

## **CONDITIONS OF USE FOR THIS PDF**

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

### **NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

THE MUSEUM OF MODERN ART

11 WEST 53 STREET  
NEW YORK CITY

*American Assoc of Museums*

ORDERED FROM American Association of Museums

DATE Nov 9 1959

Smithsonian Institution

PLEASE PUT ORDER NUMBER ON INVOICE

Washington, D. C.

8926

PLEASE DELIVER (SEND BY PARCEL POST, EXPRESS) AT ONCE

The following back issues of "Museum News"

Vol. 11, Nos. 1-4, 6, 17, 19-20  
Vol. 12, Nos. 1-11, 13-20  
Vol. 13, No. 8

UNIT PRICE

TOTAL

.20	\$1.60
.20	3.80
.20	.20
	<hr/>
	\$5.60

REQUISITIONED BY Newhall for library

ORDERED BY [Signature]

Sincerely yours,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

THE AMERICAN ASSOCIATION OF MUSEUMS

HEADQUARTERS AT THE SMITHSONIAN INSTITUTION  
WASHINGTON, D. C.

DIRECTOR  
LAURENCE VAIL COLEMAN

August 25, 1939

Mr. Alfred H. Barr, Jr., Director  
Museum of Modern Art  
730 Fifth Avenue  
New York, New York

Dear Mr. Barr:

I am sending you today one of the first sets  
of our three-volume study "The Museum in America." I  
hope you will like it.

Enclosed is a copy of the report on this  
subject which I am sending to Dr. Keppel. If, after  
perusal of the book, you see fit as a member of the  
Council to drop Dr. Keppel a further word of thanks,  
that would be helpful.

Sincerely yours,

*Laurence Vail Coleman*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

THE AMERICAN ASSOCIATION OF MUSEUMS  
HEADQUARTERS AT THE SMITHSONIAN INSTITUTION  
WASHINGTON, D.C.

August 24, 1939

Dr. Frederick P. Keppel, President  
Carnegie Corporation of New York  
522 Fifth Avenue  
New York, New York

Dear Dr. Keppel:

I take pleasure in sending you herewith the first set of our three-volume study "The Museum in America," and I hope you will like it. In a day or so you will receive several copies, and I shall be glad to send you as many more as you may wish at any time.

This clears up the work under your grant of \$5,000 dated November 9, 1932 for travel and a general report - work which, though prolonged, has been pushed continuously since 1933. We began with three years of field work, reaching more than 2,000 museums. This gave the Association a grip of things that it needs for all of its work, besides accurate records that will henceforth be kept up to date. Our report on this work has taken the form of two books - a special study "Historic House Museums," and the general study now just off the press.

We spent the whole \$5,000 of the grant on field work because we saw our way clear to printing the first book with proceeds from sale of our "Handbook" which the Carnegie Corporation had previously supported; and we have now printed the second book - the big one - with proceeds from sale of the first. Sales of this last book will, we hope, give us a substantial revolving publication fund as a further benefit of the grant.

But this is not all. We have now transformed our findings, reported in the several volumes, into a program of further effort on behalf of museums. This program gives us ammunition that could not have been prepared in any other way than through close observation of the field and the labor of interpreting what was learned. We have sketched this program in our Annual Report for the year 1938-39, now in press.

For all these things we thank you and the Trustees of the Carnegie Corporation of New York.

Sincerely yours,

L. V. Coleman  
Director



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

*Filer*

THE AMERICAN ASSOCIATION OF MUSEUMS

HEADQUARTERS AT THE SMITHSONIAN INSTITUTION  
WASHINGTON, D. C.

DIRECTOR  
LAURENCE VAIL COLEMAN

May 29, 1939

Mr. Alfred H. Barr, Jr., Director  
Museum of Modern Art  
11 West 53rd Street  
New York, New York

Dear Mr. Barr:

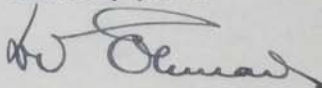
I am enclosing the usual memorandum of your Museum's valued annual support of our Association as an Institution Member.

Last year the amount was \$10, but we have not filled in this amount on the bill as we hope you will consider increasing it this year to bring your support more nearly into line with what all but a few of the other museums now do. As you may recall, our hope is for support from all of the museums in proportion to their means, and most have adopted the suggestion of contributing \$1 for each \$1,000 of their operating budget for the year.

If you care to increase your support in any measure, you may be sure of our appreciation. I shall not burden you with reasons why we believe the work deserves general support as we hope results now speak for themselves. However, I shall be glad to answer any questions.

I take this chance to thank you again for your interest and help in the past.

Sincerely yours,



Director

*\$10*

*TM*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

THE MUSEUM OF MODERN ART  
11 WEST 53 STREET  
NEW YORK CITY

ORDERED FROM American Association of Museums

DATE May 12, 1937

Smithsonian Institution

PLEASE PUT ORDER NUMBER ON INVOICE

Washington, D.C.

5350

PLEASE DELIVER (SEND BY PARCEL POST, EXPRESS) AT ONCE

	UNIT PRICE	TOTAL
one copy each of New Series Publications Nos. 1, 3, 6, 8, 9	0.50	3.50
Membership discount, 20 p.c.		.50
		<hr/> 2.00
REQUISITIONED BY <u>B. Newhall</u>		
ORDERED BY <u>J. Ulrich</u>		

current year the needed part of a new special grant of \$5,000 from the Carnegie Corporation - the balance of the grant to be carried into 1937-38. It was remarked that receipts from membership had increased by \$500 over the previous year, and that the total of receipts from all sources other than grants had increased by more than \$2,000. The report was adopted.

The Council expressed its appreciation to the Carnegie Corporation for its generous support.

A statement of contributions, which follows, was also submitted and the Council expressed its thanks to those who had made gifts.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

- 341 -

THE AMERICAN ASSOCIATION OF MUSEUMS

MEETING OF THE COUNCIL

May 2, 1937

The annual meeting of the Council was called to order at 8 P.M. by President Winlock, the following others being present: Mrs. Force, Miss Manter and Messrs. Fortier, Parker, Rogers and Coleman.

Word was received of the death of Mr. George H. Sherwood, and the Council - standing in respect to his memory - expressed its deep sorrow.

It was reported that the Council's nominations to its own number for the term 1937-40 had become the final ticket, no names having been added by members of the Association, and that one ballot had been cast for unanimous election. The following were declared elected: Clyde H. Burroughs, Frederick Trubee Davison, Mrs. Juliana R. Force, James J. A. Fortier, Chauncey J. Hamlin, Frank B. Jewett, Miss Mildred E. Manter, Francis Henry Taylor, Felix M. Warburg and Herbert E. Winlock.

The Treasurer's report was submitted in the form of a cash statement for April 26 when the fiscal year's business had been closed because of the staff's departure for New Orleans. This statement, which follows, showed that income and expenditures would be balanced as of April 30 by taking into the current year the needed part of a new special grant of \$5,000 from the Carnegie Corporation - the balance of the grant to be carried into 1937-38. It was remarked that receipts from membership had increased by \$500 over the previous year, and that the total of receipts from all sources other than grants had increased by more than \$2,000. The report was adopted.

The Council expressed its appreciation to the Carnegie Corporation for its generous support.

A statement of contributions, which follows, was also submitted and the Council expressed its thanks to those who had made gifts.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

- 342 -

## THE AMERICAN ASSOCIATION OF MUSEUMS

CASH STATEMENT

April 26, 1937

GENERAL FUND

<u>ACCOUNT TITLE</u>	<u>1936-7 BUDGET of INCOME 12 Mos.</u>	<u>RECEIVED May 1 to April 26 12 Mos.</u>	<u>ACCOUNT TITLE</u>	<u>1936-7 BUDGET of EXPENSE 12 Mos.</u>	<u>DISBURSED May 1 to April 26 12 Mos.</u>
Memberships:			Administration		
Individual	\$3,000	\$2,698.49	Salaries	\$16,720	\$17,020.00 (2)
Institution	3,300	4,055.78	Extra Services	100	95.75
Contributions	1,120	1,735.00	Travel	225	217.77
Carnegie Corporation	10,000	10,000.00	Replacements	50	9.75
Subscriptions and Sales	300	222.39	Leaflets	125	175.25
Advertising	300	310.61	Supplies	300	311.95
Interest and Dividends	500	341.22	Section Expense	25	18.43
Profit on Securities	---	703.13	Gen'l and Misc.	750	726.55
From Surplus	<u>3,000</u>	<u>---</u>	Annual Meeting	750	622.06
	(1) \$21,520	\$20,066.62	Library	50	64.50
			The Museum News	2,300	2,026.02
			New Series	<u>125</u>	<u>45.38</u>
				\$21,520	\$21,333.41

## Notes -

- (1) Carnegie Corporation Special Grant will take up excess of expenditures over income as of April 30.
- (2) Including increase authorized by Council at mid-year meeting.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

- 343 -

## SPECIAL FUNDS

## Receipts and Disbursements

For the Year Ended April 30, 1937

COLLEGE MUSEUM FUND		
Balance, May 1, 1936	\$ 1,969.83	
Receipts	<u>26.41</u>	
	1,996.24	
Disbursements	<u>696.24</u>	1,300.00
RESEARCH FUND		
Balance, May 1, 1936	362.83	
Receipts	<u>Nil</u>	
	362.83	
Disbursements	<u>Nil</u>	362.83
BOOK PUBLICATION FUND		
Balance, May 1, 1936	2,905.11	
Receipts	<u>420.53</u>	
	3,325.64	
Disbursements	<u>71.40</u>	3,254.24
BRITISH MEETING FUND		
Balance, May 1, 1936	Nil	
Receipts	<u>500.00</u>	
	500.00	
Disbursements	<u>40.42</u>	459.58
TOTAL SPECIAL FUNDS		\$5,376.65



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

- 344 -

## CONTRIBUTORS TO GENERAL FUND

	1935-36	1936-37
George A. Ball	\$ 100	\$ 100
George Blumenthal	50	50
Frederick F. Brewster	25	25
Marshall Field	---	50
Mrs. Juliana R. Force	25	25
Childs Frick	25	25
Helen Clay Frick	100	---
Chauncey J. Hamlin	100	100
L. C. Hanna, Jr.	25	25
Annie May Hegeman	50	---
Samuel H. Kress	---	100
Thomas W. Lamont	20	20
Mrs. William H. Moore	---	50
Victor Morawetz	50	---
Anne Morgan	---	50
J. P. Morgan	50	50
John Wells Morss	25	25
National Park Service	7.58	---
J. C. Nichols	25	25
Daniel E. Pomeroy	---	5
Frederic B. Pratt	---	100
Harold I. Pratt	50	50
Mr. and Mrs. Stanley Resor	25	25
Mrs. John D. Rockefeller, Jr.	---	200
Mrs. Herbert L. Satterlee	25	25
Richard Delafield Shipman	10	---
William H. Singer	100	100
Harold H. Swift	10	10
Myron C. Taylor	---	50
W. K. Vanderbilt	50	50
Felix M. Warburg	400	400
	<hr/> \$1,347.58	<hr/> \$1,735.00



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

- 345 -

THE AMERICAN ASSOCIATION OF MUSEUMS

RECOMMENDED BUDGET

(1937-38)

<u>ACCOUNT</u>	<u>INCOME</u>	<u>ACCOUNT</u>	<u>EXPENSE</u>
Memberships:		Administration:	
Individual	\$2,700	Salaries	\$17,260 (1)
Institution	4,000	Extra Services	100
Contributions	1,700	Travel	225
Carnegie Corporation		Replacements	50
Regular	10,000	Leaflets	125
Special	3,560	Supplies	300
Subscriptions and Sales	200	Section Expense	25
Advertising	---	Gen'l. and Misc.	750
Interest & Dividends	300	Annual Meeting	750
		Library	50
		Museum News	2,700
		New Series	125
	<u>\$22,460</u>		<u>\$22,460</u>

Note -

- (1) Carries recommendation of raise of \$10 a month for Miss Cox and Mrs. Flavelle.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

-346-

The Director reported informally on the year's work, and said that if the Council approved his summer would be divided between writing and a trip to Europe to attend the meeting of the British Museums Association at Newcastle-upon-Tyne. This was approved.

Miss Manter reported for the committee on nomination of officers appointed at the midyear meeting, and moved the re-election of present officers as follows:

President: Herbert E. Winlock  
Vice Presidents: Hermon Carey Bumpus, Henry W. Kent,  
Arthur C. Parker, Felix M. Warburg  
Secretary-Treasurer: Luke Vincent Lockwood

This report was adopted, and the secretary was instructed to cast one ballot for unanimous election of the entire ticket.

The Director recommended that advertising in The Museum News be discontinued as standing contracts expired. This was in line with the Council's midyear discussion and the feeling that advertising was not essential, took up much space, and produced little income. It was so voted.

Invitations for the 1938 annual meeting were presented from the following cities: Chicago, Cincinnati, Colorado Springs, Columbus, Detroit, Omaha, Philadelphia, Springfield (Mass.), and Yellowstone National Park. After careful consideration it was voted to meet in Philadelphia and to express the Council's appreciation to all who had extended invitations.

A budget totaling \$22,460 was adopted for 1937-38 (see page 345).

An appropriation of \$300 from surplus was made for new equipment (two typewriters and an adding machine).

The meeting was adjourned at 10:30 P.M.

L. V. COLEMAN

Director



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

June 17, 1937.

Dear Mr. Coleman:

Enclosed please find our check made out to the American Association of Museums in the amount of \$12.00. Ten dollars of this amount is in payment of our dues for 1937-1938 as a member of the American Association of Museums and two dollars is in payment of a bill rendered to the Museum's Library.

I am sorry we cannot increase the subscription. It is needless to say that we appreciate the work your institution is doing.

Very truly yours,

Executive Director

Executive Director

Director Laurence Vail Coleman  
The American Association of Museums  
Smithsonian Institution  
Washington, D. C.

Enclosure  
TDM:lf



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

THE AMERICAN ASSOCIATION OF MUSEUMS  
HEADQUARTERS AT THE SMITHSONIAN INSTITUTION  
WASHINGTON, D. C.

DIRECTOR  
LAURENCE VAIL COLEMAN

May 13, 1937.

Mr. Alfred E. Barr, Jr., Director  
Museum of Modern Art  
11 West 53 Street  
New York, N. Y.

Dear Mr. Coleman:

Enclosed please find our check made out to the American Association of Museums in the amount of \$10.00 in payment of our dues for 1937-1938 as a member of the American Association of Museums. as you wish.

I am sorry we cannot increase the subscription. It is needless to say that we appreciate the work your institution is doing. ~~After increasing the amount from \$10 to a~~

larger amount in keeping with what other museums are doing in support of our work. Very truly yours,  
others have now adopted the scheme which would suggest a contribution of about \$50, I think, for the Museum of Modern Art. This, of course, is only a suggestion and we shall ~~Executive Director~~ have your continued backing at the \$10 rate or more as seems right.

I am not attempting a recital about our work as you know what we are doing, but I shall be glad to answer any questions.

Sincerely yours,

Director Laurence Vail Coleman,  
The American Association of Museums  
Smithsonian Institution  
Washington, D. C.

Enclosure  
TDM:lf

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

THE AMERICAN ASSOCIATION OF MUSEUMS

HEADQUARTERS AT THE SMITHSONIAN INSTITUTION  
WASHINGTON, D. C.

DIRECTOR  
LAURENCE VAIL COLEMAN

May 13, 1937

Mr. Alfred H. Barr, Jr., Director  
Museum of Modern Art  
11 West 53 Street  
New York, N. Y.

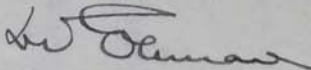
Dear Mr. Barr:

The enclosed bill is for the current membership of your institution. We have not filled in the amount as we shall be glad to have you do this as you wish.

