1/04* *war* *(S)*



COSMIC ART

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your suggestions of artists (with addresses), names of art works, photographs, etc., to Dr. R. F. Piper, Dept. of Philosophy, Syracuse University, Syracuse 10, N. Y., U. S. A.

97

120-1-3-9/GEB

28 March 1950

Dear Mr. Lackov:

This will acknowledge the receipt of your letter of March 23 which has been passed to this office.

All objects of art for the United Nations Headquarters must be passed on by the Board of Art Advisers. At present I don't know when that committee will be in New York but I am pleased to record your letter and will present it to them, together with many other offers which we have received.

Very truly yours,

Glenn E. Bennett
Executive Officer

fm

Mr. Felix Lackov
201 West 108 Street, Ap. 44
New York, N.Y.

120-1-3-9
March the 23rd 1950

958 P
H

1. Acknowledge
Art Committee
2. Must pass on all
art — Don't know

Mr. Trygve Lie
Secretary General of the United Nations
Lake Success, L.I.

when that Committee
will be in N.Y.
Will record letter with
many other offers. *LL*

Dear Sir,

I have in my possession a painting representing
a Head of Christ, life-size, by the great Italian painter
Antonio Allegri Correggio, which I want to sell.

Two certificates, one written in German by Dr.
Gronau and the other in English by Dr. Tan Borenius,
establish the authenticity of the same.

Believing, that such a master piece may be a
wonderful decoration to the new building of the United
Nations, I am taking the liberty of asking, if you would
like to see it.

If you consent to make me the honor and pleasure
of showing it to you, I will gladly bring the picture to
your office at Lake Success at any day and time at your
convenience.

Thanking in advance for your kind answer,
I remain

most respectfully yours



Felix Lackov
201 W 108 St. Ap. 44
New York, N.Y.



MAR 25 12 54 PM 1950

UNITED NATIONS
REGISTRY CONTROL
OFFICE

120-1-3-9/GEB

11 April 1950

Dear Mr. Widmer:

We have your letter of March 21 relative to a French Gobelin tapestry. Nothing has been done as yet regarding the procurement of this type of furnishing. The Secretary-General has appointed a Board of Art Advisers to consider the selection of art work. Your offer will be submitted to that Board in due course.

Yours sincerely,

Glenn E. Bennett
Executive Officer

fm

Mr. Otto Widmer
Langackerstr. 6
Zurich 6
Switzerland

112
K
Otto Widmer
Langackerstr.6
Zürich 6
Switzerland

Zürich, March 21st, 1950

The Sekretariat of the United Nations

Lake Success

New York, N.Y.

Gentlemen:

Referring to your letter of November 16, 1949 (120-1-3-9/GEB) acknowledging the receipt of my letter of November 1, together with a description and a photograph of a French Gobelin tapestry. I would be interested to know if the purchase of this Gobelin could now come into question.

I would like to call your attention to another Gobelin of Flemish origin, 17th Century, Louis XIV, height 3 meters, width 4.35 meters, The picture presents a mythological scene by Charles Le Brun, the material and the colors are well preserved. This Gobelin is priced at sfr. 40.000.-- or the equivalent in U/S.-Dollars.

Trusting that one or the other or both of these pieces may be of interest to you.

Yours sincerely,

Otto Widmer

Otto Widmer

1 photograph copy.



OTTO WIDMER
✠ Zürich 6 ✠



TAPISSERIE DE PROVENANCE FLAMANDE, XVII^e SIÈCLE (1675-1700)

Scène mythologique inspirée des compositions de Charles Le Brun,
époque Louis XIV. La hauteur est de 3 mètres et la largeur de 4 m. 35.
Le tissu et les couleurs sont bien conservés. Pièce précieuse et rare.

120-1-3-9/GEB

11 April 1950

Dear Mr. Arnoldi:

Your letter addressed to General Mark W. Clark of the United States Army has been referred to our office which has the responsibility of planning the United Nations Headquarters in New York City.

The plans are nearly complete and I see no possibility at this time to incorporate into them a banqueting hall furnished with products of the Viennese Gobelin Factory in which you are interested. The materials and furnishings are for the most part specified and most of them come from nations who are members of the United Nations. Perhaps in the future it will be possible to have something in the Headquarters from all nations all over the world.

Yours sincerely,

Glenn E. Bennett
Executive Officer

fm

bc: General Clark
Mr. Cordier

Mr. Henrique de Arnoldi
Wien XIX
Peter Jordan-Str. 74
vienna

h

7 April, 1950

Dear General Clark,

Thank you for your letter of 3 April with the attached letter from Mr. Henrique de Arnoldi.

Mr. Wallace K. Harrison is our Director of Planning for the new headquarters buildings. I am sending the letter along for his consideration. It is doubtful whether we can use his idea.

Very sincerely yours,

Andrew W. Cordier
Executive Assistant to
the Secretary-General

General Mark W. Clark,
Chief, Army Field Forces,
Fort Monroe, Virginia

AWC:DG

50
H
126-1-3-7-

OFFICE, CHIEF, ARMY FIELD FORCES

FORT MONROE, VIRGINIA



9

3 April 1950

Mr. Andrew Cordier
Executive Assistant to the
Secretary General
United Nations
Lake Success, New York

Dear Mr. Cordier:

The attached letter from Mr. Henrique de Arnoldi of Vienna, I believe, will be self-explanatory and I forward it to you for whatever consideration you may find possible to accord.

Sincerely yours,

Mark W. Clark

1 Incl
Ltr fr Mr. Henrique
de Arnoldi, dtd 12
Mar 50

MARK W. CLARK
General, U. S. Army
Chief, Army Field Forces

Henrique de Arnoldi
Wien XIX., Peter Jordan-Str.74

Vienna, March 12th, 1950.

To
Excellency General Mark W. Clark
Head Quarters of the US-Army
Washington, U.S.A.

*See who we
want to find that
in H. G. Council
we*

Excellency,

Honourable Sir,

May I mention at first that I several times had the great favour to get your worthful help in former times when Excellency were High-Commissionar in Austria. I am Austro-Brazilian citizen, academic painter of profession, and were in the service of the Roman-Catholic Church. As then there were only two or three Austro-Brazilians in Austria it may be possible you could remember your generous help you granted to me.

May I now contact with you once more because of an especial request. As an academic painter I recently had the honour to get a contract with the Viennese Gobelin-Manufactory. I now that Excellency and Mrs. Clark payed a visit to the Gobelin-Manufactory at the Alte Hofburg in Vienna following to an invitation of the courageously fighting Chancellor of Austria, Dr.-Ing. Figl. You and Mrs. Clark had a great interest and benevolence for this monumental kind of art. The Viennese Gobelin-Manufactory which has a great tradition in its branch and which counts to the world renowns of the old imperial town is hardly suffering by the after-war-time.

My request to you, Excellency, as to the great protector of Austria during years, is this: Would it be possible to you to protect the Viennese-Gobelin-Manufactory with competent personalities of your fatherland USA, f.i. - as I may suggest modestly - a banqueting hall in the new building of the UNO, where it is to be hoped Austria may have a place soon, could be equipped with symbolic wall carpets following to the models of the historical gobelins of Austria and France. If this idea would succede it could be possible perhaps to order these gobelins with the Viennese Gobelin-Manufactory. It would be a political and artistic propaganda for this poor state whose present poorness is in such a terrible contradiction to its worldwide grand tradition.

May you forgive me, Excellency, that I contact directly with you in such a matter but I think the topic of my request is worthy to be submitted to no less a person than to Excellency yourself.

With my best remembrance I remain

faithfully yours

Henrique de Arnoldi

h

120-1-3-9/GEB

13 April 1950

Dear Miss Barrie:

I wish to acknowledge and thank you for your recent letter addressed to Mr. Wallace K. Harrison, to which you attached copy of seating list of the Eleventh Anniversary Dinner of the Overseas Press Club of America and information and photographs regarding pictures by Marshall Hough. I shall be glad to retain this information for consideration by the Board of Art Advisers at some appropriate time in the future. I am not certain when this Board will convene in New York City but it will probably be the latter part of this year.

Yours sincerely,

Glenn E. Bennett
Executive Officer

fn

Miss Marthana Barrie
310 East 55th Street, 6B
New York, N. Y.

HARRISON & ABRAMOVITZ

ROUTING SLIP

TO

Glenn Bennett

FOR

APPROVAL	MORE DETAILS
<input checked="" type="checkbox"/> REPLY, PLEASE	YOUR INFORMATION
SEE ME, PLEASE	RETURNED AS REQUESTED
YOUR SIGNATURE	INVESTIGATE AND REPORT
NOTE AND FILE	FOR IMMEDIATE ACTION
NOTE AND RETURN	REPLY FOR MY SIGNATURE
YOUR COMMENTS	INITIAL AND FORWARD

REMARKS:

DATE

4-11-50

FROM

W.K.Harrison

120-1-3-92
Barrie Studio 6B.
310 East 55th St
N. Y. C.

Wallace K Harrison Esq
630 Fifth Avenue
New York.

Dear Mr Harrison,

I have been referred to you by the Editor of The United Nations World. It is felt that the following will be of great interest to you at this time when an art committee is being formed to view material considered worthwhile of purchase by the United Nations.

I therefore bring to your kind attention four photographs herewith enclosed. They are of four oil paintings entitled "Bomb Blast in a Metropolis" rendered by Marshall Hough whose work on landscapes is well known.

The four paintings done in brilliant color are identified as (A) The Strike (B) The Spread (C) The Reach to the Country, and (D) The end, or, what is left. I should like to have you see them.

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The history of these paintings is as follows:

They were conceived to prove, in art, the utter futility of the use of the bomb anywhere in the world. The first painting symbolizes billions of dollars used for destruction and the final picture symbolizes just what this colossal expenditure achieves - NOTHING. The locale could be Moscow, Manhattan, Montreal or Madrid - in fact, anywhere. There is a complete absence of horror, fear, or human debris in any one of them.

The Metropolitan Museum has said they should be shown in every large city in America. An associated Press representative said they should be exhibited all over the world. Sir Charles Dixon of England, the man who handled the fire problem during the Blitz said they are simply wonderful & should be shown on a large scale. Mr H. V. Kaltenborn said they are so remarkable that they should be shown to Senator Bruce McMahon, to support his campaign. The Editor of the Saturday Review of Literature said they are the best he has ever seen. Mr Alvin Johnson of the Atomic Division of the Mission to the United Nations demanded they be reproduced.

in color for Colliers, Life, and the
Saturday Evening Post and to be used
by the New York Life Insurance Company.
Believe it or not, the Federal Council
of Churches of Christ, representing 29,000,000
people are considering sending them
across America in order to stimulate
prayer that the bomb shall never be used.

The "Bomb Blast in A Metropolis"
Series made their official showing
at the Waldorf-Astoria before 1000 guests
assembled under the auspices of the
Overseas Press Club, to support the speech
of Senator ~~Mc~~ Bruce McMahon. Generals,
Admirals and top men & women rated
the pictures in glowing terms. A movement
is considered to have them all colorprinted
and mailed all over the world. Also
attached herewith is the story written by
the artist which story was attached to
the Sealing lists at the recent Waldorf Dinner.

The paintings are at present on view
in my studio where I direct all the
work of Marshall Hough whose present

Exhibit includes 30 landscapes
in oils. And if members of the
art Committee to be appointed
would care to see them. the
request is made that they call
E.L. 5. 6341 for an appointment.

The experience of these paintings
is unfolding so fast that I believe
we will have much more to say
about them when we have the
pleasure of receiving at the
Studio any or all of the members
of the Committee appointed.

Thank you for receiving this
report.

Yours very sincerely
Martha Barrie.



SEATING LIST
ELEVENTH ANNIVERSARY DINNER
OVERSEAS PRESS CLUB OF AMERICA
WALDORF ASTORIA
FRIDAY, MARCH 3rd 1950

The Dais

First Tier, left to right

Lieut. General James H. Doolittle
Paul H. Griffith
James A. Farley
Lieut. General Leslie R. Groves
Harold Stassen
Foy D. Kohler
His Excellency Selim Sarper
Representative Jacob K. Javits
General Robert Eichelberger
Senator Brien McMahon
Frank Kelley
Secretary of Defense Louis Johnson
General Carlos P. Romulo
Francis P. Matthews
Admiral Thomas C. Kinkaid
Eleanor Steber
Fritz Kreisler
Dr. Ralph Bunche
Louis Lochner
Gene Tunney
Brig. General Robert Ginsburgh

Second Tier, Left to right

Edward K. Thompson
Hubbell Robinson, Jr.
Whitelaw Reid
Wythe Williams
Wayne Richardson
Walter Kerr
Chet Shaw

Mr. Thompson
Please see last page

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(For the Information of our Guests)

The "Fifty Billion" Atom Bomb Blast

As Shown in Art

By

Marshall Hough

(Who kindly offered to exhibit his four paintings on this occasion)

Words are powerful. But they gain instrength and positive conviction when aided by an artist's brush. Hence, the four bomb paintings on exhibition in the reception hall. They are here at the Waldorf for this vital moment concerned with American defense and the yearning cry of a civilized world, "Don't use the bomb."

The destiny of a universe can hang on what is said tonight by men who know and write about the bomb. To aid these gentlemen I set to work as an artist and veteran of two world wars to support their efforts and verbiage with art, and to show, through art, the utter futility of billion dollar atomic strength used to blast mankind.

I wanted to show this fact in language people could understand, free of the use of horror, fear, and the mangled masses of people portrayed in color and form.

Hence my pictures. The Fifty Billion Bomb Blast is shown in four parts, as follows:

- 1.) Bomb Blast in a Metropolis. City blocks hurled skywards, fumes and chemicalization, rotting steel and stream. (This is symbolic of the heaviest contact area in any large city).
- 2.) Rapid Bomb Blast Spread. A lateral view of fire, smoke and light piercing water, stone and concrete canyons built by man.
- 3.) Bomb Fire Spread to Country. Flames in rapid frenzy hurled at rock and mountain sides put there to yield timber, color and joy.
- 4.) And After the Blast - What? Ravaged earth and nothingness with few ever to see or write about -- the result of ungodlike thoughts and the belief that matter is the basis of intelligence and force.

The "Fifty Billion" Atom Bomb Blast series is my humble contribution to the U. S. Government and the Fourth Estate to show that atomic energy is really a mental power for good and not a matter for destruction. It is hoped my paintings will stir and awaken thought and perhaps point the way by which the pictures may be printed in color and made available on a wide scale, thus aiding all peoples everywhere to "stay" the bomb and use the mental energy it really reveals for peace, prosperity and power with God, and not the devil.

(The Bomb Paintings by Marshall Hough may also be seen in his current studio showing at 310 East 55th Street, New York, by appointment and directed by Miss Marthana Barrie, Eldorado 5-6341.)

Mr. Harrison ✓

✓
AWC

TO: MR. WALLACE K. HARRISON

FROM: ANDREW W. CORDYER

Copy of letter to Mrs. Fawzi for your information.

7

120-1-3-9

14 April 1950

Dear Mrs. Kuster:

Enclosed herewith are the photographs that you sent with your letter dated March 30, 1950. I regret that we are unable to use the furniture that you mention since the United Nations buildings will be constructed in the modern style of architecture and the interior furnishings will, therefore, be in the contemporary style.

Your interest in the project is greatly appreciated.

Very truly yours,

Glenn E. Bennett
Executive Officer

AS:fm

Encl.

Mrs. Katharina Kuster
(20b) Markoldendorf / Hann.
Am Steinberg 11
Germany

Katharina Küster
Markoldendorf / Hann.
Am Steinberg 11

M., den 30.3.1950

An die
U N O

Beschaffungsstelle für die
Einrichtung des neuen Verwaltungsgebäudes

New York

Durch ein Inserat in der Hannoverschen Presse las ich, daß Sie für die Innenausstattung des neuen Verwaltungsgebäudes Angebote entgegen nehmen, und so gestatte ich mir, ein sehr wertvolles Möblement hierdurch anzubieten:

Es handelt sich um ein Herrenzimmer aus dunkler Eiche, mit reichen Handschnitzereien versehen, im Renaissance-Stil, auf alt patiniert.

Es besteht aus folgenden Teilen:

- | | |
|---|--|
| 1 Schreibtisch <i>desk</i> | verziert mit Allegorien,
2 : 1 m |
| 1 Bücherschrank <i>book case</i> | vierteilig, 2,60 m br. 0,65 m tief
2,10 m hoch; |
| 1 Konferenztisch <i>conf. table</i> | Ø 80 cm mit Löwenfüßen; |
| 1 Schreibtischsessel <i>desk chair</i> | reich geschnitzt und tapeziert,
70/50, Höhe 1,35 m; |
| 1 gedrehte Säule <i>pedestal</i>
(ohne Vase) | 1,10 m hoch; |
| 1 geschnitzter Kronleuchter <i>lamp</i> | |

Das Möblement wirkt nur in großen eleganten Räumen und hat allein den Zweck, der Repräsentation zu dienen.

Diese Möbel sind prunkvoll und gediegen.

Sie wurden 1943 für meinen Mann angefertigt. In den gleichen Werkstätten wurde noch ein zweites, ganz ähnliches Möblement zu der Zeit angefertigt, das für ein Ministerium bestimmt war.

Dies ließ mich auf den Gedanken kommen, dieses schöne Arbeitszimmer für Ihr repräsentatives Verwaltungsgebäude anzubieten.

Ich würde mich freuen, wenn das Zimmer, seinem Kunstwert entsprechend, untergebracht wäre, denn mein Mann ist kriegsverschollen und durch die zeitbedingte Senkung des Lebensstandartes werde ich wohl nicht mehr in die Lage kommen, ein derartig kostbares, für anspruchsvolle Räume geeignetes Möblement selbst auszustellen.

In der Anlage gestatte ich mir, 7 Fotos zur Veranschaulichung meiner Beschreibung beizufügen.

Ich wäre sehr erfreut, wenn ich Gelegenheit hätte, Ihren



für die Beschaffung Beauftragten das Zimmer vorzuführen.

Mit vorzüglicher Hochachtung!

Richard Kistner

Anlage:

7 Fotos

1 Beschreibung

— • — • — • — • — • —

- I. Vorderwand des Schreibtisches (Zeichnung fotografiert)
- II. Tür des Schreibtisches
- III. Seitenwand des Schreibtisches
- IV. Bücherschrank (nach Zeichnung fotografiert)
- V. Aufsatz des Bücherschranks (Foto des Originales)
- VI. Säule
- VII. Konferenztisch mit Löwenfüßen,
Schreibtischsessel
handgeschmiedete Stehlampe.

120-1-3-9/GEB

14 April 1950

Dear Mr. Cooper:

Your letter of April 3 addressed to Mr. F. A. Mapes has been forwarded to this office.

I have circulated your letter to our architectural staff and while we do not anticipate there will be a requirement for panelling such as you describe, we are glad to know about it and will keep your letter on file.

Very truly yours,

Glenn E. Bennett
Executive Officer

fm

Mr. William F. Cooper
14 Sutton Place South
New York 22, N. Y.

Any comment?
no reply
necessary
m.a.

Form GS/11
1 June 1946
(Rev.)

ROUTING SLIP

TO

Mr. Abrahamowitz

FOR

APPROVAL	MORE DETAILS
REPLY, PLEASE	YOUR INFORMATION
SEE ME, PLEASE	RETURNED AS REQUESTED
YOUR SIGNATURE	INVESTIGATE AND REPORT
NOTE AND FILE	FOR IMMEDIATE ACTION
NOTE AND RETURN	REPLY FOR MY SIGNATURE
YOUR COMMENTS	INITIAL AND FORWARD

REMARKS:

?

DATE

April 10 '50

FROM

GLB

120-1-3-9-1
n
g
Our S-1

7 April 1950

Mr. William F. Cooper
14 Sutton Place South
New York 22, N.Y.

Dear Sir:

This will acknowledge your letter of 3 April 1950
in which you advise you have in your possession Oak Paralling.

We are referring your letter to the Chief Architect
of the United Nations Headquarters Planning Office for review
and reply.

Very truly yours,

F. A. Mapes, Director,
Purchase and Transportation Division

WHA/ctg7Apr50

cc: Mr. Glen Bennett ✓



120-1-3-9
Tel. Plaza. 3.-4209.

14 Sutton Place South,

New York. 22. N.Y.

April 3rd 1950.

Mr F.A. Mapes,

Director of Purchase & Transportation,

United Nations,

Lake Success. N.Y.

Dear Sir,

In the Sunday edition of the New York Times, I read, with interest, an article pertaining to your forthcoming quest for Furnishings etc, for the United Nations Building.

About some twenty years ago, I brought over from England, a fine Jacobean Oak Panelled Room, with Mantlepiece, Doors etc complete with hearth. Also some rare early Seventeenth Century Gothic Oak linenfold Panelling, comprising some forty eight linear feet, height eight feet, two door openings.

Could the above be used in any of your contemplated schemes, in the new building? It might be appropriate in the British Section, perhaps. - The Room, and panelling, can be seen, by appointment, and can be bought at a third of what I paid for them. - I had the above in a Long Island House, which I have long since, given up, so they are at present, in storeage.

I am, dear Sir,

Yours very truly,

William F. Cooper.

120-1-3-9-
May 24, 1950

Henrique de Arnoldi,
Wien 19., Peter Jordan-Str. 74,
Vienna, Austria

Dear Mr. de Arnoldi:

I have your letter of April 28th, but do not have
any additional information for you.

Yours sincerely,

Glenn E. Bennett
Executive Officer

GEB:bp

h

April 14, 1930

Dear Mrs. Jessup:

No one is more distressed than I at the way this business of handling possible gifts has been delayed and particularly at my own inability to foresee what sort of trouble it would run into.

Apparently shortly after Mrs. Migal suggested the idea of the Gardens of the Nations people started writing in from all over the country with similar ideas. One lady offered \$3,000 for a particular garden which she wished to give with her name.

Mrs. Harrison has told Mrs. Migal all that we know. Mr. Lie has been forming a committee to handle such projects and in order to do so he had to get approval from the various member countries represented on the Headquarters Planning Commission.

Last week there was a meeting of Mr. Lie, Mr. Cordier, and Mr. Price with the legal staff on this subject and they all showed a great deal of interest but the question came up as to whether this should be done through the governments concerned or whether it could be done by a private group of citizens. The reaction was that the governments should be sounded out and that the proposal of Mrs. Migal be submitted to the Art and Gifts Committee.

This committee consists of Mr. Howard Robertson of England, M. Jacques Carlu of France, and Sr. Miguel Covarrubias of Mexico and myself.

Mrs. Philip C. Jessup - 2

4-14-50

It will not be possible for us to meet before June 15th, due to previous engagements on the part of the Europeans. By that time we will have the replies from the requests to the governments and will have a meeting where this matter will be taken up and, I hope, put through.

I am sorry for the delay but assure you that we all are most thankful to you and Mrs. Nigel for what you have done to help us with this matter. I hope, if you are in New York, you will let us know and we can discuss it in more detail. In the meantime I am sending, with, I hope, your approval, a copy of this letter to Mrs. Nigel.

Sincerely,

Wallace K. Harrison
Director of Planning

WKH:O
cc to Mrs. M. C. Nigel



Henrique de Arnolde
Wien 19., Peter Jordan-Str. 74

Vienna, 28 April 1950

Mister
Glenn E. Bennett
Executive Officer
United Nations, Headquarters Planning Office
New York, 405 East 42nd Street
New York 17, N.Y.

120-1-3-9-
Reply
I have your letter
but do
not have any
additional information
for you.
28
HdB

Honourable Sir,

Before all I thank you very much for your kind letter of the 11th of April 1950 where you informed me about the protection of the honourable General Mark W. Clark for my proposal behalf of the Viennese Gobelin Factory I could make the honourable General. Would you please permit me to beg you once more for your benevolence and your consideration for this world famous institution in any case of opportunity. In the present situation it seems that the tormented very old state Austria which is so rich of tradition could earlier await that in its empire "the sun does not set" than freedom and the state-treaty. Therefore I repeat my request to furnish a hall which is eventually in prospect for Austria among the United Nations with selected works of art of living Austrian artists. There is a poem by the great German poet Goethe that speaks for the appreciation of the living artists and against the too late appreciation of the dead ones, and which finishes saying that if one did not acknowledge the living it would be the best to forget the dead artist for ever. An order of the richest and hitherto invincible state, the USA, for the Viennese Gobelin Factory for which many Austrian artists could collaborate would bring thank and posthumous fame likewise to the maecenas as for the creators.

Excuse me, Sir, this theatrical seeming call. It does not only come from the general need but also from the abundance of the desire to create which has no room to offer itself to friends who are to win.

I thank you once more for your kind letter and that you did not take all hope from me to cooperate in your great mankind joining work as an creative artist for my fatherland.

I remain with the expression of my best respects

Yours sincerely

Henrique de Arnolde



120-1-3-9/CEB

2 May 1950

Dear Miss Ryan:

I have your letter of April 29
regarding the painting by Mr. Torrey.

I have a little more information
than I had in June 1949 when I last wrote to you.
The Secretary-General has appointed a Board of
Art Advisers to make recommendations regarding
all gifts and all art objects. I am unable to
tell you, however, when the Board will meet but
I believe no decisions on paintings will be taken
for some time — at least a year.

Yours sincerely,

Glenn E. Bennett
Executive Officer

Miss Geraldine M. W. Ryan
400 East 57th Street
New York 22, N. Y.

G

400 East 57th
New York, 22 N.Y.

April 29, 1950

My dear Mr. Bennett: —

Last June I wrote you regarding a painting called the "Dawn of Peace" by Torrey. That the owner considered suitable for the U.N. and you kindly said you would bring it to the attention of the Director of Planning.

Today I noticed an article in the paper stating

that the Secretary General Trygve
Lie is seeking furnishings
for the U. N. and he mentioned
specifically, for the interior
among other things, paintings
so I am writing to refresh
your mind about "The Dawn
of Peace" and I have a
photograph of the painting that
I can send to you if you wish.
George Burrroughs Torrey was a
noted American artist and
the painting is very fine.

Yours very truly

(Miss) Geraldine M. W. Ryan



SFB

Your MB/AV. No. 9640
Our S-1

6 June 1950

M Bayse,
Inspecteur General,
Ministere Des Affaires Economiques
et des Classes Moyennes,
Administration de l'Industrie,
32, rue de Luxembourg (2 etage),
Bruxelles, Belgique

Dear Sir:

This will acknowledge with thanks your letter of 16 May 1950 addressed to Mr. F. A. Mapes who has not as yet returned to New York.

We are forwarding a copy of the letter from ART ET VERRE to the Chief Architect of the United Nations Headquarters Planning Office for his information. At the same time, we are placing the name on our official bid list to ensure that copies of our requests for prices on glass paneling and artistic glassware are supplied.

