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Approved For Release 2005/08/22 : CIA-RDP87-01130R000100130004-2

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THE PROBLEM: The sun's rays coming through the courtyard windows of F corridor are causing possible discoloration of the original oil portraits of the former Directors.

POSSIBLE SOLUTIONS:

Not Recommended -

1. Move the portraits. This is not recommended because their present location allows visitors to view them without going to the DO side of the building.

2. A small venetian blind for each window.

3. Thin drapes like the ones in the cafeteria.

These two solutions are not recommended. of Logistics mentioned that problems would be likely to occur with the blinds. Also, in order to be consistent, blinds or curtains would have to be put on all four sides of the courtyard.

4. A glass covering the oil paintings that would eliminate some of the sun's rays. This is not recommended because it would cause heat build-up and possible condensation, and all oil portraits must 'breathe.' Eventually they would crack. Also, any form of glass or plastic would add to the weight of the painting.

Recommended -

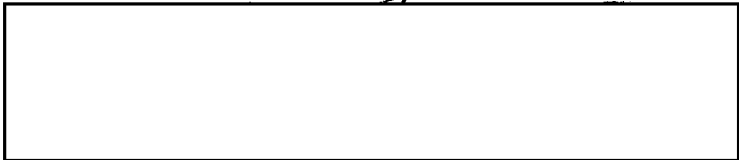
5. The use of Solar film on 28 windows measuring 2' 11" wide by 8' 2" high. After calling a number of glass firms, I found Rockwell Glass Service (see attached advertisement and business card) to be the most cordial. I had a conference with the man who installs this type of material. His name is Steve Wilson, and he has had eight years of experience. The cost for installation is \$1.50 per square foot; material ranges from \$16.95 for a roll that measures 28" X 5' to \$24.++ for a roll 20" wide by 10' long. Solar films come in three popular values - P70 gray, P80 gray, and P70 bronze. Solar film eliminates about 90% of the sun's rays, and if the glass company does the installation, it is guaranteed for five years. Solar film is made by General Solar Corporation, 1017 Taft St., Rockville, Maryland. There are 686 square feet of glass in the F corridor windows - total cost for installation and materials is \$1029. It would take approximately 1-2 days for complete installation. At this time installation can be made within one month of the time the order is placed.

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I have three samples of the Solar film mentioned above which may be seen for inspection.

I was assisted by Ron Beck of the Fine Arts Committee and Steve Wilson of the Rockville Glass Service in gathering this information.

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Art Chairman

CPYRGHT

Glass
Are Continued in Next Column

Are Continued on Next Page

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B. J.

CENTRAL INTELLIGENCE AGENCY

WASHINGTON, D.C. 20505

14 December 1981

Mr. Vincent Melzac
Locust Hills Farm
Rt 1, Box 188-C
Romney, W. Va. 26757

Dear Mr. Melzac:

The purpose of this Letter of Understanding is to delineate and formalize the existing arrangement between you and this Agency whereby you have agreed to lend a number of works of art from your private collection to us so that they may be exhibited in CIA Headquarters in Langley, Virginia. The terms of this arrangement are as follows:

a. You agree to lend to CIA an unspecified number of works of art for exhibit. They will be selected and may be rotated by mutual agreement of the parties (you and CIA).

b. An up-to-date inventory of said works of art will be maintained by CIA as an annex to this Letter of Understanding. The inventory will include the title, the name of the artist, approximate size, and the estimated value for insurance purposes. CIA will provide you with a color photographic transparency of each work on loan.

c. CIA assumes responsibility for insuring the works of art in its custody as well as providing for cleaning, stretching, repairs, and other necessary maintenance. CIA will also pay any expenses involved in transporting the works of art.

d. For insurance purposes, you agree to provide CIA with a current listing of the value of each of the works of art on loan.

e. CIA agrees to permit you, upon request, to view and inspect the works of art on exhibit and recall any or all of them.

f. You agree to reassume custody of any item on loan within ninety (90) days of receipt of oral or written notice from CIA that the item is no longer desired by the Agency.

g. It is mutually understood that the agreement outlined in this letter will be on a continuing basis but each party reserves the right to terminate the agreement at any time upon 90 days written notice to the other party.

Mr. Vincent Melzac
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h. It is further understood that the terms described above constitute the totality of rights and responsibilities of each party to this agreement, with any amendment or addition thereto requiring the written approval of you and CIA.

i. This letter supersedes and replaces our letter dated 1 November 1977, signed by you on 10 November 1977.