In deciding again the question of your contribution, we shall be grateful if you will consider increasing the amount from \$10 to a larger amount in keeping with what other museums are doing in support of our work. Most of the others have now adopted the scheme which would suggest a contribution of about \$50, I think, for the Museum of Modern Art. This, of course, is only a suggestion and we shall be glad to have your continued backing at the \$10 rate or more as seems right.

I am not attempting a recital about our work as you know what we are doing, but I shall be glad to answer any questions.

Sincerely yours,



Director



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

THE MUSEUM OF MODERN ART  
11 WEST 53 STREET  
NEW YORK CITY

ORDERED FROM United States National Museum DATE March 18, 1937

The Smithsonian Institution

PLEASE PUT ORDER NUMBER ON INVOICE

Washington, D. C.

5312

PLEASE DELIVER (SEND BY PARCEL POST, EXPRESS) AT ONCE

6

Prints of Deguerre

UNIT PRICE

TOTAL

50

3 00

MAKE PAYMENT TO A. J. OLMSTED

(Merchandise Received)

REQUISITIONED BY Sarah Newmeyer

ORDERED BY JW

Director



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	NIGHT LETTER
NIGHT LETTER	SHIP RADIOGRAM

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

# WESTERN UNION

R. B. WHITE  
PRESIDENT

NEWCOMB CARLTON  
CHAIRMAN OF THE BOARD

J. C. WILLEVER  
FIRST VICE-PRESIDENT

1210-A

CHECK

ACCT'G INFMN.

TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

TO

NYC APRIL 21 1937

LAWRENCE VAIL COLEMAN, DIRECTOR  
AMERICAN ASSOCIATION OF MUSEUMS  
SMITHSONIAN INSTITUTION  
WASHINGTON, D. C.

WIRE FROM THOMAS HOWE JR. CALIFORNIA STATES HE WILL ATTEND NEW ORLEANS  
MEETING AND WILL SPEAK THEREFORE PROGRAM AS PRINTED IN BULLETIN IS EX-  
ACTLY CORRECT STOP CAN YOU DUPLICATE IT IN ~~THE~~ PRINTED PROGRAMS FOR  
CONVENTION

SARAH NEWMYER

*L. V. Coleman*  
Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	FULL RATE
DAY LETTER	<input checked="" type="checkbox"/> DEFERRED
NIGHT MESSAGE	NIGHT LETTER
NIGHT LETTER	SHIP RADIOGRAM

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

# WESTERN UNION

R. B. WHITE  
PRESIDENT

NEWCOMB CARLTON  
CHAIRMAN OF THE BOARD

J. C. WILLEVER  
FIRST VICE-PRESIDENT

1210-A
CHECK
ACCT'G INFMN.
TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

APRIL 19 1937 NYC

TO

LAWRENCE VAIL COLEMAN, DIRECTOR  
ASSOCIATION OF AMERICAN MUSEUMS  
SMITHSONIAN INSTITUTION  
WASHINGTON, D. C.

NEW YORK TIMES REPORTER ANXIOUS TO GET BULLETIN WITH PROGRAM NOT TO USE AS NEWS BUT  
SO CITY EDITOR CAN DECIDE ABOUT SENDING HIM TO COVER NEW ORLEANS MEETING STOP HOW  
SOON CAN YOU SEND STOP ALSO CAN YOU RESERVE FOR HIM <sup>THE DAY</sup> AFTER CONVENTION CLOSES FOLLOWUP  
INTERVIEW WITH YOURSELF GIVING DETAILS AND STATISTICS OF MUSEUM GROWTH THROUGHOUT  
COUNTRY

SARAH NEWMYER

Sincerely yours,

*L. V. Coleman*

Director



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

THE AMERICAN ASSOCIATION OF MUSEUMS

HEADQUARTERS AT THE SMITHSONIAN INSTITUTION  
WASHINGTON, D. C.

DIRECTOR  
LAURENCE VAIL COLEMAN

March 12, 1937

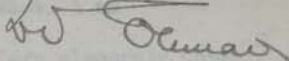
Mr. Alfred H. Barr, Jr., Director  
Museum of Modern Art  
New York, New York

Dear Mr. Barr:

We have just printed the leaflet of which I enclose a copy, and Mr. Winlock suggests that Councilors might like to have some of these in order to extend invitations to others in their Museums who might be interested. If this appeals to you, may I know how many leaflets and application slips you would like.

It is easy to extend an invitation now because there are no dues until after the May meeting, when we bill for the next year.

Sincerely yours,



Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6



LOUISIANA STATE MUSEUM  
JACKSON SQUARE  
NEW ORLEANS, LA.

*Answer.  
Assoc.  
of  
Museums*

March 13, 1937

Mr. Alfred H. Barr, Jr.,  
Museum of Modern Art,  
11 West 53 St.,  
New York City.

Dear Mr. Barr:

Let me express my deep appreciation for  
the great honor you have conferred upon me in nominating  
me as a member of the Council of The American Association  
of Museums.

We are looking forward to your visit in  
May with great anticipation.

With best wishes, I am

Very sincerely yours,

*Ernest Lortie*



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

THE AMERICAN ASSOCIATION OF MUSEUMS  
HEADQUARTERS AT THE SMITHSONIAN INSTITUTION  
WASHINGTON, D. C.

DIRECTOR  
LAURENCE VAIL COLEMAN

February 20, 1937

Alfred H. Barr, Jr.  
Director, Museum of Modern Art  
New York City

Dear Mr. Barr:

Miss Sarah Newmeyer of your staff is chairman of the Public Relations Section of this association, and I have just written to her about getting up the program for the New Orleans meeting. I do hope that you will approve of her going to New Orleans.

I wish that we might look forward to having you with us there.

Sincerely yours,

*L. V. Coleman*  
Director

*Hope we can send her*

*Att. 3. 2.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

- 337 -

AMERICAN ASSOCIATION OF MUSEUMS

MEETING OF THE COUNCIL

THE ROOSEVELT, NEW YORK, N. Y.

FEBRUARY 12, 1937

The meeting was called to order at 8 P.M., after dinner, by President Winlock - the following others being present: Mrs. Force, Miss Manter, and Messrs. Avinoff, Barr, Lockwood, Scholle, Sherwood, Wissler and Coleman.

The chair reported that Mr. Frederick Osborn had declined the Executive Committee's election to the Council in the place of Prof. Richards. It was considered too late in the term to fill this vacancy again.

The Council then discussed nominations for 1937-1940. A memorandum (see next page) was presented showing terms expiring and the present set-up of the Council. The following ten nominations were made as the regular ticket:

Clyde H. Burroughs, Secretary, Detroit Art Institute  
F. Trubee Davison, President, American Museum of Natural History, New York  
Mrs. Juliana Force, Director, Whitney Museum of American Art, New York  
James J. A. Fortier, President, Louisiana State Museum, New Orleans  
Chauncey J. Hamlin, President, Buffalo Society of Natural Sciences  
Frank B. Jewett, President, New York Museum of Science and Industry  
Miss Mildred E. Manter, Director, Children's Museum, Boston  
Francis Henry Taylor, Director, Worcester Art Museum  
Felix M. Warburg, Vice President, New York Museum of Science and Industry  
Herbert E. Winlock, Director, Metropolitan Museum of Art, New York

The President appointed, as the Committee on Nominations, to nominate officers for election by the Council in May: Dr. Sherwood, chairman, Miss Manter and Prof. Sachs.

The Director submitted a current financial report (see page 339) noting that since January 31 receipts had been increased by more than \$1,000, mostly through renewal of contributions. It was reported also that the draft on surplus at the end of the year would probably be not more than \$2,000 instead of \$3,000 as budgeted.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

- 338 -

THE AMERICAN ASSOCIATION OF MUSEUMS

COUNCIL FOR 1936-37

Terms Ending  
May, 1937

Davison, F. T.  
Force, Mrs. J. R.  
Hamlin, C. J.  
Manter, Miss M.E.  
Nichols, J.C.  
Richards, C. R. (1)  
Rogers, M. R.  
Siple, W. H.  
Warburg, F. M.  
Winlock, H. E.

(1) Deceased.

Terms Ending  
May, 1938

Bumpus, H. C.  
Kent, H. W.  
Kimball, F.  
Lockwood, L. V.  
Nusbaum, J. L.  
Phillips, D.  
Pike, C. B.  
Pratt, F. B.  
Scholle, H.  
Wissler, C.

Terms Ending  
May, 1939

Avinoff, A.  
Barr, A. H., Jr.  
Chorley, K.  
Kreusser, O. T.  
Parker, A. C.  
Putnam, E. K.  
Rockefeller, Mrs. J.D., Jr.  
Sachs, P. J.  
Sherwood, G. H.  
Wetmore, A.

ANALYSIS OF COUNCIL

(Terms expiring shown by underlining)

	ART	SCIENCE	HISTORY	INDUSTRY
TRUSTEES	<u>Nichols</u> <u>Phillips</u> Pratt Mrs. Rockefeller	Bumpus <u>Davison</u> <u>Hamlin</u>	Chorley Lockwood Pike	<u>Warburg</u>
DIRECTORS	Barr <u>Mrs. Force</u> Kent Kimball <u>Rogers</u> <u>Sachs</u> <u>Siple</u> <u>Winlock</u>	Avinoff <u>Miss Manter</u> Nusbaum Putnam Sherwood Wetmore Wissler	Parker Scholle	Kreusser <u>Richards</u>

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

- 339 -

## THE AMERICAN ASSOCIATION OF MUSEUMS

CASH STATEMENT

January 31, 1937

GENERAL FUND

<u>ACCOUNT TITLE</u>	<u>1936-7</u> <u>BUDGET</u> <u>of</u> <u>INCOME</u> <u>12 Mos.</u>	<u>RECEIVED</u> <u>May 1</u> <u>to</u> <u>Jan. 31</u> <u>9 Mos.</u>	<u>ACCOUNT TITLE</u>	<u>1936-7</u> <u>BUDGET</u> <u>of</u> <u>EXPENSE</u> <u>12 Mos.</u>	<u>DISBURSED</u> <u>May 1</u> <u>to</u> <u>Jan. 31</u> <u>9 Mos.</u>
Memberships:			Administration		
Individual	\$3,000	\$ 2,516.99	Salaries	\$16.720	\$12,540.00
Institution	3,300	3,714.78	Extra Services	100	3.00
Contributions	1,120	330.00	Travel	225	118.01
Carnegie Corporation	10,000	7,500.00	Replacements	50	8.25
Subscriptions and Sales	300	184.69	Leaflets	125	151.00
Advertising	300	166.80	Supplies	300	202.92
Interest and Dividends	500	149.53	Section Expense	25	15.00
Profit on Securities	---	703.13	Gen'l and Misc.	750	590.63
From Surplus	3,000	---	Annual Meeting	750	594.56
	\$21,520	\$15,265.92	Library	50	47.86
			The Museum News	2,300	1,448.72
			New Series	125	45.38
				\$21,520	\$15,765.33



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.24.30.6

- 340 -

The President said that an application to the Carnegie Corporation for additional support of \$5,000 toward operating expenses, as authorized by the Executive Committee, had been held over to the Corporation's next fiscal year for consideration. He said also that application had not been made to the Rockefeller Foundation for support of serial publications as the time had seemed inappropriate for an application.

The Director withdrew, and, on recommendation of the President, the Council voted to Mr. Everard, Editor, a salary increase of \$300 yearly, retroactive to May 1, 1936, making his salary \$5,500 a year. It also voted to Mr. Coleman, a special bonus of \$1,200 for the fiscal year 1936-37. This appropriation the Council especially desired to have recorded as made cheerfully and gratefully, and as being in no way commensurable with its high appreciation of long services.

Mr. Winlock reported that the Carnegie Corporation was prepared to make small grants to junior museum employees for travel and study abroad. He said that a New York committee was making recommendations for this year, and that in future years it might be possible to open the opportunity to a larger field, perhaps through the Association.

It was reported that the Museums Association, Great Britain, had extended an invitation to the American Association to send delegates to its meeting of July, 1937, at Newcastle-on-Tyne, and that Dr. Keppel of the Carnegie Corporation had expressed willingness to meet the expenses of the Director. The Council appointed Mr. Coleman as official delegate.

Dr. Wissler read a letter from Mr. Walter Van Dyke Bingham suggesting the desirability of studying the personal qualifications for museum employees, and asking whether museum people might be interested in assisting such a study. The Council expressed its interest and willingness to give what help might be possible, directly and by bringing Mr. Bingham into touch with museums.

The meeting was adjourned at 10:30 P.M.

L. V. COLEMAN

Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I. 24.30.6

THE AMERICAN ASSOCIATION OF MUSEUMS  
HEADQUARTERS AT THE SMITHSONIAN INSTITUTION  
WASHINGTON, D. C.

February 3, 1937

NOTICE BY THE COUNCIL

*Mr. Baer*

The place of the Council meeting has  
been changed to the Hotel Roosevelt, N.Y.C.

The time is the same, 7 o'clock of

Dear Mr. Coleman:

Friday, February 12.

I am sorry not to have answered before this your letter  
with regard to the Council meeting on February 12th. I  
shall most certainly attend the dinner and meeting at  
the Hotel Roosevelt, unless some unforeseen circumstance  
prevents my being there.

With kind regards, I am

Sincerely yours,

Director

Laurence Vail Coleman, Esq.  
The American Association of Museums  
Smithsonian Institution  
Washington, D.C.

AHE:EH

*Dear  
Assoc. of  
Museum*



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.24.30.6

THE AMERICAN ASSOCIATION OF MUSEUMS  
HEADQUARTERS AT THE SMITHSONIAN INSTITUTION  
WASHINGTON, D. C.

NOTICE TO THE COUNCIL

To Mr. Bass

The place of the Council meeting has  
been changed to the Hotel Roosevelt. N.Y.C.

The time is the same, 7 o'clock of  
Friday, February 12.

I am still hoping to hear that you will  
be with us.

Sincerely yours,

*W. Coleman*

Director

Do not write these two names.

*W. Coleman*  
Lawrence Wall Coleman, Jr.  
The American Association of Museums  
Washington, D.C.

*Blackie*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

THE AMERICAN ASSOCIATION OF MUSEUMS  
HEADQUARTERS AT THE SMITHSONIAN INSTITUTION  
WASHINGTON, D. C.

January 27, 1937

January 26, 1937

Alfred H. Barr, Jr., Director  
Museum of Modern Art  
New York City

Dear Mr. Coleman:

I am answering your question of January 26th without any exact knowledge and naturally would prefer that my name not be used in connection with my guesswork.

It is my impression that the two museums devoting the most money to the purchase of contemporary work are the Whitney Museum of American Art, which spends, I believe, \$20,000 a year exclusively for American paintings, sculpture and graphic art (in addition, I believe, to certain purchases of older work); and the Metropolitan Museum is supposed to spend its Hearn Fund on contemporary American art, the income of which runs, I believe, from \$15,000 to \$25,000. This sum is not spent every year so that I believe it sometimes accumulates.

Why not write these two museums?

Sincerely,

Laurence Vail Coleman, Esq.  
The American Association of Museums  
Smithsonian Institution  
Washington, D.C.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

THE AMERICAN ASSOCIATION OF MUSEUMS  
HEADQUARTERS AT THE SMITHSONIAN INSTITUTION  
WASHINGTON, D. C.

DIRECTOR  
LAURENCE VAIL COLEMAN

January 26, 1937

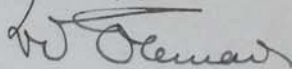
Alfred H. Barr, Jr., Director  
Museum of Modern Art  
New York City

Dear Mr. Barr:

Would you mind giving me your impression as to which two or three museums devote the largest amounts to purchases of contemporary works. I am not going to quote you, but I would value your comment as I am not clear as to where your own museum stands in relation to the Whitney Museum, for example, and I do not know the income on the Hearn Fund at the Metropolitan Museum.

Any light you can shed will be helpful.

Sincerely yours,



Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6



AMERICAN ASSOCIATION OF UNIVERSITY WOMEN  
NATIONAL HEADQUARTERS, 1634 I STREET, N.W.  
WASHINGTON 6, D. C.