Please accept our gratitude for your kindness in forwarding the letter to New York.

Very truly yours,

W. M. Anderson, Chief,
Standards and Control Section,
Purchase and Transportation Division

ctg7Jun50

cc: Messrs. A. V. Kline
Alan Bennett ✓



COPY

COPY

ART ET VERRE

Creations et realisations
Paul Ingrand Paris

Lodelinsart, 10 May 1950

2, rue Chausteur
LODELINSART (Belgique)

Spr/FQ

Ministere des Affaires Economiques
et des Classes Moyennes
23, Square de Meeus
BRUSSELS

Attention: Mr. Buyse

Dear Sirs:

Reference: Visit of United Nations Delegate

Following our telephone conversation which we had with Mr. Buyse, Administrative Director, we have noted with much pleasure your promise to inform the United Nations Administration in New York on the possibilities of our concern taking care of any artistic decorations which might be foreseen in the new building at Lake Success.

The use of engraved glass has been very much developed almost everywhere, and many first-rate decorators are especially interested in it.

The type of glass we use is worked upon by means of acids and sand. It is colored with powdered dyes and metals. We apply different types of silver coatings to our glass to produce very new effects. All these techniques have been used simultaneously, and with great success, which has made it possible for us to sell our products all over the world.

You will find below the names of different concerns for which we have worked—which will show you how much our work has been appreciated:

Decoration of living room and dining room at Prince Asaka's home in Tokyo
Glass-figured Chrysanthemums, which are the imperial emblem;
also, fig trees, another emblem.

Great Chessboard for Mr. Lucien Rollin, decorator, showing the travails
of Hercules and the Zodiac signs.

Decoration of the ceiling, representing the Milky Way, for a building
of Baron Empain of Brussels; also, the interior of his bar,
in figurines representing the revels of Baccus.

S. S. Normandie, before the war, all the glass in the main salon, after
cartons from Duparc; another big panel, figuring Venus Dressing.

The most important piece ever executed in this style of work is the ceiling in the Roi Theatre in Roumanie. This ceiling shows the three muses: Theatre, Music, and Photography, surrounded by lines of dancers, natural size, made of golden glass, with translucent parts lighted from the top, and reflected in indirect lighting.

Trocadero Theatre in Paris -- A huge table top in engraved glass.

The French Embassy in Ankara-- a glass shelf, engraved with bronze decorations.

Museum of Modern Art, Paris--A huge panel showing the River Seine.

We have also made, in Belgium, quite a number of glass panels and engraved pieces:

Eden Cinema in Anvers--A large panel representing the Cinema

E. Gobbe-Hocquemiller in Lodelinsart--A fire-place top decoration.

Maria-Joseph Convent in Grammont--A huge Christ and two blasons, engraved in glass.

Dr. Van Riel in Brussels--A walled panel made of engraved glass, of 10 mm. thickness, showing a Planisphere.

Bon Marche Restaurant in Liege--A huge panel behind the orchestra stand.

Etc., etc.,....

We are also at your disposal for further information.

120-1-3-9/GEB

6 June 1950

Dear Mr. Schutz:

In reply to your letter of June 5, the Board of Art Advisers is now attempting to develop a policy to recommend to the Secretary-General for guidance in the decorating of the various spaces. There is nothing I can tell you now.

Yours sincerely,

fm

Glenn E. Bennett
Executive Officer

Mr. Herbert D. Schutz
New York Graphic Society
10 West 33rd Street
New York 1, N. Y.

120-1-8-9-

NEW YORK GRAPHIC SOCIETY
FINE ART PUBLISHERS

NEW YORK
GRAPHIC
SOCIETY

LONGACRE 5-7665
CABLE ADDRESS
NYGRAPHIC NEWYORK

ETCHINGS IN COLOR AND BLACK AND WHITE
FINE PRINTS IN COLOR
COLOR COLLOTYPE
FRAMED PICTURES

SHOWROOMS
CHICAGO - LOS ANGELES



AMERICAN PRINTS
SPORTING PRINTS
LITHOGRAPHS
MEZZOTINTS

DIRECTORS
ANTON SCHUTZ · MIMI SCHUTZ · HERBERT D. SCHUTZ

MAIN OFFICE
10 WEST 33RD STREET · NEW YORK 1, N. Y.

June 5, 1950

Mr. Glenn Bennett
United Nations
Headquarters Planning Office
405 East 42 Street
New York, N. Y.

Dear Mr. Bennett:

On March 2 we wrote to you in regard to the possible decoration of the walls in the new United National building here in New York with fine art reproductions representing the masterpieces of all nations.

You were kind enough to reply that the plan for decoration of wall spaces had not been formulated. Would you be kind enough to tell me at your convenience whether anything has developed in this direction?

We will be very happy to help you in any way.

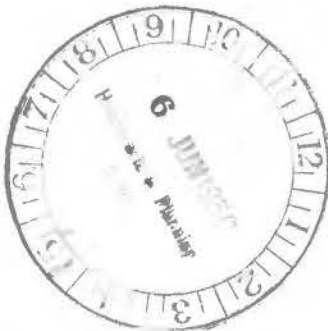
Yours truly,

NEW YORK GRAPHIC SOCIETY

Herbert D. Schutz

Herbert D. Schutz

HDS:AD



*Reply to Mr. Bennett
The Bd of Advisors is now attempting to develop a policy to recommend to the S-G for guidance in the decorating of the wall spaces. There is nothing I can tell you now.*

27

INTEROFFICE MEMORANDUM

TO:

Mr Glen Bennett

FROM:

Victor Mills

Date

20 VI 50

SUBJECT:

*forwarded as per our talk
yesterday*

UNITED NATIONS



NATIONS UNIES

LAKE SUCCESS, NEW YORK

TELEPHONE: FIELDSTONE 7-1100

CABLE ADDRESS: UNATIONS NEWYORK • ADRESSE TELEGRAPHIQUE

REFERENCE: Our S-1

19 June 1950

Mr. George Strong Harral
347 Fifth Avenue at 34th Street
New York 16, New York

Dear Sir:

I am directed by the Secretary General of the United Nations to acknowledge with thanks your letter of 13 June 1950, offering to sell at a sacrifice your painting of Woodrow Wilson.

The United Nations would enjoy indeed gaining ownership of such valuable paintings as "Woodrow Wilson" and "The Dawn of Peace" but is not in a position to appropriate funds for this purpose at the present time.

The Secretary General wishes to express appreciation for your valuable offer.

Very truly yours,

F. A. Mapes, Director,
Purchase and Transportation Division

Our 3-1

19 June 1950

Mr. George Strong Harral
347 Fifth Avenue at 34th Street
New York 16, New York

Dear Sir:

I am directed by the Secretary General of the United Nations to acknowledge with thanks your letter of 13 June 1950, offering to sell at a sacrifice your painting of Woodrow Wilson.

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Very truly yours,

F. A. Mapes, Director,
Purchase and Transportation Division

etgl9Jun50

Our 3-1

19 June 1950

Mr. George Strong Harral
347 Fifth Avenue at 34th Street
New York 16, New York

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The Secretary General wishes to express appreciation for your valuable offer.

Very truly yours,

F. A. Mapes, Director,
Purchase and Transportation Division

ctgl9Jun50

Our 8-1

19 June 1950

Mr. George Strong Harral
347 Fifth Avenue at 34th Street
New York 16, New York

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The Secretary General wishes to express appreciation for your valuable offer.

Very truly yours,

F. A. Mapes, Director,
Purchase and Transportation Division

stgl9Jun50

Our S-1

19 June 1950

Mr. George Strong Harral
347 Fifth Avenue at 34th Street
New York 16, New York

Dear Sir:

I am directed by the Secretary General of the United Nations to acknowledge with thanks your letter of 13 June 1950, offering to sell at a sacrifice your painting of Woodrow Wilson.

The United Nations would enjoy indeed gaining ownership of such valuable paintings as "Woodrow Wilson" and "The Dawn of Peace" but is not in a position to appropriate funds for this purpose at the present time.

The Secretary General wishes to express appreciation for your valuable offer.

Very truly yours,

F. A. Mapes, Director,
Purchase and Transportation Division

otgl9Jun50

120-1-3-9/GEB

13 June 1950

*Models in supply
room - A.S.*

Dear Mr. Solon:

I wish to acknowledge your letter of May 19, together with two models which you sent, and to express our gratitude to you for your interest in our organization, but I do not see any possibility of using your designs in the near future.

The General Assembly has approved an official United Nations seal and symbol and our letterheads are established. I am happy to keep your letter and the models for other members of our staff to see.

Yours sincerely,

Glenn E. Bennett
Executive Officer

fn

Mr. Leon V. Solon
Palm View
4204 Manatee Avenue
Bradenton
Florida

FROM***** LEON. V. BOLON.
PALM VIEW; 4204 MANATEE AV.
BRADENTON . ***** FLORIDA.

MAY 19th 1950.

TO***** THE SECRETARY;---
UNITED NATIONS
LAKE PLACED
NEW YORK STATE,

D
K

DEAR SIR,

• I enclose two notes of models I am expressing
to you, which I DESIGNED ^{for} ~~the~~ UNITED NATIONS
I***** A allegorical motif intende d for a seal.
also, enlarged to 4 ft square , as a central
decoration for the walls of elevator lobbies
in your new N.Y. BUILDING;
2***** A CHIFFRE to be used as a heading for your
note-paper,

Trusting they may interest you

I AM

sincerely yours,

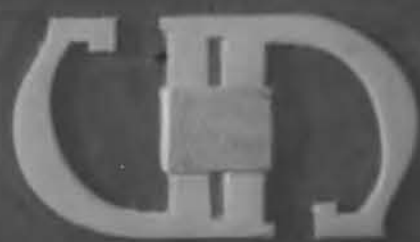
Leon V. Bolon

W





PAX



PAX

120-1-3-9/GEB

21 June 1950

Dear Mr. Harral:

Your letter of June 13 addressed to the Secretary-General has been referred to me.

At the present time the policy governing art and decoration of the United Nations Headquarters is being formulated by a Board of Art Advisers who were appointed by the Secretary-General. The Board has had one meeting and recommended no acquisitions of paintings at the present time. We are glad to have your letter regarding a painting of Woodrow Wilson but I am not at all certain that such paintings as this will be acquired by our organization.

Yours sincerely,

fm

Glenn E. Bennett
Executive Officer

cc: Mr. Mapes
Mr. Mills

Mr. George Strong Harral
347 Fifth Avenue at 34th Street
New York 16, New York

GEORGE STRONG HARRAL

Private Brand Soaps

347 FIFTH AVENUE AT 34TH ST.

NEW YORK 16, N. Y.

ASSOCIATED WITH
ALLEN B. WRISLEY COMPANY
NEW YORK - CHICAGO
ESTABLISHED OVER 55 YEARS

June 13 1950

Secretary General Trygve Lie
United Nations
Lake Success L I N Y

Dear Sir:

I noticed your name in the Times of today as receiving the library of Woodrow Wilson.

I have a painting of Woodrow Wilson, by George Burroughs Torrey, who was quite a noted artist in this country and abroad. He painted many of our presidents, among them Woodrow Wilson. Mr. Torrey's original charges were \$8,000 a portrait. I would be willing to sacrifice on this painting.

I also have a painting which was lent to the Red Cross and they took it all over the United States exhibiting it at an admission charge and they made considerable money. It is named "The Dawn of Peace". It is in three pieces, about 18 feet long and about 6 feet high. Will be pleased to send you a description of it if you desire.

Yours for prosperity

George Strong Harral

dem

1950 JUN 13 PM 5:53

25



Cordially
Geo. S. Harval

120-1-3-9/CGB

29 June 1950

Dear Mr. Hauser:

Your letter of June 21, together with a copy of Mr. Mapes' reply, have been referred to me.

We have no known requirement for vases such as you describe. It is our intention to leave the consideration of such items as this until a much later time.

Yours sincerely,

Glenn E. Bennett
Executive Officer

fm

Mr. Simon Hauser
313 South Manlius St.
Fayetteville, N. Y.

26 June 1950

Mr. Simon Hauser
313 South Marlin Street
Piquetteville, New York

Dear Sir:

We acknowledge and thank you for your letter of 21 June 1950, in which you state that you have been commissioned to sell a pair of blue Sevres vases. Your communication will be brought to the attention of Mr. Glenn E. Bennett, Executive Officer, Headquarters Planning Office, for his opinion in the matter.

Please assure your client that the vases will receive every consideration in making our decisions concerning the furnishing of the United Nations Headquarters Buildings.

Very truly yours,

F. A. Hines, Director
Purchase & Transportation Div.

cc: Mr. G. E. Bennett ✓

sent 26 June 1950



120-13-92

Simon Hauser
JEWELER
313 SOUTH MANLIUS ST.
FAYETTEVILLE, N. Y.
June 21, 1950

Mr. Fred A. Mapes
United Nations Purchasing Agent
United Nations Headquarters
New York, New York

Dear sir:

I have been commissioned to sell a pair of perfect, 52-inch, cobalt blue, mottled (white inside) Sevres vases, mounted on bronze ground bases. These vases were made in the latter part of the nineteenth century, and I am informed that they are among the largest outside Europe. They are at present on loan in the Museum of Fine Arts in Syracuse.

The present owner would greatly appreciate the honor of the knowledge that the vases would be ornamenting one of the United Nations buildings, and therefore would accept a much lower figure than might otherwise be indicated. Although the vases have been valued by art critics at \$25,000, I would be prepared to submit to the owner an offer on your part after you had seen them.

I shall be glad to send you a photograph of the vases if you wish it; I would likewise be very pleased to meet you or your representative in Syracuse at any time you might suggest.

Sincerely yours,

S. Hauser 24

120-1-3-9/AS

18 July 1950

Gentlemen:

This will acknowledge the receipt of your letter of 4th July.

The Secretary-General has appointed a Board of Art Advisers to act on proposals such as the one you made. It is not anticipated that the Board will meet again this year, but please be assured that your suggestion will receive due consideration and you will be notified at the appropriate time.

Yours sincerely,

Glenn E. Bennett
Executive Officer

AS:fm

Celtic Studios
5, Prospect Place
Swansea
United Kingdom

Celtic Studios

DESIGNERS, PAINTERS AND CRAFTSMEN IN STAINED GLASS

7, PROSPECT PLACE, SWANSEA, U. K.



TELEPHONE N9 SWANSEA 4833

4th July, 1950.

Dear Sir,

It has been suggested to us by the British Consul, Mr. Ronald Sinclair, that you might be interested in the addition of some Stained Glass windows at the Headquarter Building of the United Nations in New York.

We, therefore, enclose one of our Brochures, showing specimens of work recently prepared by ourselves.

You will observe that the religious motif is dealt with in the three examples shown. We are, by no means, restricted to this aspect, however, and our Chief Designer, Mr. Howard Martin, has had much experience in secular work in this country and with Zettler's of Munich before the war. Mr. Martin was awarded the First Gold Medal Award of the Worshipful Company of Glaziers in the City of London.

If you are in any way interested, we are quite prepared to prepare, without obligation, Designs for any window that you care to suggest and to forward the same with our estimate, free of charge.

Yours faithfully,
p. p. Celtic Studios

J. Martin
Secretary.

Glenn E. Bennett, Esq.,
United Nations Headquarters,
405, East 42nd Street,
New York,
N.Y.,
U.S.A.



23

ARTISTS IN STAINED GLASS.

We believe in the permanent value of things that are well designed and soundly made, more especially if they are to have more than a fleeting usefulness or temporary attraction.

Our aim is to produce that which is best in design and workmanship, serving alike the demands of purpose and environment. We therefore have no stock designs.

Each window undertaken by us is prepared with due regard to the nature of the architectural setting, the requirements of ecclesiastical tradition and the local history of the Dedication.

These considerations we regard as of major importance, second only to our determination to achieve beauty of good design and the durability arising from conscientious craftsmanship.

**CELTIC STUDIOS,
5, PROSPECT PLACE,
SWANSEA.**

TELEPHONE - SWANSEA - 4833.



DETAIL OF A GIRL GUIDES
WINDOW. ST. DAVID'S CHURCH,
MORRISTON



CENTRE PORTION OF A FOUR
LIGHT WEST WINDOW.
CHURCH OF ST. GABRIEL, SWANSEA



CENTRE PORTION OF A SEVEN LIGHT WEST WINDOW

HOWARD MARTIN, F.B.S.G.
HUBERT P. THOMAS.
K. W. HANCOCK, A.R.C.A. (Lond.)

Notes to Clients Overseas.

For preparatory drawings, which we should be pleased to submit at any time, the designer would require to know the shape (by photograph or drawings) and approximate dimensions of the window ; whether in a north, south, east or west wall, and (if any preference exists) an indication of the general subject matter to be included in the window.

120-1-3-9/AS

27 July 1950

Dear Mr. Widmer:

This is in answer to your letter dated 24 July 1950 pertaining to a French Gobelin tapestry that you so generously offered the United Nations in the past.

As I wrote you on July 18, the Board of Art Advisers did not act on your proposal and I am unable to predict when they will do so. I must, therefore, suggest that since you now have a party interested in this material, you should not hesitate to sell it to him. I regret that we are unable to give you a more favorable reply.

With many thanks for your interest in our project, I am,

Yours sincerely,

Glenn E. Bennett
Executive Officer

AS:fm

Mr. Otto Widmer
Langackerstrasse 6
Zurich 6
Switzerland

Picture for
Mr. Lie's Office

File

Harrison
says watch for it



120-1-2-9

17 ft by 10 ft 480 cfm

300 cfm

Otto Widmer
Langackerstrasse 6
Zürich 6

Switzerland

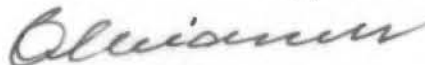
Zürich, 24th July 1950

The Secretariat
of the United Nations
409 East 42nd Street
New York 17 N.Y.

Dear Mr. Bennett,

Referring to your letter of April 11th, relative to a French Gobelin tapestry, I beg to ask you, if my offer has been of any interest to the board of Art Advisers. I should be very grateful to you, to receive your reply as soon as possible, as there is an interested party who intends to buy this Gobelin.

Yours sincerely,



Otto Widmer

John Wickelmaier —
 155-17 Sanford Ave
 Flushing - L.I. - N.Y.
 Flushing 8.0505
 (not listed)

Designer - Craftsman for
 modern Stained & Etched
 Glass - Floor & Wall Mosaics
 - Tiles etc.

John Nickelsen

His Excursion in the Field of Tile Design



Playful design
by Nickelsen

John Nickelsen was born and brought up in the craft which he was destined to pursue as a profession: As a wee lad he played with the bright bits of colored glass and mosaics in his father's shop in Denmark. In his early teens that shop became his school. There, he and two younger brothers served as apprentices and, under the exacting tutelage of a father who was a thoroughgoing designer and craftsman, they acquired the

foundation of their profession. This was to be supplemented later by courses in drawing, design and stained glass technic with masters in Vienna and elsewhere in Europe.

John's first work appeared in luxury liners plying between European and South American ports—stained glass windows for the great domes and glass ceilings in smoking rooms and dining salons. There followed a steady demand for his stained glass for public buildings and expensive residences. His training had included work in ceramics and he found outlets for varied expression in that field. He became an all-round designer with a considerable practice even before he came to America.

When he arrived in New York he decided to orient himself to his new environment through study here.

He attended evening classes at the Art Students League under the instruction, principally, of George Bridgman and William Leftwich Dodge.

During this time he applied his talents in new fields, working as artist and layout man for advertising agencies and publishers and engaging in industrial designing for several well-known firms. His work has ranged from labels, containers and compacts to electrical appliances, furniture and printing presses.

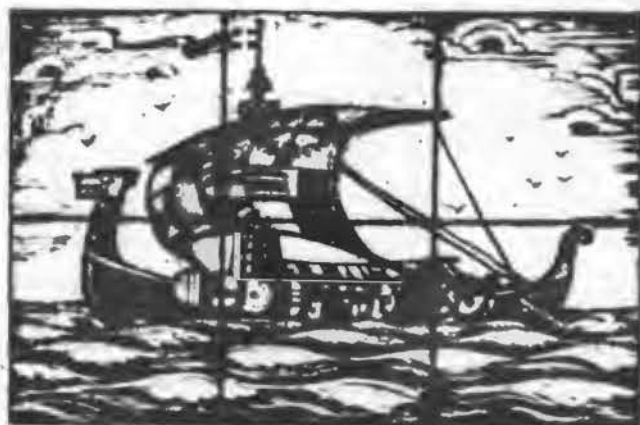
His principal work, however, is in the field of stained glass and ceramics. He has done many windows in this country, among them a large one at West Point. He won a stained glass window competition for the Federal Building at New York World's Fair.

The tiles, designed for a famous Fifth Avenue Shop, are his latest work. Our reproductions are made from the designs rather than the tiles themselves which, at this writing, are still in production. The tiles will be six inches square and they are, of course, designed to be used in combination for coffee tables, wall panels, borders around doorways and a variety of applications.

Blue is the dominant color merely because, as Nickelsen explains, *Copenhagen Blue* and *Delf Blue* come to mind when the average person thinks of tiles. The reproductions on the page opposite are three-quarters size of the original sketches. That shown below—a combination of two tiles—is exact size of the sketches.

The reproductions on the page opposite are three-quarters size of the original sketches. That shown below—a combination of two tiles—is exact size of the original.



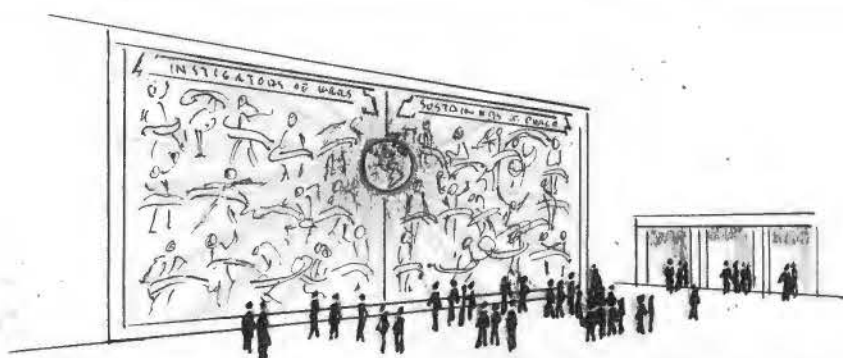
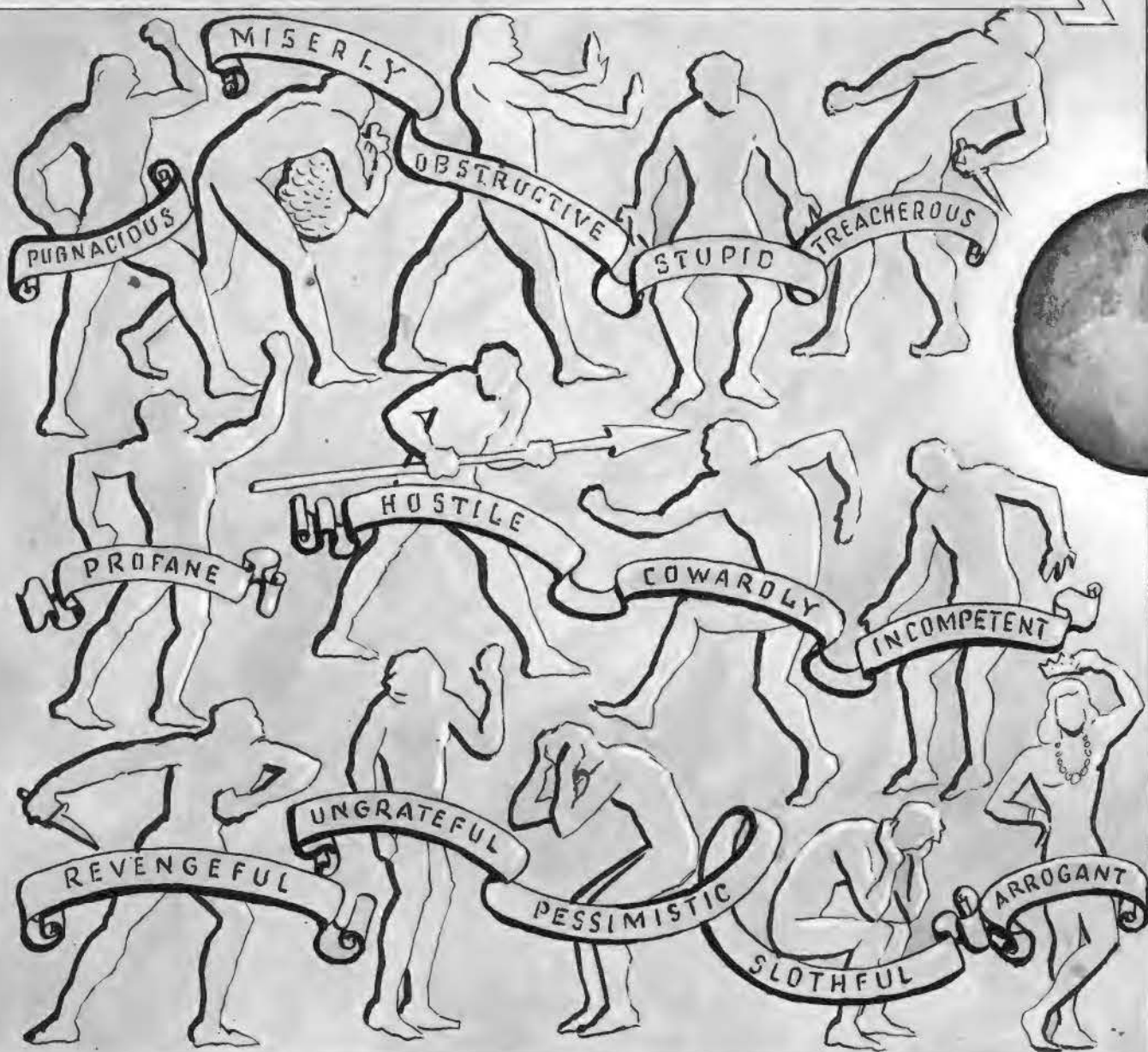


j



n.