If the terms set forth in this letter meet with your approval, please so indicate by signing the enclosed copy of this letter at the space provided below and return same to me. You may keep the original for your records. Also enclosed for your reference is an inventory of the works of art currently on loan to CIA.

On behalf of the Central Intelligence Agency, I want to express our sincere appreciation for your generosity in continuing to make portions of your collection available for the enhancement of our building and the enjoyment of our employees and visitors.

Sincerely,

/s/ Bruce T. Johnson

Bruce T. Johnson
Chairman,
Fine Arts Commission

Enclosures:
Inventory
Copy of this letter for
signature and return.

APPROVED:

/s/

Vincent Melzac

12/15/77

Date

Distribution:
Orig - adse
1 - adse for signature & return: for OL/LSD
[Redacted]
1 - FAC/Melzac file

BJohnson:ee (4011)

*Copy of signed
version in file
Melzac file. Approved
for OL/LSD*

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PAINTINGS ON LOAN TO CIA FROM
THE VINCENT MELZAC COLLECTION

	<u>Artist's Name</u>	<u>VM No.</u>	<u>Title, Date, Size</u>	<u>Value</u>
1.	Bluhm, Norman	VM462	Untitled 84 x 72	\$10,000
2.	Bluhm, Norman	VM59	<u>Madman's Oasis</u> , 1957 72 x 80	\$10,000
3.	Downing, Thomas	VM363	<u>Sky Sheet</u> , 1963 93-1/4 x 93-1/2	\$15,000
4.	Downing, Thomas	VM470	<u>Morning Star</u> , 1961 87-3/4 x 91	\$15,000
5.	Downing, Thomas	VM316	Untitled 87 x 87	\$15,000
6.	Downing, Thomas	VM513	<u>Grid Eighteen</u> 78-1/2 x 189	\$20,000
7.	Downing, Thomas	VM507	Untitled, 1958-59 91 x 85	\$15,000
8.	Downing, Thomas	VM510	<u>Rudder</u> , (Parallelogram) 101-1/2 x 79-5/8	\$15,000
9.	Downing, Thomas	VM480	<u>Dapple</u> 74 x 71	\$35,000
10.	Downing, Thomas	VM479	<u>Center Grid</u> 72 x 72	\$15,000
11.	Mehring, Howard	VM401	Untitled, circa 1959 101 x 101	\$30,000
12.	Mehring, Howard	VM404	Untitled, 1959 102-1/4 x 96	\$30,000
13.	Mehring, Howard	VM405	Untitled, circa 1961 91-3/4 x 81-3/4	\$30,000
14.	Mehring, Howard	VM197	Untitled 76 x 76	\$20,000

Paintings from the Vincent Melazc Collection (Continued)

<u>Artist's Name</u>	<u>VM No.</u>	<u>Title, Date, Size</u>	<u>Value</u>
15. Davis, Gene	VM402	<u>Black Rhythm</u> 88-5/8 x 84-1/8	\$20,000
16. Thomas, Alma	VM701	<u>Mars Reflection</u> 60 x 60	\$15,000
17. Thomas, Alma	VM	<u>Wind Dancing With</u> <u>Spring Flowers</u> 50 x 48	\$10,000

SCULPTURE ON LOAN TO CIA FROM
THE VINCENT MELZAC COLLECTION

1. Spaventa, Giorgio		<u>Ecce Homo, 1952</u> 55 x 17 x 15	\$100,000
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Vincent Melzac's interest in art began early in the 1930's. While attending high school in Cleveland, Ohio, he was invited by a friend to go sketching at the Brandywine farm of American Impressionist painter William Sommer. Melzac came away from that visit with his first art acquisition: a Sommer drawing which cost him one dollar.

Melzac had to put aside his interest in art during World War II. However, he was able to indulge this interest again after the war when he became an executive of the Wolf and Dessauer department store in Fort Wayne, Indiana. His broad-minded boss encouraged executives of the company to become involved in community activities, so he became a trustee of the Fort Wayne Art Museum and began arranging shows of American art there. Few people came to these shows at first, so Melzac began writing an art column for the Sunday Fort Wayne Journal to publicize them. The exhibits and attendance greatly increased.

In 1949 Melzac moved to Washington, D.C. Soon after arriving with his family, he decided to find out what was happening on the local art scene. He was attracted to The American University. William Calfee was head of the department there and, employing visiting professors, lectures, etc., Calfee had greatly increased the awareness, on the part of the A.U. faculty, of the significance of post-war New York painting.