HELEN C. WHITE, PRESIDENT  
UNIVERSITY OF WISCONSIN  
MADISON, WISCONSIN

October 15, 1945

Museum of Modern Art  
New York, New York

Gentlemen:

I want to thank you for the catalog of your  
Circulating Exhibitions 1945-1946.

Very sincerely yours,

*Helen C. White*

Helen C. White  
President

HCW:MRN



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

AAUW Exhibitions 1945-46



AMERICAN ASSOCIATION OF UNIVERSITY WOMEN  
NATIONAL HEADQUARTERS, 1634 I STREET, N. W.  
WASHINGTON, D. C.

29 September 1945

*MA*

My dear Miss Courter: You must have been surprised to get a wire from Dayton Ohio cancelling an exhibition of Serigraphs booked for the 4th to the 20th of October! This was a new arts chairman who confused our list of exhibitions with the selected list from the MMA printed in our Memorandum on "AAUW Exhibitions," in accordance with the agreement made last Spring between you and Miss Beam. Enclosed is a copy of this memorandum which has been sent to branches asking for information about this year's program. Mrs. Drexler had your number 10, "Pictures for Children," (serigraphs) on page 6, confused with our NEW SERIGRAPHS, on page 5.

We hope you won't be bothered with other mistakes of the sort.

Sincerely yours

*Laura Stevens Bryant*

Mrs. Stevens Bryant  
(for Lura Beam, Associate in Arts)  
1589 Midland Avenue  
Bronxville 8 N.Y.

Miss Elodie Courter  
Museum of Modern Art  
11 West 53rd Street  
New York 19 N.Y.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

AAUW Arts Program

*Miss Conner  
29 Sept 75*

AAUW EXHIBITIONS: 1945-1946

Memorandum from the Associate in Arts

The following material was prepared for publication in the AAUW JOURNAL News and Notes, but before it could be published so many inquiries came in for exhibitions next season that we decided to have it mimeographed for distribution to the branches wishing to book. By the middle of July ninety-eight branches had notified us that they were considering an exhibition program for 1945-46, with some hundred and fifty showings in prospect.

CONTENTS

1. New Exhibition Policy 1945-1946
2. "The Eye" - about exhibitions
3. Writing Awards for Newspaper Art Criticism
4. Lists of Exhibitions for Branch Booking
  - I. AAUW Circulating Exhibitions (17)
  - II. The Museum of Modern Art:
    - A. Selected Exhibitions (18)
    - B. Slide Talks (10)
  - III. American Federation of Arts:  
Selected Exhibitions (8)

AMERICAN ASSOCIATION OF UNIVERSITY WOMEN  
National Headquarters  
1634 I Street, N. W.  
Washington 6, D. C.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

- 2 -

#### NEW EXHIBITION POLICY 1945-1946

The object of our circulating exhibition program from the start has been to give branches in small cities the material, experience and impetus they would need before they could visualize the full use of this educational medium. The ultimate requirements of a place to show, classes, workshops, good library facilities in the arts and the civic collection, have been implied from the beginning. Obviously, long before the goal could be attained, members would have to go beyond the AAUW provision and draw on the regular exhibition agencies.

Now, from a few exhibitions shown to 6,800 in 1940-41, we have come to 104 showings for a public attendance of 50,157 in 1944-45. (This leaves out of account entirely the 62 exhibitions from other sources or assembled locally by the branches, shown to 42,718 persons.) By the end of June more requests had been received for the national collections than the total bookings of last year. This is going beyond what can be managed from National Headquarters, and the initial phase of the undertaking is therefore completed.

The second phase now begins. We are in process of making some cooperative arrangements with The Museum of Modern Art and the American Federation of Arts. By permission of both agencies we are listing certain of their exhibitions which we recommend for branch rental. (See II-A and III accompanying.) A good many are suggested in order to give us a chance among other applicants.

It is further planned that these agencies will later on route for our branches some exhibitions belonging to the AAUW. Slide Talks from the Museum are listed in II-B.

Financial revision upward is inevitable at this stage. Hitherto our rental fees have been really nominal, and set for educational reasons rather than for reimbursement and without the expectation of clearing even cash expenses. As a matter of fact travelling exhibitions never do pay their way; they are subsidized in one way or another, as in the case of museums which pay staff salaries and expect to pay deficits on the cash costs of the year's circulation. In the list of our own Exhibitions (see I) scheduled for 1945-46, the fees are now designed to cover a larger part of the cash costs than in earlier years, but staff salaries and general overhead are not included.

The hope is that this cooperation between The Museum of Modern Art, the American Federation of Arts and the AAUW at the source may extend outward into communities, and that branches will see that some exhibitions come to town as cooperative projects between local agencies. Most of the Association's collections so far have been too small to warrant such joint bookings. The larger and more expensive exhibitions now suggested can suitably be brought to the attention of other groups in the community. The catalogues of the two agencies will be the best arguments.

In the lists from the Museum and Federation, weight is mentioned because it makes possible a rough estimate of express costs, and the cost of one way transportation must be added to the rental fee. AAUW material



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

- 3 -

weighs considerably less, as a rule under 75 pounds, but sometimes going to 150 and in one case to more than 400 pounds. Because of re-packing and new material we cannot specify the weight at this time, but will have the figures later.

The new AAUW exhibitions scheduled for 1945-46 will be described later in the General Director's Letter and the Journal. For various reasons, including the difficulty of getting the needed labor and materials, the absence of one of the lenders in Europe, and so on, they may vary a little from the accompanying announcement (I). References to write-ups are given in the case of the older collections.

#### OTHER SOURCES

Exhibitions are frequently available from colleges, universities and museums of every region. The Metropolitan Museum of Art in New York rents exhibitions of graphic arts and color reproductions. (Address the Extension Division, Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, N. Y. for particulars.)

"Poster Art in Wartime Britain" a collection of 25 panels with overall weight of 100 pounds, may be secured from British Information Services. (Address Miss Valerie Wheate, 30 Rockefeller Plaza, New York 20, N. Y.)

The making of local exhibitions as a supplement to those brought in from the outside is indispensable and after the war should take an important place in exhibition series.

Write at once in order to get your town included in current itineraries. To be sure of a booking it is best to indicate at least three alternatives, both for subjects and dates; and give exact dates, specifying the beginning and end of the showing desired.

#### "THE EYE" (NO. 1, SPRING 1945)

As we begin to transfer some of the responsibility for exhibitions, we hope to increase the consultant's service on other aspects of the exhibition program. "The Eye" is the first issue of a new leaflet, chiefly in the form of questions and answers about exhibitions and exhibition problems. Send for your (free) copy. Send your questions. And send the answers to problems you have solved by experience. The next issue will carry them over your signature.

#### NEWSPAPER ART CRITICISM: WRITING AWARDS

The best reviewing and criticism of an AAUW exhibition in 1944-45 came from Glens Falls, N. Y., where the showings of the African Negro Sculptures were managed by the Adirondack branch at the public library.

This recalls the suggestion made by Mr. Forbes Watson when the AAUW arts program was under consideration before 1938, that one of its potentially important contributions might be the publication in newspapers of interpretive comment about exhibitions. All papers will publish the bare notices, and it is not hard to get "society notes" on an art show. But after the war we must try for the publication of the evaluation that teaches, and after a time furnishes comparative data.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.24.30.6

- 4 -

The AAUW Writing Project is now six years old and manuscripts of short story and verse are entered regularly on November first. We now wish to add to this an annual competition for the best art reporting and art criticism published in the newspapers of cities under 100,000 population about any exhibition from the accompanying lists for 1945-1946.

The vital job of the art reporter is to relate the visual event impartially and objectively and to tell the immediate and specific facts relating to it. As a journalist he must make his reader see imaginatively and want to see actually.

The critic's task goes beyond this. He must a priori convey the visual image, but his job is one of analysis. He must ... explain what is the value of a work of art, viewed in itself or in comparison with others, why it is deserving of attention, whether it merits more consideration than another and on what grounds. He must make clear what place it assumes in its historical milieu, and above all what are the aesthetic results by virtue of which it has become a work of art -- or the converse.

- From "Vernissage" in Art News, July 1-31, 1945

It is assumed that branch members will supply the basic data, and make the effort to get the material published, whether or not they do the actual writing. It may be found advisable to plan for several "bests" according to population size or newspaper circulation, as these factors condition to a large extent the local press usage.

Should the number of entries warrant, a professional critic will judge them; otherwise they will be reviewed by representatives of the Museum, the Federation or the AAUW.

This plan does not include press reporting or criticism of local exhibitions, or those from other sources. However, it is suggested that all such material written by members be sent along with the other entries, in the hope that we may evolve another category.

Newspaper clippings, mounted on standard size paper, with the name of the newspaper, the date of appearance, and the name and address of the branch clearly indicated, may be sent to the Associate in Arts preferably at once after the exhibition or with the annual report; but in any case they must reach the national office by the first of July, 1946. The names of winning papers will be published.

The chief motive behind this project is more good newspaper art reporting and criticism. A secondary aim bespeaks the interest of members in this kind of writing. When requested, criticism of reviews will be provided for AAUW member contributors.

- Lura Beam  
Associate in Arts.

July, 1945



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.24.30.6

- 5 -

## I. AAUW CIRCULATING EXHIBITIONS 1945-1946

(Write Mrs. Stevens Bryant, 1589 Midland Avenue, Bronxville 8, N.Y.)

<u>No.</u>	<u>Title</u>	<u>Medium</u>	<u>Write-up</u>	<u>Rental</u>
1.	King-Coit School Children - watercolors - (GDL Jan 42)			\$ 5.00
2.	Pasadena Children - watercolors - (GDL Aug 44)			5.00
3.	Mexican Children - watercolors - (From the Plastic Arts Section of the Bureau of Public Education, Mexico City)			10.00
4.	Goya - reproductions of prints (JL WINTER 43)			5.00
5.	Käthe Kollwitz - reproductions of prints (JL WINTER 43)			5.00
6.	"Only Yesterday": First Series - Color reproductions (JL SPRING 45)			5.00
7.	"Only Yesterday": Second Series - " " (" " 45)			10.00
✓ 8.	New Serigraphs: 1940-44 - silk screen prints (GDL Ap 42, Aug 44)			5.00
9.	Wanda Gag - prints and books (GDL Aug 44)			10.00
10.	American Print Sample - prints (GDL Aug 44)			10.00
11.	Ten South Americans - prints (GDL Dec 42, JL WINTER 43)			5.00
12.	"Look at Your Neighborhood" - panels (GDL Aug 44, JL SPRING 44)			5.00
13.	The Little Gallery - architectural model (GDL Oct 43, Aug 44)			5.00
14.	John Rood - sculpture (GDL Mar & Oct 41; JL WINTER 42, SPRING 44)			10.00
15.	African Negro Masks & Figures - sculpture. (From University Museum U. of PA) (GDL Dec 42, Jul 43; JL WINTER 43)			15.00
16.	Marina Núñez del Prado - photographs of sculpture, 2 originals)			10.00
17.	Ben Shahn - watercolors, gouaches, posters			10.00

NOTE: Use reply card enclosed for ordering  
AAUW Exhibitions only.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

- 6 -

II-A. THE MUSEUM OF MODERN ART, EXHIBITIONS

(Write Miss Elodie Courter, Director of the Department of Circulating Exhibitions, Museum of Modern Art, 11 West 53rd Street, New York 19, N.Y.)

Cost includes fee and transportation by express one way.

<u>No.</u>		<u>Lbs.</u>	<u>Rental</u>	<u>Fee</u>
			<u>Period</u> <u>Wks</u>	
1.	Brazil Builds (panels & photographs) . . . . .	360	3	\$35.00
2.	Modern Architecture for the Modern School . . . . .	639	3	40.00
3.	Masters of Photography . . . . .	170	3	15.00
4.	A Century of Photography . . . . .	132	2	15.00
5.	Modern Poster Design (8 posters) . . . . .	100	2	4.00
6.	Graphic Designs of Mexico & Argentina . . . . .	600	3	25.00
7.	Woodblock Prints in Color(Drewes, Shanker, Ch.Smith) 602	602	3	35.00
8.	How Modern Artists Paint People (reproductions). . .	110	3	10.00
9.	Actors and Clowns (reproductions) . . . . .	100	2	7.50
10.	Pictures for Children (Serigraphs) . . . . .	137	2	15.00
11.	Picasso, Matisse, Klee, Roualt (reproductions) . . .	100	2	12.00
12.	Abstract Paintings (reproductions) . . . . .	233	2	10.00
13.	Fifteen Latin Painters (paintings) . . . . . (Available only West of the Mississippi)	788	3	25.00
14.	New Materials: Their Use in Industrial Design . . .	—	3	30.00
15.	19th Century Leaders of Modern Painting (reprod) . .	403	2	10.00
16.	Fifteen Modern Watercolors (reprod., framed & glassed) 280	280	2	15.00
17.	An Introduction to Modern Sculpture (photographs). .	210	2	10.00
18.	Drawings by Matisse, Seurat, Renoir, Van Gogh(reprod) 159	159	2	6.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

- 7 -

II-B. MUSEUM OF MODERN ART, SLIDE TALKS

(Cost includes transportation both ways and the rental fee)

	<u>Slide type</u>	<u>Size (ins.)</u>	<u>Weekly Rental</u>
1. What is Modern Painting? . . . . .	Kodachrome	3½ x 4	\$ 7.50
2. Painters of America: 1670-1945 . . . . .	"	3½ x 4	7.50
3. War Posters of World War II . . . . .	"	2 x 2	7.50
4. Russian War Posters . . . . .	"	2 x 2	7.50
5. Understanding the Child Through Art . . . . .	"	2 x 2	7.50
6. Child Development Through Art . . . . .	"	2 x 2	7.50
7. Brazil Builds (80 slides) . . . . .	"	2 x 2	10.00
8. What is Modern Sculpture? . . . . .	Black-white	2 x 2) 3½ x 4)	5.00
9. A Century of Photography . . . . .	" - "	3½ x 4	5.00
10. Modern Architecture for the Modern School . . . . .	" - "	3½ x 4	5.00



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

- 8 -

## III. AMERICAN FEDERATION OF ARTS: EXHIBITIONS

(Write Mr. Thomas C. Parker, Director of the American Federation of Arts, Barr Building, Washington 6, D. C. The rental period is three weeks. When ordering, inquire if your branch is eligible for the reduction in fees allowed chapters of the A. F. A.)

<u>No.</u>	<u>Title and Source</u>	<u>Lbs</u>	<u>Rental</u>
			<u>Fee</u>
1.	Watercolors and Drawings by Diego Rivera (from the San Francisco Museum) . . . . .	500	\$45.00
2.	<u>Magazine of Art</u> Selection of Children's Books (1944-45). .	250	35.00
3.	Chinese Woodcuts (See <u>Magazine of Art</u> , February 1945). . .	300	30.00
4.	19th Century Railroad Stations (Yale University School of Fine Arts). . . . .	150	20.00
5.	Finnish Textiles by Marianne Strangel Dusenbury (Cranbrook Academy of Art) . . . . .	250	35.00
6.	Coptic Textiles(San Francisco Museum). . . . .	200	35.00
7.	"The Wind That Swept Mexico" - History of the Mexican Revolution (photographs) . . . . .	400	25.00
8.	Pioneers of Modern Architecture: Richardson, Sullivan, and Wright (photographs, Museum of Modern Art). . . . .	100	8.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

*Washington*

July 31, 1945

July 31, 1945

Dear Miss Beam:

Mrs. Armstrong is away on vacation, but I wanted to acknowledge the receipt of your letter of July 14. I am sure she will be interested in reading it on her return.

Sincerely yours,

Anne Holton  
Department of Circulating Exhibitions

Miss Laura Beam  
American Association of University Women  
1634 I Street, N. W.  
Washington, D. C.

ah:mf

Anne Holton  
Department of Circulating Exhibitions



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

*Washington  
A*

July 27, 1945

Dear Mrs. Francis:

Thank you for your recent letter regarding the exhibition AMERICAN PAINTING. If you have not yet received our 1945-46 catalog, please let me know, and we will send you another copy. The exhibition could come to you November 2-16, at the fee of \$12.50. The only additional cost will be express charges from the previous city on the itinerary (probably New York City), based on the weight of approximately 100 pounds. If you wish to confirm this date, I suggest that you let me know very soon, as the schedules of all of our exhibitions are filling up rapidly.