INSTIGATORS OF WARS

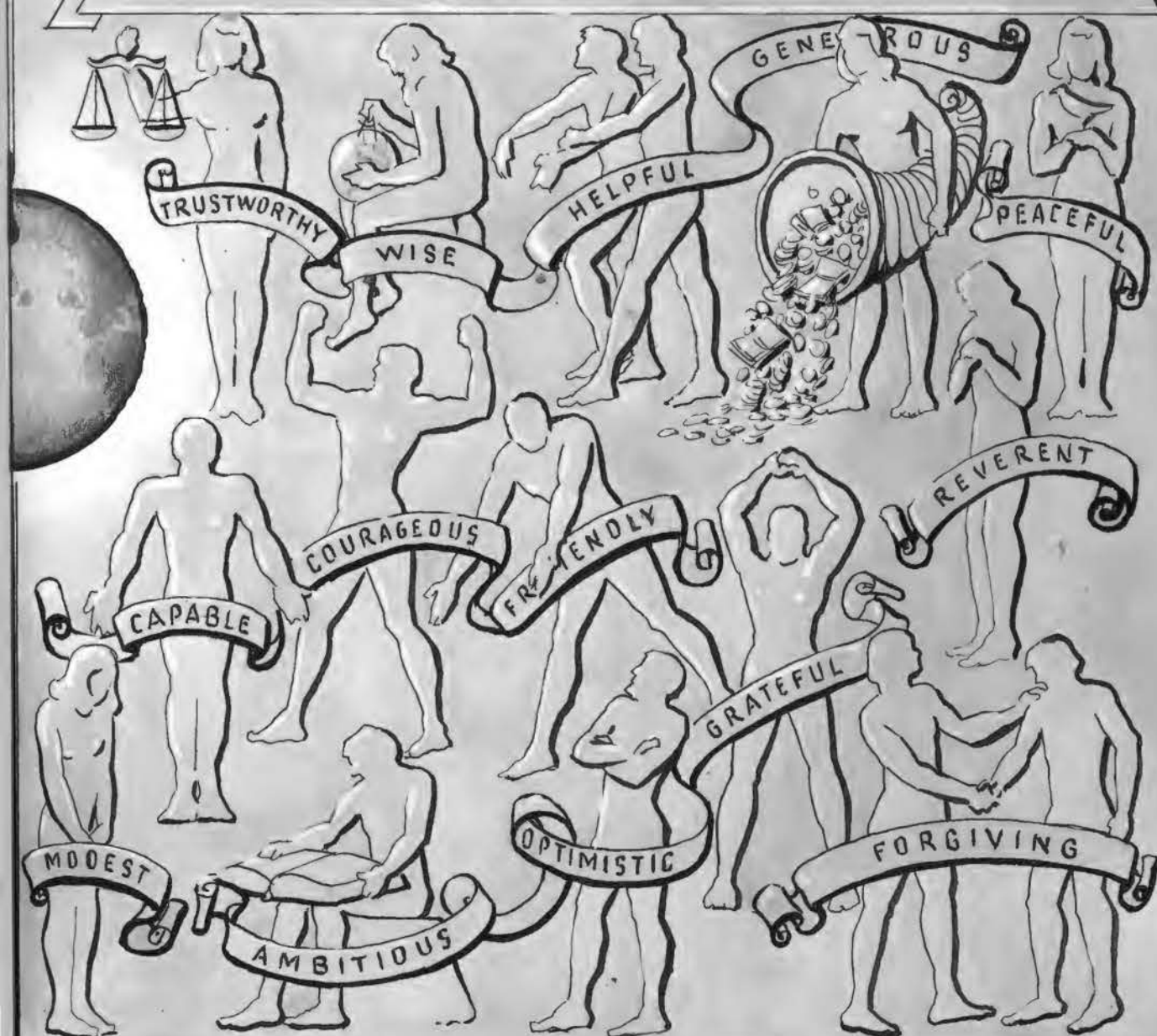


People, "bad" and "good" are inhabitants of the earth, therefore, no faces or costume. Figures done in silhouette of a material and color in harmony with surroundings.

Relief globe of our Earth (no boundaries) slowly moving on its axis, left to right. Done in materials and colors in harmony with surroundings.

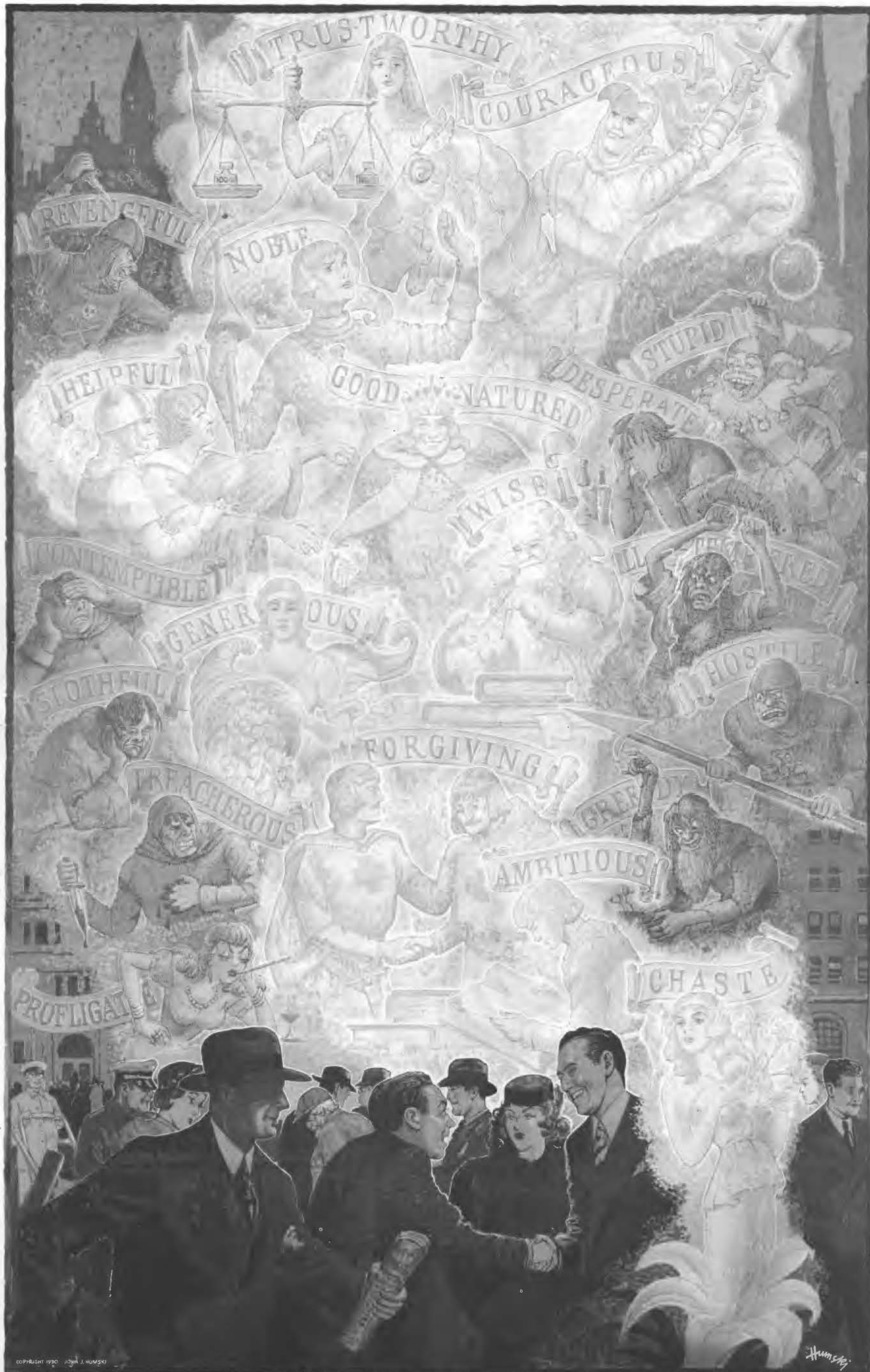
Fig
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SUSTAINERS OF PEACE

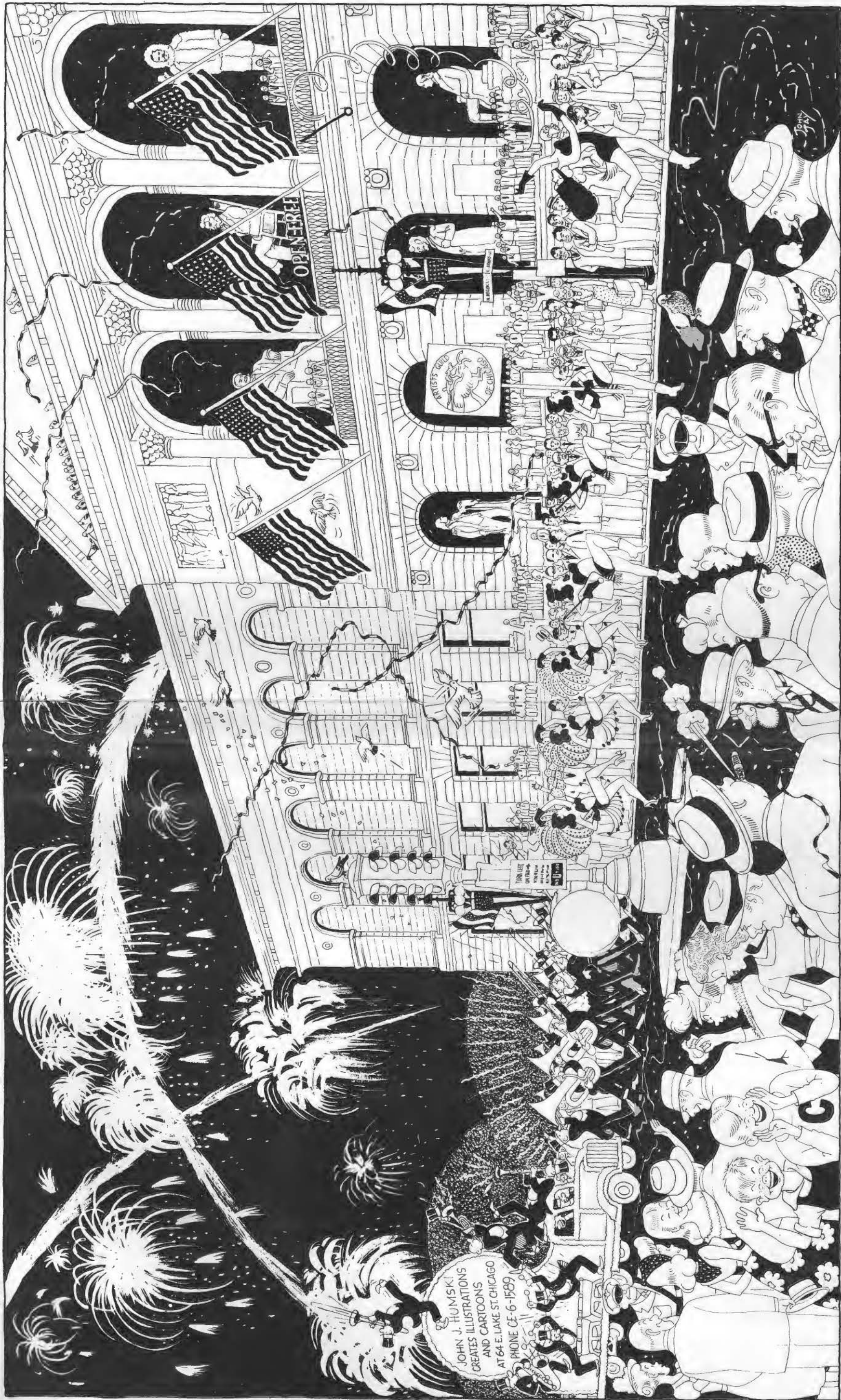


at back of globe simulating sunrise,
 morning, noon, afternoon, sunset, twilight,
 night and back to sunrise again. It is
 shed this light, as the mountains and
 valleys pass before it, will give the illusion
 of life and movement - also the turning
 of the earth toward the right will impel
 action there, creating good thoughts.
 The sun and light to be in perpetual motion
 day and night.

John J. Humski
 64 E. Lake St.
 Chicago.



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JOHN J. HUMSKI
CREATES ILLUSTRATIONS
AND CARTOONS
AT 64 E. LAKE ST. CHICAGO
PHONE CE-6-1589

120-1-3-9/OEB

6 September 1950

Dear Mr. Humski:

This will acknowledge the receipt of your cartoons addressed to Mr. Wallace K. Harrison who is abroad at present. I assume the material is sent to us for examination and we will be glad to keep it but I don't know of any use to which we can put it.

Very truly yours,

fa

Glenn E. Bennett
Executive Officer

Mr. John J. Humski
64 East Lake Street
Chicago 1, Illinois

120-1-3-9/GBB

10 October 1950

Dear Mr. Derso:

This will acknowledge the receipt of your letter of October 9, 1950, which I have passed on to Mr. Harrison who will probably discuss the matter with the Board of Art Advisers. This group, as you may know, is composed of Mr. Wallace K. Harrison, Mr. Jacques Carlu, Mr. Howard Robertson and Mr. Miguel Covarrubias. They were appointed by the Secretary-General early this year to advise him on all matters pertaining to art in the Permanent Headquarters.

Yours sincerely,

fm

Glenn E. Bennett,
Executive Officer.

Mr. Aloys Derso
65 University Place
New York, New York

Original letter sent to WKH 11 October 1950

31 August 1950

Mr. Antonio Gargiulo,
Membrillar 274,
Buenos Aires, Argentina

Dear Mr. Gargiulo:

I am directed by the Secretary-General to acknowledge your kind letter relative to the offer to the United Nations of your drawings.

The Secretary-General established a Board of Art Advisers to make recommendations regarding the selection of art for the permanent headquarters and the Board has recommended that selection of art be deferred until a later time when the buildings are more nearly finished.

Therefore, if you would care to submit some samples of your drawings I shall be very glad to present them to the Board of Art Advisers at the appropriate time.

Sincerely yours,

Glenn E. Bennett
Executive Officer

SG 62/1/04 AWChs

4 January

1950

Dear Mrs. Fawzi:

The Secretary-General has asked me to acknowledge your letter addressed to him during the General Assembly with regard to a Garden of the United Nations at the new headquarters site.

The Secretary-General is much interested in your suggestion, and is discussing the matter with Mr. Wallace K. Harrison, Director of our Headquarters Planning Office.

Very sincerely yours,

Andrew W. Cordier
Executive Assistant to
the Secretary-General

Mrs. Mahmoud Bey Fawzi
1115 Fifth Avenue
New York, New York



August 15, 1950

Dear Mrs. Jessup

The Art Committee met and agreed that it would be very desirable to have a garden in the area between the river and the General Assembly, which would be the only spot where they felt a garden could be kept with the dignity and privacy that might be necessary.

The Committee's Report, which is being written by Professor Edman, has not been finished and therefore we have not notified anyone. I am sending a copy of this note to Mrs. Migel. We will inform Mrs. Migel as soon as the report comes through and we can make the action definitive.

Sincerely,

Wallace E. Harrison
Director of Planning

Mrs. Philip C. Jessup
1726 Hoban Road, N. W.
Washington 7, D. C.

WKH:O

cc to Mrs. M.C. Migel - 770 Park Avenue - New York, N.Y.
Mr. Glenn Bennett ✓

COPY

GILMORE D. CLARKE
MICHAEL RAPUANO-LESLIE G. HOLLERAN
CONSULTING ENGINEERS AND LANDSCAPE ARCHITECTS
145 EAST 32nd STREET
NEW YORK 16

120-113-9
[Handwritten signature]

Dear Mr. Avery!
This is one for the
Archivists!
Sincerely
GDC

November 1, 1951.

Mr. Henry C. Avery
6 Upper Beverly Hills
West Springfield, Mass.

Dear Sir:

This will acknowledge your letter of October 7th. The problem you have raised is one which is outside of my jurisdiction and I am, therefore, referring your letter to the office of the Chief Architect, United Nations Headquarters.

Very truly yours,

Gilmore D. Clarke



100-1-5-7

6 Upper Beverly Hills
West Springfield,
Massachusetts

October 7, 1951

C O P Y

Mr. Gilmore Clarke
New York Park Commission
United Nations
42nd Street East

Subject: An article in Oct. 7th, N.Y. Times, entitled
"U.N. rejects 'Model Playground'; Moses' Project
is Accepted Instead."

Dear Mr. Clarke:

This article aroused my special interest because there is a possibility that what I alone have accomplished in fashioning slate, could fit into the beautifying of the "Model Playground."

As a hobby, I learned a practical way to cut slate of 1" or less in thickness, to almost any irregular outline, curved or straight. Using New York State slate of six contrasting colors I have fashioned a lasting and uniquely beautiful floor for our outdoor porch.

It is a map of the United States, about 12' x 9' overall. There is a sequel to this hobby story. Stanley Beveridge, Chairman of the Board of Directors of the Stanley Home Products Company,, Westfield, Mass. has thrown open for public use a park of large acreage in Westfield. Its floral display is second to none.

In Stanley Park there is a Corillion tower dedicated to "World Peace." Mr. Beveridge saw my mosaic of the United States and asked if I would be willing to duplicate it in a plaza in front of the bell tower, but to include Alaska and Canada. This I was glad to do gratis, as a former citizen of Westfield and too out of my esteem for this man's many good works.

My map measures 31' x 31' and it runs to within 10° of the North Pole. Mr. Beveridge has paid my handiwork some very high compliments. The psychology of a large map is excellent. Daily in summer, groups from all over the United States gather on its surface to point out the spots of interest to them.

"See, here is where we live!" "That is where I met my wife." "Whoever would have thought that Texas was so much bigger than Rhode Island, and to think, they both have two senators", etc. etc. are samples of the remarks one hears.

I have wanted ever since to do a mosaic map of the world of somewhat heroic proportions. This is my reason for writing to you, for it seems to me that a global map which showed the countries of the world in contrasting colors of slate, would be a unique addition to the children's playground in the U.N. I can conceive if the inspiration for children's games to be played on its surface and an inspiration for oneness.

I think I lack the strength to act other than in an advisory capacity, should anything come of my suggestion. However, if requested to do so, I feel competent to attempt that responsibility, purely as a public service.

If interested, may I suggest your paying a visit to Stanley Park this fall? I will meet you and answer your questions.

Sincerely,

/s/

Henry C. Avery

Cuppan Beverly Hills
West Springfield Mass.
Oct 7, 1951

Mr. Baltimore Clarke
New York Park Commission
United Nations
424 St. East

Subject: An article in Oct 7th N.Y. Times, Entitled - "U.N. Rejects
"Model Playground; Moses' Project Is Accepted Instead."

Dear Mr. Clarke

This article aroused my special interest because there is a possibility that what I alone have accomplished in fashioning slate, could fit into the beautifying of the "Model Playground."

As a hobby, I learned a practical way to cut slate of 1" or less in thickness, to almost any irregular outline, curved or straight. Using New York state slate of six contrasting colors, I have fashioned a lasting and uniquely beautiful floor for our outdoor porch.

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If interested, may I suggest your paying a visit to Stanley Park this fall? I will meet you and answer your questions.

Sincerely,

Henry C. Avery.

120-1-3-9

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

October nineteenth,
1 9 5 1

JB

Mr. Glenn E. Bennett,
Executive Officer,
Headquarters Planning Office,
United Nations, New York, N.Y.

Dear Mr. Bennett:

Thank you so much for your letter.

I can assure you that your cooperation with us in this project will in no way involve any responsibility on your part to accept any of the sketches or to offer any of the artists commissions. I believe I explained that in my original letter.

So that all the artists will have a common problem, we have decided on the west wall near the North Delegates' Lounge. The proportions lend themselves best to the small scale sketch and the subject conception possibilities seem to be more inclusive.

I should be most grateful if you could give us a blueprint of the room, charging us for the printing, so that the artists will have a definite idea of the architectural problems and can adjust their ideas to general scale, general design, utility, and - if possible - color.

Sincerely yours,

Edith Gregor Halpert



*Made-up interior print sent
23 Oct 51*

[Signature]

Please send this print on the Meeting Halls with
a transmittal to:

Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

On transmittal Put: Elevation of North Delegates
Lounge as requested in your letter to Mr. Glenn E.
Bennett dated 19 October 1951.

TO

APPROVAL	MORE DETAILS
REPLY, PLEASE	YOUR INFORMATION
SEE ME, PLEASE	RETURNED AS REQUESTED
YOUR SIGNATURE	INVESTIGATE AND REPORT
NOTE AND FILE	FOR ACTION
NOTE AND RETURN	REPLY FOR MY SIGNATURE
YOUR COMMENTS	INITIAL AND FORWARD

DATE

FROM

ISSUANCE OF DRAWINGS

UN/HP/2/Rev.1
24 July 1951

OFFICE COPY

23, October 1951

MEETING HALL:

Edith G. Halpert, Director

The Downtown Gallery 32 East 51st Street, New York 22, N.Y.
First Class mail:

1 ELEVATION OF NORTH DELEGATES LOUNGE as requested in your letter to Mr. Glenn E.
Bennett dated 19, October 1951

Rose Fitz

120-1-3-9

18 October 1951

Dear Mrs. Halpert, .

Your letter of October 9th addressed to Mr. Wallace Harrison has been referred to me for reply.

The question of murals in our building is one which is receiving considerable study now and there are a large number of spaces which could be decorated with murals. We have a Board of Art Advisers who have approved a rather cautious policy which we are following and while I am glad to give you some dimensions of space, I want it very thoroughly understood that it in no way opens up the possibility for any particular painters. I am sure you understand that we are deluged with offers of all kinds from artists interested in doing something in our buildings.

In our conference building, which consists of six large meeting rooms for councils and committees, the following spaces could be decorated with murals;

Conference Rooms 1, 2 and 3 - East Wall - 3 screens 45' x 17'
(These spaces are directly in front of the work spaces for large committees.)

41 level - public corridor - 3 screens 59' long x 8'6" high
(These are immediately outside of the meeting rooms.)

53 level - delegates corridor - 3 screens 59' x 11'6"

68 level - public corridor - 2 screens 59' x 10'6"
(Outside the council chambers)

North delegates lounge - 2 walls - 80' long x 22'6" high (South)
- 32' long x 22'6" high (West)

These spaces should give your artists something to work on which should be challenging and exciting.

Yours sincerely,

Glenn E. Bennett
Executive Officer
Headquarters Planning Office

Mrs. Edith Gregor Halpert,
Director, The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

120-1-3-9

to Glenn

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

October ninth,
1 9 5 1

Mr. Wallace Harrison,
50 Rockefeller Plaza,
New York, N.Y.

Dear Mr. Harrison:

At our annual artists' meeting, held two or three weeks ago, we projected an idea which I should like to tell you about.

As you know, the interest among architects in relation to murals has recently developed to a high degree. While many of our artists like Shahn, Kuniyoshi, Davis, Siporin, and others have executed a number of murals in the past, both the subject matter and the style are naturally unsuitable for any of the new projects. Thus, the "samples" we can offer are difficult for these relatively inexperienced trustees and architects to associate with their immediate needs.

Furthermore, artists of the caliber I mention cannot afford to make free sketches since the sketch involves the most important factor, which is the original conception and incorporates a good deal of research and study as well as execution. Consequently, I made this proposal at the meeting and the proposal was accepted unanimously. The suggestion was that we furnish each of the artists with a specific wall in a specific building with a common problem. Each artist would conceive what he considers an appropriate idea for this projected mural and would execute it in sketch form and all the sketches would be identical in size. In this manner we would achieve a complete "sample" group and would have an exhibition to demonstrate the new technique that the artists have developed since 1938 and would also point up the ideological direction in each instance.

It occurred to me that there is no better project in the world today than the U. N. building with the many ideological possibilities and the enthusiasm for the architecture among the artists. Where you fit into

4

Mr. Wallace Harrison,

- 2 -

October 9, 1951.

this picture would be to supply me with a blueprint of either the lobby or reception room or any location which would ordinarily be most appropriate for a mural. I guarantee that I shall not bother you about jobs since I understand the situation in connection with such commissions. This is merely a test case which I hope will inspire our artists to the utmost degree. I hope, therefore, that you will consider my request in this approach and will be gracious enough to let me have a blueprint which we, in turn, can have photostated for the individual artists. Needless to say, we want to keep this very quiet so that the exhibition - when it is announced - will be "big news".

Sincerely yours,

Edwin H. Tupper

egh-k.



Conference Area:

Conference Rooms # 1, 2 & 3 - East Wall

45' long - 17' high

41' Level Corridor - 3 screens

59' long - 8'-6" high

53' Level Corridor - 3 screens

59' long - 11'-6" high

48' Level Corridor - 3 screens

59' long - 10'-6" high

North Delegates Lounge - 2 walls

80' long - 32'-6" high (South)

32' long - 32'-6" high (West)

13 October 1950

Dear Mr. Walker:

This will acknowledge the receipt of your letter of October 11, informing us that a committee of your organization is available for consultation. We appreciate very much your offer of assistance.

To date no major decisions have been made on art, except on principles, which will be made public before long.

Yours sincerely,

Glenn E. Bennett
Executive Officer

fn

Mr. Hudson D. Walker
Executive Director
Artists Equity Association
625 Madison Avenue
New York 22, N. Y.

ARTISTS EQUITY ASSOCIATION

AEA

LEGAL COUNSEL

Joshua Binion Cahn

BUREAU DIRECTOR

Daniel W. Millsaps, Jr.

DIRECTORS AT LARGE

George Biddle
 Henry Billings
 Louis Bosa
 Louis Bouché
 Byron Browne
 Minna Citron
 Robert Cronbach
 Gladys R. Davis
 Ernest Fiene
 Xavier Gonzalez
 Harry Gordlieb
 Dorothea Greenbaum
 George Grosz
 Jack Levine
 I. Rice Pereira
 George Picken
 Abraham Ratner
 Anton Refregier
 Hugo Robus
 Katherine Schmidt
 Georges Schreiber
 Mitchell Siporin
 Harry Sternberg
 Sol Wilson

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 EXECUTIVE DIRECTOR: HUDSON D. WALKER.

PLAZA 9-7461

October 11, 1950

Dear Mr. Bennett:

A committee of our organization, composed of Henry Billings, William Zorach and Sidney Simon, has been set up to keep in touch with plans for using works of art in the United Nations buildings. We understand that a preliminary report has been received from your advisory committee, and this is merely to inform you that our committee is available for consultation at any time and would appreciate being kept informed of developments through this office.

Sincerely yours,

Hudson D. Walker

Hudson D. Walker
Executive Director

HDW:jm

Mr. Glen Bennett
 United Nations Building Committee
 Temporary U. N. Building
 42nd Street
 New York, N. Y.



*Reply
 1. Acknowledge & thank for offer.
 2. No major decision has been made, except on principles which will be made public before long.*

19

ekb

October 16, 1950

Mr. Aloys Derso
65 University Place
New York, N. Y.

Dear Mr. Derso:

I have sent a copy of your letter of October 9, 1950 to the members of the Art Committee of the United Nations Headquarters. I would appreciate it if you would be kind enough to submit some sketches along the lines you suggest for the Committee's consideration.

