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✓ J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

May 8, 1960

Dear Eliza:

I'm terribly sorry not to be able to attend the meeting of the International Council in Washington on Tuesday. As I warned you a year or so ago, I simply can't take active part in the Council's affairs until other duties let up a bit, and you must feel free to replace me with someone who can be more helpful. This week, for example, I must prepare the report to the Trustees on the last meeting of the Collections Committee and struggle to meet three deadlines for articles on which I'm very late. We are also now going to hold regular meetings of the Painting & Sculpture Department, of which I seem to be chairman, and I'm terribly eager to work out a long range program for the Department now that we have two such able men as Peter Selz and Bill Seitz, plus that wonderfully efficient Alicia Legg.

So you must forgive me and either put someone in my place or let me be a dead weight until I get caught up. I couldn't be sorrier, and I do want to say that I think all four of the proposals outlined in your letter of May 2 make a great deal of sense and will help enormously.

Very best,

Sincerely,



P.S. The International Council's show of modern Italian works of art in American collections is liked by the Milanese artists and collectors I really admire and trust (some of them like Marini and Vitali have written me warning letters) but was viciously attacked by the reactionary critics. Oh, well, you can't win them all, so don't be disturbed if you as President of the Council get a few nasty letters from Italian critics whose cousins or brothers-in-law we left out of the show, thus proving that we Americans are "ignorant, unfair and hopelessly Philistine," to use some of their milder words.

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53RD STREET
TELEPHONE: C K 6-5 8900
SALES: MODERNART NEW YORK

OFFICE OF THE PRESIDENT
MRS. JOHN D. ROCKEFELLER 3RD

July 27, 1960

The Honorable William A. M. Burden
The American Embassy
Brussels, Belgium

Dear Bill:

I'm terribly sorry to bother you further with Museum matters when I know how busy you must be, but I do want to thank you for your letter of July 12th and for your \$1,500 check to be applied to the deficit on the French Drawings show.

With regard to the Italian show, I first want to apologize for the ambiguity of the reference in my letter of June 23rd to your generous gift of \$35,000 as payment on your commitment. As you doubtless know, the exhibition has just opened in Rome, and we shall not know the final costs until all of the loans have been ultimately returned to the lenders. And there is still some possibility that some contributions may be secured from individuals and from American companies which do business in Italy. Thus it will be some months before we finally know where we stand on this project. But no matter what the final outcome, I can assure you that the financing of any remaining deficit will either be done with Program Funds or will be sought from other sources without further recourse to you. You have certainly been most generous.

As soon as all the figures are available we are planning to study the entire deficit picture and to determine what part of your \$35,000 contribution can be allocated to decreasing the remaining deficit on the French Drawings show. In any case, we are grateful for your contribution of \$1,500 toward this deficit, and for your offer to write letters in an attempt to reduce it further. At the moment I have no suggestion as to possible contributors, and Emily Woodruff is away on vacation. We will let you know, of course, if anyone comes to mind.

I do hope that the Congo will quiet down enough so that you and Peggy will be able to get to Maine in August after all. I'm sure you must need a rest, and I look forward to seeing something of you there.

As always,

Mrs. John D. Rockefeller 3rd

Let's
P. S. I do hope that your letter to Clare Luce will be fruitful.

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2 RUE ZINNER
BRUSSELS 1.

July 12, 1960

Dear Blanchette:

This is a somewhat delayed reply to your letters of June 13th and 28th.

We have been extremely busy here due to the Congo crisis and I have not had the opportunity to keep my personal business correspondence up to date. We did have the pleasure of a short visit from Porter McCray.

I am sorry that the Museum's general financial situation has not improved as much as we had hoped, in view of the large sums that have been raised. I sincerely hope that you and the Finance Committee will be successful in eliminating the deficit in future years. It seems to continue no matter how large our income is!

With specific regard to the "Twentieth Century Italian Art from American Collections" exhibition presently showing in Italy and the "French Drawings" show of 1958:

Twentieth Century Italian Art Show

I am afraid it is quite impractical for me to raise money for the Italian show in my present post, and although the financial drain is a very heavy one I have contributed Itek stock valued at \$35,000 to cover the deficit of this show. I understand that this amount, plus the \$10,000 already appropriated by the Council towards the expenses of the show, plus the usual credit from American Export Lines for transportation expenses which, in this case, I gather from your letter of June 13th, amounted to \$18,000, will completely cover the deficit of this show. I would appreciate your letting me know whether this is correct, for in your letter of June 28th you refer to my gift of \$35,000 as "prompt payment on this outstanding commitment."