I would be very glad to talk with your representative at any time convenient for her.

Sincerely yours,

Anne Holton  
Department of Circulating Exhibitions

Mrs. Carl Francis  
46 Maple St. York  
Oneonta, N.Y.

ah:mf

*My dear Miss Holton  
Have not received  
catalog but, our  
of A.A.C.W. is interested in  
"American Painting"  
old price, per old  
catalog \$5, now is \$12.50 you say  
And what would extra expenses  
be if we had the exhibit Nov 2-16?  
One of our outstanding members  
is at the Barbizon taking  
a 3-day course at Colver  
University. I have asked her to  
call on your representative  
for more information  
Thank you very much  
Yours truly  
Anne Holton*

*a included  
perfectly  
up the  
as that  
to get a  
your know  
how to do  
other who  
facilities  
my well  
frank of  
not at all  
imposed on  
slide  
let me  
it at all  
the subject  
is all right  
as far as  
to make the  
arrange for*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6



AMERICAN ASSOCIATION OF UNIVERSITY WOMEN  
NATIONAL HEADQUARTERS, 1634 I STREET, N. W.  
WASHINGTON 6, D. C.

46 Maple St.,  
Oneonta, N. Y.  
July 27

Miss Anne Holton  
Museum of Modern Art  
New York 19, N. Y.

My dear Miss Holton:

Have not received new catalog but, our Oneonta Branch of A. A. U. W. is interested in "having" American Painting exhibit. The old price, per old catalog \$5, now is \$12.50 you say? And what would extra expense be if we had the exhibit Nov. 2-16?

One of our outstanding members is at the Barbizon taking a Workshop Course at Columbia University. I have asked her to call on you as my representative.

Yours sincerely

Jessie M. Francis

Mrs. Earl Francis

Pres. Oneonta Branch

We send a great amount of reference and illustrative material for our members who are to manage the shows, but try to have the material of the exhibitions themselves as simple and obvious as can be.

Sometime/



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6



AMERICAN ASSOCIATION OF UNIVERSITY WOMEN  
NATIONAL HEADQUARTERS, 1634 I STREET, N. W.  
WASHINGTON, D. C.

14 July 1945

Dear Mrs. Armstrong: I should never have neglected your letter of the 18th of June had I not had a long and resistant attack of bronchitis, from which I am only now emerging. Instead of a catalogue I decided upon an explanatory note in our AAUW JOURNAL (that goes to all members - now over 70,000) with lists of exhibitions selected from those available from the Museum and from the American Federation of Arts. As I am raising some of our rental fees, and as this whole situation marks a change in policy, I need room for discussion.

All the exhibitions we discussed (paragraph one of page two of your letter) are listed, plus ABSTRACT PAINTING, NEW MATERIALS, INTRODUCTION TO MODERN SCULPTURE, DRAWINGS BY MATISSE etc, 15 MODERN WATERCOLORS, and 19th CENTURY LEADERS. I did not include AMERICAN PAINTERS as we have one quite similar.

MODERN TEXTILE DESIGN is too expensive for this year. I have in mind a policy of having duplicated some exhibitions which you could route for us, but as I may have told you, we have only \$500 for experiment in 1945-46. As the American Federation is willing to route some of the exhibitions they do not make themselves, we will try to get rid of some of the routing work this year, and use the available funds in this way.

As to the SLIDE TALKS, your complete list is included among the possibilities. But I do not feel that I have perfectly complete ideas about them as yet. I am trying to break up the feminine habit of "only listening." I urge, for example, that there be no outside speakers, except for pay; and try to put a premium on "doing." However most of our program so far has been intended for the small city branches who are in a position to do something for the community. There are large city branches who can hardly do this, by exhibitions that is, where the facilities for public showing are already ample. These branches may well want to use the slides for themselves. I am deathly afraid of getting cumbered with equipment of the teaching sort just at the time when I am emerging from it; but we don't want to impose on the Museum. If you find that the requests for certain Slide Talks point toward a real popularity among our groups, let me know and we will consider buying these at once. A list of our branches is enclosed.

One reason for avoiding anything that is too palpably teaching is that the small town audience just likes to see things. We send a great amount of reference and illustrative material for our members who are to manage the shows, but try to have the material of the exhibitions themselves as simple and obvious as can be.

Sometime/

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

Mrs. Armstrong, MMA

-2-

Sometime in the early Fall I shall make it a point to see all the collections you make up for sale in duplicate, like the community planning set, "LOOK AT YOUR NEIGHBORHOOD," etc.

We are still interested in buying something; should we have any money left for 1945-46, or perhaps be far enough along to be able to plan for 1946-47, I'll want to consult you.

Thanking you again, I am

Sincerely yours

*Lura Beam*

Lura Beam, Associate in Arts  
1589 Midland Avenue  
Bronxville 8 N.Y.

Mrs. Muriel M. Armstrong  
Department of Circulating  
Exhibitions, Museum of Modern Art  
11 West 53rd Street  
New York 19 N.Y.

Enclosed: list of AAUW branches



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I. 24.30.6

Washington  
A  
June 18, 1945  
Dear Miss Beam:

I have held your letter of June 1, after discussing it with Miss Courter, until you had read the new catalog which, as mentioned in your letter received today, you now have had an opportunity to see.

Unless you wish to have us make up special reproduction exhibitions (such as the watercolor show, FIFTEEN MODERN WATERCOLORS, or 19th CENTURY LEADERS OF MODERN PAINTING) for sale to the A. A. U. W., it would be difficult at this date to reserve any exhibitions particularly for the use of the A. A. U. W. We already have bookings for many of the selections you enclosed with your helpful letter of June 14, but we would be quite willing to grant any requests from your branches that fitted the itinerary.

I think your suggestion of duplicating MODERN TEXTILE DESIGN is a good one, provided your budget can cover this. We would have to ascertain whether extra fabrics could be obtained from the manufacturers - they are extremely reluctant to part with an additional square inch these days. Then, aside from the costs of material and labor for mounting, boxing, etc., we would have to ask you to defray the expense of hiring another assistant to type the labels and gather the material for this edition, as our limited staff (half of which will be away on vacation while the textile show is being prepared) cannot be stretched to take care of this extra work. I should think that the total cost to you would be around \$800. We are, as you know, asking a rental fee of \$60 for 3 weeks for MODERN TEXTILE DESIGN, and from your letter I gather this is more than your branches could afford whether it was offered through this Museum or through your office.

You state that you would like exhibitions that "would avoid anything that looks like teaching...and would seek the effect of originals." It might be possible to duplicate exhibitions such as the two mentioned in my second paragraph, to be sold outright to you. Would you like estimates?

I find that USEFUL OBJECTS has been dismantled some time ago; WHAT IS GOOD DESIGN? consists of loans which must be returned to the owners. The A. A. U. W. in Aurora, Illinois, has just booked WHAT IS MODERN PAINTING? and the slide talk of the same title, for next fall. We received more requests for this combination last year from your branches than we could fill, and of course could not refer them to you as we do in the case of LOOK AT YOUR NEIGHBORHOOD which you purchased. Although I realize you wish to avoid the obviously-educational type services, apparently there is considerable interest in the A. A. U. W. in this exhibition and slide talk. Wouldn't you consider purchasing a set of each, which we could reserve for use by A. A. U. W. chapters only? Or we could make requests



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I. 24.30.6

-2-

over to you as was done in the case of LOOK AT YOUR NEIGHBORHOOD.

We shall be glad to have you mention in your forthcoming catalog any or all of the following (which I am recopying from your letter in case you do not have a record at hand): GRAPHIC ARTS OF MEXICO AND ARGENTINA; WOOD BLOCK PRINTS IN COLOR; BRAZIL BUILDS; MODERN ARCHITECTURE FOR THE MODERN SCHOOL; MASTERS OF PHOTOGRAPHY; PICASSO, MATISSE, KLEE, ROUAULT; HOW MODERN ARTISTS PAINT PEOPLE; ACTORS AND CLOWNS; PICTURES FOR CHILDREN; MODERN POSTER DESIGN; A CENTURY OF PHOTOGRAPHY. CHINESE CHILDREN PICTURE THE WAR AND SOVIET CHILDREN'S ART are both booked through June, 1946, so I think it would be inadvisable to include them. FIFTEEN LATIN AMERICAN PAINTERS will be on the West Coast next winter; it will be perfectly all right to list it but I am afraid we can fill requests only in the West and Mid-west.

Both HOW MODERN ARTISTS PAINT PEOPLE and AMERICAN PAINTING are being revised, so you may wish to include the latter as well, especially as we will have three copies for tour so that it will be easier to fill requests. I was a little surprised that you did not include: 19th CENTURY LEADERS OF MODERN PAINTING, AMERICAN PAINTERS, 15 MODERN WATERCOLORS, and some of the small Graphic Arts exhibitions, as they appear to be more of the "salon" type you inferred would be most acceptable to your members.

I suggest that you also bring to the attention of your members that we are offering a new portfolio-exhibition on Design, called ELEMENTS OF DESIGN, for sale only - at around \$25 (comparable to our usual rental fees). There is such an interest in exhibitions on this subject that we are preparing this in quantity for wide distribution. I would also like to bring to your attention the enclosed list of slide talks now available. Since they can be rented for very little and since transportation fees on the light-weight boxes are so negligible, I feel that they could reach a larger part of your outlying branches than the exhibitions. PAINTERS OF AMERICA has just been completed and should be of great interest to adult audiences of college training, as it implies a knowledge of social life and economy from the days of the Colonies to the present, as well as a slight knowledge of art. The slides of course can be used without the lecture (which can serve as notes), but I will be glad to send you a copy of the check list and talk if you wish.

I will look forward to your comments re (1) the possibility of our making duplicate exhibitions for sale to your organization (2) the handling of requests for our regular rental copies (3) your purchase of more of our multiple exhibitions and slide talks. The advantage of the third is that immediate delivery could be made; the exhibitions have been produced in quantity for this express purpose and therefore are very much less expensive than ones "made to order" would be. As there is a possibility of the rental fees for our Circulating Exhibitions being raised after July 1 in order to meet our increasing deficit due to higher costs, it would be advisable to phone me before your catalog goes to press.

Sincerely yours,

Muriel M. Armstrong

Miss Laura Bean  
American Association of University Women  
1634 I Street, N. W.  
Washington 6, D. C.

msa:ah  
msa:ah



The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	CE	I. 24.30.6

AAUW Exhibitions 1945-1946



AMERICAN ASSOCIATION OF UNIVERSITY WOMEN  
NATIONAL HEADQUARTERS, 1634 I STREET, N.W.  
WASHINGTON 6, D. C.

1 June 1945

My dear Mrs. Armstrong: Enclosed is a schedule of our study guides for members, the tentative list of shows planned for next season, and a memorandum on our exhibition service. I will try to summarize the matters we talked over recently:

(1) The Association would like to begin to direct its branches increasingly toward the regular exhibition agencies after the war. To help in doing this, we should like permission to print in our annual exhibition announcements, along with our own material and some from the American Federation of Arts, a list of selected exhibitions from the Museum. I have enumerated some before in the AAUW JOURNAL, but this was incidental, and would not be the place consulted by the branch officers in making up their programs. In such a list, I should mention only the title, weight and rental cost; in another publication I should plan to describe one or two of your exhibitions in detail. The idea would be that branches would write the Museum directly for bookings.

From the 1944-45 catalogue I would choose: Chinese and Soviet Children; Australian Art; Regional Building in the United States; Modern American Architecture; Modern Architecture for the Modern School; Masters of Photography, A Century of Photography, 100 Years of Portrait Photography; Abstract Painting; Drawings: Matisse, Seurat, Renoir, Van Gogh; Modern Poster Design; and How Modern Artists Paint People. When you send the 1945-1946 Catalogue, I will make the necessary changes.

In price range for things of wide community interest, I would not expect to go beyond \$50 rentals. In general I would avoid anything that looks like teaching, with too many words, and would seek the effect of originals.

All the usual courtesies of credit, calling Museum publications to attention, and so on, are anticipated.

(2) We have \$500 to experiment with this year to see if we can get started on having regular exhibition agencies both make and route exhibitions for us.

What the exhibitions would be depends on what exists and on possible adaptations. Two subjects we should like to have, but fear that they are impossible, are religious art and art of the South Pacific. Other phases which we have not

been/

Report filed  
in EC office  
Special folder  
"Circ. Exs -  
other agencies"

m/z.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

Mrs. Armstrong, cont'd

2

been able to touch are architecture, war memorials, useful objects of good design costing less than \$10, and design. I have sometimes thought Daumier would be suited to small city psychology and a good bridge to today's interests.

We have annual reports and have a detailed account of our first "Five Years of Exhibitions," but I thought you would prefer to have only the condensation in the form of the "Note on Exhibition" enclosed.

Sincerely yours

*Lura Beam*

Lura Beam, Associate in Arts

1589 Midland Avenue  
Bronxville 8 N.Y.

Mrs. Muriel Armstrong  
Department of Circulating Exhibitions  
Museum of Modern Art  
11 West 53rd Street  
New York 19 N.Y.

Enclosed: schedule of study guides  
tentative program for 1945-46  
"Note on Exhibitions"  
specimen announcements of AAUW exhibitions



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6



AMERICAN ASSOCIATION OF UNIVERSITY WOMEN  
NATIONAL HEADQUARTERS, 1634 I STREET, N. W.,  
WASHINGTON 6, D. C.

6/14/45

My dear Mrs. Armstrong,

The new exhibition catalogue came today and I will suggest that I would like permission to include in our catalogue the title, weight and price of the following (attached) saying that lenders are referred to the Museum of Modern Art for them.

I have chosen some exhibitions that will be regarded as too expensive this year, but I think that would wear away eventually.

You'd have no trouble except answering some letters of inquiry and if you don't want to waste catalogues,

Said bar ca  
State Chm.

He  
to  
We  
d  
u  
it  
need  
prices?

note

of our  
her own  
gular

to  
hile

rk,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6



AMERICAN ASSOCIATION OF UNIVERSITY WOMEN  
NATIONAL HEADQUARTERS, 1634 I STREET, N. W.  
WASHINGTON 6, D. C.

2

To  
From

He  
to  
Wh  
de  
us  
it

*ask Mrs  
Tucker.*

*Said our car  
stele Chm.*

*aren't these  
looker?*

ask to have them returned.  
I have been thinking about  
your "Modern Textile Design". I  
wonder if it would be practical for  
you to make a duplicate we paid  
for and also route it.

Or whether it would be  
better to buy the "Useful Objects"  
you are getting ready to sell?

Sincerely yours,  
Lura Beam.

PS

Don't feel that you would have any  
deluge. We had about 160  
inquiries in 1944-45, filled  
115 or so, refused about 30  
and the others changed their minds.  
Of course we shall still have as many  
inquiries as usual ourselves.

note

of our  
her own  
gular

do  
hile

rk,



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6



AMERICAN ASSOCIATION OF UNIVERSITY WOMEN  
NATIONAL HEADQUARTERS, 1634 I STREET, N. W.  
WASHINGTON 6, D. C.

To:

From:

He:  
to:

Who:  
do:  
use:  
it:

Send our cat  
date class.

AR

CA

Chinese Children *boxed this May 1946*  
Fifteen Latin American Painters *out west*  
Graphic Arts of Mexico and Argentina *p. 15 of key*  
Woodblock Prints in Color *Low guard note*  
Brazil Builds *✓*  
Modern Architecture for the Modern School *✓*  
Masters of Photography *✓*  
Picasso, Matisse, Klee, Roualt *✓*  
How Modern Artists Paint People *✓*  
Adon and Counts *✓*  
Pictures for Children  
Modern Poster Design  
A Century of Photography  
Soviet Children's Art *boxed this June 46*

Can. My?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

# THE MUSEUM OF MODERN ART

Date 6/5/45

To: E. COURTER  
From: M. ARMSTRONG

Re: AAUW-Miss Beam

Here's the letter from Miss Beam (whom I called Miss Bemis in my previous note to you!). The outstanding fact is that they have \$500.