Sincerely,

Wallace K. Harrison
Director of Planning

bmot
cc to Mr. Glenn Bennett ✓



October 16, 1930

To: The Art Committee
Messrs. Jacques Carlin
Miguel Covarrubias
Howard Robertson

From: Wallace K. Harrison

Subject: Alvaro Derso

The attached copy of a letter from
Mr. Alvaro Derso is self-explanatory. I am writing
Mr. Derso and asking him to submit sketches for
your consideration.

Attachment: Letter dated October 9, 1930

bmot

cc to Mr. Glenn Bennett with Derso correspondence ✓

Send copy of
alter to post designs
state and asking
Derso for sketches
sent copy to D.

Mr. Harrison 5/20-1-3-9-

65 University Place
New York, New York
October 9, 1950

Mr. Wallace K. Harrison
U. N. Chief Architect
United Nations Headquarters
Manhattan Building
New York, New York

My dear Mr. Harrison:

I hope that my name is not entirely unfamiliar to you. You may have seen Derso and Kelen's United Nations Sketchbook, which was published not long ago. You probably have also seen the decorations of the Press Lounge in the Palais des Nations at Geneva. The original drawings of our U. N. cartoon history were conceived and executed in the same way as the decorations in Geneva and with the same intention. We have hoped that this work will also find its place in the permanent Headquarters, a hope we thought legitimate since we so often were praised by delegates and by the international press as the artist-team who for thirty years followed the international conferences in their peculiar way. Our work was praised as a marginal history of international organizations.

I had the privilege of discussing this matter with Ambassador Austin, with Mr. Entezam, President of the Assembly, and also with Ambassador Gross of the U.S. delegation, and with General Romulo, the former President. Encouraged by their favorable response, I am addressing this concrete proposal to the Headquarters Planning Committee.

I am proposing to decorate one of the great rooms of the U.N. Headquarters: the most appropriate place, as I see it, would be either the Press Room, the Delegates' Lounge, or the walls of a long corridor. There are presently available about sixty drawings which were published in our Sketchbook. The drawings which appear in the book are in a much reduced format and executed in pen and ink. The originals, which I hope I may show to you, are much larger in size and executed in full color, like our Geneva cartoons in the Palais des Nations. I do not intend, should my project be realized, to include all the drawings which appear in our recent book, but rather a large selection from them. We want to complete the series with a great number of new cartoons. These latter ones are already

Reply
1. Acknowledge
2. Have Harrison
probably discuss
with
Adviser
group, as you
may know
CH
appreciated sale
in year to
1951

in preparation for a second book.

The President of the Assembly and Ambassador Gross who have both known our work since old Geneva days were kind enough to inform me that they have already mentioned my idea to you. I hope you will like it, and that you will give me the opportunity to have a personal meeting with you.

Yours very sincerely,

Aloys Derso

Aloys Derso



120-1-3-9/CGB

27 October 1950

Dear Mr. Derso:

This will acknowledge the receipt of your drawings mounted on seven boards.

The Board of Art Advisers will be asked to pass upon the selection of all art work for the Headquarters and I think I should make it clear to you that there are no plans for a meeting of the Board in the near future and I expect it will be many months before any consideration will be given to your drawings. Another rather important fact which should be made clear to you is that we have no budget for commissioning artists and are dependant to a considerable extent upon gifts which the Secretary-General has encouraged in different communications with Member Governments.

Yours sincerely,

Glenn B. Bennett
Executive Officer

fm

cc: Mr. Harrison

Mr. Aloys Derso
65 University Place
New York, N. Y.

120-1-3-9/CEB

1 November 1950

Dear Mr. Vladeff:

Thank you for your letter of 24 October relative to the landscaping of the United Nations Permanent Headquarters site.

There have been many suggestions for international participation in the planning of the gardens and I do not know what the final arrangements will be, but we do not have a large budget for landscaping and probably details will be postponed.

Yours sincerely,

Glenn E. Bennett
Executive Officer

fm

Mr. Pancho ^{Vlad} Vladeff
210 Fifth Avenue
New York 10, N.Y.

*Headquarters
Planning Off.
N.Y.*

Pantcho Vladeff
210 5th Ave.
New York 10, N.Y.

October 24, 1950

Hon. Trygve Lie
Secretary General of the United Nations
Lake Success, LI, N.Y.

Dear Sir:

On the fifth anniversary of the United Nations, I wish to take the liberty of contributing a suggestion for beautifying and improving the arrangements of the landscaping of the permanent seat of the United Nations located in New York City.

The eyes and thoughts of the entire world will be focused on the seat of the United Nations, and therefore, it should be a place of exceptional beauty with meaning, and since the permanent seat is established in the United States, a country in which originality and initiative are welcomed and encouraged allows me to submit the following.

No doubt the grounds around the buildings will be landscaped with flowers and shrubbery, I therefore suggest flowers designed to represent the flags of the countries of the United Nations. In order that these flowers flags be made a living symbol of the nations represented, I suggest that these flowers be planted in soil brought directly from the respective countries; also the seeds for the flowers composing these flags should be brought here with the soil. The flags could be distributed all over the grounds.

Along with the above suggestion perhaps a central garden of the United Nations planted with the favorite or national flowers of each country with the flag of the United Nations in the center, planted in the mixed soil brought from the lands of all the countries forming the United Nations, would complete this living floral symbol.

Hoping to see all the nations, united under the flag of the United Nations, I am joining the peace loving men throughout the world in the prayer for final and lasting peace.

Wishing for a successful, just and fruitful triumph for all through the United Nations, I remain,

Respectfully yours,

Pantcho Vladeff
Pantcho Vladeff



OCT 24 11 04 AM '50

120-1-3-9/GKB

8 November 1950

Dear Mr. Cassel:

This will acknowledge the receipt of your letter addressed to the Secretary-General.

It is doubtful that we can use your suggestion but we do appreciate your interest in the project.

Yours sincerely,

Glenn E. Bennett
Executive Officer

fn

Mr. Sid Cassel
105-44 62nd Avenue
Forest Hills, N.Y.

Dear Mr Lee

'Don't you think that the U.N.
Building in New York demands a 'Big Lighted World
on its roof.

I think of the thousands of people who would
see it, besides the ships passing in out of the harbour.

It would make a visual impression
& perhaps stimulate some thinking about the U.N.
& it would also dress up the Building &
give it the importance it deserves.

There are lots of people who
would feel proud to have such a Symbol
right in their own Town

yours Very Sincerely
Sid Cassel



120-1-3-9/GEB

XXXXXXXXXXXX
Plaza 4-1234

18 January 1951

Dear Mr. Lackov:

In reply to your letter of January 16,
I believe there is no likelihood of our being in-
terested in purchasing your painting by Correggio,
although the Board of Art Advisers has not met
recently.

Yours sincerely,

fm

Glenn E. Bennett
Executive Officer

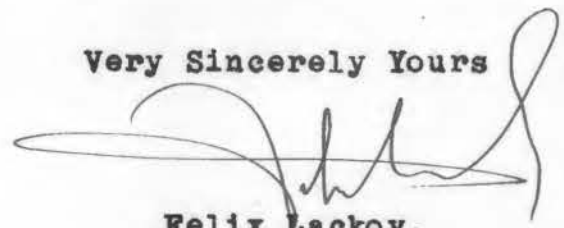
Mr. Felix Lackov
201 West 108 Street - Apt. 44
New York 25, N. Y.

January the 16th 1951

Dear Mr. Bennett:

Referring to your letter dated 28 March 1950,
I will be very thankful to you for telling me, what
answer is given by the Board of Art Advisers to my letter
of March 23rd 1950.


Very Sincerely Yours



Felix Lackov.
201 West 108 St Ap44.
New York 25, N.Y.

Glenn E. Bennett, Esq.
United Nations
New York 17. N.Y.

Painting
Head of Christ by Antonio Allegri Correggio (for sale)

I believe
there is no likelihood of
our being interested in
your painting by Correggio.
Although the Bd. of Art Adv.
has not met recently.


COPY FOR HPO
ROUTING SLIP

TO

Mr. Cohen

copy

FOR

APPROVAL	MORE DETAILS
REPLY, PLEASE	YOUR INFORMATION
SEE ME, PLEASE	<input checked="" type="checkbox"/> RETURNED AS REQUESTED
YOUR SIGNATURE	INVESTIGATE AND REPORT
NOTE AND FILE	FOR IMMEDIATE ACTION
NOTE AND RETURN	REPLY FOR MY SIGNATURE
YOUR COMMENTS	INITIAL AND FORWARD

REMARKS: I feel certain that
the Board of Art Advisers would
not consider this appropriate.
There are too many other really
good offers of statuary.

DATE

FROM

Feb.7, 1951

G.E.Bennett

C
O
P
YEMPIRE STATE SOCIETY
Sons of the American RevolutionHeadquarters: Sub-Treasury Building
Wall and Nassau Streets
New York 5, N.Y.

January 31, 1951

Hon. Benjamin Cohen
Assistant Secretary-General for Public Relations
United Nations
New York, New York

Dear Dr. Cohen:

This letter is to confirm and supplement the statements made by Mr. J. Henry Smythe, Jr. regarding the possibility that the 2,080 pound Liberty Bell, which is now in the possession of the State Museum of the University of the State of New York in Albany, might be made a permanent addition to the grounds of the United Nations. As you know, this Liberty Bell is a very fine reproduction of the Liberty Bell which hangs in Independence Hall in Philadelphia.

I naturally appreciate that a number of considerations will undoubtedly be involved in any final decision of this matter. Fortunately, there is plenty of time in which to develop appropriate and dignified presentation plans should the United Nations' final decision be favorable.

We are in the position of merely bringing this matter to your attention with the assurance that Dr. Carl E. Guthe, Director of the New York State Museum, is entirely in favor of such an ultimate disposition of this handsome Liberty Bell which is 3 feet high and 47 inches in diameter. The base of the assembly is 6' by 9'. The total estimated weight of the Bell and assembly is 3900 pounds.

I very much appreciate the courtesies you have extended to our Com-patriot Smythe and shall look forward to your reply to this letter.

Sincerely yours,

/s/
Gardner Osborn
Secretary

GEB:fm

120-1-3-9

XXXXXXXXXXXXXXXXXXXX
9 February 1951

Dear Mr. May:

Thank you for your letter of
February 8th. I appreciate very much
your sending me a copy of "Flags of
Destiny".

Very truly yours,

Glenn E. Bennett
Executive Officer

Mr. M. A. May
Vice President
Dun & Bradstreet, Inc.
290 Broadway
New York 8, N. Y.



ESTABLISHED 1841
 MERIL A. MAY
 VICE PRESIDENT
 DUN BUILDING
 290 BROADWAY, NEW YORK 8, N.Y.
 Digby 9-3300

Dun & Bradstreet, Inc.
The Mercantile Agency

Feb. 8, 1951

Mr. Glenn E. Bennett, Executive Officer
 United Nations
 Headquarters Planning Office
 405 East 42nd Street
 New York #17 N. Y.

Dear Mr. Bennett:

Weyman Huckabee saw a copy of our "Flags of
 Destiny" and asked if he might have one for framing
 for his office.

I sent it along and told him that if there
 were other members of his group who he thought might
 be especially interested, we would be glad to provide
 them with copies.

He has sent me your name.

Yours sincerely,

M. A. May

M. A. May
 Vice President

*Repl -
 Thanks for
 display*



ROUTING SLIP

TO

MR. GLENN BENNETT

Mr. Sorensen

APPROVAL	MORE DETAILS
REPLY, PLEASE	YOUR INFORMATION
SEE ME, PLEASE	RETURNED AS REQUESTED
YOUR SIGNATURE	INVESTIGATE AND REPORT
NOTE AND FILE	FOR ACTION
NOTE AND RETURN	REPLY FOR MY SIGNATURE
YOUR COMMENTS	INITIAL AND FORWARD

No reply has been sent to Miss Sorensen. Would you have a look at these as a possibility for Mr. Lie's suite?

"We do not need or have room for any more wall decorations in the S.C.'s suite."

"A. Sorensen"

A. Sorensen

DATE

22/2/51

FROM

A. W. Cordier

24

181 Lott Street
Brooklyn, N.Y.

Secretary General
Mr. Trygve Lie

Dear Sir:

I have just received a set of 30 antique prints old Norwegian Historical and wonder if I may have the privilege of showing them in connection with the decoration of the Norwegian part of the United Nations rooms. I took the prints to the Brooklyn Museum and was told they were made in 1840 - and come from an old family in Norway.

I would be very happy to receive an answer as soon as convenient.

Sincerely yours,

(Miss) Nancy Thun Sorensen

IN 2-9246

120-1-3-9

26 March 1951

Dear Mr. Harral:

This will acknowledge the receipt of your letter of March 22 with reference to the painting, the Dawn of Peace.

I cannot offer you any encouragement at this time since the selection of paintings is entirely up to the Board of Art Advisers who are not scheduled to meet in the near future.

Very truly yours,

Glenn E. Bennett
Executive Officer
Headquarters Planning Office

Mr. George S. Harral
347 Fifth Avenue
New York 16, N. Y.



Cordially
Geo. H. Harrell

God Bless Thy Year!

Thy coming in; thy going out;

Thy rest; thy traveling about;

The rough, the smooth,

The bright, the drear.

God Bless Thy Year!

ANSWER

There are six F's in the sentence. One of average intelligence finds three of them. If you spotted four, you're above average. If you got five, you can turn up your nose at most anybody. If you caught all six, you're a genius, and a lot too good to be wasting your time on foolishness like this.

If you cannot figure this out, write to me, and I will tell you.

George S. Harral, Private Brands Soap
347 Fifth Ave., New York MU3-1083

How are your brains?

Read this sentence:

FEDERAL FUSES ARE THE RE-
SULT OF YEARS OF SCIENTIF-
IC STUDY COMBINED WITH
THE EXPERIENCE OF YEARS.

Now count aloud the F's in that sentence.
Count them only once, don't go back and
count them again.

You will find answer on other side.

The Puzzle on this sheet is copied from Merry's Museum and Parley's Playmate, a magazine published in September 1849, by D. Macdonald & Co. of 149 Nassau Street, New York City, nearly 100 years ago.

"The following may be read upwards of four thousand (4,000) different ways, by beginning with the centre letter, T, and taking the most zig-course to any of the four corners; and it will be found that it invariably makes the words: TAYLOR IS OUR PRESIDENT."

* * * * *

tnedis erprpresident
nediserprurpresiden
edis erpruourpreside
dis erpruosourpresid
iserpruosisourpresi
serpruosir isourpres
erprousiror isourpre
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tnedis erprpresident

George S Harral
347 Fifth Ave
New York NY

120-1-3-9

GEORGE S. HARRAL
347 FIFTH AVENUE
NEW YORK 16, N. Y.

acknowledge
check
March 27 1951
HH

Dear Mr. Bennett:

Your esteemed favor received and appreciated.

If you are ever in this vicinity, it would be my pleasure to show you small copies of the original painting.

Yours very truly

Geo. S. Harral

Mr Glenn E Bennett
United Nations
42nd St & 1st Ave
New York City



GEORGE S. HARRAL
347 FIFTH AVENUE
NEW YORK 16, N. Y.

March 22 1951

Mr Glenn Bennett
United Nations
42nd St & 1st Ave NYC

Dear Mr. Bennett:

Miss Ryan, I believe, called on you sometime ago relative to a painting, the Dawn of Peace. This would be very appropriate for your building.

It is approximately twelve feet long and about six feet high and was lent to the Red Cross to exhibit throughout the country and they made considerable money with it.

I trust you will be interested and if so if you will advise me, Miss Ryan will be pleased to call on you.

Yours very truly

George S. Harral

Can't find any more info on this painting
to the Bd. of Adm.
MAR 23 1951

dem

GEB/fm

3 April 1951

Dear Major Vidar:

I am in receipt of your letter of 30 March 1951, requesting consideration as an artist to depict documentary drawings of wars, etc.

I am secretary of the Board of Art Advisers but I know of no plans for any such use of artists. However, I am glad to keep your name, together with many other artists, on file, but no indication can now be given of any possibilities for you.

Very truly yours,

Glenn E. Bennett
Executive Officer
Headquarters Planning Office

Major Frede Vidar, CE-USAR
School of Fine Arts
Washington University
St. Louis, 5,
Missouri

FREDE VIDAR BROOKFIELD CENTER, CONNECTICUT

Temporary address to June 15th

Frede Vidar, Major, CE-USAR
School of Fine Arts
Washington University
St Louis, Missouri

30 March 51

Chief,
Headquarters Planning Office
United Nations Secretariat

Dear Sir: .

I am not certain that this is the right office to contact but if not perhaps you will be kind enough to refer this letter to the individual or office which may be interested.

I believe that the United Nations is sponsoring various cultural projects and possibly historical projects in addition to its main function. It seems to me that as the United States and various other countries in times of war have maintained combat artists to depict and execute documentary and interpretive paintings and drawings of wars, the United Nations should retain or commission artists to execute documentary and interpretive pictures not only of the police action in Korea but also of various relief programs throughout the world.

I should like to offer my services to take over this project for the United Nations. I have considerable experience in this field. During ~~World~~ World War 2 I served some four years as General MacArthur's combat artist in the Pacific - more recently I covered various phases of operations in Korea such as Army retreat to Taegu area etc and 1st Marine landings at Inchon/Seoul etc. and before that I have covered many other fields such as Civil Wars in Spain, Cuba, and Greece as well as the health situation of the American Indians and the Leprosarium of Carville, La. etc. for Life and others.

The possibility of such a program with the United Nations interests me very much and I should appreciate hearing your reactions. If you are at all interested I will be able to send you all sorts of additional information re self and ability etc.

Sincerely yours,

Frede Vidar

Frede Vidar



*Reply -
Acknowledge
Know of no plans for
any such use of artists
Am Sec. of Bd. of Art
Advisors - Glad
Headquarters to keep*

*120-1-5-9
... of ...
... with many ...
... you mean ...*

120-1-3-9

21 May 1951

Dear Mr. de Arnoldi:

I have your letter of 14 May 1951 regarding the Viennese Gobelin Factory. I regret that we cannot favor you with orders as we have no requirements for tapestries at present and our funds are limited.

Yours sincerely,

Glenn E. Bennett
Executive Officer
Headquarters Planning Office

Mr. Henrique de Arnoldi
Wien XIX
Peter Jordan Str. 74
Vienna
Austria

120-1-3-9

Henrique de Arnoldi
Wien XIX. Peter Jordan-Str. 74

Vienna,
14 May 1951

Mister
Glenn E. Bennett
Executive Officer
United Nations
Headquarters Planning Office
405 East 42nd Street,
NEW YORK 17, N.Y.

Reference: 120-1-3-9/GEB

Honorable Sir!

Permit me to recall my person in your
membrance. A year ago you had - following a
recommendation of Excellency General Mark W. Clark
the great kindness to write me a letter, dated
11 April 1950, that you would keep my proposal
in evidence, to give an order to the Viennese Go-
belin Factory for the building of the United Na-
tions. As the other day I got the advice from
Excellency General Mark W. Clark to contact again
with you, honorable Sir, I try once more my chance,
and I beg you not to be angry about my new request.
You may consider that such an order would give
an elevation in many regards.

With the expression of my best respects
and with many thanks I remain

Yours sincerely

*and our funds
are limited.*
Henrique de Arnoldi

*Reply along this line
Regret that
we cannot
favor your
offer as we
have no
equipment*



LHB

June 22, 1951

Dear Mrs. Miguel:

The mills of the United Nations grind slowly, but we are all appreciative of your continued help and interest. We won't know what we can do until after the next meeting of the Assembly in Paris. As soon as we hear, I'll surely let you know.

Thanking you again for your interest.

Sincerely,

Wallace K. Harrison
Director of PlanningMrs. M. C. Miguel
770 Park Avenue
New York, N.Y.WKH:O
cc to Mr. Bennett

120-1-3-9

29 August 1951

Miss Mildred Easton
94 Del Ray Road
Rochester, New York

Dear Miss Easton:

This will acknowledge the receipt of the scroll which you sent to the United Nations.

I am sorry that we cannot comply with your request to hang it at our entrance, since we cannot do anything to offend the many different religions of the representatives from the member countries.

We do appreciate your interest in our work.

Sincerely yours,

Glenn E. Bennett
Executive Officer
Headquarters Planning Office

120-1-3-9

4 October 1951

Dear Mr. Polowetski:

Your letter of September 25, 1951, to Mr. Harrison has been referred to me. We are glad to have your letter for our record of available painters for future reference.

I am not at all certain when we shall be in a position to select some art, as we now have a number of possible donations from member governments. Nevertheless, we are pleased to have your suggestions and are gratified by your interest in our project.

Yours sincerely,

Glenn E. Bennett,
Secretary,
Board of Art Advisers.

Mr. Charles Polowetski,
771 Ninth Avenue,
San Francisco 18, California.

to G.B.

120-1-3-9✓

September 25, 1951

Mr. Wallace K. Harrison, Architect
United Nations Building
New York, N.Y.

Dear Mr. Harrison:

Since I saw you in the United Nations Building the latter part of August, I have felt the urge to put in a letter, as you had asked me to do for the record, the thoughts I expressed to you on the subject of decoration - painting, in your monumental work of architecture. The reason for not having done it sooner, is due to the fact that on my way home to San Francisco from Sweden and Norway where I had executed a number of portrait commissions, I stopped at Lansing, Michigan to paint a portrait of Mr. Howard Sober, first man in the United States in automobile transportation.

Notwithstanding the fact that you thought my idea of your work of architecture becoming a shrine expressing in art - universal cooperation and the ideals of peace and beauty on earth, would not be accomplished in your lifetime or mine, nevertheless the subconscious thought persists that it is a present possibility.

In my brief speech to you, I contrasted poor Norway which has its Town Hall - a monument to the arts, not to mention the Vigeland Sculpture Park at Oslo, and the fabulously rich United States which has not fully accounted with the arts in creating the most marvelous ideology in history, first with the League of Nations and now the United Nations, actually crystallized and in material form.

You told me that the other countries which are members of the U.N. are not willing to share the costs. Well, the United States which is leading in all else should do so in this, and make a start for a United States section. Perhaps if a movement is started it might be subscribed to by private individuals, just as Mr. Rockefeller donated the ground for the building. In a world where we live continuously under the threat of war and man destruction, I believe art to be a real necessity as medicine for mind and body. The U.N. must be a place, a temple, where people will love to come to, to be inspired by the highest aspirations of man.

The material I would suggest for the U.S. section, would be the history of the United Nations, with portraits of the key figures from its inception, beginning with President Woodrow Wilson, and incidents in the development of the U.N. to date, in decorative form. Aside from that, there can be a wide latitude in subject matter.

Of my personal qualifications to do a work of such magnitude as decorating the U.N.halls or rooms would entail, I would say first of all that I was born in Europe and came to the United States at the age of seven. In the school systems of New Jersey and New York I absorbed the American ideals of life, and particularly, the study of the Revolutionary Fathers has always been dear to me. I drew at an early age and at fourteen was admitted to the National Academy in New York where I received prizes for drawing and painting from life.

At seventeen I went to Paris on a scholarship contributed by Private individuals and the Academy which sponsored it. I studied at the Ecole des Beaux Arts and received a Prix d'Atelier for my work in the class and Honorable Mention outside of the class. I exhibited five pictures in the First Autumn Salon, which featured such painters as Cezanne, Gauguin, Renoir, Matisse and Van Dngen. Also subsequently, before I was twenty-one I exhibited in the official salons of the "Artiste Francais" and the "Societe National", as well as in succeeding years. From 1920 to 1923 I exhibited large decorative canvases at the "Societe National", such as "Imagination - Love, Pleasure, Inspiration 1920; "Idylle" 1921; "Fantasie d'Ete" 1922; and "Victory and Peace" 1923. The two latter were shown at the Architectural League of New York the following years.

The significance of my work has been largely misunderstood here, as propaganda often takes the place of art and fame.

I felt it a privilege to meet and speak with you, the architect of the renowned United Nations Building.

Sincerely yours,

Charles Polawetzki



ARCHIVES SECTION - LOAN RECEIPT

The records described below have been borrowed for official use. It is understood that no material is to be added or removed, and that they will be returned intact to Archives Section, Room 1938.

Items

~~XXXXXXXXXX~~ AFS 120 - 1 - 3 - 9

Total 1

Signature of borrower: _____

Date borrowed: 4 May 53

Title: Mr A. Cordier

Date due: 11 May 53

Department and Section: SG'S Office

(Due date may be extended

Room: 3800 E Phone: 512

by telephone request to Archives,
Ext. 2050)

Archives Staff Member: tc

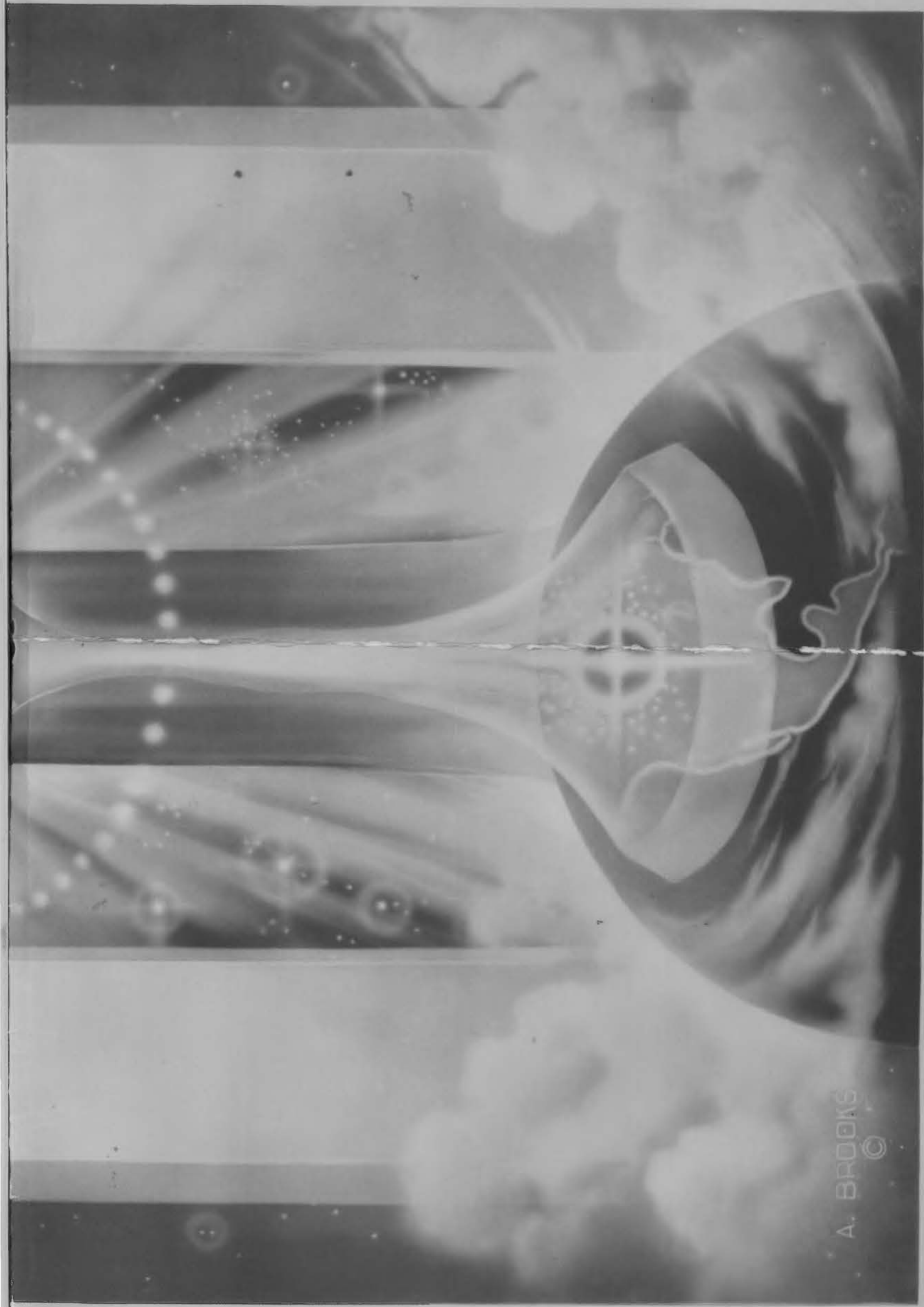
FREEDOM

DOUBT

FEAR

I AM
THE OPEN DOOR WHICH
NO MAN CAN SHUT





A. BROOKS ©

Please, hanging in your Entrance
So the ~~photograph~~ copy reach home to some place
Sent by Michael Easton, 94 Delany Rd, Rochester, N.Y.

