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1636 Buchanan Street  
San Francisco, Cal.  
April 4, 1950

Dear Miss Rebay,

I was certainly glad to get your letter yesterday, for when I did not hear from you I was afraid that my paintings had not reached you or that you had not liked them, but instead you were in Europe teaching and discovering. I hope that your trip was in every way successful.

I cannot state precisely how much the film I visualize would cost, as there has been no investigation in this field before. I must solve certain problems in order to approach the final goal. The slides that I sent you represent the solution of most questions to be answered as far the actual drawing is concerned; I can now compose third dimensionally free-hand and almost as quickly as I can two dimensionally.

By great luck the funds have been provided to solve this one other, most important, problem. The museum here is giving me a small amount of money for rental of my films; (see ad enclosed) not much, but it together with the fifteen dollars from yourself will be enough to make a special film for them to show next month. It will have no forms in it, just carefully composed rhythmic and spectral sequence for the musicians to improvise on. This film will very easily answer the questions concerning the plane on which a color will appear when appearing for only a second or less between other different colors. It is most important that this question be settled at the first, because in composing colored moving forms in three dimensional space all factors affecting the precise plane of the form must be controlled in order to keep out unwanted forces in the three dimensional inbetween space.

If you feel that there is a possibility of money being available to continue these investigations, what I would like to do first of all is make a series of perhaps three hundred or so double thirty-five millimeter slides designed to be projected at a rate much slower than an ordinary motion picture but still rapidly enough to give the impression of motion. I have worked out a method of slightly rebuilding a standard model of slide projector in such a way that very beautiful results can be got with much less complicated equipment than would be required for films at regular speed, although, of course, that is the next step I will take.

The ideal plan for me to follow would be for me to be able to devote my time for the next few months to working with this simpler system and with it solve all technical problems

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connected with this new medium. As I mentioned when I saw you, I am going to come to New York at about the end of June. This would make it possible for me to learn from you exactly your feelings as to the many compositional problems to be decided in the third dimension for the final film.

The reason that I don't come to New York right away is that Dizzy Gillespie, the band leader who made the records I use with my paintings is going to be in town about the first of next month and I think he quite probably will be interested in using my film with his band at concerts, dances, etc. This would do much to make non-objectivity known to a very large number of people who not only are in need of its spiritual influence, but who are at the same time much less prejudiced in their thinking than are many of those who come in contact with the so-called "art" world.

The projection system that I want to use requires that spectators wear lightweight and inexpensive polaroid glasses (in frames similar to sun glasses) to assure that light vibrating on the right plane for each eye gets to that eye only. This system is the most perfect in that it gives exquisite clarity of form and color, and is not indistinct as are some earlier three-dimensional systems. The wearing of glasses, instead of being cumbersome, makes the spectator feel as if he is on an adventure, and causes him to look at the forms with greater penetration and perception.

To do what I have outlined above would require buying a special projector and having it partly rebuilt, getting film, colors, etc., etc., and sufficient money to make it possible for me to devote all my time for three months to actual work.

I believe that five hundred dollars would cover all expenses. For this you would get the slides I will make and you will also own a projector powerful enough for auditorium use and suitable for ordinary thirty-five millimeter slides as well as my special ones. Just because this projector costs less than a regular motion picture machine, do not think that it is in any way inferior or unsuitable for public showing, as it will be very, very beautiful as well as educational.

Jordan Belson recently gave me some books and reproductions you had sent to him. I am studying the two Kandinsky books very carefully. I also particularly enjoyed the catalogue of your exhibition and the comments in the hostess reports. The mimeographed sheet "New Age" by yourself is also very valuable. If I could get a few more copies of this I would appreciate it very much as I know lots of people I would like to give them to.

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I hope you are rested from your trip and that you are in good health.

Best wishes,

signed Harry Smith

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