When you have time we might discuss (a) the possibility of fixing up some of our dormant shows for her exclusive use (b) assembling reproduction shows for her own use (c) suggesting that she take her chance at getting bookings on our regular itineraries.

*why not?  
Send her catalog to  
date class?*

*yes - which*

*probably too expensive to do  
to make it worth our while*

*Has she bought LAYN - WIMP + CP?*

## ARKANSAS (S.W.C.)

Arkadelphia  
Blytheville  
Camden  
Clarksville  
Conway  
Eldorado  
Fayetteville  
Fort Smith  
Hot Springs  
Jonesboro  
Little Rock  
Monticello  
Pine Bluff  
Russellville *dropped 12-13-44*

## CALIFORNIA (S.P.)

Alhambra-San Gabriel  
Atascadero  
Bakersfield  
Burlingame-San Mateo-Hillsborough

Palo Alto  
Palomar  
Pasadena  
Pomona Valley (Claremont, Ontario)  
Porterville  
Redding  
Rio Hondo District (Huntington Park, Compton)  
Riverside  
Sacramento  
Salinas  
San Diego  
San Fernando Valley  
San Francisco  
San Geronio (Redland, San Bernardino)  
San Joaquin (Stockton)  
San Jose  
San Luis Obispo  
San Pedro  
Santa Barbara  
Santa Cruz  
Santa Monica



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I. 24.30.6

June 22, 1944  
(revised, May 1945)

A. A. U. W. BRANCHES

ALABAMA (S.E.C.)

~~Anniston~~ *disbanded 4-6-45*  
Athens  
Auburn  
Bessemer  
Birmingham  
*Dec 2, 1944 12-2-44*  
~~Clatsen~~  
*Clarksville 12-4-44*  
~~Mobile~~  
Montevallo  
Montgomery  
Selma  
Tri-Cities (Florence, Sheffield,  
Tuscumbia)  
Tuscaloosa

ARIZONA (S.P.)

Flagstaff  
Phoenix  
Tucson

ARKANSAS (S.W.C.)

Arkadelphia  
Blytheville  
Camden  
Clarksville  
Conway  
Eldorado  
Fayetteville  
Fort Smith  
Hot Springs  
Jonesboro  
Little Rock  
Monticello  
Pine Bluff  
*Russellville dropped 12-13-44*

CALIFORNIA (S.P.)

Alhambra-San Gabriel  
Atascadero  
*5-21-45*  
Bakersfield  
Burlingame-San Mateo-Hillsborough

CALIFORNIA (continued)

Cajon Valley (El Cajon)  
Chico  
Coalinga-Avenal  
East Bay (Berkeley, Oakland)  
El Monte  
Fresno  
Glendale  
Hayward  
Imperial Valley (Imperial)  
Lindsay  
Long Beach  
Los Angeles  
Los Gatos (Saratoga)  
Madera  
Marin Co. (San Rafael)  
*Merced 1-31-45*  
Monterey Peninsula  
Napa County  
Nevada County  
Orange County (Santa Ana)  
Palo Alto  
Palomar  
Pasadena  
Pomona Valley (Claremont, Ontario)  
Porterville  
Redding  
Rio Hondo District (Huntington Park,  
Compton)  
Riverside  
Sacramento  
Salinas  
San Diego  
San Fernando Valley  
San Francisco  
San Geronio (Redland, San  
Bernardino)  
San Joaquin (Stockton)  
San Jose  
San Luis Obispo  
San Pedro  
Santa Barbara  
Santa Cruz  
Santa Monica

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.24.30.6

CALIFORNIA (continued)

Searles Lake  
Sequoia (Visalia)  
Sonoma County (Santa Rosa)  
Stanislaus County (Modesto,  
Turlock)  
Tehama County - 45  
Ventura County  
Watsonville  
Whittier  
T & FT 11-16-44

COLORADO (R.M.)

Alamosa  
Boulder  
Canon City  
Colorado Springs  
Crowley County (Ordway,  
Sugar City)  
Delta  
Denver  
Fort Collins  
Grand Junction  
Greeley  
Gunnison  
La Junta  
Las Animas  
Leadville  
Loveland  
Monte Vista  
Montrose  
Pueblo  
Rocky Ford  
Salida  
Trinidad

CONNECTICUT (N.A.)

Bridgeport  
Greater Hartford  
Greenwich  
Housatonic  
Middletown  
New Haven  
New London  
Norwalk  
Stamford  
Wallingford  
Waterbury

DELAWARE (N.A.)

Dover  
Seaford  
Wilmington

DISTRICT OF COLUMBIA (S.A.)

Washington

FLORIDA (S.A.)

Gainesville  
Jacksonville  
Lakeland  
Miami  
Ocala  
Orlando-Winter Park  
Palm Beach County  
Pensacola  
Saint Petersburg  
Tallahassee  
Tampa

GEORGIA (S.A.)

Athens  
Atlanta  
Augusta  
Bainbridge  
Columbus  
Macon  
Milledgeville  
Rome  
Savannah  
Statesboro  
Valdosta

IDAHO (N.P.)

Boise  
Caldwell  
Coeur d'Alene  
Gooding  
Idaho Falls  
Kellogg



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

IDAHO (continued)

Lewiston *disbanded 1-26-45*  
 Moscow  
 Orofino  
 Pocatello  
 Tri-City (Albion, Burley, Rupert)  
 Twin Falls  
 Wallace

ILLINOIS (continued)

Springfield  
 Waukegan  
 Western Springs  
~~West Suburban Chicago~~ *X (Oak Park) - River Forest*  
 Wood River

INDIANA (N.E.C.)

ILLINOIS (N.E.C.)

Alton  
 Aurora  
 Belleville  
 Bloomington (Normal)  
 Canton  
 Carbondale  
 Carlinsville, Gillespie, Litchfield  
 Carthage  
 Champaign-Urbana  
 Charleston-Mattoon  
 Chicago  
 Crawford County (Robinson)  
 Danville  
 Decatur  
 DeKalb  
 Delevan  
 East Saint Louis  
~~Edwardsville~~ *4-29-45*  
 Elgin  
 Elmhurst  
 Eureka  
 Galesburg  
 Hinsdale  
 Jacksonville  
 Joliet  
 Kankakee  
 LaGrange  
 Lincoln  
 Macomb  
 Marion  
 Maywood  
 Menard County  
 Monmouth  
 North Shore (Evanston)  
 X Ottawa  
 Peoria  
 Pinckneyville  
 Quincy  
 Rockford  
 Rock Island-Moline

Anderson  
 Attica  
 Bloomington  
 Columbus  
 Connersville  
 Crawfordsville  
 Elkhart  
 Evansville  
 Fort Wayne  
 Franklin  
 Gary  
 Greencastle  
 Indianapolis  
 Jamestown  
 Lafayette  
 La Porte  
 Lebanon  
 Logansport  
 Marion  
 (Marshall County) *Name changed To*  
 Michigan City  
 Mishawaka  
 Muncie  
 New Albany  
 Peru  
~~Port Jervis~~  
 Portland  
 Richmond  
 South Bend  
 Terre Haute  
 Valparaiso  
 Vincennes

IOWA (N.W.C.)

Ackley  
 Ames  
 Cedar Falls  
 Cedar Rapids

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

IOWA (continued)

Charles City  
Creston  
Davenport  
Denison  
Des Moines  
Estherville  
Hampton  
Indianola  
Iowa City  
Keokuk  
Marshalltown  
Mason City  
Mount Ayr  
Mount Vernon  
Muscatine  
Palo Alto County  
Red Oak  
Shenandoah  
Sioux City  
Storm Lake  
Tipton  
Vinton  
Waterloo  
Waverly

KANSAS (S.W.C.)

Arkansas City  
Atchison  
Baldwin  
Chanute  
Chase County (Cottonwood Falls)  
Cheyenne County (St. Francis)  
Coffeyville  
Dodge City  
Ellsworth  
Emporia  
Fort Scott  
Garden City  
Goodland  
Halstead  
Hays  
Hiawatha  
Holton  
Hutchinson  
Independence  
Junction City  
Kansas City

KANSAS (continued)

Lawrence  
Leavenworth  
McPherson  
Manhattan  
Newton  
North Central  
Northwest Kansas (Stockton)  
Ottawa  
Parsons  
Pittsburg  
Pratt  
Russell  
Salina  
Shawnee-Mission  
Topeka  
Wellington  
Wichita  
Winfield

KENTUCKY (S.E.C.)

Ashland  
Bowling Green  
Danville  
Frankfort  
Lexington  
Louisville  
Morehead  
Murray  
Northern Kentucky (Covington, Ludlow)  
Paducah  
Richmond

LOUISIANA (S.E.C.)

Alexandria  
Baton Rouge  
Hammond  
Lafayette  
Lake Charles  
Monroe  
Natchitoches  
New Orleans  
Ruston  
Shreveport



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

MAINE (N.A.)

Bangor  
Houlton  
Lincoln County (Damariscotta)  
Orono  
Waterville

MARYLAND (S.A.)

Baltimore  
Carroll County  
College Park  
Frederick 1-8-45  
Silver Spring

MASSACHUSETTS (N.A.)

Boston  
Connecticut Valley  
Fall River  
Franklin County (Greenfield)  
Lowell  
New Bedford  
North Shore (Salem)  
Northern Massachusetts  
(Gardner, Fitchburg)  
Taunton  
Worcester

MICHIGAN (N.E.C.)

Adrian  
Albion  
Alma  
Ann Arbor  
Battle Creek  
Bay City  
Birmingham  
Cadillac  
Copper Country (Calumet)  
Crystal Falls  
Dearborn  
Detroit  
Flint  
Grand Rapids  
Grosse Pointe  
Hillsdale  
Holland

MICHIGAN (continued)

Iron Mountain  
Jackson  
Kalamazoo  
Lansing  
Le Saut de Sainte Marie  
Ludington  
Manistee  
Marquette County  
Midland  
Monroe  
Mount Pleasant  
Muskegon  
Niles  
Oakland  
Olivet  
Owosso  
Petoskey  
Pontiac  
Port Huron  
Saginaw  
Three Rivers  
Twin City (Benton Harbor-St. Joseph)  
Wyandotte 12-5-44

MINNESOTA (N.W.C.)

Albert Lea  
Austin  
Bemidji  
Cloquet  
Duluth  
Ely  
Fairmont  
Faribault  
Hibbing  
Mankato  
Minneapolis  
Moorhead  
Nobles County (Worthington)  
Northfield  
Olive disbanded 12-5-44  
Pipestone  
Red Wing  
Rochester  
Saint Cloud  
Saint Paul  
Virginia  
Winona

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.24.30.6

MISSISSIPPI (S.E.C.)

Blue Mountain  
Columbus  
Greenville  
Gulfport  
Hattiesburg  
Jackson  
Meridian  
Oxford  
Starkville  
Vicksburg

MISSOURI (S.W.C.)

Boonville  
Cape Girardeau  
Carroll County  
Carthage  
Chariton County  
Chillicothe  
Columbia  
Fayette  
Franklin County (Washington)  
Fulton  
Hannibal  
Harrison County  
Independence  
Jefferson City  
Joplin  
Kansas City  
Kirksville  
Liberty  
Louisiana  
Marshall  
Maryville  
Moberly  
Oregon  
Parkville  
Rolla  
Saint Charles  
Saint Francois County (Flat River)  
Saint Joseph  
Saint Louis  
Sedalia  
Slater  
Springfield  
Trenton  
Vandalia  
Warrensburg

MONTANA (N.P.)

Anaconda  
Billings  
Bozeman  
Butte  
Dillon  
Glendive  
Great Falls  
Hamilton  
Kalispell  
Lewistown  
Missoula  
Northern Montana (Havre)  
Polson

NEBRASKA (N.W.C.)

Alliance  
Broken Bow  
Crete  
Fremont  
Grand Island  
Hastings  
Kearney  
Lexington  
Lincoln  
McCook  
Norfolk  
North Platte  
Omaha  
Peru  
Scottsbluff  
Wayne

NEVADA (S.P.)

Boulder City  
Capital  
Carson Valley (Gardnerville)  
Elko  
Fallon  
Hawthorne  
Reno  
Southern Nevada  
Tonopah  
White Pine  
Winnemucca



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

NEW HAMPSHIRE (N.A.)

Ammonoosuc (Littleton)  
Androscoggin (Berlin)  
Ashuelot  
Great Bay  
Monadnock  
Winnepesaukee

NEW JERSEY (N.A.)

Atlantic City  
Bloomfield  
Camden County  
Cumberland  
Elizabeth  
Essex County (Newark)  
Gloucester County (Woodbury)  
Jersey City  
Madison  
Monmouth County (Asbury Park,  
Redbank, Interlaken)  
Montclair  
Morristown  
New Brunswick  
Northern Valley (Englewood)  
Nutley  
Paterson  
Plainfield  
Rancocas Valley  
Salem County  
Somerville  
Summit  
The Oranges  
Toms River  
Trenton

NEW MEXICO (R.M.)

Albuquerque  
Carlsbad  
Clovis  
Leming  
Grant County (Silver City)  
Hobbs  
Las Cruces  
Portales  
Santa Fe  
Tucumcari

NEW YORK (N.A.)

Adirondack (Glens Falls)  
Albany  
Alfred  
Attica  
Buffalo  
Central New York (Syracuse)  
Dunkirk-Fredonia  
Eastern Steuben (Corning)  
Elmira  
Essex County  
Garden City, Long Island  
Herkimer  
Hollis, Long Island  
Ithaca  
Jamestown  
Mohawk Valley (Utica)  
Nassau County, Long Island  
(Hempstead)  
Newburgh  
New York  
North Shore, Long Island  
Oneonta  
Oswego  
Peekskill  
Plattsburg  
Poughkeepsie  
Queens Chapter, Long Island  
(Flushing)  
Rochester  
Saint Lawrence County (Canton)  
Saratoga Springs  
Schenectady  
Sewanaka, Long Island  
Southern New York (Binghamton)  
Waverly  
Westchester  
Westfield  
Yates County

NORTH CAROLINA (S.A.)

Alamance  
Asheville  
Bryson City  
Chapel Hill  
Charlotte  
Durham

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.24.30.6

NORTH CAROLINA (continued)

Greensboro  
Greenville  
High Point  
Louisburg  
Oxford  
Raleigh  
Shelby

NORTH DAKOTA (N.W.C.)

Bismark  
Dickinson  
Fargo  
Grand Forks  
Jamestown  
Minot  
Valley City  
Wahpeton

OHIO (N.E.C.)

Akron  
Athens  
Berea  
Bowling Green  
Bucyrus  
Cambridge  
Central Ohio (Granville)  
Cincinnati  
Cleveland  
Columbus  
Coshocton  
Dayton  
Dover  
Elyria  
Fremont  
Gallipolis  
Hamilton  
Ironton  
Kent  
Lancaster  
Lima  
Lorain  
Mansfield  
Marietta  
Martins Ferry  
Middletown  
Morrow County (Cardington,  
Mount Gilead)  
Muskingum Valley

OHIO (continued)

Oberlin  
Orrville  
Oxford  
Painesville  
Piqua  
Springfield  
Tiffin  
Toledo  
Van Wert  
Warren  
Westerville  
Wooster  
Yellow Springs  
Youngstown  
Zanesville

OKLAHOMA (S.W.C.)