120-1-3-9

23 November 1951

Dear Mrs. Cooney,

Your letter of October 16, 1951, addressed to the Congress of the United Nations has been referred to me for reply.

The United Nations is composed of sixty member governments whose people have many different religions and for this reason it is impossible for us to consider the use of religious symbols in our building which might be identified with any particular religion or sect. Therefore, I regret to inform you that your request that a statue of Our Lady of Fatima be placed in the United Nations building cannot be granted.

The plans, however, do call for a recognition of the need for prayer and meditation by the inclusion of a non-sectarian non-denominational room for meditation and prayer. Even this is difficult to plan because of the many religious beliefs of the members. I believe the majority of the leaders in the United Nations do believe with you that there is a great need for Divine Assistance even though we cannot give expression to this attitude in the way which your organization would like best.

Yours sincerely,

Glenn E. Bennett
Executive Officer
Headquarters Planning Office

Mrs. Catherine Cooney
Recording Secretary
Mater Salvador Circle
Daughters of Isabella
Urbana, Ohio

INTERDEPARTMENTAL REFERENCE

DATE

10/29/51

RESPECTFULLY REFERRED TO

Miss Cathie Shea, Press Of-
fice, USUN.

RE:

Letter from Catharine Conney
addressed to the Congress of
The United Nations.

WRITER ☐ HAS ☒ HAS NOT BEEN INFORMED
OF THIS REFERENCE

COMMENTS.

Since it appears that Miss
Cooney wishes her letter to
go to the UN, I would appre-
ciate it very much if you
would forward her letter to
the appropriate office of the
UN.

Grace B. Ruekh *GR*
SIGNATURE

Public Liaison
DIVISION

C4324
AFSUrbana, Ohio.
Oct. 16, 1951.Congress of The United Nations,
Washington, D.C.

Gentlemen:

No doubt you are familiar with the widespread devotion of Catholics to Our Lady Of Fatima. In these days of World Conflict we all stand in need of Divine Assistance, and we know of no more powerful intercessor for peace than Our Lady Of Fatima.

As a Catholic organization, we the Daughters of Isabella, Mater Salvador Circle, No. 406, Urbana Ohio, request that a statue of Our Lady Of Fatima be placed in The United Nations Building.

Trusting that you will see fit to grant our request, we remain,

Fraternally yours,

MATER SALVADOR CIRCLE,
DAUGHTERS OF ISABELLABy *Catherine Cooney*
Recording Secy.DIV OF PUBLIC LIAISON
PVI

1951 OCT 19 AM 10 34

DEPARTMENT OF STATE

*Reply Letter referred to me
for reply. We have many*



From
569 E. Church St.,
Urbana, Ohio.



PL
1440-9A-3

Congress of The United Nations,
Washington, D.C.

120-1-3-9/AS

18 July 1950

Dear Mr. Widmer:

This will acknowledge the receipt of your letter of 26 June.

The Board of Art Advisers met during the week of 5-9 June 1950 and did not act on any offers of works of art for the United Nations Headquarters because they felt it somewhat premature. However, please be assured that your proposal is kept on file and you will hear from us at the appropriate time.

Yours sincerely,

Glenn E. Bennett
Executive Officer

AS:fm

Mr. Otto Widmer
Langackerstrasse 6
Zurich
Switzerland

Otto Widmer
Langackerstrasse 6
Z u r i c h
Switzerland

Zurich, 26 of June ~~1950~~ 1950

ACTION

The Secretariat of the United Nations
Lake Success
New York, N.Y.
U.S.A.

TO	_____
<input type="checkbox"/> - Action Completed	
<input type="checkbox"/> - Acknowledged	
<input type="checkbox"/> - No Action Required	
INITIALS	_____

Gentleman,

Referring to your letter of April 11, 1950 (120-1-3-9/GE) acknowledging the receipt of my letter of March 21, 1950. You answered that my offer of a French Gobelin tapestry will be submitted to a Board of Art Advisers. Because I have no news from you till now, I would like to ask you if the purchase of this Gobelin tapestry could come into question and if I can expect the decision of that Board in the next time.

, Yours sincerely,

Otto Widmer

Otto Widmer

1. Acknowledge receipt of letter
2. Bd. of Art Adv. met during the week of 5-9 June 1950 and did not act on any offers of works of art because they felt it somewhat premature. However, please be assured that your proposal is ~~to~~ kept on file and you will hear ~~from~~ us at the appropriate time.



120-1-3-9

8 February 1951

Dear Mr. Semaan:

Your letter of January 11, 1951, addressed to H.E. Mr. Nasrollah Entezam, has been referred to this office.

We will keep the design you have submitted. We have received very many offers and suggestions and cannot accept many, which I am sure you understand, so I can't give you any encouragement that your design will be accepted.

We appreciate your interest in our project.

Very truly yours,

Glenn E. Bennett
Executive Officer
Headquarters Planning Office

Mr. Andrew N. Semaan
9107 Fourth Avenue
Brooklyn 9, N. Y.

ROUTING SLIP

TO

Mr Bennett

APPROVAL	MORE DETAILS
REPLY, PLEASE	YOUR INFORMATION
SEE ME, PLEASE	RETURNED AS REQUESTED
YOUR SIGNATURE	INVESTIGATE AND REPORT
NOTE AND FILE	FOR ACTION
NOTE AND RETURN	REPLY FOR MY SIGNATURE
YOUR COMMENTS	INITIAL AND FORWARD

With reference
to our telephone
conversation, here
is the latest
artistic suggestion!

DATE 6.2 FROM

Helen Gordon

As-Sayed

Andrew Nicola Semaan

AUTHOR OF

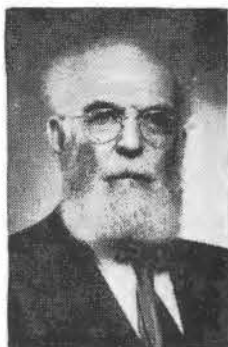
Religion and Brotherhood of Man

9107 FOURTH AVENUE

SHORE ROAD 8-3040

BROOKLYN 9, N. Y.

To those who Live
by the dictates of Honor
in The Religion of Man



and Walk on the
highway of Truth with
The Brotherhood of Man

This Book, Religion and Brotherhood of Man
is Dedicated by Andrew Nicola Semaan

H.E. Mr. Nasrollah Entezam
President, General Assembly
United Nations
New York, N. Y.

January 11, 1951

Dear Sir:

I am submitting to you herewith a design of what I
call - WORLD LIBERTY - so that it may be considered by the Architects
and Landscape authorities of the United Nations as a possible statue
in the Plaza of the new home, probably facing the water.

I would like to frame this copy that you may keep it in
your office, and print half size copies to be distributed to other
members who may be interested in this or such projects in the U.N.

Your kind acceptance of this offer will be highly
appreciated and to which I will gladly respond as soon as possible.

I remain

1. Acknowledge letter to Pres. G.A.
2. Will keep the design submitted.
a great many press and say just accept
very many, you will understand.
give you any encouragement
but appreciate your interest
in our Day & project.

Most sincerely yours
Andrew H. Semaan

Ethel M. Ramsey, Gen. Sec.

9107 Fourth Avenue, Brooklyn 9, N. Y.

Tele: SHore Road 8-3040



bc: Communications & Records Div.
CGS/62/1/080/HG

120-1-3-9/CEB

29 November 1949

Dear Dr. Duhan:

Your letter of November 17 addressed to the Secretary-General has been referred to our office.

Your interesting suggestion for a symbol of peace on the island in the East River opposite the United Nations permanent headquarters will be circulated to members of our staff. I do not know what the problems of such a project would be and do not believe it is an appropriate time to make plans now but it might be something to consider in the future.

Yours sincerely,

Glenn E. Bennett
Executive Officer

fm

Dr. Eliot Duhan
120-11 103rd Avenue
Richmond Hill, New York

WPS

ELIOT DUHAN, M. D.
120-11 103RD AVENUE
RICHMOND HILL, N. Y.
CLEVELAND 3-2829

120-1-2-7
FILE NO. CCS
Name Index
62/1080
18 NOV 1949
J

November 17, 1949

The Hon. Trygve Lie
United Nations
Lake Success
New York, New York

Dear Sir:

On a visit to the site of the United Nations, I was impressed by the monumental beauty of the new secretariat structure. Looking over this site I observed a barren island in the East River opposite the area and plainly visible from it. It occurs to me that this island might become a symbol of world peace! Surely all the people of the world desire peace- and if their representatives in the United Nations could look from the windows of the discussion halls and see a huge statue to Peace during their deliberations, it might keep their thoughts and activities on the wishes of the people of the world.

This statue could serve as a symbol of Peace even as the Statue of Liberty symbolizes Freedom. The cost of this statue should be shared by the people of the world and there should be world wide competition for the design. A symbol like this would arouse world wide interest and the honest desires of peace-loving people might eventually reach the political leaders.

What do you think of this and is it possible to carry forward such a plan?

Very truly yours,

Copy to: Mr. Drew Pearson
New York Daily Mirror

ms
Eliot Duhan
38



120-1-3-9/GEB

16 November 1949

Dear Mr. Widmer:

This will acknowledge the receipt of your letter of November 1, together with a photograph of a French Gobelin tapestry.

Since there has been no policy established on future art work for the new buildings, I can not give you any encouragement but will keep the information for possible future reference.

Yours sincerely,

Glenn E. Bennett
Executive Officer

fm

Mr. Otto Widmer
Langackerstr. 6
Zurich 6
Switzerland

120-1-3-9✓
Otto Widmer
Langackerstr.6
Zurich 6
Switzerland

Zurich, November 1st, 1949

The Sekretariat of the United Nations
Lake Success
New York, N.Y.
U.S.A.

Gentlemen:

In the believe that you are considering to obtain a special piece of art with which to decorate the interior of the United Nations Building, I herewith take pleasure to offer you an outstanding speciman of a French GOBELIN of a considerable historical and artistical value.

I enclose a description and a photographic copy of same. The original can be viewed in Zurich by a person commissioned by you. The price of the GOBELIN is US Dollars 9,000 f.o.b. Zurich (Switzerland).

In this connection I wish to point out to you that the value of this wonderful, well preserved piece has been estimated at about Dollars 20,000 by well known experts of art. I therefore hope that you will be able to take advantage of the special price offered to you.

Hoping very much to hear from you, I am, Gentlemen,

Sincerely Yours,

Otto Widmer

Otto Widmer

Enclosures:

- 1 description
- 1 photographic copy.



Description of the GOBELIN
of the French Royal Manufactory of Tapestry in Paris.

Extract of a report by the Historian of Art:

The here reproduced GOBELIN is well known to me in original.
Its measures are: 3.80 x 5.50 m.

Its origin is known: It came to Berlin at the time of Frederic the Great, King of Prussia, whose predilection for French art was renowned, and remained there in the hands of the nobility. In 1929 it passed by purchase into Swiss hands.

It represents an allegory referring to architecture. In the centre plans are being submitted to the owner of the house in construction and to his wife, on the left works are in progress on a building, in the front a stone-block is being discolled by a sculptor. On the right workmen are rolling a column, and higher up on the right a small sanctuary is to be seen.

The trimming is exceedingly beautiful: emblems, vases, flower-wreaths, arms, etc. in the purest Louis XIV style.

According to the declaration of Prof. Hermann Voss, formerly managing director of the Kaiser Friederich Museum, the design to this GOBELIN is to be attributed to GIOVANNI FRANCESCO ROMANELLI (1610-62). This artist worked at the Vatican for Pope Urban VIII. In 1659 he was appointed to the court of Louis XIV by Cardinal Mazarin.

While in Paris he made designs for the Royal Manufactory of Tapestry and according to such a design this GOBELIN was weaved by the Royal Manufactory.

It is historically and artistically a remarkable piece of work of considerable value, originating between 1660 and 1665.

Oto Widmer
Langackerstr.6
Zurich 6
Switzerland.

10

120-1-3-9/UES

16 November 1949

Dear Mr. Rendon:

We are in receipt of your letter of 14 November, together with the three photographs which you enclosed. We are pleased to keep these on file.

Yours sincerely,

Glean E. Bennett
Executive Officer

fm

Sr. Manuel Rendon
Apartado Q
Guayaquil, Ecuador

Mamuel Rendón November 14th 1949
 Apartado C
 Guayaquil Ecuador

Mr. Wallace K. Harrison
 Director of Planning
 United Nations
 New York

Dear Mr. Harrison,
 Thank you very much for your kind
 answer.
 I send you now three photographs of
 my last paintings to be joined to my
 first letter, in which I announced
 them to you - I hope very much they shall interest you.

Very sincerely yours
 Mamuel Rendón



40

120-1-3-9/GKB

25 October 1949

Dear Mr. Marans:

This will acknowledge receipt of your letter of October 21 about the statue entitled, "And They Shall Beat Their Swords into Ploughshares".

While we have not yet any specific requirements for statuary and do not know what funds will be available for that type of work, I am inclined to believe that any statuary required will be commissioned especially for special requirements which our architects may develop. We shall keep your letters for possible future reference, but I cannot give you any encouragement at this time.

Yours sincerely,

Glenn E. Bennett
Executive Officer

fm

Mr. Moissaye Marans
252 Fulton Street
Brooklyn 1, N.Y.

MOISSAYE MARANS

Sculptor

252 FULTON STREET
BROOKLYN 1, N. Y.

October 21st, 1949

Mr. Glenn E. Bennett, Executive Officer
Headquarters Planning Office,
United Nations,
1270 Avenue of The Americas,
New York 20, New York.

YOUR REF. 120-1-3-9/GEB:fm

Dear Mr. Bennett:

Referring to your last letter dated June 9th, 1947 and my proposal for the statue entitled "AND THEY SHALL BEAT THEIR SWORDS INTO PLOUGHSHARES...." as a Symbol of Peace on the grounds or in the building now being constructed for the United Nations.

Although your previous letters have manifested interest, I have not heard from you for two years now, and I am therefore taking the liberty of referring to this matter once again in the earnest hope that at this stage of the progress of the United Nations Building, you may give it your careful consideration.

Should you be interested in additional material concerning this statue such as photographs, comments from art critics, reproductions in various books, etc., I shall be pleased to furnish these to you at your request.

It is with a great deal of anticipation that I look forward to hearing from you.

Cordially yours,

Moissaye Marans
Moissaye Marans

MM:lcm



Reply
1. Acknowledge
Have met set out
2. requirements

41



Manuel Pardon

"Les cinq frères"

1959

92 + 65



Manuel Planchon
"Le Mort"

1949 92+72



Samuel Beckett

"Les Trois Formes"

1949

64 x 53

90

120-1-3-9/GED

3 August 1949

Dear Mr. Ohlman:

Your letter of July 21st has been referred to this office.

We have no publicity plans except a cornerstone ceremony, the date of which is uncertain. On October 24, United Nations day will be celebrated, but I do not know of any particular activity involving this office. I would suggest that you show your work to the American Association for the United Nations, 45 East 65th Street, New York 21, N.Y.

Yours sincerely,

Glenn E. Bennett
Executive Officer

fm

Mr. Arthur Ohlman
2474 Grand Avenue
New York 63, N. Y.

ROUTING SLIP

TO

Mr Harrison
Hdqtrs. Planning office

FOR

<input checked="" type="checkbox"/> APPROVAL	MORE DETAILS
<input type="checkbox"/> REPLY, PLEASE	YOUR INFORMATION
<input type="checkbox"/> SEE ME, PLEASE	RETURNED AS REQUESTED
<input type="checkbox"/> YOUR SIGNATURE	INVESTIGATE AND REPORT
<input type="checkbox"/> NOTE AND FILE	FOR IMMEDIATE ACTION
<input type="checkbox"/> NOTE AND RETURN	REPLY FOR MY SIGNATURE
<input type="checkbox"/> YOUR COMMENTS	INITIAL AND FORWARD

REMARKS:

DATE <i>8/1</i>	FROM <i>Mr Cohen's office</i>
--------------------	-------------------------------

120-1-3-9-
148
ARTHUR OHLMAN
2474 GRAND AVENUE
NEW YORK 63, N. Y.
FORDHAM 4-3068

July 21, 1949

United Nations
Department of Public Information
Lake Success, N.Y.

Gentlemen:

According to the newspapers I note that you contemplate publicity and celebrations for this fall. On July 4th I made a water color called "Shape of Things to Come" and though the dust storm on that day nearly finished me I finished this sketch showing the construction skeleton of the building facing 42nd Street near East River Drive. If you are interested in seeing this exhibiting or using it in any way for your publicity I should be happy to have you do so. I also have a pencil sketch which has a slight "historic" significance. It shows a session at Hunter College, made on a telegraph blank while the Atomic Energy debates were going on (at that time open to the public).

Very truly yours,

Arthur Ohlman



Reply — referred to me.
1. Acknowledge —
2. We have no publicity plans except a cornerstone ceremony, the date of which is uncertain. On Oct. 24 UN Day will be celebrated, but I do not know of any particular activity involving the office. Suggest you show your work to the American Association of the UN #2

90

120-1-3-9/UEB

7 June 1949

Dear Miss Ryan:

Your letter of June 3 addressed to the Secretary-General, together with the enclosed description of "The Dawn of Peace" by George Burroughs Torrey, has been referred to me.

We are happy to have the information about this painting, but I am unable to say at this time what procedures will be followed in the selection of art for the headquarters buildings now under construction. I shall present this information to the Director of Planning at the appropriate time.

Yours sincerely,

Glenn E. Bennett
Executive Officer
Headquarters Planning Office

fm

Miss Geraldine M. W. Ryan
400 East 57th Street
New York 22, N. Y.

SG) I will appreciate any
further information
from you.

Yours very truly,
(Miss) Geraldine M. W. Ryan

120-1-3-9-

400 East 57th Street
New York. 22 June 3 1949.

My dear Mr. Lie:

Enclosed you will
find a description of
a painting by the late
George Burroughs Torrey.

41

Called "The Dawn of Peace".

At present it is in the
hands of Mr. George S. Hurst,
who considers it a very
suitable painting to
hang on the walls
of the new building

of the United Nations.
So I am writing for
him to ask if this
is possible.

Mrs. Roosevelt suggested
writing to you, and

THE DAWN OF PEACE

This magnificent and dramatic painting is the masterful work of one of America's greatest modern painters, GEORGE HARRINGTON TORREY, internationally distinguished for his portraits of many of the world's famed men and women and for which likenesses he created an outstanding reputation during the past sixty years - lesser known for his exquisite landscapes and marines, and comparatively little known for his remarkable **DAWN OF PEACE** inasmuch as it is the only subject of its kind that he ever attempted to paint, and the canvas has been held privately in seclusion for a number of years.

The **DAWN OF PEACE** comprises three panels, measuring over all, approximately fourteen feet in length and about seven and one-half feet high. It was widely admired and acclaimed by all appreciative art critics when on an exhibition tour during the first world war under the auspices of the American Red Cross. An American cardinal then in the diocese of New York who viewed the canvas at a private showing in the artist's studio, is said to have stated that the **DAWN OF PEACE** was the most beautiful and masterful picture of its kind by a modern painter that he had ever had the privilege to see, and regardless of one's creed - man, woman or child - it pictured a story of the bible which all should know, and learn a much needed lesson from.

Following, written in the third person by the artist himself, is his description of

THE DAWN OF PEACE
by George Harrington Torrey

The beautiful and dramatic story in Mr. Torrey's painting is a holy emblem of Peace. It is an allegory of the soul of mankind - guilt-stricken, remorseful and forgiven.

The soul which is appealingly symbolized by the figure of a woman, is shown in the first panel to have abandoned the city of strife, and to have passed through the deep, dismal valley of despair, and then on pressing her slow and sorrowful way up the weary slopes of experience in search of Peace. The valley below still shrouds her with gloom, the saddle mantle of sorrow clings heavily upon her drooping frame as she labors onward in a shadow which weighs over all like a pall.

In the second panel, she has reached a loftier level, where a blessed vision of redemption awaits her, that symbol of the brotherhood of Man, The Savior Crucified; and here we see her as she kneels before Him in a fervor of supplication with face uplifted, hands outstretched, she in mute anguish makes her plea. The grievous garment of guilt has fallen from her shoulders to the ground, revealing the soul in the perfectness of purity. The darkness of the passing clouds, the black tempest of worldly strife, the evidence of the raging storm are being wafted away, and the spectator is held in holy admiration. Far beyond the clouds and against which the cross and its occupant are darkly silhouetted is a dazzling brightness, signifying universal peace and pardon, which flows into the suppliant's sad heart from that blissful realm ever bright and beautiful.

In the third panel, the soul is passing on her way, serene with the victory over sin, when lo! a radiant glory flashes from the heavens, unveiling to her ecstatic gaze, the risen Christ, symbolizing peace, goodwill and love towards man.

It is regretted that a satisfactory illustration of the DAWN OF PEACE can not be shown in this folder, but to do so would do an injustice to the original canvas, therefore the reader must see the painting to fully understand and appreciate its great beauty.

Displayed amid the proper environments and lighting effects in which it has been exhibited when on tour; or shown on a large easel under the balcony at one end of the spacious Torrey studio, in its black frame, surrounded by rich velvet drapes, with palms and ferns in the foreground and at each side; with carefully shaded concealed electric lighting effects to bring out the magnificent blending of the highlights and shadows so masterfully depicted by the artist's paints and brushes; thus shown in the darkened studio, the DAWN OF PEACE was revealed in all of its dramatic beauty and grandeur. Spectators were held in spell-bound admiration with awe but their whispered exclamations of praise or sounds of their released emotions to break the silence in the room;

It took Mr. Torrey three years to complete the painting and when finished many art critics viewed the painting at private exhibits in the studio and their praise was of the highest. Its striking appeal for peace and goodwill and forgiveness for all mankind, with the World praying for the dawn of peace in the midst of the first World War, made it a most appropriate and timely picture to exhibit, and for this reason the American Red Cross wanted to sponsor an exhibition tour of the painting in behalf of a war benefit drive it was making, and Mr. Torrey agreed. Upon the painting's return from the Red Cross tour, it was exhibited on several occasions, but otherwise was kept in the Torrey studio for private view only, until 1939 when the artist moved to Honolulu, and as he had other plans in view for the DAWN OF PEACE, it was stored temporarily in Connecticut. However, before Mr. Torrey could perfect the plans he had for the canvas, he was taken ill, the Second World War upset conditions, and in 1941 the artist died. Thus, by the trend of events this magnificent painting became available to serve its part in teaching the great lesson it inspires, and aid all peoples who are now universally praying for that day when the DAWN OF PEACE will come to this saddened world.

In addition to the DAWN OF PEACE, is offered a three-quarter life-size oil portrait of the first World War President, Woodrow Wilson. The painting shows the former President sitting at his desk in the White House. A daughter of Mr. Wilson's who viewed the portrait in Mr. Torrey's New York studio, is said to have pronounced it the best likeness of her father that any painter had been successful in obtaining. It is a portrait that some Wilsonian Memorial should be proud to own. It is obtainable, as is likewise a splendid portrait of former Chief Justice C. E. Hughes.

Torrey portraits adorn the walls of many galleries, museums, Federal and State buildings in this country, and until the present war, at least, hang in the splendor and art galleries, and other notable places abroad. A self painted portrait of himself is now owned by the Museum of the City of New York. Portraits of other personages are to be found in the Smithsonian Museum and Federal Buildings in Washington; still others in Buckingham Palace and the South Kensington Museum of England. The Union League Club in New York owns a number of Torrey canvases, and the artist's collection of preliminary sketches of American Presidents, and other paintings, are the property of the Burroughs Public Library Building in Bridgeport, as a memorial to his mother. Others are scattered about this country, in Hawaii and elsewhere, as are many of his landscapes and seascapes as well.

File with art office

RICHARD B. TOLINS

37 East 65th St.

New York 21, N.Y.

Butterfield 8-1953

Associated with:

Nettie King Associates

11 W. 69th St.

This man talked
to me about
art — wants to
suggest Nettie King
Associates as advisors,
etc. sep June 6, '49

92

120-1-3-9/GES

27 April 1949

Dear Mrs. Cashmore:

This will acknowledge the receipt of your letter of April 25th addressed to Mr. Wallace Harrison.

I will circulate your letter to members of our staff now engaged in planning landscaping and site developments. While the planting has not been planned finally, I am doubtful if a herb garden can be fitted into the scheme.

Sincerely yours,

Glenn E. Bennett
Executive Officer

fm

Mrs. Percy Cashmore
Corresponding Secretary
New York Unit of
The Herb Society of America
Wilton, Connecticut



New York Unit

92
1. Acknowledge 120-1-3-9
2. Will circulate your letter to our staff. now engaged in planning site development

Wilton, Conn.
April 25, 1949

Mr. Wallace Harrison, Architect, Director,
United Nations Headquarters Planning Commission
Manhattan Building
New York City

Dear Mr. Harrison:

Some time ago I wrote to Senator Warren R. Austin to propose an idea for a herb garden at the United Nations Headquarters. Eventually a letter from his assistant, Mr. Thompson, referred me to you. I hope it is not too late to bring this to your attention.