On one of his trips to New York, Melzac was introduced to Willem de Kooning by Jack Tworikov. De Kooning was generous with his time and his talent and often asked Melzac to accompany him to the Cedar Street Tavern, on University Place off Eighth Street (the informal meeting spot for New York artists in the fifties). Melzac also went with de Kooning to several Friday night sessions of The Club, a more formalized group which had grown out of Subjects of the Artists School and Studio 35, congregating point for advanced artists during the 1940's.

Melzac became convinced in 1953 that paintings by some of the New York artists should be shown in the Washington area. However, he had no luck trying to convince the Washington museums. After several meetings with Director Adelyn Breeskin and her Curator, Gertrude Rosenthal, he persuaded the Baltimore Museum of Art to show the paintings of de Kooning, Tworikov, Guston, Vicente, and Pollock. Gertrude Rosenthal remembers being "absolutely floored" by the impact of "Blue Poles," which Melzac encouraged the museum to acquire. At the time they could not afford \$3,000 for a work now worth at least a hundred times that much. They did buy a painting, "Landscape" by Jack Tworikov.

Around this time, Melzac toyed with the idea of becoming an art dealer. The combination of an excellent business sense, a strong acquisitive instinct, and an even stronger desire to help talented, but struggling, artists could have made a venture of this sort successful. De Kooning left the Egan Gallery at this point and encouraged Melzac to found a gallery

by promising that the entire Egan stable would join, along with de Kooning himself. But Melzac was involved with other business considerations and thus let the opportunity slip by.

Four years later, the Watkins Gallery at A.U. mounted an exhibition of Melzac's collection which was held November 9 - December 7, 1957. Joe Summerford, Chairman of the Art Department, wrote the introduction to the small catalogue. In it he stated:

"Mr. Melzac has purchased unpretentiously, but with discrimination, preferring to buy a number of works by artists whose work has appealed to him rather than to attempt to form a collection representative of a particular period. He has, it seems to me, never purchased names. The support he has given artists wherever he has lived has been a service to art and a reflection of his own sincerity...."

The Melzac collection has gone through many changes over the years as works have been sold or given away and replaced by others. Mr. Melzac's policy of buying, in depth, works by artists he admires, has resulted in a collection comprising approximately 50 works by William Sommer (spanning the years 1904-1949), 55 by Norman Bluhm (1957-69), 32 by Jack Bush (1960-68), 68 by Tom Downing (1955-70), 22 by Gene Davis (1953-65), over 175 by Howard Mehring (1954-65), as well as seven Louis' (1954-61), 10 Nolands (1951-64), and many others, bringing the total to over 500 works.

Vincent Melzac has taken many risks, buying, according to his instincts, artists to whose aims he was able, in some measure, to respond. He has rarely bought work by an artist he did not know personally. Kandinsky, the only European he ever bought (which he subsequently sold) is an exception; Morris Louis is another. In the case of Louis, however, although he did not know the artist, he was in touch with Louis' aims through Greenberg, their mutual friend.

In viewing the entire Melzac collection and its development, perhaps the achievements and sensibilities of two germinal artists, de Kooning and Noland, establish, in turn, two types or phases of emphasis. From the time of Melzac's commitment to Noland's work begins his passionate interest in what has come to be known as "Washington Color Painting." This phrase was coined by Gerald Nordland, Director of the former Washington Gallery of Modern Art, in 1965. Nordland presented for the first time together, in an exhibition called "The Washington Color Painters," the six key artists (Louis, Noland, Davis, Downing, Mehring, and Reed), whose achievements he identified as constituting a vital manifestation in the course of American art. This exhibition, held at the Washington Gallery of Modern Art in the summer of 1965, subsequently toured institutions in Texas, California, Massachusetts, and Minnesota.

In the winter of 1970-71, this city finally had another opportunity to see together major examples of Washington Color Painting, when the exhibition, "The Vincent Melzac Collection" was presented at the Corcoran. This exhibition constituted an important event in the history of Washington art. It afforded the public an unparalleled opportunity to experience this work in the context of other important contemporary American paintings as well as making possible, for the first time, in-depth comparisons of the achievements of the respective artists. The Corcoran exhibition, however, merely scratched the surface of the Vincent Melzac Collection, the most comprehensive grouping anywhere of the works of the artists associated with the pioneering development of Washington color art.

The Vincent Melzac Collection, taken as a whole, is the unique achievement of a singularly dedicated and determined man. This collection stands as an invaluable body of material for scholars of contemporary art; the full range of its importance has only begun to be measured.