Ada  
Altus  
Alva  
Ardmore  
Bartlesville  
Blackwell  
Chickasha  
Cushing  
Duncan  
Durant  
Edmond  
El Reno  
Enid  
Frederick  
Guthrie  
Hobart  
Holdenville  
Lawton  
McAlester  
Miami  
Muskogee  
Norman  
Oklahoma City  
Pawhuska  
Perry  
Ponca City  
Purcell  
Seminole  
Shawnee  
Stillwater  
Tahlequah

*(Hennessey). Reinstated 11-28-44*

*disbanded 12-13-44*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

OKLAHOMA (continued)

Tonkawa  
Tulsa  
Vinita  
Weatherford  
Wewoka

OREGON (N.P.)

Albany  
Ashland  
Astoria  
Baker  
Bend  
Coos Bay (Marshfield)  
Corvallis  
Eugene  
Forest Grove  
Klamath Falls  
La Grande  
Lakeview  
McMinnville  
Medford  
Pendleton  
Portland  
Saint Helens  
Salem  
Seaside  
The Dalles  
Tillamook  
Wallowa

PENNSYLVANIA (N.A.)

Allentown  
Annville  
Anthracite  
Beaver Valley (Beaver Falls)  
Bethlehem  
Blair County (Altoona)  
Bloomsburg  
Bradford  
Butler  
Carlisle  
DuBois  
Easton  
Elk County (Saint Marys)  
Erie  
Franklin County (Chambersburg)  
Harrisburg  
Hazelton

PENNSYLVANIA (N.A.)

Huntingdon  
Indiana  
Johnstown  
Lansdowne  
Lewistown  
Meadville  
New Wilmington  
Oil City  
Perkiomen  
Philadelphia  
Pittsburgh  
Reading  
Sayre-Athens-Towanda  
Schuylkill  
Scranton  
State College  
Stroudsburg  
Susquehanna (Lewisburg, Sunbury)  
Washington  
Wilkes-Barre

RHODE ISLAND (N.A.)

Providence

SOUTH CAROLINA (S.A.)

Charleston  
Columbia  
Gaffney  
Greenville  
Hartsville  
Rock Hill  
Spartanburg  
Sumter

SOUTH DAKOTA (N.W.C.)

Aberdeen  
~~Black Hills~~ (Spearfish)  
Brookings  
Huron  
Lead  
Madison  
Mitchell  
Pierre  
Rapid City  
Sioux Falls  
Springfield  
Vermillion  
Yankton

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.24.30.6

TENNESSEE (S.E.C.)

Athens  
 Bristol  
 Chattanooga  
 Cookeville 5-16-45  
 Greeneville  
 Harrogate  
 Johnson City  
 Knoxville  
 Martin  
 Maryville  
 Memphis  
 Murfreesboro  
 Nashville

TEXAS (S.W.C.)

Abilene  
 Alpine  
 Amarillo  
 Austin  
 Beaumont  
 Belton  
 Big Spring  
 Borger  
 Brenham  
 Brownwood  
 Canyon  
 Childress  
 Commerce  
 Corpus Christi  
 Dallas  
 Denton  
 Eagle Pass 5-15-45  
 El Paso  
 Ellis County  
 El Paso  
 Fort Worth  
 Galveston  
 Houston 1-25-45  
 Huntsville  
 Kingsville  
 Lubbock  
 Marshall  
 Midland  
 Mission  
 Pampa  
 Port Arthur  
 Ranger  
 San Angelo  
 San Antonio  
 San Benito  
 San Marcos

TEXAS (continued)

Stephenville  
 Texarkana  
 Tri-Cities (Baytown, Goose Creek)  
 Tyler  
 Uvalde  
 Waco  
 Wichita Falls  
 Winkler County

UTAH (R.M.)

Brigham  
 Logan  
 Ogden  
 Provo  
 Salt Lake City

VERMONT (N.A.)

Bennington  
 Brattleboro  
 Burlington  
 Middlebury  
 Montpelier-Barre  
 Randolph  
 Rutland

VIRGINIA (S.A.)

Arlington County  
 Bedford County  
 Blacksburg  
 Charlottesville  
 Danville  
 Farmville  
 Fredericksburg  
 Harrisonburg  
 Lynchburg  
 Newport News  
 Norfolk  
 Petersburg  
 Portsmouth  
 Richmond  
 Roanoke  
 Smyth County  
 Staunton  
 Sweet Briar  
 Williamsburg  
 Winchester  
 Wythe County



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

WASHINGTON (N.P.)

Arlington  
Bellingham  
Camas  
Cowlitz County (Longview)  
Dayton  
Ellensburg  
Everett  
Gray's Harbor (Aberdeen)  
Kitsap County (Bremerton)  
Lake Washington  
Lewis County (Chehalis, Centralia)  
Olympia  
Olympic Peninsula (Reinsl.) 10-17-44  
Palouse  
Port Angeles  
Pullman  
Seattle  
Spokane  
Sunnyside  
Takoma  
Vancouver  
Walla Walla  
Wenatchee  
Yakima

WEST VIRGINIA (S.A.)

Barbour (Philippi)  
Bluefield  
Buckhannon  
Cameron  
Charleston  
Clarksburg  
Concord (Athens)  
Fairmont  
Huntington  
Keyser  
Martinsburg  
Morgantown  
Moundsville  
Parkersburg  
Point Pleasant  
Shepherdstown  
Weston  
Wheeling

WISCONSIN (N.E.C.)

Appleton  
Ashland  
Baraboo

WISCONSIN (continued)

Beaver Dam  
Beloit  
Fond du Lac  
Green Bay  
Janesville  
Kenosha  
La Crosse  
Madison  
Manitowoc-Two Rivers  
Marinette-Menominee  
Milwaukee  
Neenah-Menasha  
Oconomowoc  
Oshkosh  
Racine  
Ripon  
River Falls  
Sheboygan  
Stevens Point  
Superior  
Walworth County (Lake Geneva,  
Whitewater)  
Watertown  
Waukesha  
Waupaca  
Wausau  
Wisconsin Rapids

WYOMING (R.M.)

Casper  
Cheyenne  
Lander  
Laramie  
Rawlins-Parco  
Rock Springs  
Sheridan

U.S. POSSESSIONS

ALASKA (N.P.)

Fairbanks  
Ketchikan

HAWAII (S.P.)

Honolulu

PUERTO RICO (S.A.)

San Juan

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.24.30.6

December 6, 1945

Dear Tom:

I am sorry to be so late in answering your note of November 9 regarding the three AMERICAN ARCHITECTURE EXHIBITIONS.

The cost of preparing these three shows, not counting the photographs, amount to approximately \$700.00. You might tell your purchaser that only part of this cost has been recovered by us in circulation and perhaps he could make an offer to us on whatever he is willing to pay. The amount could be submitted to our Treasurer, who could determine whether or not it would be sufficient to consider.

I shall be interested to know how well these three exhibitions have been booked this year through your auspices. Would you be good enough to send me your list of the places to which these three exhibitions have been sent?

With kindest regards.

Sincerely,

Thomas C. Parker  
Director

Mr. Thomas C. Parker  
The American Federation of Arts  
Barr Building  
Washington 6, D.C.

EC:ms



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.24.30.6

THE AMERICAN FEDERATION OF ARTS

BARR BUILDING • WASHINGTON 6, D. C.

OFFICE OF THE DIRECTOR

November 9th, 1945

Miss Elodie Courter  
Museum of Modern Art  
11 West 53rd Street  
New York, New York

Dear Elodie:

Do you want to sell the three "AMERICAN ARCHITECTURE EXHIBITS" on loan to us? If so, let me know what you want for them, as I have had an inquiry.

With kind regards,

Cordially,

Thomas L. Parker  
Director

TCP/gea

Dictated by Mr. Parker and signed in his absence

Barr Building  
Washington, D.C.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I.24.30.6

*Washington*

September 20, 1945

Dear Tom:-

I sympathize with you on the subject of the Midwestern State Fair. As to Dear Tom: I am anxious to bring our mailing list up-to-date in order to announce the new portfolio-exhibition. I wonder if you could have someone find out for me the President or Secretary of:

Western Arts Association  
National Education Association  
Pacific Arts Association  
Eastern Arts Association and  
Southeastern Arts Association

I hope to obtain from the heads of these associations an up-to-date list of members.

Best sincerely,

Sincerely yours,

Mr. Thomas C. Parker  
The American Federation of Arts  
Barr Building  
Washington 6, D.C.

Mr. Thomas C. Parker  
The American Federation of Arts  
Barr Building  
Washington, D.C.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I.24.30.6

THE AMERICAN FEDERATION OF ARTS

National Headquarters, Barr Building, Washington 6, D.C.

July 23, 1945

Dear Tom:-

I sympathize with you on the subject of the Minnesota State Fair. We took quite a loss also when they cancelled the Hayter exhibition for it not only cost us the loss of a fee but also we had routed the show west to St. Paul so that it further added to our expense in making up express charges on the West Coast. It seems to me however if this is an O.D.T. cancellation that we have no chance of holding the State Fair Board responsible. You know more about this government business than I. I would be perfectly happy however to say that we also feel that in the future contracts must be accompanied by signed checks to cover the fees. In this instance however as Mr. Bobleter cancelled his showing six weeks in advance of his booking we have no real foundation for a formal complaint.

Such organizations as State Fairs are rarely as responsible as an institution. We have been caught several times in the past and my feeling is not to offer them exhibitions again. Do send me a copy of your letter.

Most sincerely,

Mr. Thomas C. Parker  
The American Federation of Arts  
Barr Building  
Washington 6, D.C.

EC/k

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I. 24.30.6

Robert Woods Bliss, Hon. Pres. • Hudson D. Walker, Pres. • Juliana R. Force, First V. P. • George Hewitt Myers, Second V. P. • Grace L. McCann Morley, Third V. P. • Harry L. Gage, Treas.  
Thomas C. Parker, Director and Secretary

## THE AMERICAN FEDERATION OF ARTS

National Headquarters: Barr Building, Washington 6, D. C.

FOUNDED



IN 1909

July 20th, 1945

Miss Elodie Courter, Director of  
Traveling Exhibitions  
Museum of Modern Art  
11 West 53rd Street  
New York, New York

Dear Elodie:

You will recall that we discussed the cancellation of our contracts for exhibitions by the Minnesota State Fair. I am enclosing a letter in answer to one from me concerning a negotiation of some settlement on the contracts.

In fact, I am a little burned up about the matter, as it seems to me that they should be held responsible for their contracts with us. As you know, it means a decided loss of revenue on our exhibits during the summer months.

If you will stand behind me on the matter, and agree to do the same, I am going to write them and tell them that all future contracts, for exhibitions to the State Fair, must be accompanied by a signed check for the total of the fees due. I, personally am going to state in this letter that we were under the impression that we were dealing with a reputable organization, which was in the position to assume responsibility for its obligations.

Are you with me? Let me hear from you, and I will send you a copy of my letter to them.

Sincerely yours,

A handwritten signature in dark ink, appearing to be "T. C. Parker", written over the typed name.

Thomas C. Parker  
Director

TCP:mc  
enclosure



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.24.30.6

COPY

July 14th, 1945

MINNESOTA STATE FAIR  
Saint Paul  
Zone 1

Mr. Thomas C. Parker, Director  
The American Federation of Arts  
Barr Building  
Washington, D. C.

Dear Mr. Parker:

In reply to your letter of the 3rd regarding the exhibitions we had to cancel.

We appreciate the inconvenience the loss of the Minnesota State Fair show causes you, but there really was no alternative as the 1945 Fair was cancelled in compliance with a directive issued by the Office of Defense Transportation because of the critical transportation situation which will prevail over the next several months in the movement of troops and equipment.

Contracts were let for the numerous exhibits and other features of the Fair, and these were cancelled because of the above condition. You will readily perceive that your position is shared by thousands of others, for whom the cancellation in all of its numerous varied educational, cultural and entertainment divisions precipitates great inconvenience not to mention the loss to them of, in the aggregate, literally hundreds of thousands of dollars in wages, fees and profits.

We feel that the arrangements that had been made for the art show, like our entire Fair, falls into the category of war casualties, and our Board of Governors have made no provision for the payment of fees.

I, personally, sincerely regret that this step was necessary, but I am unable to make any other arrangement.

Sincerely yours,  
/s/ Lowell Bobleter  
Supt. Fine Arts

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.24.30.6

July 3, 1945

Dear Tom:

I am looking forward to seeing you and only hope I shall be here. I may have to be in Washington but trust not. Please telephone me when you arrive.

June 30th, 1945

Sincerely,

Elodie Courter  
Director of Circulating Exhibitions

Mr. Thomas C. Parker  
Director  
The American Federation of Arts  
Barr Building  
Washington 6, D.C.

EC/k

I am planning on being in New York City for several days the week of July 8th. It might be well if we could arrange a conference on the 9th if you are free.

Have you gone ahead with the twenty-five per cent increase in the rental plan?

Sincerely,

Thomas C. Parker  
Director

Miss Elodie Courter  
The Museum of Modern Art  
11 West 53rd Street  
New York, New York



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I.24.30.6

# THE AMERICAN FEDERATION OF ARTS

BARR BUILDING • WASHINGTON 6, D. C.

OFFICE OF THE DIRECTOR

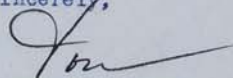
June 30th, 1945

Dear Miss Courter:

I am planning on being in New York City for several days the week of July 8th. It might be well if we could arrange a conference on the 9th if you are free.

Have you gone ahead with the twenty-five per cent increase in the rental plan?

Sincerely,



Thomas C. Parker  
Director

Miss Elodie Courter  
The Museum of Modern Art  
11 West 53rd Street  
New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I.24.30.6

THE AMERICAN FEDERATION OF ARTS  
BARR BUILDING - WASHINGTON, D.C.

OF ARTS  
A.C.

June 1945, 1945

June 21, 1945

Miss Elodie Courter  
Museum of Modern Art  
11 West 53rd St  
New York, New York

Dear Mr. Parker:

Miss Courter expects to be back at her desk on July second.

Dear Elodie:

Thank you for your telegram.

Sincerely,

Colette Meiffer  
Secretary to Miss Courter

I do have to be in New York part of July, so will you let me know when you plan to return to the office and I will make my trip for that time. I will be in the office until July.

Mr. Thomas Parker  
The American Federation of Arts  
Barr Building  
Washington, D.C.

With kind regards,

Sincerely,

*Thomas C. Parker*

Thomas C. Parker  
Director

THCP/gos

transportation cost could be included in the rental fee. This is a major item of circulating costs and I feel that the participating institutions would readily accept a much higher fee if that fee were an overall cost and could be budgeted as such. Further, it should be understood that institutions wanting shows for special days, and requiring unusual long transportation bills, not fitting into a logical itinerary, should pay a premium for this service. I know that we have lost at least \$500 last year on express shipments which rightly should be charged to any one exhibitor, even with the operation of transportation cost out of the West Coast. An overall cost for could be worked

can plans for the coming year that participating at all circulating shows. were sponsored by the have that and as a is really a 584 question

tioned budgets have been it for them to absorb a main a program comparable for groups will be perfect that organizations. Museum, the Federation, Inc. And, if we are to spend, these groups must a needed fee representing traveling, preparation, etc. If you know the over- estimate that of a major assistance involved. I as yet had not recommended transportation budgets,

ed fully 40 per cent in increase I have gradually filed. It seems to be out a plan whereby



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

# THE AMERICAN FEDERATION OF ARTS

BARR BUILDING • WASHINGTON 6, D. C.

OFFICE OF THE DIRECTOR

June 19th, 1945

Miss Elodie Courter  
Museum of Modern Art  
11 West 53rd Street  
New York, New York

Dear Elodie:

Thank you for your telegram.

I do have to be in New York the first part of July, so will you let me know when you plan to return to the office and I will make my trip following this date. I presume that you probably will not be back in the office until July 5th.