The New York Unit of The Herb Society of America has long been actively interested in the herb gardens at the New York Botanical Garden, The Brooklyn Botanic Gardens and at The Cloisters. Last year we sponsored, designed and planted the new herb garden at the New York Botanical Garden, and this year are carrying out a herb garden project for the Veterans' Neuro-Psychiatric Hospital at Northport, L.I. Some of our members are frequently consulted as authorities on important herbal matters throughout the country.

As its next project the New York Unit of the U.S.A. would be happy to sponsor a herb garden at the new United Nations Headquarters. As you will undoubtedly plan to soften the site with planting of some sort, we feel that a walled herb garden would not only be of enduring charm, with its fragrantly refreshing and peaceful atmosphere and its special conduciveness to calm serenity and contemplation; we believe a garden of these timeless plants with their historical value and their human, world-wide associations, having come to us from every corner of the globe and from many centuries past, would have special significance at the United Nations home.

Well known writers of all nationalities throughout the ages have commented on the influences exerted on man by herbs. The subtle power of aromatic herbs is recalled in a charming passage in one of Eleanour Sinclair Rohde's books that is particularly appropriate to the need of such a garden today:

"One's thoughts stray again to the old herb gardens and the many generations who tended these secluded enclosures and in troublous times found peace and healing in herbs. Do we not also need places of refuge where it is possible to look at this distracted world with clear eyes and minds

and
The planting has not been planned finally but I am doubtful if a herb garden can be fitted into our scheme
gab



New York Unit

undisturbed by clamour? Are there not thousands of us who find in our gardens, and especially amidst the old-fashioned plants, beloved through the centuries, times of refreshing and quietude, when, to quote a sixteenth century herbalist, we learn to 'transact the days of our pilgrimage here in Peace and Tranquillity and prepare for the fruition of more compleat as well as endless Felicity!?"

We would much appreciate knowing your reaction to this idea as soon as possible so that we may plan on co-operation in its development. And we would be happy to meet with you or your committee to discuss it further at your convenience.

Very sincerely yours,

Ema Cashmore

Mrs. Percy Cashmore
Corresponding Secretary
New York Unit of H.S.A.



4

120-1-3-9/GMB

25 April 1949

Dear Miss Simon:

I am in receipt of your letter of April 22 and the enclosed resumé of your qualifications.

We are not planning a chapel with stained glass windows in the United Nations Headquarters. There are preliminary plans for a room for prayer and meditation but no details have been decided. In the meantime we are pleased to keep your application on file.

Very truly yours,

fm

Glenn K. Bennett
Executive Officer

Miss Ellen Simon
419 West 119th Street, Apartment 5H
New York 27, N. Y.

419 West 119 St., Apt 5H
New York City 28,
April 22, 1949

Mr. Glenn Bunnell
Executive Officer,
H.Q. Planning Office,
United Nations,
405 East 42 St., NYC.

1. Acknowledged.
2. Not planning
chapel with stained
glass windows
VN
There are planning
plans for a
room for prayer
& meditation
but no
details
yet
@VLEB

Dear Mr. Bunnell,

I am an artist in stained glass and particularly interested in the challenge of a United Nations subject. On reading about the projected interdenominational chapel, I thought there might be a use for my work here - or perhaps in another U.N. building. I enclose a description of my work and qualifications. May I have an opportunity to show you some of my work? Thanking you, I am

Very sincerely yours,

(Miss) Ellen Simon

Tel: UN 4-6640 Apt 5H

43

ELLEN SIMON

Born Toronto, 1916.

ART EDUCATION

ONTARIO College Of Art, Art Students League Of New York, New School For Social Research; Stained glass in the studios of Joep Nicolas and Yvonne Williams.

Member

Canadian Society Of Graphic Art, American Color Print Society.

Stained Glass Work

Three chapel windows, Holy Blossom Synagogue, Toronto.
(Designs, cartoons, color.)

Memorial window for Sidney Hillman, Westchester Hills Cemetery. (Design, cartoon, color and painting).

Designing, color work, cartooning and painting for Yvonne Williams.

Cartooning for Joep Nicolas.

Publications

Writing and illustration; "The Critter Book"

Illustration : "Inga Of Porcupine Mine", "Americans All". Also various magazines.

Representation in Permanent Collections

National Gallery Of Canada, New York Public Library, Brooklyn Museum, Art Gallery of Toronto.

Other exhibits include four one-man shows.

9

120-1-3-9/CMB

8 March 1949

Dear Mr. Mariinsky:

This will acknowledge the receipt of your letter of March 6 addressed to Mr. Wallace Harrison.

At present we are struggling with a limited budget and trying to meet the fundamental requirements of the United Nations. It is too early for discussions about sculpture in the permanent headquarters. However, we will keep your name on file for future reference.

Very truly yours,

fm

Glenn E. Bennett
Executive Officer

Mr. Harry Mariinsky
2 Crockett Street
RFD #1
South Norwalk, Connecticut

March 6, 1949

92

Mr. Wallace Harrison

Headquarters Planning Office
405 East 42nd St.
New York, N.Y.

Dear Mr. Harrison,

I just received a note from Mr. Eugene Connolly informing me that his letter to Mr. Lie was forwarded to you for further discussion.

I would appreciate it very much if you would be kind enough to arrange an appointment for me to see you at your earliest convenience.

Thank you

Sincerely yours

Harry Mariinsky
Harry Mariinsky

2 Crockett St.
RFD#1
South Norwalk, Conn.

Reply
1. Acknowledge
Too early about
2. discussion
scu time
are struggling with a
limited get the UN requirements to
will keep for future

45

92

SG 50/011

FEBRUARY 21, 1949

DEAR MR. CONNOLLY:

THE SECRETARY-GENERAL APPRECIATES YOUR LETTER OF FEBRUARY 11 CONCERNING THE SCULPTURE OF MR. HARRY MARINSKY, AND HAS ASKED ME TO LET YOU KNOW THAT ALL MATTERS PERTAINING TO THE PERMANENT HEADQUARTERS IN MANHATTAN ARE HANDLED BY MR. WALLACE HARRISON AND THE HEADQUARTERS PLANNING OFFICE, AND THAT CONSEQUENTLY HE IS HAVING YOUR LETTER FORWARDED TO MR. HARRISON'S OFFICE AT 405 EAST 42ND STREET.

WITH BEST REGARDS ON MR. LIE'S BEHALF,

SINCERELY YOURS,

GLYDE NICHOLS,
OFFICE OF THE SECRETARY-GENERAL.

MR. EUGENE P. CONNOLLY,
COUNCILMAN, BOROUGH OF MANHATTAN,
23 WEST 26TH STREET,
NEW YORK 10, N. Y.



C
O
P
Y

92

FEBRUARY 1, 1949

DEAR MR. GODWIN:

MR. CORDIER HAS TOLD ME OF YOUR GENEROUS OFFER TO PRESENT TO THE UNITED NATIONS A PORTRAIT OF THE PRESIDENT AND THE VICE PRESIDENT OF THE UNITED STATES WHICH YOU YOURSELF ARE PLANNING TO PAINT.

I UNDERSTAND FROM MR. CORDIER THAT YOU HAVE ALREADY MADE THE NECESSARY ARRANGEMENTS WITH THE WHITE HOUSE.

I VERY MUCH APPRECIATE YOUR OFFER AND IT IS MY INTENTION TO HAVE THE PORTRAIT HUNG IN A SUITABLE PLACE IN THE PERMANENT UNITED NATIONS HEADQUARTERS IN NEW YORK CITY.

YOURS SINCERELY,

TRYGVE LIE,
SECRETARY-GENERAL.BERNARD GODWIN, ESQ.,
100 CENTRAL PARK SOUTH,
NEW YORK CITY, N. Y.

12

120-1-3-9/GES

7 February 1949

Dear Mr. Mauméjean:

I am in receipt of your letter of February 1 and the booklet depicting the many beautiful stained glass windows which your firm has executed.

While I do not believe there will be any requirement for stained glass windows in the United Nations permanent headquarters, I would like to keep the booklet on file after circulating it among the architects in our office.

Very truly yours,

Glenn E. Bennett
Executive Officer

M. C. Mauméjean
Mauméjean Frs.
6 et 6^{bis}, Rue Bezout
Paris, (XIV^e), France

*:VITRAUX ET MOSAIQUES D'ART.



PARIS 1st February 1949

Mr BLAN DENNET
405 east street

NEW-YORK

MAMMÉJEAN FRÈRES

PARIS-6 et 6^{bis}, Rue Bezout (XIV^e)
Société Anonyme au Capital de 550.000 francs
R. C. Bayonne 5620

Anciennes Maisons

J.-P. MAUMÉJEAN, Père

et J.-H. MAUMÉJEAN, Frères

Maison fondée à Pau en 1860

Membres du Salon de la Société Nationale des Arts

Membres du Jury de l'Exposition Internationale Coloniale 1931 et de l'Exposition Internationale de 1937 (cl. 31 et 40)

5 GRANDS PRIX INTERNATIONAUX

2 DIPLOMES D'HONNEUR

4 MÉDAILLES D'OR

aux manifestations artistiques :

Exposition Internationale PARIS 1937

Exposition Internationale Coloniale PARIS 1931

Exposition Internationale SÉVILLE 1930

Exposition Internationale BARCELONE 1929

Exposition des Arts Décoratifs MADRID 1927

Exposition Internationale MILAN 1927

Exposition Internation. PHILADELPHIE 1926

Exposition Internationale PAMPOLUNE 1926

Exposition Internationale des Arts Décoratifs Modernes PARIS 1925

Exposition Nationale des Arts Décoratifs MADRID 1909

Exposition franco-espagnole SARAGOSSE 1907

Téléphone : Gobelins 42-88

Adresse Télégraphique : ARDECORAR-PARIS

Chèques postaux - PARIS 1004-52

Ateliers d'Art à HENDAYE (Basses-Pyrénées)

Toute commande comporte l'acceptation par nos clients des conditions générales de vente de la Chambre Syndicale des Peintres-Verriers français, 2, Rue de Lutèce - Paris



Dear Sir

Reply Acknowledge
1. Do not believe
2. Do not be any
these will be stained & N
regard to for stained & N
glass windows in the U N
have quantity of the
will keep looking
With the protection of Mr
Alexandre GHINI C/° MARTELLY, 71 William Street
who represents our act in the United States of
America, we are bold enough to offer you our
artistic collaboration to make, under your
high inspiration, all works of art in stained
glass windows, mosaics, church furniture.

In stained glass windows, we
make church glasses in every style, from the 12
century style to the modern style, with ancient
glasses, or with new relief-glasses, which we
have created, - they are made with very precious
material, and give ten times more light.

We send you, in a distinct
letter, a little book representing some of our
works throughout the world; it will give you
an idea of what we can do. With this little
book we send you our references in the
U.S.A. and in North and South America.

We hope to be able to colla-
borate with you, and we shall be glad to hear
from you in regard to this matter

Sincerely yours

45-
C. Mamméjean

Monsieur GLAN BENNETT
405 east 42 street
NEW YORK

Monsieur, .

Sous les auspices de Monsieur Alexandre GHINI c/o MARTELLI, 71 William street, qui représente notre Art aux ETATS-UNIS, nous nous permettons de vous offrir notre collaboration artistique pour réaliser, sous votre haute inspiration, tous travaux d'art en vitraux, mosaïques, mobilier d'église; en vitraux, nous réalisons des verrières dans le tempérament du XII^e siècle jusqu'au tempérament moderne en verres antiques ou bien avec apport de verres en relief que nous avons créés et qui sont d'une grande préciosité de matière décuplant la lumière.

Nous vous adressons par pli séparé, un album de quelques unes de nos oeuvres dans le Monde, qui vous donnera une faible idée de nos possibilités. Nous joignons à cet album nos références aux ETATS UNIS, en Amérique du Nord et en Amérique du Sud.

Dans l'espoir de collaborer à vos oeuvres, nous vous prions d'agréer, Monsieur, l'expression de nos sentiments cordiaux et dévoués -

C. Gannepan



120-1-3-9

9

ARCHITECTURAL RENDERING

PICTORIAL VISUALIZATION
IN ETCHING

PEN AND INK OR OTHER
MEDIA

NAT. LOWELL

204 EAST 75th STREET, NEW YORK 21, N. Y.

RE 7-5028



THE CATHEDRAL OF SAINT JOHN THE DIVINE, NEW YORK

Harland

90

2 February 1949

Mr. Nat Lowell,
204 East 75 St.,
New York 21, N.Y.

Dear Mr. Lowell:

Your letter of 30 January to Mr. Cohen
of the Department of Public Information has been referred
to this office.

To date there are no plans for paintings
and art work that may be incorporated in the permanent
headquarters of the United Nations. We appreciate your
interest in our project and will keep your application
on file.

Very truly yours,

Glenn E. Bennett
Executive Officer

HG

ROUTING SLIP

TO Mr Wallace Harrison
H.Q. Planning.

FOR

APPROVAL	MORE DETAILS
REPLY, PLEASE	YOUR INFORMATION
SEE ME, PLEASE	RETURNED AS REQUESTED
YOUR SIGNATURE	INVESTIGATE AND REPORT
NOTE AND FILE	FOR IMMEDIATE ACTION
FILE AND RETURN	REPLY FOR MY SIGNATURE
YOUR COMMENTS	INITIAL AND FORWARD

REMARKS: Mr Cohen is
in Chile at present on
leave, so maybe
you'd care briefly to
see Lowell, who is an
excellent artist.

DATE	FROM
Jan 31.	Norma May P.A. to S.G. Cohen

OP/✓

120-1-3-9 ✓
Jan. 30 - 1949
204 E. 75th St. B
N.Y. City 21 N.Y.

Mr. Benjamin Cohen.
Asst Sec. General for
Public Information of U.N.

Dear Mr. Cohen:-

When I called on you some time ago you were very receptive to my idea of illustrating the new home of the United Nations in New York City. You suggested however, that I wait until the Architects had arrived at definite decisions as to the plans etc.

Since those decisions have been made, I would like to submit sketches for etchings or paintings representing either the entire building group, or a portion of the same. I wonder whether you would care to refer or if you might introduce me to a person having authority in a matter of this kind.

It might be of some interest that I can read orthographic blue prints for pictorial visualization. Any assistance you may find it convenient to provide will be appreciated

Very Sincerely Yours.
Nat Lowell

Reply
Acknowledge
letter to Cohen, referred
to file
2. No plans for
paintings and ask for
yet to be will keep
on record.
87

120-43-9
File Mr. Nat Lowell

Nat Lowell: Formerly instructor in art at Hunter College, formerly instructor at the New School for Social Research. Past art director Ramapo Arts and Crafts Center, Suffern, New York. Studied at Art Students' League under Carroll Beckwith, Siddons Mowbray; also sculpture under Lee Lawrie and Gutzon Borblum. Has executed many commissions for various scenes of New York, in etching for New York Graphic Society and Associated American Artists, etc.

Permanently Represented at:

Wesleyan University
Newark Museum of Art (Prints)
Metropolitan Museum of Art
Print Room of the New York Public Library
UNiversity Club of Los Angeles
Binghamton Museum of Fine Arts
Junior College, Parsons, Kansas
Worcester Academy, Massachusetts
Branford College, Yale University
Fordson Board of Education, Dearborn, Michigan
East Central State Teachers College, Ada, Oklahoma
Hiawatha City Schools, Hiawatha, Kansas
Berea College Library, Berea, Kentucky

Has exhibited at:

Society of Etchers

Architectural League

National Arts Club
Academy of Design

One-man exhibition at Advertising Club of New York. Many galleries in New York, Boston, Chicago, Philadelphia, etc.

Partial List of Executed Commissions in Building
Visualization in Etching

Building Empire State
Lincoln
New York Central
Rockefeller Center
Chanin
Newark Insurance
International Tel. and Tel.
Colonial
National
Normandie
State
Lefcourt Empire
Manhattan
Marlboro
Newark Lefcourt
Boston Terminal
N. Y. County Lawyers Assn. Building
Fox Film Corp. Building in Brooklyn
The Home of the Chemical Bank and Trust Co.

Hotels Waldorf Astoria
Governor Clinton
Lexington
Essex Tower

Churches Collegiate
Little Church Atound the Corner
Cathedral of St. John the Divine
Christian Science, Mother Church, Boston
West Point Chapel

Colleges Barnard
Harvard
Yeshiva
Dartmouth
Emma Willard School
New Jersey College for Women

Ten plates of smaller buildings and apartmentshotels
Three bank fromss

Most of the etchings were made from blue prints before actual construction took place. These etchings were used for the reproductionsnin booklets, newspapers and broadwides, also for office display. I have further executed over 67 general views of New York City scenes, commissioned by several New York art dealers.

120-1-3-9/CNS :fm

21 December 1948

Sir,

I have the honour to acknowledge the receipt of your letter of 10 December 1948 relative to decoration - design for the Permanent Headquarters of the United Nations now being developed in New York City.

The article in the New York Times on 11 October 1948, to which you refer, gave the wrong impression with regard to our plans for the decoration of the future buildings. At the present time, no decision has been taken concerning procedures to be followed in obtaining international participation in the interior decorations and design. However, it is hoped to obtain the use of the best possible talent from Member States, and your government will of course be informed when a specific plan has been formulated.

I have the honour to be,

Sir,

Your obedient Servant,

Trygve Lie
Secretary-General

Mr. Higinio Gonsales,
Counselor,

Permanent Chilean Delegation to the United Nations,
Room 6002, 350 Fifth Avenue,
New York 1, N.Y.

120-1-3-9/GES

Sir,

I have the honour to acknowledge your letter of 10 December 1948 relative to decoration - design for the Permanent Headquarters of the United Nations now being developed in New York City.

The article in the New York Times on 11 October 1948, to which you refer, gave the wrong impression with regard to our plans for the decoration of the future buildings. At the present time we have taken no decision regarding procedures to be followed in obtaining international participation in the interior decorations and design. However, we hope to obtain the use of the best possible talent from the Member Nations. Your government, of course, will be informed when a specific plan has been worked out.

I have the honour to be,

Sir,

Your obedient servant,

17 Dec. 48
fmTrygve Lie
Secretary-General

Sr. Higinio Gonzalez
Consejero
Jefe Interino de la Delegación de Chile
ante las Naciones Unidas
6002 Empire State Building
New York, N. Y.

ROUTING SLIP
BORDEREAU D'ENVOI

TO
DESTINATAIRE

- | | | |
|--|---|--|
| <input type="checkbox"/> Adm. & Fin. Servs.
Sces. Adm. & Fin. | <input type="checkbox"/> Conf. & Genl. Servs.
Conf. & Sces. Génér. | <input type="checkbox"/> Economic Affs.
Affs. Econ. |
| <input type="checkbox"/> Legal
Juridique | <input type="checkbox"/> Public Info.
Information | <input type="checkbox"/> Sec. Council Affs.
Conseil Sec. |
| <input type="checkbox"/> Social Affs.
Affs. Sociales | <input type="checkbox"/> Trusteeship
Tutelle | <input type="checkbox"/> Executive Off. of Sec. Gen.
Cabinet du Sec. Gén. |

☒ *HQ Planning Office*

A draft reply to this communication is to be submitted to the Executive Office of the Secretary-General not later than:

Prière de soumettre au Bureau du Secrétaire général le projet de réponse à la communication jointe pour le:

20 Dec 1948

REMARKS:

REVISIONS:

FOR THE EXECUTIVE OFFICE OF THE SECRETARY-GENERAL:
POUR LE CABINET DU SECRETAIRE GENERAL:

EF

Date:

Date:

13 Dec

Chief Registrar
Le Chef de la Section d'enregistrement

This Routing Slip must not be removed from the Document to which it is attached.

Ce bordereau ne doit pas être détaché de la pièce jointe.

120-1-3-2

DELEGACION DE CHILE
ANTE LAS NACIONES UNIDAS
6002 EMPIRE STATE BUILDING
NEW YORK CITY

r/6
Nueva York, 10 de Diciembre de 1948.-

No. 447/42

SEÑOR SECRETARIO GENERAL:

Nuestro Gobierno se halla vivamente interesado en que el escultor nacional Sr. Tótila Albert pueda participar en el concurso para decorar las salas de conferencias del edificio de la sede permanente de las Naciones Unidas en esta ciudad, que fué anunciado entre otros, en el artículo de prensa del New York Times de fecha 11 de Octubre ppdo.

Por lo tanto, me permito rogará Vuestra Excelencia se sirva disponer que se envíe a esta Delegación el máximo de informaciones acerca de las bases y condiciones para participar en dicho concurso, así como las posibilidades que puede tener el mencionado artista de ser contratado para esta labor por las Naciones Unidas, en caso de que cumpla con las exigencias que se estipulan para ello.

Aprovecho la oportunidad para renovar a Vuestra Excelencia las seguridades de mi más alta y distinguida consideración.

Higinio Gonzalez

Higinio Gonzalez
Consejero
Jefe Interino de la Delegación
de Chile.

EX. OFF. FILE NO. *95023*

EXECUTIVE OFFICE OF THE SECRETARY-GENERAL
RECEIVED
DEC 13 1948

For ACTION to:

Planning Office
Mr. David B. Vaughan
Secretario General Interino de las Naciones Unidas,
LAKE SUCCESS, New York.

47

DELEGACION DE CHILE
ANTE LAS NACIONES UNIDAS
6002 EMPIRE STATE BUILDING
NEW YORK CITY

RECEIVED
DECEMBER 11 1948

DEC 12 8 34 AM Nueva York, 10 de Diciembre de 1948.-

No. 447/42

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Aprovecho la oportunidad para renovar a Vuestra Excelencia las seguridades de mi más alta y distinguida consideración.

Higinio Gonzalez

Higinio Gonzalez
Consejero
Jefe Interino de la Delegación
de Chile.

Mr. David B. Vaughan
Secretario General Interino de las Naciones Unidas,
LAKE SUCCESS, New York.

21 December 1948

Sir,

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I have the honour to be,

Sir,

Your obedient Servant,

Trygve Lie
Secretary-General

Mr. Higinio Gonzales,
Counselor,
Permanent Chilean Delegation to the United Nations,
Room 6002, 350 Fifth Avenue,
New York 1, N.Y.

Headquarters Planning Office

92

120-1-3-9/CMS :fm

21 December 1948

Sir,

I have the honour to acknowledge the receipt of your letter of 10 December 1948 relative to decoration - design for the Permanent Headquarters of the United Nations now being developed in New York City.

The article in the New York Times on 11 October 1948, to which you refer, gave the wrong impression with regard to our plans for the decoration of the future buildings. At the present time, no decision has been taken concerning procedures to be followed in obtaining international participation in the interior decorations and design. However, it is hoped to obtain the use of the best possible talent from Member States, and your government will of course be informed when a specific plan has been formulated.

I have the honour to be,

Sir,

Your obedient servant,

Trygve Lie
Secretary-General

Mr. Higinio Genuales,
Counselor,
Permanent Chilean Delegation to the United Nations,
Room 6002, 350 Fifth Avenue,
New York 1, N.Y.

483 5023

120-1-3-9/CHB

Sir,

I have the honour to acknowledge your letter of 10 December 1948 relative to decoration - design for the Permanent Headquarters of the United Nations now being developed in New York City.

The article in the New York Times on 11 October 1948, to which you refer, gave the wrong impression with regard to our plans for the decoration of the future buildings. At the present time we have taken no decision regarding procedures to be followed in obtaining international participation in the interior decorations and design. However, we hope to obtain the use of the best possible talent from the Member Nations. Your government, of course, will be informed when a specific plan has been worked out.

I have the honour to be,

Sir,

Your obedient servant,

17 Dec. 48

Trygve Lie
Secretary-General

Sr. Higinio Gonzales
Consejero
Jefe Interino de la Delegación de Chile
ante las Naciones Unidas
6002 Empire State Building
New York, N. Y.

Mr. Higinio Fousaler

As 12:

The Chilean Gov. is interested in
if you send to this Delegation
information about the conditions
of the Competition for
the walls of the Conference Room
point of the Permanent Building
of the U. N. in New York.
(The advertisement about
that competition was published
in the New York Times, Oct-11-
1948) and if this artist (Mr
~~And if this artist~~
García Albert) may be (contracted)
for make this work ~~from~~
by the U. N. —

Translation by Señor Lopez - Rey

js

120-1-3-9
ARS:mk

20 October 1948

Mrs. Florence Van Eck Birkhead
659 Wesley Avenue
Oakland 10, California

Dear Mrs. Birkhead:

In reference to your letter of October ninth, your suggestions regarding the use of the material mentioned therein has been considered by this office.

It will, however, take many months before detailed interior planning of our project will be undertaken.

In this connection I would like to point out that the procurement by this office of materials originating from abroad will be handled through representatives from the respective countries.

I wish to express our appreciation for your interest in this matter.

Very truly yours,

Glenn E. Bennett
Executive Officer

Enclosures

120-1-3-91

Mr. Sorensen
52

MILLS COLLEGE

OAKLAND 13 • CALIFORNIA

October 9, 1948

Mr. Wallace K. Harrison
Director of Planning
United Nations Headquarters
RKO Building
Rockefeller Center
New York N.Y.

Dear Mr. Harrison;

In the Architectural Record I noted the plans for the UN center in New York. I will so appreciate any suggestion you may find time to give regarding some rare India carved (By natives) teakwood -- or the passing along of the enclosed photographs to someone responsible for the interiors of the proposed headquarters.

The hand carved arch or transom is approximately 12 feet long and 8 feet high at the center. The carving, in the Tree of Life pattern is 2½ inches deep. I am sure there is nothing similar to it in this country. It is especially adapted for a foyer, museum large assembly room.

This piece, along with a few thousand lineal feet, has been in storage for decades. Carved back in 1906 by Siamese families brought to this country, the wood is in its natural color with absolutely no finishing.

Back in 1900 a couple from this area brought a ship load of teak and 30 families here to carve wood for a 19 room home, an additional play wind and for a private theatre to seat 500. The house only was completed. Storage has laterally "eaten" up the value of the wood-- and I am forced to sell a good portion of it immediately. I am particularly concerned with the big arch- it was appraised at \$ 4000-- but will sell for \$1500.

Other (rather bad) pictures are enclosed showing some of the patterns and assorted pieces I have on hand. With building costs as they are, we are forced to delay our new home.

This is asking of your time, but I am up against a stone wall as to selling the arch. Any tip will be gratefully received.



Cordially yours,

Florence Birkhead
Mrs. Florence Van Eck Birkhead
659 Wesley Avenue
Oakland 10 California

48

ROUTING SLIP

TO Mr. Benjamin Cohen

FOR

APPROVAL	MORE DETAILS
REPLY, PLEASE	YOUR INFORMATION
SEE ME, PLEASE <input checked="" type="checkbox"/>	RETURNED AS REQUESTED
YOUR SIGNATURE	INVESTIGATE AND REPORT
NOTE AND FILE	FOR IMMEDIATE ACTION
NOTE AND RETURN	REPLY FOR MY SIGNATURE
R COMMENTS	INITIAL AND FORWARD

REMARKS:

It is too early to consider artists of this kind and I think we should be very careful not to encourage any of them. You can imagine how many similar letters we receive.

DATE

FROM

4 Oct. 48

Glenn E. Bennett
Hdq. Planning Office

C
O
P
Y

120-1-3-91

90

JUNIOR AMERICANS
of the United States, Inc.

53 East 34th Street

Telephone MUrray Hill 3-5998

New York 16, N.Y.

Henry L. McCarthy, President

Eli Gottlieb, Executive Vice President

Arthur Dunn, Counsel

September 10, 1948

Mr. Benjamin Cohen
Assistant Secretary General
United Nations
Lake Success, Long Island, N.Y.

Dear Mr. Cohen:

At the suggestion of Mrs. O'Toole, the talents of Maxine Carla Clasen are brought to your attention.

Maxine Carla Clasen is an unheralded artist of unique talent. Her ability has been recognized by the Museum of Art of Milwaukee and the National Geographic Society. She has already finished sixteen sculptured miniatures, authentically costumed, representing sixteen different nations.

It is my belief that completion of a group of these miniatures representing all the nations of the world, would make a valuable contribution to the permanent United Nations headquarters.

I would therefore appreciate the opportunity of showing you either one or all of the sixteen existing miniatures to ascertain your opinion of completing the entire group for the United Nations building. Inasmuch as it takes approximately 120 hours to make each miniature, you can appreciate that it will take several years to complete the entire representation.

Hoping that you may grant me a few moments of your time in the immediate future, and anticipating that pleasure which I respectfully solicit, I am

Cordially yours,

/s/

Eli Gottlieb, Executive Vice Pres.
JUNIOR AMERICANS of the
UNITED STATES, Inc.

EG/ml

49

b

August 17, 1948

Mrs. Stayman L. Reed
1158 Fifth Avenue
New York 29, N.Y.

Dear Mrs. Reed:

Mr. Harrison read your letter of August 9th incorporating the ideas you have for a series of panels emphasizing the need of all nations for Peace. As I told you on the phone, we will file this with the other suggestions that will have to be taken up by the Art Committee when it is appointed.

Sincerely,

Secretary to Mr. Harrison

bmot

cc to Mr. Serge Wolff for Art Application and
Ideas File

120-1-3-9/GEB:fm

20 July 1948

Dear Miss Kittimen:

This will acknowledge the receipt of your kind letter of July 12th to Mr. Harrison in which you mention some designs which you have made for a universal shrine.

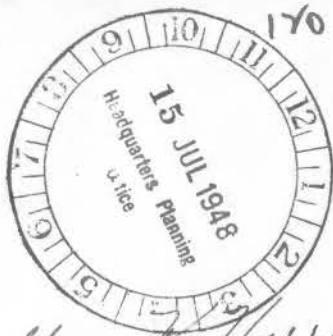
The present emphasis on the planning of the Headquarters is centred on the more practical and immediate requirements of the United Nations for office space and meeting halls, in view of the present unsatisfactory location of temporary headquarters and practically no thought has been given as yet to the final details of such elements as you have designed.

It is not known at the present time how the final art work will be planned. It is the subject of much interest but is one in which all the Members of the United Nations may have some opportunity to participate. I am, therefore, unable to give any satisfactory reply to you, but I should like to take this opportunity to thank you for your letter and assure you that it will be kept along with many other inspirational suggestions.

Yours very sincerely,

Glenn E. Bennett
Executive Officer

Miss N. Cecilia Kittimen
Three Lakes
P.O. Michigamme, Michigan



Three Lakes,
P.O. Michigan,
Michigan.
July 12, 1948.

Mr. Wallace T. Harrison,
Chief Planning Officer for United Nations Capital,
United Nations, New York.

Dear Mr. Harrison:

During the past few years, I have been working on plans and designs for a universal shrine - a shrine which Tennyson might have been thinking about when he wrote: "I dreamed that stone by stone I reared a sacred fane, a temple neither pagoda mosque nor church, but so, too, simple, always open-door'd to every Heath from Heaven and Truth and Peace and Love and Justice came and dwelt therein." All along I have conceived of it as a harbor to which people in all fields of endeavor, including home-makers, all races, all creeds etc. could go for inspiration and find inspiration in that they were put in such a constructive touch with the universal pulse, that they derive a universal conception of how each with their own peculiar gift or talent can

SD

contribute constructively to the universal scheme of things for the onward march for universally enlightened civilization.

Now that the planning of the buildings of the mid-Manhattan world capital of the United Nations is under way, I have wondered if a unit such as a universal shrine could and should be incorporated into the general scheme of the project.

The shrine I have designed includes eleven large murals, these murals to deal with man's achievements so far in the fields of all human endeavor in universal terms, stressing the importance of a vision for maintaining a constructive unity throughout the world - that all constructive work in every field of endeavor has lead us closer and closer to a conception of universal brotherhood - a conception which is our only hope for survival and benefit.

I thought I should let some one in your group know of these designs of mine, so that they may serve as a suggestion or be considered in the event such a building would be deemed essential for the working out of your plans.

Very sincerely yours,
M. Cecilia Pittman.

90

120-1-3-9/GHB:fm

14 June 1948

Dear Mr. Weber:

Thank you for your letters of June 10 and 11 relative to furnishings from the Schwab Mansion.

I do not believe the United Nations will be interested in any of the items which you mention, but I will circulate your letter to the staff for their information. We appreciate the opportunity to consider this material.

Very truly yours,

Glenn E. Bennett
Executive Officer

Mr. M. F. Weber
263 West End Avenue, Apt. 10-E
New York 23, N. Y.

b2

263 West End Ave, Apt. 10-E
New York 23, N.Y.
June 10, 1948.

Planning Commission,
United Nations,
405 E. 42nd Street,
New York, New York.

Gentlemen:

I purchased from the Charles M. Schwab Mansion, 73rd Street and Riverside Drive, New York City, now in the final stages of demolition, the following:

All the mahogany columns, arches and panels;

Marble fireplaces;

Lighting fixtures from the Main Hall.

As the above material came from an expensive mansion, it is not suitable for any ordinary use. However, it occurred to me that it is very appropriate material for the United Nations, and would do justice to such an undertaking.

I have some samples of the mahogany panels and lighting fixtures where I live, also pictures of the marble fireplaces before they were dismantled. I would be glad to make an appointment with your representative if you think you would be interested in any of this material.

Very truly yours,

M. F. Deber



51

Reply - Thank you for your letter of June 10 1948. I am interested in the material from the Schwab Mansion. I do not believe the UN will be interested in any of this material but will send you a list of items.

263 West End Ave, Apt. 10-E,
New York 23, N. Y.
June 11, 1948.

Planning Commission,
United Nations,
405 E. 42nd Street,
New York, New York.

Gentlemen:

Supplementing my letter to you of yesterday, in reference to the possibility of your using some mahogany, marble fire places or lighting fixtures from the Main Hall of the Schwab Mansion, I neglected to mention I also have a large oil painting, approximately 24' x 10' high, called "Laurels of the Renaissance" by Mantelet, a French artist engaged by Mr. Schwab to paint the canvas. I have a book devoted exclusively to the story of the painting and describing each of the characters. The painting is on a cylinder at the partment house where I live.

Also have four or five paintings approximately 9 x 12 which were taken from the ceilings of the Mansion.

Will be glad to furnish more information if you think there is any possibility at all of using any of these items in the new United Nations project.

Very truly yours,

M. F. Deber



6:10:48

FRANCES BURR
49 West 44th Street
New York 18, N. Y.
Murray Hill 2-7464

Mr. Serge M. Wolff
Headquarters Planning Office
405 East 42nd Street
New York 17, N.Y.

Dear Mr. Wolff:

I have developed some three-dimensional maps, on a flat surface, and would like very much to show them to the Committee on the decoration of the United Nations Headquarters, when the time comes.

The maps are decorative, and all the important buildings stand out in apparent relief. I developed them primarily for the use of pilots, or airplane passengers, as they show the outstanding landmarks, obstacles etc. They can be done in great detail, or be simplified, by leaving out all non-essential buildings.

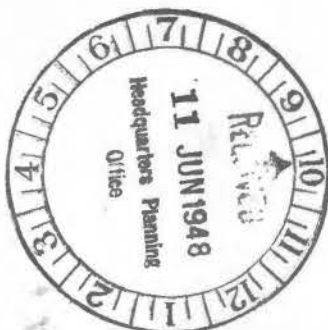
My idea is that the capitals of the United Nations members done this way on plastic might be very interesting. They could be set into a big conference table and lighted from underneath, or could be set in a wall.

I also have one method that shows the mountains in relief, for smaller scale maps that would be appropriate for showing the country as a whole.

I do not want to send you photographs as they are so poor, but by the time the Committee is ready to consider ideas, I hope to have some in print. The Hammond Map Company is going to make some for airlines.

Yours sincerely,

Frances Burr



53

Frances Burr
49 West 44th Street
New York City
Ma. 2-7464

Mural Painter (See "Women of Achievement, Who's Who in Art", etc.)

Member of National Society of Mural Painters

American Artists' Professional League

Exhibitions held, by invitation (one man)

Ehrich and Anderson Galleries in N.Y.C.

- Museums of Indianapolis, Milwaukee, Minneapolis and Rochester.

Reproductions or slides on file at:

Metropolitan Museum, Frick Library, National Society of Mural Painters, all in N.Y.C.

Articles about work:

The International Studio, Arts & Decoration,

Country Life, London Sphere, 2 French magazines, etc.

Work executed:

Ceiling for Mrs. O'Donnell Iselin in N.Y.

Panel for Mrs. Spalding, Honolulu

Mrs. Edgar B. Stern of New Orleans, etc.

Commercial Artist

Illustrations for magazines, 1931 & 1932

Good Housekeeping, portraits of interiors in oil
Country Life, " " " "

Architectural Draftsman

Alexandria Ballroom at the Metropolitan, done to scale, including furniture: several illustrations in ink washes, one in water colour.

See: Early American Interiors, by Russel Kittel.

Engineering Draftsman

Charts of Bombing Targets for the Air Forces.

U.S. Coast & Geodetic Survey, Washington, D.C.

Industrial Illustrator

Drawings of the Grumman Hell-Cat, for the Manual. 43-44

Drawings of Republic's Thunderbolt, " " " 44-45

Experimental Work

Development of two new systems of mapping. (1946 & 1947)

One method shows buildings and obstacles on large scale maps, and the other shows mountains in apparent relief. Patents

applied for in May, 1947 to be called the Burr Three-dimensional method.

Other interests that have been of value

Aviation License no. 23237. Study of Navigation. Map Course with Walter Wood, well-known geographer. Mountaineering.

Member American Alpine Club.

js

120-1-3-9/SMW:fm

. 21 May 1948

Dear Miss Burr:

Your letter to Mr. Harrison of the 18th of this month was referred to this office as well as the accompanying list of your accomplishments, which is quite impressive, but it is not quite possible to visualize from the text of your letter what these maps or, as you write, charts really look like.

If you would care to send a description which would make it possible to visualize them in a better way or possibly a photograph of one of them to this office for the attention of Mr. Serge M. Wolff, your name, together with the material sent by you, will be kept on file to be presented eventually to those who will be in charge of the decoration of the United Nations Headquarters. It is impossible to foresee at the moment when this will be, so there is no need for you to hurry to reply to this letter.

Yours sincerely,

Glen E. Bennett
Executive OfficerMiss Frances Burr
49 West 44th Street
New York 18, N.Y.

Frances Burr
49 West 44th Street
New York 18, N.Y.
Murray Hill 2 7464

5:18:48

Mr. Wolff
Mr. Sorenson to see.

Conf

Dear Mr. Harrison:

I have developed some three dimensional maps done on a flat surface. As you may possibly remember, I am a Mural painter, but a job I had during the war started me off on maps.

It occurred to me that it might be interesting to use this form of mapping in the United Nations Building. If the maps of the Capitals of the participating nations were done in this method on plastics they would fit into a modern interior very well.

If you are interested in seeing the charts I have done, I shall be delighted to show them to you. If you are not interested, do not bother to answer this letter. I know how busy you are.

It might be interesting to have these maps set in to the tabletop of the conference table. They could be lighted from underneath or not, at will.

I developed these charts primarily for pilots. There are two kinds. One shows buildings, etc and the other shows terrain. They are very simplified and stylized.

I used to see you at the Reggie Townsends. My name then was Mrs. Alfred Ely and it is now Mrs John Reynolds, but I use my own name professionally.

Sincerely yours,

Frances Burr

P.S. I enclose a list of various jobs, in case you would like to know what I have done.

54

Frances Burr
49 West 44th Street, New York

Mural Painter(See "Women of Achievement, Who's Who in Art," etc.)
Member of-National Society of Mural Painters
American Artists' Professional League
Exhibitions held, by invitation (one man)
Ehrlich and Anderson Galleries in N.Y.C. ('24 & '29)
Work executed.
Ceiling for Mrs O'Donnell Iselin in N.Y.
Panel for Mrs Spalding of Honolulu, for
Mrs. Edgar B. Stern of New Orleans, etc
Reproductions or slides on file at:
Metropolitan Museum, Frick Library, National
Society of Mural Painters, all in N.Y.C.
Articles about work:
The International Studio, 10/25, London Sphere
Arts and Decoration, Country Life, etc.

Commercial Artist
Illustrations for magazines, 1931 and 1932
Good Housekeeping, portraits of interiors in oil.
Country Life, " " " " "

Architectural Draftsman
Alexandria Ballroom at Metropolitan, drawn to scale, includ-
ing furniture; several in ink washes, one in color.
See: Early American Interiors, by Russel Kittel.

Engineering Draftsman
Charts of Bombing Targets for the Air Forces.
U.S. Coast & Geodetic, Washington, D.C. 1943

Industrial Illustrator
Drawings of the Grumman Hell-cat, for the Manual. 43-44
Drawings of Republic's Thunderbolt, " " .44 445

Experimental work
Development of new system of mapping. 1946 and 1947
Patents applied for in May, 1947. To be known
as the Burr Three Dimensional Method, but
applied for under the name, Frances Burr Reynolds.

Other interests that have been of value
Aviation. License no. 23237. Study of Navigation
Map Course with Walter Wood, well-known geographer
Mountaineering. Member American Alpine Club

*Also one-man exhibitions at the museums of Indianapolis, Detroit,
Milwaukee and Minneapolis

Frances Burr
49 West 44th Street, New York

Mural Painter (See "Women of Achievement, Who's Who in Art," etc.)
Member of National Society of Mural Painters

Handwritten initials

120-1-3-9/8381:fm

• 17 May 1948

Dear Mrs. Hackett:

Your letter of May 13 addressed to Mr. Wallace K. Harrison was referred by him to this office.

I am sorry to have to inform you that no decision has yet been made on art objects for the new Headquarters buildings.

As you request the return of the photographs of the very interesting portrait of the late President Roosevelt, I am enclosing them herewith. However, as I would be glad to bring the photographs to the attention of those responsible for the selection of art objects in the future, it might be a good idea if you would kindly send another set of photographs to the attention of Mr. Serge M. Wolff of this office.

Yours sincerely,

Glenn E. Bennett
Executive Officer

Encl.-2 McAlpin

Mrs. Helen Hackett
Room 2212, Hotel McAlpin
New York 1, N.Y.

BABCOCK GALLERIES, Inc.

38 East 57th Street

New York 22, N. Y.

CARMINE DALESIO, Director

May 13, 1948

Mr. Wallace K. Harrison
650 Fifth Avenue
New York, N.Y.

Dear Mr. Harrison:

I thought you would like to have the attached photographs of the original painting from life of PRESIDENT FRANKLIN D. ROOSEVELT by the official portrait painter, Ellen Emmet Rand.

Has the U.N. decided on art objects for the new Headquarters Building as yet? I should very much like to have the opportunity of bringing this portrait for the Committee to see and of giving them the data concerning it.

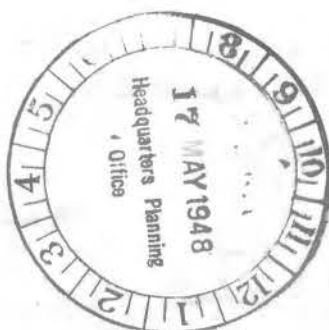
Thanking you very much for your co-operation in this matter,

Very sincerely yours,



Mrs. Helen Hackett

HH/wh



55

S

120-1-3-9/GEB:fm

13 April 1948

Dear Mr. Diets:

Your letter of April 8 addressed to the Secretary-General has been referred to me.

We appreciate your offer of assistance in the architectural planning of the permanent headquarters of the United Nations but I think I should inform you that an international group of eminent architects made the preliminary designs about a year ago which culminated in an approval of the basic elements of a plan by the General Assembly in November 1947. At the present time detailed drawings are being made in an effort to make early preparation for construction.

I hope you will have an opportunity to see pictures of the proposed buildings and that you do not find them out of keeping with the ideals and purposes of the United Nations.

Very truly yours,

Glenn E. Bennett
Executive Officer

Mr. Henry Diets
47 Danner Avenue
Harrison, New York

47 Danner Avenue,
Harrison, New York.
April 8, 1948

REF. NO.	120-1-3-9
NAME IND.	
SUBJ. IND.	
APR 9 1948	
(C)	

Hon. Trygve Lie,
Secretary General
United Nations,
Lake Success, N. Y.

Dear Mr. Lie:

Recently, I read an article published in the New York Herald Tribune, in which it stated that a committee of architects had been named by the American Institute of Architects, to assist the United Nations group on its urgent architectural problems, in designing buildings to be erected upon the site selected for the United Nations Headquarters.

May I bring to the attention of these worthy gentlemen, a matter which I think is of vital importance, and that is, to combine beauty and practicability.

I represent a group of artists called the Ornamental Crafts Club of New York. This group is interested in good art, especially in relation to our public buildings.

The eyes of the world will be focused on this group of buildings, as the United Nations represents most countries of the world. This being so, we feel that the design of these buildings should be in keeping with the styles of architecture typical to these countries where ever possible, and not just heaps of cold stone, in many instances, just plain monstrosities.

If we can be of any assistance to you along these lines, please do not hesitate to contact us.

I would greatly appreciate hearing from you.

Very truly yours,

Henry Dietz
Henry Dietz

HD/ls

RECEIVED
APR 9 1948

APR 9 1948

NO. V600

EXECUTIVE OFFICE OF THE SECRETARY-GENERAL
RECEIVED
APR 9 1948

For ACTION for

Mr. Bennett

5.76

1222-56th Street
Brooklyn 19, N. Y.
September 20, 1947

Mr. Glenn E. Bennett
Executive Officer
United Nations •
Headquarters Planning Office
1270 Avenue of the Americas
New York 20, N. Y.

Dear Mr. Bennett:

Thank you very much for your letter
of September 9th.

Enclosed you will find a photograph of
the statue of "Youth".

Photographs of any of the works of art
in the possession of Mrs. Zeitlin can be obtained upon
request. Any of these statues can be seen by appointment.

Looking forward to hearing from you, I
remain

Very truly yours,

Celia Burk
(Miss) C. Burk

W reply

GB



Photo returned 5 Oct. '48 (by hand)

17

92

120-1-3-9/CES:fm

9 September 1947

Dear Miss Burk:

This will acknowledge the receipt of your letter of September 8 addressed to Mr. Wallace K. Harrison.

While plans for the development of the Permanent Headquarters of the United Nations have been submitted to the Member Nations for consideration at the General Assembly when it convenes this month, details of decoration have not yet been considered. However, we will be pleased to keep your letter on file and present your suggestion to the persons concerned at the appropriate time.

Very truly yours,

Glean E. Bennett
Executive Officer

Miss Celia Burk
1222-56th Street
Brooklyn 19, New York

92

1222-56th Street
Brooklyn 19, New York
September 8, 1947

Mr. Wallace K. Harrison
Director of Planning
R. K. O. Building
1270 Sixth Avenue
New York City

Dear Sir:

The writer is taking the liberty of communicating with you in behalf of the late Alexander Zeitlin, the internationally famous sculptor and artist who had been decorated with the French "Legion of Honor" and had received world acclaim for his works of art. Of a great many of these may be mentioned the portraits of King Edward VII, the Prince of Wales, Archduke Otto of the Imperial House of Hapsburg, Camille Flammarion, and Emile Zola who posed in the only personal sitting of his life for the late Mr. Zeitlin.

The wife of this great master has in her possession a life size statue in bronze entitled "Youth", the entire figure being suspended off the ground in a most unique manner, which I believe has never been done by any other sculptor.

Mr. Zeitlin had created over 4,000 works of art, and numerous of his statues are in various national museums such as the Luxembourg in Paris, Valence, the Smithsonian Institute in Washington, in Moscow, in Vienna, and hundreds of other decorative groups and portraits.

Would you be interested in seeing this work of art? I believe the United Nations would be the most appropriate place to exhibit such a work of art. This original and only model has never left the possession of Mrs. Zeitlin. As an intimate friend of the artist's wife, I would be most happy to bring a photograph of this model to you in order that you may personally see this marvel of life-long reproduction.

I would appreciate hearing from you at your early convenience.

Very truly yours,

Celia Burk
(Miss) Celia Burk

Tel. Worth 2-5600
Ext. 378

120-1-3-9/CBB:fm

17 December 1947

Dear Miss Pike:

Thank you for your letter of December 15th, calling attention to the painting of the United Nations Assembly which is on exhibition at the National Academy of Design. I am circulating this information to the members of the staff.

Yours very truly,

Glenn E. Bennett
Executive Officer

Miss Lili Pike
432 W. 111th Street
New York 25, N. Y.

Dec. 15th, 1947

Headquarters Planning Comm.,
405 E. 42nd St.,
New York City.

Dear Sir:

* A painting of the United Nations Assembly is on exhibition at the National Academy of Design located at 1083 Fifth Ave., (90th St.,) New York City.

This painting, having been made from sketches by the artist at the general assembly during its recent sessions, and containing recognizable personalities, should be of interest for hanging in the United Nations Building.

It is an oil painting which has been accepted by a prominent jury in one of the few important national exhibitions held during the year, and will prove of decorative and historical value.

Exhibition hours are 1 P.M. to 5 P.M. including Sundays. Painting is listed as No. 192 on fourth floor. Exhibition closes Dec. 29th.

Sincerely,

Lili Pike

532 W. 111th St.,
N.Y. 25, N.Y.
Monument 2 -2458



58

92

120-1-3-9
SNW/ml

8 December 1947

Dear Mr. Van Veen,

I received the copy of Mr. Harrison's letter to you of 26 November sent in reply to your letter of 13 November.

The Art Committee referred to by Mr. Harrison is not set up yet and it is not possible at the present time to give any information as to the date when it is going to commence its activities.

One of its tasks would be to study the art requirements of the future permanent headquarters in respect of interior and exterior decoration.

When the question of possible murals and sculptures will be settled and the problem of obtaining actual works of art approached, I shall be glad to contact you and I hope it will be possible for me to give you the required information.

Yours sincerely,

Serge M. Wolff

Mr. Stuyvesant Van Veen,
The Art Academy of Cincinnati,
Cincinnati 6, Ohio.

November 26, 1947.

Mr. Stuyvesant Van Veen,
The Art Academy of Cincinnati,
Cincinnati 6, Ohio.

Dear Mr. Van Veen:

Thank you very much for your letter of
November 13.

At the present time Mr. Serge Wolff is
handling this phase of activity until
an international committee is appointed
to decide on the art work for the United
Nations buildings. I am turning your
letter over to Mr. Wolff who will keep
you informed.

Yours very truly,

Wallace K. Harrison
Director of Planning

WKH:J

File to Mr. Wolff ✓

hit of tanks
we will keep informed
we are turning over to
Sergeant Wolf
ac tanks until our
evolutionary committee
is appointed

THE ART ACADEMY OF CINCINNATI
CINCINNATI 6, OHIO

92

13 November 1947

Mr. Wallace K. Harrison
Building Planning Commission
United Nations
Architectural League
115 East 40th Street
New York City

Dear Mr. Harrison:

If it is possible, you or your aides may be of considerable assistance to me in my work as instructor in mural painting here at the Cincinnati Art Academy.

It is my hope that, as walls are planned which will utilize murals and sculpture, it might be possible to procure elevations of them. My theory is that students can more effectively develop functional solutions under the stimulus of living and vital problems.

It is planned that if some of the United Nations headquarters problems are made available to us, we will develop collaborative projects which will involve our advanced sculpture students, under the able instruction of Mr. Charles Cutler, and my advanced mural students.

If there is any possibility of such material being made available to us I would be very grateful to hear so from you.

In passing I wish to mention my membership in the National Society of Mural Painters since 1934.

Cordially yours,

Stuyvesant Van Veen

Stuyvesant Van Veen

SVV:mjt

59

92

GEB:al

6 October 1947

Dear Mr. James,

An excerpt from your letter to Mr. Howard Robertson concerning the offer of the Royal Society of British Sculptors to advise on the decoration of the United Nations Headquarters buildings in New York was forwarded by Mr. Robertson to this office.

I would like to express the gratitude of the Director of Planning for your spirit of cooperation but at the present time I am not in a position to approach this matter in any definite way. The plans for the construction of the headquarters are under consideration of the General Assembly and until they are passed no steps can be taken in regards to interior or exterior decorations of the buildings or the site.

A Committee set up by the General Assembly accepted the plans in principle but the matter of financing is still not yet settled.

A special panel on art matters will be presumably organized at a future date and will study the art requirements and the best means and ways to deal with them.

E.M. James, Esq.,
Secretary,
Royal Society of British Sculptors,
6, Queen Square, London, W.C.1.

- 2 -

I will not fail to present to this panel or the responsible quarters your offer and I expect they will communicate with you if and when they will be in a position to avail themselves of it.

Yours faithfully,

Glenn E. Bennett,
Executive Officer

92

SN/21

6 October, 1947

Dear Mr. Robertson,

Many thanks for your letter of 23 September. We have written to the Royal Society of British Sculptors and I am enclosing a copy for your information.

I think often about my days in London and of your great kindness to me. It was indeed a pleasure to see you. My return journey was excellent; the "Queen" is a real beauty.

Things here are not settled yet but I hope they shall become soon after the General Assembly.

Please remember me to Mrs. Robertson and accept my very best wishes for both of you.

I hope to see you again early next year or in New York before that. Is there anything I could do for you here?

With kind regards,

Yours sincerely,

Serge M. Wolff

Mr. Howard Robertson,
54 Bedford Square,
London, W.C.1.,
England.

Copy

EASTON & ROBERTSON
CHARTERED ARCHITECTS
54, BEDFORD SQUARE, LONDON, W.C.1.