With kind regards,

Sincerely,



Thomas C. Parker  
Director

TCP/gea

coming  
ing  
shows.  
the  
a  
question!

been  
orb a  
arable  
par-  
ions  
ation,  
e to  
must  
esenting  
on,  
over-  
jor  
I  
mburse-  
charges.

it in  
ally  
e

that it would be to our mutual advantage to work out a plan whereby transportation cost could be included in the rental fee. This is a major item of circulating costs and I feel that the participating institutions would readily accept a much higher fee if that fee were an overall cost and could be budgeted as such. Further, it should be understood that institutions wanting shows for special dates, and requiring unusual long transportation hauls, not fitting into a logical itinerary, should pay a premium for this service. I know that we have lost at least \$500 last year on express shipments which rightly cannot be charged to any one exhibitor, even with the pro-rating of transportation cost west of the Mississippi. An overall cost fee could be worked

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

Avery Woods Bliss, Hon. Pres. • Hudson D. Walker, Pres. • Juliana R. Force, First V. P. • George Hewitt Myers, Second V. P. • Grace L. McCann Marley, Third V. P. • Harry L. Gage, Treas.  
Thomas C. Parker, Director and Secretary

## THE AMERICAN FEDERATION OF ARTS

National Headquarters: Barr Building, Washington 6, D. C.

FOUNDED



IN 1909

June 16th, 1945

Miss Elodie Courter  
Director of Traveling Exhibitions  
Museum of Modern Art  
11 West 53rd Street  
New York, New York

Dear *Elodie* ~~Miss Courter~~:

Thank you for your letter concerning exhibition plans for the coming Season. I agree with the decision of your Trustees that participating institutions should bear a greater part of the cost of circulating shows. It is my feeling that the programs of traveling shows sponsored by the Museum and Federation should be self-sustaining or have that end as a goal for their operations. How to accomplish this is really a \$64 question!

One difficulty I foresee is that most institutions' budgets have been approved for the coming year. It will be difficult for them to absorb a substantial increase and, at the same time, maintain a program comparable to offerings of the past years. Some of the smaller groups will be particularly hard hit in this respect. However, I feel that organizations using traveling shows must face the fact that the Museum, the Federation, and the artist can no longer subsidize this service. And, if we are to continue maintaining a Circulation Exhibition Service, these groups must accept the fact that they are required to assume a Rental fee representing an approximate pro-rata share of the costs of assembling, preparation, circulating, dispersing, and transportation costs. As you know the overhead cost of circulating a small show is approximately that of a major one because of the correspondence and clerical assistance involved. I sincerely doubt if any exhibit can be toured on an actual cost re-imbursement basis for a rental fee of less than \$25, plus transportation charges.

I would say our cost has, likewise, increased fully 40 per cent in the past two years and to offset some of this increase I have gradually raised the fees. Packing costs have almost doubled. It seems to me that it would be to our mutual advantage to work out a plan whereby transportation cost could be included in the rental fee. This is a major item of circulating costs and I feel that the participating institutions would readily accept a much higher fee if that fee were an overall cost and could be budgeted as such. Further, it should be understood that institutions wanting shows for special dates, and requiring unusual long transportation hauls, not fitting into a logical itinerary, should pay a premium for this service. I know that we have lost at least \$500 last year on express shipments which rightly cannot be charged to any one exhibitor, even with the pro-rating of transportation cost west of the Mississippi. An overall cost fee could be worked



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

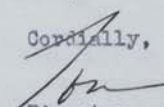
-2-

our for a majority of the shows and I am sure it would more evenly distribute the cost of a show's circuit to the displaying galleries.

I am planning a trip to New York next week and hope you will have some free time for us to get together for a discussion of the whole matter. In the meantime, I will consider the adopting of such measures which will enable us to present a united front on costs. I have not completed the copy for our printed catalog but am enclosing an advanced list sent out.

With kind regards and best wishes,

Cordially,

  
Director

TCP/msp  
Enclosure

*One week away on west  
wanted to see you  
on return forwarded i'g*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

Attention

This is marked

Follow up June 15 ✓

file

Dear T

I had  
lems of  
our lat

Our Trustees feel that they can no longer support alone the annual deficit which the work of this department brings. It is their judgment that if the exhibitions are worthwhile means will be found among the participating institutions to pay higher rental fees thus reducing our losses. We do not expect to make our work self-sustaining, although such a prospect would be a comfortable thought for the future, but I do see the difficulty of meeting rising costs among our few but loyal supporters.

Hudson agrees with me that such projects as the Federation and the Museum's circulating exhibitions ought to be brought nearer a self-sustaining basis and I understand that you have been able to do wonders in reducing your overall deficit in the last year. He thought that if we were going to raise our fees 25% that perhaps you might be interested in effecting a similar raise, since you costs must have risen as ours have. Naturally you do not have to pay the higher costs of assembly, installation, cataloging, etc. since many of your shows come to you complete, except for the final preparation of arrangements for tour. You may not, therefore, find such a rise in costs as we have over the past two years. Our costs have increased nearly 40%, while we have maintained our rental fees at the same ratio as we carried them before the War.

I shall be greatly interested in your ideas on this subject. Have you published your catalog for next season? If so I should like very much to see a copy. I am sending you our catalog under separate cover. It was of course printed before this new plan was passed; it now remains for me to break the bad news to our exhibitors. We are going to put it into effect as of July first.

With kindest regards,

Mr. Thomas J. Parker  
American Federation of Arts  
Barr Building  
Washington, D.C.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I.24.30.6

Founded by 15 indiv. expanded  
primarily with support of some  
group, over 16 years of its existence.

Proved its usefulness - locally &  
financial condition does not permit  
nationally - cannot continue its  
expansion of its serv. nat. in any  
way, but self-sup. until such  
time as its private support  
becomes national

Dear T

I had

lems of

our later

plans and

ask what

you thought

of the

changes.

Our Trustees feel that they can no longer support alone the annual deficit which the work of this department brings. It is their judgment that if the exhibitions are worthwhile means will be found among the participating institutions to pay higher rental fees thus reducing our losses. We do not expect to make our work self-sustaining, although such a prospect would be a comfortable thought for the future, but I do see the difficulty of meeting rising costs among our few but loyal supporters.

Hudson agrees with me that such projects as the Federation and the Museum's circulating exhibitions ought to be brought nearer a self-sustaining basis and I understand that you have been able to do wonders in reducing your overall deficit in the last year. He thought that if we were going to raise our fees 25% that perhaps you might be interested in effecting a similar raise, since your costs must have risen as ours have. Naturally you do not have to pay the higher costs of assembly, installation, cataloging, etc. since many of your shows come to you complete, except for the final preparation of arrangements for tour. You may not, therefore, find such a rise in costs as we have over the past two years. Our costs have increased nearly 40%, while we have maintained our rental fees at the same ratio as we carried them before the War.

I shall be greatly interested in your ideas on this subject. Have your published your catalog for next season? If so I should like very much to see a copy. I am sending you our catalog under separate cover. It was of course printed before this new plan was passed; it now remains for me to break the bad news to our exhibitors. We are going to put it into effect as of July first.

With kindest regards,

Mr. Thomas J. Parker  
American Federation of Arts  
Barr Building  
Washington, D.C.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I.24.30.6

THE AMERICAN FEDERATION OF ARTS

1900 Building, Washington, D. C.



June 24th, 1945

June 9th, 1945

Dear Tom:

I had luncheon yesterday with Huddy Walter and we talked over the many problems of circulating exhibitions again. He suggested that I write you about our latest plans and ask what you thought of the changes.

Our Trustees feel that they can no longer support alone the annual deficit which the work of this department brings. It is their judgment that if the exhibitions are worthwhile means will be found among the participating institutions to pay higher rental fees thus reducing our losses. We do not expect to make our work self-sustaining, although such a prospect would be a comfortable thought for the future, but I do see the difficulty of meeting rising costs among our few but loyal supporters.

Hudson agrees with me that such projects as the Federation and the Museum's circulating exhibitions ought to be brought nearer a self-sustaining basis and I understand that you have been able to do wonders in reducing your overall deficit in the last year. He thought that if we were going to raise our fees 25% that perhaps you might be interested in effecting a similar raise, since your costs must have risen as ours have. Naturally you do not have to pay the higher costs of assembly, installation, cataloging, etc. since many of your shows come to you complete, except for the final preparation of arrangements for tour. You may not, therefore, find such a rise in costs as we have over the past two years. Our costs have increased nearly 40%, while we have maintained our rental fees at the same ratio as we carried them before the War.

I shall be greatly interested in your ideas on this subject. Have you published your catalog for next season? If so I should like very much to see a copy. I am sending you our catalog under separate cover. It was of course printed before this new plan was passed; it now remains for me to break the bad news to our exhibitors. We are going to put it into effect as of July first.

With kindest regards,

Mr. Thomas J. Parker  
American Federation of Arts  
Barr Building  
Washington, D.C.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.24.30.6

*seri Woods Bliss, Hon. Pres. • Agnes Rindge, Pres. • Juliana R. Force, First V. P. • George Haight Myers, Second V. P. • Grace L. McCann Morley, Third V. P. • Hudson D. Walker, Treas.  
Thomas C. Parker, Director and Secretary*

## THE AMERICAN FEDERATION OF ARTS

National Headquarters: Barr Building, Washington 6, D. C.

FOUNDED



IN 1909

June 4th, 1945

Miss Elodie Courter  
Director of Circulating Exhibitions  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Dear Elodie:

Thank you for your letter of June 1st. I think we will just continue to borrow the exhibits of "POSTERS FROM ENGLAND" and the three sections of "AMERICAN ARCHITECTURE" from you, as I do not think the additional expenditure for out-right purchase would be justified since all the exhibits have had quite an extensive itinerary under your auspices.

I see from your letter that you have had budget trouble, too, and I know very well what you mean for I have just finished our Annual Meeting and the preparation of budgets and reports is certainly time consuming!

With kind regards,

Sincerely,

Thomas C. Parker  
Director

TCP/gea

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.24.30.6

May 11, 1945

June 1, 1945

Dear Tom:-

I have had to postpone all of my correspondence for some time in order to prepare a series of annual budget reports for the Trustees. I guess you know what I mean!

The note on your bill for purchase of the two exhibitions we sent you was in error and escaped my notice. You are quite right in believing that we should like to dispose of these two exhibitions but I do not think we could technically sell the posters to you which were donated to our collection. On the other hand we could sell the photographs of the American Architecture show to you at a portion of their original cost and I would be glad to quote you the figure if you are interested. I had thought however that the simplest method would be for you to use the material as long as you find it useful and that you could then return it to us. It was on this basis that we billed you for the cost of putting the two shows in condition for further circulation. Will you let me know how you want this arranged?

Sincerely

Mr. Thomas Parker  
The American Federation of Arts  
Barr Building  
Washington, 6, D.C.

EC/k



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.24.30.6

# THE AMERICAN FEDERATION OF ARTS

Notest Headquarters: Burr Building, Washington 6, D. C.

100 NORTH 100

March 24th, 1945

May 21, 1945

Dear Sirs:

Miss Courter sent you payment for the enclosed bill two or three weeks ago and would appreciate a receipt.

Director of Circulating Exhibitions

The Museum of Modern Art

11 West 53rd Street

New York 19, New York

Sincerely yours,

Colette Keiffer

Secretary to Miss Courter

Department of Circulating Exhibitions

Dear Elodie:

Magazine of Art your letter of March 7th concerning the American Federation of Arts

Burr Building

Washington 6, D.C.

your statement for refurbishing the "AMERICAN INDEPENDENCE" and "FESTIVAL FROM BULLDOGS" Ex-

hibitions. I notice that it states for "purchase" of the two shows. If this is the case, we would, of course, transfer the insurance to our policy.

Will you let me know about this, as I recall that you, at one time, said you wanted to dispose of the exhibits?

Very sincerely,

Thomas C. Parker  
Director

TCP/gm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

*Robert Woods Bliss, Hon. Pres. • Agnes Rindge, Pres. • Juliana R. Force, First V. P. • George Hewitt Myers, Second V. P. • Grace L. McCann Morley, Third V. P. • Hudson D. Walker, Treas.  
Thomas C. Parker, Director and Secretary*

## THE AMERICAN FEDERATION OF ARTS

National Headquarters: Barr Building, Washington 6, D. C.

FOUNDED



IN 1909

March 14th, 1945

Miss Elodie Courter  
Director of Circulating Exhibitions  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

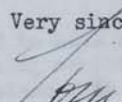
Dear Elodie:

Thank you for your letter of March 7th concerning the insurance.

In connection with your statement for refurbishing the "AMERICAN ARCHITECTURE" and "POSTERS FROM ENGLAND" Exhibits, I notice that it states for "purchase" of the two shows. If this is the case, we would, of course, transfer the insurance to our policy.

Will you let me know about this, as I recall that you, at one time, said you wanted to dispose of the exhibits?

Very sincerely,

  
Thomas C. Parker  
Director

TCP/gea



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.24.30.6

THE AMERICAN FEDERATION OF ARTS  
BARR BUILDING • WASHINGTON 6, D.C.

March 7th, 1945

Miss Margaret Jarden  
In Charge of Circulation  
The Museum of Modern Art  
New York 19, New York

March 7, 1945

Dear Mr. Parker:

It is very nice to have your letter of March 1st. I have been meaning to write you in regard to the bills for the two exhibitions we turned over to you this year. Herewith the statement for American Architecture and Posters from England.

Instructions for the Exhibitions "POSTERS FROM

ENGLAND

In reply to your note to Miss Jarden we are continuing the insurance on both of these exhibitions and will bill you at the end of the year for the amount covering the period you have the shows. I am sorry but I cannot give you our insurance rates. Our low rates are of course figured on the volume and enormous value of material insured at the Museum each year. The travelling exhibitions simply benefit by the business which we give our insurers on the large valuable exhibitions held within the Museum. I doubt very much if you could arrange for such low rates for this reason but there is no harm in trying. Our present Brokers are R.C. Rathbone and Son, 102 Maiden Lane, New York City. I suggest you write to Harry Gubner of that firm.

TOB/gos

Thomas C. Parker

It was indeed nice to see you and to have a leisurely opportunity to talk over the problems of travelling exhibitions. I have not yet had a chance to discuss our mutual problems with the Trustees but hope to be able to bring it up at some early date.

Sincerely,

Mr. Thomas C. Parker  
Director  
The American Federation of Arts  
Barr Building, Washington 6, D.C.

EC/k

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

THE AMERICAN FEDERATION OF ARTS

BARR BUILDING • WASHINGTON 6, D. C.

OFFICE OF THE DIRECTOR

March 7th, 1945

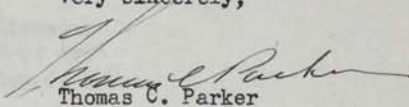
Miss Margaret Jarden ✓  
In Charge of Circulation  
The Museum of Modern Art  
New York 19, New York

Dear Miss Jarden:

We have received the twelve copies of  
the mimeographed form, Packing and Unpacking  
Instructions for the exhibition "POSTERS FROM  
ENGLAND", which we requested.

Thank you very much for sending these  
to us.

Very sincerely,

  
Thomas C. Parker  
Director

TCP/gea



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I. 24.30.6

cc - Registrar - M. Allen

*Washington*

THE AMERICAN FEDERATION OF ARTS

1000 EXHIBITION - WASHINGTON 6, D.C.

OFFICE OF THE DIRECTOR

March 1st, 1945

March 3, 1945

Miss Klodie Courter, Director  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Dear Mr. Parker:

In answer to your inquiry concerning the insurance on the exhibition, AMERICAN ARCHITECTURE and POSTERS FROM ENGLAND, we think it would be simpler for us to continue the insurance on them and bill you after the exhibitions return to us.

We will be glad to manage the insurance this way.

Sincerely yours,  
Margaret Jarden  
In Charge of Circulation

Mr. Thomas C. Parker, Director  
The American Federation of Arts  
Barr Building, Washington 6, D.C.

Very sincerely,

Thomas C. Parker  
Director

TJP/gaa

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

THE AMERICAN FEDERATION OF ARTS

BARR BUILDING • WASHINGTON 6, D. C.

OFFICE OF THE DIRECTOR

March 1st, 1945

Miss Elodie Courter, Director  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

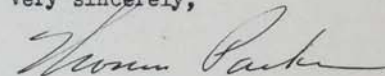
Dear Elodie:

Thank you for your kindness in forwarding me the copy of Mr. John J. Aydelott's letter to you concerning shipment of exhibitions.