B

23 September 1947

Dear Sir,

In reply to your letter of September 8th, I have forwarded to the Planning Headquarters of the United Nations the substance of your letter.

I believe that it is their intention to set up a panel to deal with this and similar questions as soon as general approval of the plans has been given by the General Assembly.

My own work, however, is finished for the time being, and I have therefore no direct contact with the building operations or the procedure which will be adopted.

Yours faithfully,

HR

HOWARD ROBERTSON.

E. M. James, Esq.,
Secretary,
Royal Society of British Sculptors,
6, Queen Square, London, W.C.1.

EASTON & ROBERTSON

54 Bedford Square, London, W.C. 1

23 September 1947

(Extract from letter written to Mr. Serge Wolff by Mr. Howard Robertson):

"I have had a letter from the Secretary of the Royal Society of British Sculptors, the relevant paragraph of which is as follows:-

"They wish to suggest that this Society would be glad to advise on the decoration of this important building, and I am therefore writing to ask if you would be so kind as to make this suggestion known in the right quarter."

"I expect you will be getting lots of requests of this kind and I have merely acknowledged their letter in accordance with the attached copy".

625

12

120-1-3-9/USB:fm

8 September 1947

Dear Mr. Barrie:

This will acknowledge the receipt of your letter of September 5 addressed to Mr. Wallace E. Harrison.

At present I believe it is too early to consider sculpturing and mural art work, but we are glad to have your letter on file for possible future reference.

Very truly yours,

Glenn E. Bennett
Executive Officer

Mr. Erwin S. Barrie
Director and Manager
Grand Central Art Galleries
15 Vanderbilt Avenue
New York 17, N. Y.

120-1-3-9 ✓

P

GRAND CENTRAL ART GALLERIES
INCORPORATED
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE,
NEW YORK 17, N. Y.
MURRAY HILL 6-4737

September 5, 1947

Mr. Wallace K. Harrison
United Nations Board of Design
1260 - 6th Avenue
New York City

Dear Mr. Harrison:

I am writing to tell you that we have as members of our Galleries practically all of the leading sculptors and mural painters of the United States and I would like to ask you whether we might have an opportunity to consult with you regarding any such work that you might contemplate for the new U. N. buildings.

We are a no-profit organization, founded and operated solely in the interests of American Artists, and our Board of Trustees is composed of prominent business executives who give their time without remuneration.

I realize it may be a bit early to consider this subject but I would appreciate very much an opportunity at your convenience.

Sincerely,

Barrie J. Barris

Director and Manager.

ESB:RMM



61

b2

120-1-3-8
SM/ml

5 September 1947

Dear Mr. Elpern,

I am directed by the Secretary-General to acknowledge the receipt of your letter to him of 21 August.

The Headquarters Planning Office has already issued a Report on the Permanent United Nations Headquarters but the problems of interior or exterior decorations have not yet been touched upon. Presumably a Committee will be set up to deal with this matter but we are still in a much too early stage to make any decisions.

Under the circumstances I am unable to do anything in regards to your offer of the "Patio de l'Infante" but I shall keep your letter on file for future reference.

Yours sincerely,

Glenn E. Bennett,
Executive Officer.Dr. Max Elpern,
1977 Broadway,
New York 23, N.Y.

DR. MAX ELPERN
1977 BROADWAY
NEW YORK 23, N. Y.
TEL. TRAFALGAR 7-2200

REF. NO. 120-1-3-4 ✓
NAME IND.
SUBJ. IND.
AUG 21 1947
D

Mr. Trygve Lie
United Nations Secretary General
United Nations Secretariat Headquarters
Lake Success, New York

Dear Sir: .

In the newspapers I read with admiration of the gigantic plans for the growing Metropolis of the United Nations. May I therefore take the liberty of calling your attention to the following:

The Patio de L'Infante, famous all over the world as an architectural marvel of the Renaissance, is now being put on sale and I am authorized to offer it.

The architect, who some years ago, transplanted the Patio from Spain to France, is still living and is willing, if desired, to perform the same service in case it should be purchased in America.

Do you not think that this art treasure is worthy to be enshrined in our country, and perhaps in the grounds of the United Nations' projected capital?

Should you be interested in and desire further details or an illustrated brochure, I shall be at your service at any time.

Very truly yours,

Dr. Max Elpern

Dr. Max Elpern



NAME IND. JHD
SUBJ. IND. _____

120-1-3-9/28

29 July 1947

Dear Miss McConnell,

I wish to acknowledge the receipt of your letter and enclosures of 28 June 1947.

I am to express to you the Acting Secretary-General's thanks for sending him this letter, and to inform you that it has been brought to the attention of the Department concerned.

Very truly yours,

D. Rowan

Miss Alice McConnell,
37-45 - 75th Street,
Jackson Heights,
Long Island,
New York.

mbr 29 july 1947

REF. NO. 120-63-9
NAME IND.
SUBJ. IND.
JUN 17 1947
A

37-45-75th St.
Jackson Heights, L.I.
June 28-47.

United Nations Department of Information,
Empire State Building, New York.

Gentlemen:

Am enclosing description of some Chinese Wood Carved Wall
Panels which I think might be of interest to the United
Nations in the erection of your new home on the East River.
The owners Mr. B. Mari at this above address is very de-
sirous of selling these panels.

I am a tenant in their building and I think they are so
beautiful it is a shame they can't be appreciated and seen
by the public in general. They are worth some one seeing
who understands this sort of art.

If interested wont you either come or have some one w ho
understands come look themover.

Thanking you in advance,

Respectfully,

Alice McConnell

Alice McConnell,
37-45-75th St.,
Jackson Heights, L.I.

ACTION

DUPLICATED-FORMAL ACKNOWLEDGEMENT
COPY FOR ACTION INFORMATION TO
DEPARTMENT OF SECURITY COUNCIL
AFFAIRS.

COPY FOR ACTION INFORMATION TO
DEPARTMENT OF PUBLIC INFORMATION

MEMORANDUM COPY FOR ACTION
INFORMATION TO Headquarters Planning
Office

INITIALS *AB* DATE *21 July*

ACTION COMPLETED: INITIALS *H* DATE *21/7/47.*

63

A Brief History of our Chinese
Wood Carved Wall Panels

The Chinese wood carved wall panels which we offer for sale consists of some 92 pieces, divided in two collections. One is gilded in gold and forms the exquisite wall adornment for a gold Salon. The other is of a dark reddish color and forms a brilliant red Salon.

The panels are all beautifully and artistically carved and sculptured in a special wood. The carvings and the sculptures in large bas-reliefs represent many historical figures and symbols of the Chinese history. Among the subjects are columns, arches, animals, flowers, birds and plants. With proper lighting reflection in two well set-up Salons, some of the pieces would give the impression of both a beautiful garden and of a green forest. Between the flowers and the plants, together with a variety of birds, painted in their natural colors is also sculptured the phoenix bird which symbolized the beauty and longevity of each Emperess of China. The Dragon is also sculptured as another great ancient symbol of China.

An American artist who saw and inspected the panels some years ago figured that "it took 36 years of patient, painstaking work to execute them". He further said, "Only the proverbial skillfulness of real and genuine Chinese artists could have undertaken and accomplished such grandiose work; only the wealth, lavishness and artistic taste of a great oriental Emperor could have ordered the execution of such grandiose and beautiful panel design to adorn the walls of one of his many palaces".

The complete collection was given to a famous Italian doctress by the name of Eulalia Bussoni who lived for many years in China, from before the year 1900, up to the end of the year 1912. The panels presumably were given by their Royal Highnesses, the Emperor and Emperess of China themselves, for the merciful work performed by the great doctress in caring both the wounded soldiers and the civilian population during the famous Boxer rebellion and the consequent foreign intervention during the year 1900.

There are no documents proving that the panels were given by the Emperor and the Empress of China, but that is the only way the story of the panels and their original owners can be reconstructed. This hypothesis is strengthened by the fact that, all the experts confirm that the panels have come from one of the summer palaces of the late Emperor of China.

However, if the panels were not given by the Emperor and the Empress to the good doctress, they must have been given to her by the Republic of China in 1912, at the time it was instituted after the revolution. During this period, the good Italian doctress, a new modern scientific Marco Polo, keeping up the good Italian idealistic tradition of helping humanity, like so many of her old Saints, fighters and martyrs, she too again helped to cure both the soldiers and the civilian population during the Chinese revolution as she had done before during the Boxer rebellion. This fact is proved by three documented letters in our possession. These letters were written to the doctress by different Chinese government officials thanking her for her good work in behalf of the Chinese people. Two of the letters are written in the Chinese language, and one is written in English. In one of the Chinese letters, the writer regrets that the doctress has expressed the wish of returning to Italy and, while he thanks her for her good scientific merciful work performed there during a critical time, he wants to give her a gift in behalf of the government as something to remind her of China and her good hospitable people. This gift, although not specified might have been the beautiful carved wall panels which the doctress brought with her to Italy.

An expert Chinese antiquarian who has been in the antique art business for over twenty-five years, with business in China, France and in the United States, was brought to see the panels, and after examining them carefully wrote to me the following letter which I quote in part:

"After examining and studying your sculptured wood panels, I have found them authentic and genuine and of a very unusual design. I believe they were executed about 150 years ago or perhaps a little more. Because the phoenix bird in China is the king of birds, it was used in the design for the Emperor, which is true of

your carvings. The scene depicts a section of one of the Emperor's palaces, used about the same time of which there were many of them. This particular one, I think, was located either in Canton or Fouchow. The panels were designed and carved by (Kwang Chang) a famous artist of that time."

Another American antiquarian who came to see the panels, while inspecting them carefully could not refrain from exclaiming:

"They are terrifically beautiful——" Then he added: "The thing that impresses me most is the fact that (apart from the grandiose design, intricate conception, and delicate expert workmanship) more than one half of the pieces show a Michelangeloesque vigorisity of sculpture which I never suspected before would be displayed by Chinese artists in such a branch of the Chinese art". I thought, he continued, that the Chinese art was mostly soft and delicate, expressing more or less the Sybaritic, indolent, easy refinement of its old rich and quite decayed upper classes. On the contrary, some of these panels show the opposite of what I had thought before of the Chinese art in general. It is a revelation to me and I am mighty glad I have seen and examined these beautiful panels".

We always thought that these beautiful masterpieces of art belong to a museum or a rich gallery of art where they can be displayed for the enjoyment and inspiration of all the people who love beautiful artistic things and are ennobled, refined, and made cultured by them. For this reason, we invite the inspection of these panels, not only from all the museum's directors of America, we invite also all the antiquarians, all the decorators, all the art collectors, and all the rich patrons and patronesses of the arts to come and inspect them with the right to acquire them if they want to.

The rich patrons or patronesses of the arts have the opportunity to acquire these beautiful panels and, either create with them two unique historical Chinese Salons in one of their mansions and be proud of them before their friends and guests, or they may acquire the panels and donate them to any museum they

may like and have them set-up in their name and displayed to the public for their spiritual satisfaction and their eternal honor and glory.

For any information or further details about the panels write to:

Biagio Mari,
57-45-75th Street,
Jackson Heights, L.I.N.Y.

UNITED NATIONS NATIONS UNIES

INTEROFFICE MEMORANDUM

Reference No. 120-1-3-9/DN.

Date 21 July 1947.

TO: Headquarters Planning Office.
RKO Bldg.

FROM: Correspondence Unit,
Executive Office of the Secretary-General.

SUBJECT: Communication dated 28 June 1947, received from
Miss Alice McConnell, 37-45-75th Street, Jackson Heights, L.I., N.Y.

It is thought that your Department may wish to see this communication before any action is taken on it.

Will you please indicate in the appropriate space below how you consider the communication should be disposed of.

Please note that this memorandum should not be separated from the communication.

82.

- | | INITIALS | DATE |
|---|------------|------------------|
| 1. If no action of any kind is needed, please return this memorandum with the communication attached and initial here. | | |
| 2. If no action is needed, but you wish a formal acknowledgement of receipt to be sent, please return this memorandum with the communication attached and initial here | <i>GEB</i> | <i>July 25th</i> |
| 3. If you wish to submit a draft reply to be sent out from the Executive Office of the Secretary-General, please attach the draft to these papers and return them after initialing here | | |
| 4. Please use the space below if you wish to make any further observations on the disposal of the communication or if you wish to state what other action you consider should be taken. | | |

120-1-3-9/QEB:fm

9 June 1947

Dear Mr. Marans:

I am in receipt of your letter of June 4th in which you enquire if your proposed sculpture design can now receive consideration.

I regret I cannot give you a definite answer at this time. Our staff are busily engaged in planning an office building and there has been no decision on the policy to be followed regarding decoration and similar matters.

Should there be a competition for sculpture to decorate the United Nations buildings, we shall not fail to notify you.

Very truly yours,

Glenn E. Bennett
Executive OfficerMr. Moissaye Marans
252 Fulton Street
Brooklyn 1, N.Y.

MOISSAYE MARANS
Sculptor
252 FULTON STREET
BROOKLYN 1, N. Y.

92

June 4th, 1947

Mr. Glenn E. Bennett, Secretary
Headquarters Planning Staff,
United Nations,
Lake Success, New York.

My dear Mr. Bennett:

I have before me your letter of Jan. 2, 1947 in which you were kind enough to outline to me a brief account of the development of the plans for the Headquarters of the United Nations, before my proposed sculpture design can receive proper consideration by the appropriate technicians.

I am taking the liberty of writing you at this time to inquire whether your plans have now reached a stage when final disposition of my proposal can be made.

It is my earnest hope that my proposal will be received with favor at the proper time, and I would appreciate hearing from you further regarding the matter.

Very sincerely yours,

Moissaye Marans
Moissaye Marans

Reply
No. 1
Can't say when
staff engaged in
planning buildings
trying to get
office building ready final.

64

92

120-1-3-9/SM:fm

28 May 1947

Dear Mr. Pickel:

I am directed by Mr. Wallace K. Harrison to confirm the receipt of your letter of May 19.

Your very beautiful design of the "Four Freedoms" was much appreciated by all those who have seen it, but we have not yet reached a stage of development which would enable us to consider the question of details of interior decoration. The general layout of the United Nations buildings to house its working organs on the Manhattan site has been fixed now and at the present time is undergoing a final refinement process.

Certainly your panels should be shown to the public as soon as possible and there is certainly no objection to it so far as our organization is concerned, even if eventually they would find a place in the future United Nations headquarters buildings.

Thank you very much for having submitted your design to us, but under the present circumstances you will understand that I have to return your colored slides to you for the time being.

Yours very truly,

Encl.

Glenn E. Bennett
Executive OfficerMr. Conrad Pickel
Route 4 Box 287
Waukesha, Wis.

ROUTE 4 BOX 287
WAUKESHA, WIS.
PHONE 3427

CONRAD PICKEL
STUDIO

ON HIGHWAY 59
1 1/2 MILE EAST
OF WAUKESHA

May 19, 1947

Wallace K. Harrison
Director of Planning
United Nations' Capitol
New York, New York

Dear Mr. Harrison:

Enclosed, you will find four colored slides of my original design of the "Four Freedoms." I am wondering if these can be incorporated in your planning of the new United Nations' buildings which are being constructed in New York.

These four panels have been completed just recently in stained glass. They are modern in design and color, expressing symbolically with figures, the full meaning of each.

I am recognized as the leading individual stained glass artist in this country, having been working in stained glass for more than twenty-five years. A year ago, I started my own studio, out in the country, located in a converted barn.

If you are interested in using these panels in your new construction, kindly contact me and I should be glad to give you any additional information you may desire. However, I should like to get them before the public as soon as possible, since I believe they convey a message to all, and therefore think they are worthy of your serious consideration.

Yours very truly,

Conrad Pickel

Conrad Pickel

CP/kb

65

9

20 May 1947

Mr. J. VanKens
2006 Menada
Harrisburg, Penna.

Dear Mr. VanKens:

I am directed by Mr. Wallace K. Harrison to acknowledge receipt of your letters to him dated May 14 and 15.

The subject of internal decorations of the future United Nations headquarters has not been approached yet. There may be a limited international competition but this also is, by no means, clear at the moment.

In view of the fact that this whole matter has not been settled, even in principle, I am returning to you the sketch kindly submitted by you.

The plan of the general layout of the group of buildings has been designed by Mr. Wallace K. Harrison and the architects consulting him. It is hoped that the work on them will soon start and progress successfully.

Should there be a competition for sculpture to decorate the United Nations buildings, we shall not fail to notify you.

Very truly yours,

Glenn E. Bennett
Executive Officer

SHH/ab
1 enc.

9

Mr W.E.Harrison.
U.N.Headquarters planning office
1270 Avenues of the Americas
New York City, N.Y.

May 14th, 1947.

My Dear Mr Harrison:

This correspondence is four weeks over due, for which I am ver sorry. In my last correspondence with Mr Austin I was informed that you where the man that I would have to contact, regarding that doing a comemoration Sculpture work for the U.N.O. ,

I am forwarding to you today under special cover several views of a designed-sketch with data sufficient for you to have a full idea of this as a proposal in suggestive state for any correction from your office.

Mr Harrison, this work is as new as it is different in its content, I have made a research into the work being done in this field and find I am out front leading with no one doing any thing like it, and from Mr Austins office I was in formed of the desirability of making a like peice for the United States, as to this I am seeing to this going through Congress at the moment.

At this time I have several opportunities of doing this new type work for other countries, But Mr Harrison I have set these aside since the first of this year, so that I may offer this work to (the Country I call MINE, this country) May I ask your help, in an reply to the designs and the obtaining a commission for doing a large peice of sculptural work for the U.N.O. out of your office, I am thinking of internal work for the U.N.O. Site in this country!

Any speed that you can obtain in this will be so ver much appreciated as I must, except one of these projects quickly and will be ver much more happy doing this work for the American site of the U.N.O. May I please hear from you.

Thanking you ver sincerely,
I am,

Joseph VanKane

Joseph VanKane

jvk:

Mr J. VanKane
2006 Kanada
Harrisburg, Penna;

I shall enclose data on my self with the designs both technical and accomplishments for your consider tion.

66

May 15 1947
92

Mr W.K.Harrison
U.N.Headquarters planning.
1270 Avenues of the Americas
New York City, N.Y.

My Dear Mr Harriscon:

Enclosed are the sketches I wrote you about
with data, explanatory, ect;.

The ideas I wanted to bring out in this
work is the world wide struggle against the
bindings of chains, in that these chains are
broken, smashed, and are represented as huge
yet the world coming out of this struggle.

The human element, that of the hands of
all the peoples of all the races, about the
"internal" mass of material where the U.N.O.
is located these hands showing all the
action possible, up-lifted towards the UNO.
this mass that the UNO is placed is a
technic (I stumbled on in research on a
"Blind handicapped" project of my own in California)
it actually is possible to suspend action in
the mass of crystal plastics "internally"
this allows for a mass support of the UNO in
a dynamic setting, rather than a static one,
the internal lighting has such a brilliant
effect of the entire mass becoming alive,
(In that from the UNO position the light
penetrates up ward, originally from the base
that also has data, that becomes out standing
from the lighting under neath, this data with
in-side, BEING that the greater portion of
this work is transparent crystal, this data
is such as the point-to-thought, such as
(Atomic Energy), (Dis-Armament), ect; with connecting
line design to the UNO mass, the point of Fascism
is in the Back Wash of the World,, as a Wave from the
Sea, and about to be washed off the mass, to further
these points, Of a world Global idea coming from a
state of being in chains, which are smashed Fascism being
washed off the down-wardness of the design, with internal
sculpture of the U.N.O. and the hands of the peoples of the
world, with internal Hidden lighting making the UNO the
theme, and the light of the world coming from the UNO.
Mounted on a Leather (Cow Hide) covered base.

The Materials of Plastics, some newly developed , as in the case of the use of white, an Ivory deep that has all the appearance of Ivory, and so many countless effects that are found in the classic materials,, Amber,,ect, the magarity of these materials Are from the Du Pont Company, But to the sises referred to in the design this is only suggestive as (none of this material is made) in the uses I shall put them to, I have to make all these shapes and forms in my own studios, this is the point I bring out in that this ~~most~~ work is not being done, and it will take just about as long to produce the Eight foot long sculpture as it would to make a Five foot length. I think in terms of this being made for an interior sculpture, a hall way peice, ect;.

In the point of weights, these can be cut down with-out the reduction of sise by the uses of light weight steels ect;.

In the point of time this job would run between six and Eight months to finish.

In the point of expense, the materials run slightly under one dollar per pound at the Du Pont Factory in Delaware, an other Eastern Divisions.

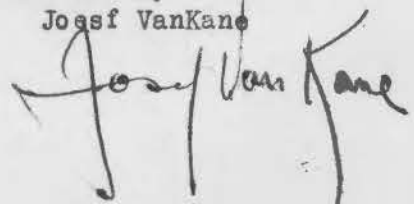
Due to the fact that the research is already completed as far/as the technics are concerned/ this job could be accomplished in less time, but there is several points that only in the finished construction can they be definetly decided upon, such as the use of light from the top of (or interior lighting of the place planned for) the action of this light can be measured quite simply but the use of this light as a carrier of color into this mass, and sending this back out with the greatest effect is a piant that can be solved in the finishing stages, the same goes for the under neath lighting, I have this played off center of the UNO mass, as from past experience of like-action, but these all are suggestive only.

In the point of my remuneration this can wait, as I do want you to know Mr Harrison that I would consider this a great national as well as personal honor to work on so important a peice of work that involves so ver much of all of us,,,as to this I again add these are only suggestive, to your own ideas and desires the same wish is just as deep, ~~as~~ your reply I shall be ver greatly appreciative, ver much so.

Thanking you again.

I remain sincerely

Joasf VanKane



Please forgive the hurried sketches and letters.

J. VAN KANE
2006 Manada
HARRISBURG
Penna

120-1-3
SN/ml

29 April 1947

Dear Mr. Jensen,

I am directed by the Secretary-General to acknowledge the receipt of your letter to him of 18 April regarding the provision of interior decorations for a conference room in the future United Nations office building.

There has been no decision of policy to be followed in this and similar matters and it is not known at the moment when this decision will be made.

I wish to assure you that your offer is much appreciated but at present nothing can be done in this direction.

Yours sincerely,

Glenn E. Bennett,
Executive Officer,
Headquarters Planning Office

Mr. George W. Jensen,
Nash-Kelvinator Sales Corporation,
708 South Third Street,
Minneapolis 15, Minn.

*Original & reply sent to Mr. Harrison
for approval*

120-1-3-9

46

Letter from
George Jensen,
Minneapolis
to S. G. - 21st Jan.
re naming of
conference room
in new H/Q^{ldg}.
'Minnesota' Bm.-
Removed by
Mrs. Stowman
& sent to Mr.
W. H. Harrison.

C. H. Z. Linn { 24 Jan.
A2-114.

News on Inside Pages

CITY AND VICINITY

Marcantonio accuses police of picking on his clubs. Page 2
Four Brooklyn men seized; are linked with 52 holdups. Page 2
Arnall arrives here by plane, warns U. S. of Fascism. Page 3
Plan to outlaw the closed shop in N. Y. State offered. Page 5
El Salvador defies U. N. Assembly on ties with Spain. Page 13
Greece accused of barring Yugoslavs on U. N. mission. Page 13
1933 portrait of Roosevelt is discovered in art studio. Page 23
Milk price cut of cent a quart is effective Saturday. Page 24
Marine and aviation. Page 35

1933 Portrait Of Roosevelt Is Discovered

Canvas by Late Mrs. Rand,
Done From Life, Found
in Connecticut Studio

A portrait of the late President Roosevelt, painted from life by the late Ellen Emmett Rand, has been found among the studio possessions of the artist in the attic of her home in Salisbury, Conn., it was revealed yesterday. The canvas, a variation of the official portrait of the late President by Mrs. Rand now hanging in the White House, is described by the artist's sister, Miss Leslie Emmett, as a "striking likeness of Mr. Roosevelt."

The story of the Roosevelt portraits, recalled yesterday at the Babcock gallery, 38 East Fifty-seventh Street, Helen Hackett, a friend of Mrs. Rand, reveals that three portraits of the President were executed at the White House in 1933, at his expressed wish. Besides the canvas in the White House, a second was completed for the President's mother, Mrs. James Roosevelt. This now hangs in the Roosevelt Library, at Hyde Park, N. Y. The third portrait, which the artist retained, is considered by Miss Emmett "more alive and vital than either of the others."

The canvas, which is a head-and-shoulders portrait, 30 by 25 inches, shows the President's face in full view. Wearing his characteristic soft shirt and four-in-hand necktie, he is shown looking away from his desk, directly at the observer. The work is considered remarkably spontaneous, and may have been the model from which the official portrait was finally completed.

Mrs. Hackett, who said she had obtained the canvas from the estate of Mrs. Rand, plans to exhibit the portrait for a brief time. It will be on display at the Babcock gallery for ten days, beginning tomorrow.



Portrait of

PRESIDENT FRANKLIN D. ROOSEVELT

(Painted from life at the White House, in 1933 by the
official portrait painter.

ELLEN EMMET RAND

(This photograph taken with Risi Stevens by Archibald MacLeish)
Jan. 30, 1948

Please return to:

Mrs. Helen Hackett

The McAlpin (2212)

New York, N.Y.



Dorothy M^cQuire and James Taylor looking at the
original portrait from life

of
PRESIDENT FRANKLIN D. ROOSEVELT

(Painted at the White House in 1933 by the official
portrait painter

• ELLEN EMMET RAND)

KINDLY CREDIT PHOTO
RAYMOND K. MARTIN, N.Y.

1566

Photographed in the
Waldorf-Astoria Ballroom
on the occasion of
The Birthday Memorial Concert
January 30, 1948

Please return to -

Mrs. Helen Hackett
The ~~THE~~ Alpin (2212)
New York 1 N.Y.



Original portrait of -

PRESIDENT FRANKLIN D. ROOSEVELT

Painted from life at The White House in 1933
by the official portrait painter

ELLEN EMMET RAMO

(This photograph taken with Risé Stevens and
Archibald MacLeish)

Please return to:

Mrs. Helen Hackett

The W. F. Alpin

New York 1, N.Y.



Dorothy McGuire and Irene Taylor looking at the
Original Portrait from life of
PRESIDENT FRANKLIN DELANO ROOSEVELT

Painted at the White House in 1933
by the official portrait painter
ELLEN EMMET RAND

1544

KINDLY CREDIT PHOTO
RAYMOND K. MARTIN, N. Y.

Please return to:

~~Mrs. Helen Hackett~~
~~The McAlpin (2212)~~
~~New York 1, N. Y.~~

Photographed in the
Waldorf-Astoria ballroom
on the occasion of
The Birthday Memorial Concert
January 30, 1948