By the way, who handles your insurance and what is the rate you pay? As I recall in discussing the matter with you, you are getting a slightly better rate than we are, so maybe I should renegotiate my contract and see if I cannot get a lower price.

It was good seeing you again the other day and I will be interested to learn if any developments come out of our plan for closer cooperation concerning circulation of exhibits to the various museums and galleries.

Very sincerely,



Thomas C. Parker  
Director

TCP/gea



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

THE AMERICAN FEDERATION OF ARTS

BARR BUILDING • WASHINGTON 6, D. C.

OFFICE OF THE DIRECTOR

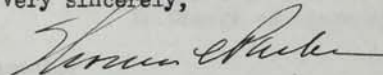
March 1st, 1945

Miss Margaret Jarden  
In Charge of Circulation  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Dear Miss Jarden:

I noticed in my letter of February 7th, I asked concerning insurance valuations of the exhibits, however, on second thought, I believe that Miss Courter and I discussed the Museum continuing the coverage, under their policy, and the Federation reimbursing you for this cost. If this procedure is not satisfactory, we will transfer coverage to our policy.

Very sincerely,



Thomas C. Parker  
Director

TCP/gea

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I. 24.30.6

Washington  
AFA

February 17, 1945

February 26, 1945

Dear Mr. Parker:

Dear Mr. Parker:

Enclosed are twelve copies of the mimeographed form, for

Packing and Unpacking instructions for the exhibitions  
POSTERS FROM ENGLAND which you requested.

Sincerely yours,

American Architecture, A  
Installation list  
Packing instructions

Margaret Jarden  
In Charge of Circulation

American Architecture, B

Mr. Thomas C. Parker, Director  
The American Federation of Arts  
Barr Building  
Washington 6, D.C.

MJ:vp

Encs.

When posters from England was sent to you the packing was changed from  
the way in which we circulated the show. We will have instructions for  
this mimeographed and sent to you as soon as possible. In the meantime,  
if you will ask your exhibitors to follow the instructions on the list  
and there should be no difficulty.

You will see that we were unable to send you as many as 12 copies of  
some of the instructions. At present, we are extremely busy and thought  
you might have the facilities to make more copies than would you need  
them. If you cannot do this please let us know and we will send you  
more as soon as we can.

Sincerely yours,

Margaret Jarden  
In Charge of Circulation

Mr. Thomas C. Parker, Director  
The American Federation of Arts  
Barr Building  
Washington 6, D.C.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I. 24.30.6

Washington  
OF ARTS  
A

THE AMERICAN FEDERATION OF ARTS  
1000 BROADWAY - NEW YORK 10, N.Y.

February 17, 1945

Dear Mr. Parker:

Under separate cover I am sending you all the copies we have on hand for the following:

Posters From England:  
Installation list  
Publicity release

American Architecture: A  
Installation list  
Packing instructions

American Architecture: B  
Installation list  
Packing instructions

American Architecture: C - #41  
Installation list  
Packing instructions

When Posters from England was sent to you the Packing was changed from the way in which we circulated the show. We will have instructions for this mimeographed and set to you as soon as possible. In the meantime, if you will ask your exhibitors to follow the instructions on the box lid there should be no difficulty.

You will see that we were unable to send you as many as 12 copies of some of the instructions. At present, we are extremely busy and thought you might have the facilities to make more copies there should you need them. If you cannot do this please let us know and we will send you more as soon as we can.

Sincerely yours,

Margaret Jarden  
In Charge of Circulation

Mr. Thomas C. Parker, Director  
The American Federation of Arts  
Barr Building  
Washington 6, D.C.  
MJ:vp





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I. 24.30.6

Robert Woods Bliss, Hon. Pres.

THE AMERICAN FEDERATION OF ARTS  
BARR BUILDING • WASHINGTON 6, D. C.

P. • Hudson D. Walker, Treas.

OFFICE OF THE DIRECTOR

February 7th, 1945

Miss Margaret Jarden  
In Charge of Circulation  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Dear Miss Jarden:

We acknowledge receipt of the three sections of the "AMERICAN ARCHITECTURE EXHIBIT" and the "POSTERS FROM ENGLAND". We have not unpacked the boxes, but we will forward you a report if there are any damages.

I have no record of the insurance valuations for these exhibits. Do you wish to continue them on your schedule and bill us when the exhibits are returned to you, or, if you prefer, we will place them on our schedule and insure them from the time of delivery to us until they are returned to you?

Very sincerely,

Thomas C. Parker  
Director

*Handwritten notes:*  
TCP/see  
We will continue to insure & file on Return to MOMA  
Miss Jarden 2/12/45  
better which is  
loves are  
indefinite

Dictated by Mr. Parker and signed in his absence.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

Robert Woods Bliss, Hon. Pres. • Agnes Rindge, Pres. • Juliana R. Force, First V. P. • George Hewitt Myers, Second V. P. • Grace L. McCann Morley, Third V. P. • Hudson D. Walker, Treas.  
Thomas C. Parker, Director and Secretary

## THE AMERICAN FEDERATION OF ARTS

National Headquarters: Barr Building, Washington 6, D. C.

FOUNDED  IN 1909

January 19th, 1945

Miss Margaret Jarden  
In Charge of Circulation  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Dear Miss Jarden:


Thank you for your letter of January 16th stating that you were shipping to us "AMERICAN ARCHITECTURE", Part A and "POSTERS FROM ENGLAND". Part A of "AMERICAN ARCHITECTURE" was received this morning, but the "POSTERS" have not arrived.

We have already received Parts B and C of "AMERICAN ARCHITECTURE" from Culver Military Academy and I regret we overlooked letting you know that they had arrived.

As soon as the "POSTERS" arrive, we shall let you know.

Thank you very much for sending us the Installation Lists, Packing Instructions and Publicity Release. These will be a big help to us!

Very sincerely,

  
Thomas C. Parker  
Director

TCP/gea

Dictated by Mr. Parker and signed in his absence.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

THE MUSEUM OF MODERN ART  
11 West 53rd Street  
New York City

Date Jan.16,1945

Memorandum to: Bill Farnie ✓

On (date) Jan.16,

Please remove from Recording Room:

American Architecture "A" - 1 box

Posters from England - 1 box

To be shipped (delivered) to:

THE AMERICAN FEDERATION OF ARTS  
Barr Building  
Washington, D.C.  
Attention: Thomas Parker

To be collected by:

Railway Express Collect

Remarks:

Value 50 cents per pound

Signed

*E. Courtauld*  
*un.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

Washington  
A 7 A

January 16, 1945

Dear Mr. Parker:

We are shipping to you today AMERICAN ARCHITECTURE Part A and POSTERS FROM ENGLAND by Railway Express Collect.

Enclosed in this letter you will find two copies of the Installation List and Packing Instructions for the Architecture show, as well as two copies of the Installation List, suggested Publicity Release and Packing and Unpacking Instructions for the Poster show.

We have not heard from you whether or not you received the two boxes of the AMERICAN ARCHITECTURE Parts B and C which were shipped to you on December 18. Did they arrive all right? They were shipped from Culver Military Academy, Culver, Indiana.

We would appreciate it if you would let us know on the enclosed card when you receive the shipment we are sending you today.

Sincerely yours,

Margaret Jarden  
In Charge of Circulation

Mr. Thomas C. Parker, Director  
The American Federation of Arts  
Barr Building  
Washington 8, D.C.

Enc. 1  
Enc. 2  
Enc. 3  
Enc. 4  
Enc. 5  
Enc. 6  
Enc. 7  
Enc. 8  
Enc. 9  
Enc. 10  
Enc. 11  
Enc. 12  
Enc. 13  
Enc. 14  
Enc. 15  
Enc. 16  
Enc. 17  
Enc. 18  
Enc. 19  
Enc. 20  
Enc. 21  
Enc. 22  
Enc. 23  
Enc. 24  
Enc. 25  
Enc. 26  
Enc. 27  
Enc. 28  
Enc. 29  
Enc. 30  
Enc. 31  
Enc. 32  
Enc. 33  
Enc. 34  
Enc. 35  
Enc. 36  
Enc. 37  
Enc. 38  
Enc. 39  
Enc. 40  
Enc. 41  
Enc. 42  
Enc. 43  
Enc. 44  
Enc. 45  
Enc. 46  
Enc. 47  
Enc. 48  
Enc. 49  
Enc. 50  
Enc. 51  
Enc. 52  
Enc. 53  
Enc. 54  
Enc. 55  
Enc. 56  
Enc. 57  
Enc. 58  
Enc. 59  
Enc. 60  
Enc. 61  
Enc. 62  
Enc. 63  
Enc. 64  
Enc. 65  
Enc. 66  
Enc. 67  
Enc. 68  
Enc. 69  
Enc. 70  
Enc. 71  
Enc. 72  
Enc. 73  
Enc. 74  
Enc. 75  
Enc. 76  
Enc. 77  
Enc. 78  
Enc. 79  
Enc. 80  
Enc. 81  
Enc. 82  
Enc. 83  
Enc. 84  
Enc. 85  
Enc. 86  
Enc. 87  
Enc. 88  
Enc. 89  
Enc. 90  
Enc. 91  
Enc. 92  
Enc. 93  
Enc. 94  
Enc. 95  
Enc. 96  
Enc. 97  
Enc. 98  
Enc. 99  
Enc. 100



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

# THE AMERICAN FEDERATION OF ARTS

National Headquarters, Barr Building, Washington, D. C.



April 29, 1941

June 14, 1941

Miss Elodie Courter  
Director of Circulating Exhibitions  
The Museum of Modern Art  
11 West 53rd Street  
City

Dear Miss Cambell:

Many thanks indeed for your very kind letter of June 4th.

I want to tell you how much we appreciate your comments. Have not yet heard from Dr. Wind about his exhibition. It is nice to have a fellow sufferer who knows what goes on behind the scenes in preparing such a publication. Mr. Parker about the matter and it is possible we could arrange to circulate such kindest regards, as though our schedule is quite full.

I look forward with interest. Very sincerely yours, and know how busy you must be at this time getting it completed. I read with great admiration (last fall) your Bulletin entitled "Art for the Nation". It is really an impressive survey of growth. Let me congratulate you on the tribute from Mr. Taylor on what you are doing "Behind the Scenes". It certainly was too bad that we did not have an opportunity for a chat while you were here in Washington.

Very sincerely yours,

Miss Helen H. Cambell  
Exhibition Secretary  
The American Federation of Arts  
Barr Building  
Washington, D.C.

*Helen H. Cambell*  
Helen H. Cambell  
Exhibition Secretary

ec:a

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

Robert Woods Bliss, PRES. • George Heist Myers, 1ST V. P. • Olin Dows, 2D V. P. • Grace L. McGann Morley, 3D V. P. • Laurence M. C. Smith, TREAS. • Thomas C. Parker, DIRECTOR AND SECT.

## THE AMERICAN FEDERATION OF ARTS

National Headquarters: Barr Building, Washington, D. C.

FOUNDED



IN 1902

April 29, 1941

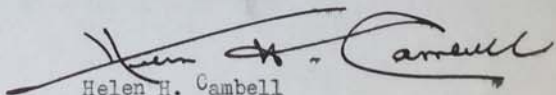
Miss Elodie Courter  
Director of Circulating Exhibitions  
The Museum of Modern Art  
11 West 53rd Street  
New York City

Dear Miss Courter:

Thank you for your welcome letter of April 21. I have not yet heard from Dr. Wind about his exhibition on Indian Architecture and Architectural Sculpture but shall be interested to hear from him about this collection. I have talked with Mr. Parker about the matter and it is possible we could arrange to circulate such an exhibit even though our schedule is quite full.

I look forward with interest to seeing your new catalog and know how busy you must be at this time getting it completed. I read with great admiration (last fall) your Bulletin entitled "Art for the Nation". It is really an impressive survey of growth. Let me congratulate you on the tribute from Mr. Taylor on what you are doing "Behind the Scenes"! It certainly was too bad that we did not have an opportunity for a chat while you were here in Washington.

Very sincerely yours,

  
Helen H. Cambell  
Exhibition Secretary

HHC:op



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

Robert Woods Bliss, 1882-1968. • C

April 21, 1941

AIR MAIL

Dear Miss Cambell:

Thank you very much for sending me the catalog of exhibitions for next year. I do wish it were possible for us to get out our own catalog a little earlier. Congratulations on your efficient organization.

I was sorry to have missed you in Washington. You were busy the morning after the opening when I asked to see you and somehow I missed you at the various meetings.

I have recently talked with Dr. Wind of the Warburg Institute about an exhibition which he prepared on Indian architecture and architectural sculpture. He had offered it to us for a possible circulating show but it is so far out of our field that I suggested it might be of great interest to you. I told Dr. Wind to write you and you will probably hear from him shortly if you have not already heard from him. The material looked extremely interesting. The photographs were large in scale and, I think, would make a rather valuable collection to circulate among colleges and universities.

With kindest regards,

Sincerely yours,

Miss Helen Cambell, Exhibition Secretary  
The American Federation of Arts  
Barr Building  
Washington, D.C.

cc: Miss Cambell, Exhibition Secretary  
The American Federation of Arts  
Barr Building  
Washington, D.C.

enclosure  
1941

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

Robert Woods Bliss, PRES. • George H.

Mise

Nash.  
A

January 31, 1941

February 10, 1941

AIR MAIL

Miss Elodie Courter  
Director of Circulating Exhibitions  
Museum of Modern Art  
New York, New York

Dear Miss Cambell:

It was nice to hear from you in spite of the fact that the arrival of the notice of your next handbook makes me a little nervous. It seems very difficult indeed to make plans for next year and I am really at a loss to know which exhibitions to keep and which new ones to go on with. I am enclosing the blank you asked me to fill out, with a few revisions. It will be at least two weeks before I can give you even a tentative list of the exhibitions to be circulated next season. However, since you are not listing them in your catalog I think the enclosed information is complete enough to use for your publication.

Thank you for your invitation to the Annual Convention. I should certainly like to be present and hope to get away for at least the two days, March 18th and 19th. I shall look forward to seeing you.

With kindest regards,

Sincerely yours,

Very sincerely yours,

Helen W. Cambell  
Exhibition Secretary

Miss Helen Cambell, Exhibition Secretary  
The American Federation of Arts  
Barr Building  
Washington, D.C.

enclosure  
ec:la



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 24.30.6

Robert Woods Bliss, PRES. • George Hewitt Myers, 1ST V. P. • Olin Dows, 2D V. P. • Grace L. McCann Morley, 3D V. P. • Laurence M. C. Smith, TREAS. • Thomas C. Parker, DIRECTOR AND SECT.

## THE AMERICAN FEDERATION OF ARTS

National Headquarters: Barr Building, Washington, D. C.

FOUNDED



IN 1909

January 31, 1941

Miss Elodie Courter  
Director of Circulating Exhibitions  
Museum of Modern Art  
New York, New York

Dear Miss Courter:

This is the season of the year when we get in touch for a brief while about exhibition matters! I suppose you are making your plans for 1941-42, as we are, in spite of the uncertain times. We are even going ahead with our Annual Convention which will coincide with the opening of our new National Gallery of Art, and will be held there--two days--March 18 and 19. Is there a chance of your coming? The formal opening of the Corcoran Biennial will be the same week--Saturday night, March 22.

The enclosure is sent for your convenience so that we may have your O.K. on your listing in the new Handbook. We have kept the type set for the Directory and are now bringing this up-to-date and adding the new Agencies for Handbook No. 6. Although our dead-line is February 10, we can give you a bit more time, if necessary.

A copy of our next Handbook will, of course, be sent to you as soon as it is ready, and I shall be most interested in seeing your list of Exhibitions for the coming season.

Good Luck!

Very sincerely yours,

A handwritten signature in dark ink, which appears to read "Helen H. Cambell". The signature is fluid and cursive, with a long, sweeping underline.

Helen H. Cambell  
Exhibition Secretary

HHC:op