I must say that I am rather surprised that nobody else appears to have contributed anything to this show (outside of the Council's contribution). This is particularly true since the Council apparently appointed a committee some time ago to raise money for the show. I would hope that this committee should make some specific effort to raise money. If you have any suggestions...

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be willing to have any surplus of my contribution of \$35,000 applied to the French Show.

I understand that Clara Luce, the Chairman of the Italian Show Committee, was approached and replied through her secretary that she would make no contribution. This seems to me a little disappointing, to say the least, and I am writing her personally in the hope of achieving better results.

French Drawings Show

The situation of the French Drawings Show is, of course, quite different, because, as you know, I made no commitment to underwrite the expenses of this show. I will, of course, be glad to write letters to anyone that you or Emily Woodruff would suggest in an attempt to reduce the deficit.

In spite of my very heavy gifts to the Museum during the last year (heavy for me at least) I will be glad to contribute an additional \$1,500 towards the remaining French Drawings deficit. It seems to me that any deficit remaining for the French Show after this solicitation should quite properly be met from Council funds or, if that is not practical, from the Museum's own budget. Certainly both the Italian and French shows greatly enhanced the prestige and international position of the Council and the Museum.

Another aspect of the matter, which is at times forgotten, is that the David-Toussaint-Lautrec show, on which you will remember I did a great deal of work, produced a handsome profit which was taken into the general funds of the Museum.

I congratulate you on the good work that you are doing and look forward very much to learning more about what is being done on in the Museum this summer when I see you up in Maine - if we get there! We had been planning to spend August in Northport Harbor, but the current crisis in the Congo makes it somewhat questionable as to whether this will be practical.

As ever,

Bim

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BY-LAWS OF THE MUSEUM OF MODERN ART

AS AMENDED TO NOVEMBER 16, 1950

ARTICLE I

MEMBERS

Section 1. The members of the Corporation shall consist of the members of the Board of Trustees, all persons who on November 1, 1939 were Patrons, Contributing Members or Sustaining Members, and all other persons designated as members of the Corporation by the Board of Trustees subsequent to November 1, 1939.

Section 2. Persons who are not members of the Corporation may be members of the Museum in such classes and with such rights and privileges as may be fixed from time to time by the Board of Trustees.

ARTICLE II

OFFICERS

Section 1. The officers of the Corporation shall be a Chairman of the Board, one or more Vice-Chairmen, a President, one or more Vice-Presidents, a Secretary, a Treasurer and such other officers as may be elected by the Board of Trustees. The Chairman of the Board, Vice-Chairmen and President shall be members of the Board of Trustees. Other officers may be members of the Board of Trustees and shall hold office, during the pleasure of the Board of Trustees, for one year and until their successors shall assume office.

Section 2. The Chairman of the Board shall preside at meetings of the Board of Trustees and perform such other duties as are prescribed in the By-Laws or by the Board of Trustees. In the absence of the Chairman of the Board at any meeting of the Board of Trustees, the Vice-Chairman, senior in title, who is present at the meeting, or, if there is no seniority in title, who is senior in service as a Trustee, who is present at the meeting, shall perform the duties of the Chairman.

Section 3. The President shall be the chief executive officer of the Corporation and shall exercise a general supervision over its affairs. He shall preside at meetings of the Corporation.

Section 4. In case of the death, absence, resignation or disability of the President, the Chairman of the Board shall perform the duties of the President.

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Section 5. The Vice-President or Vice-Presidents shall perform the duties prescribed by the President.

Section 6. The Secretary shall cause not less than five nor more than ten days' mailed notice to be given of all meetings of the Corporation, of the Board of Trustees, and of the Executive Committee, and a record to be made of their proceedings. He, with the President or a Vice-President, shall execute all contracts and instruments on behalf of the Corporation. He shall also preserve the seal and corporate correspondence, and affix the seal when authorized to do so. He shall perform such other duties as are prescribed in the By-Laws or by the Board of Trustees.

Section 7. The Treasurer shall be responsible for the receipt and disbursement of the funds of the Corporation under the direction of the Board of Trustees, and for the keeping of the accounts of the Corporation in books, belonging to it, which shall be at all times open to the inspection of any Trustee. He shall make an annual report to the Board of Trustees as to the financial condition of the Corporation. He shall perform such other duties as are prescribed in the By-Laws or by the Board of Trustees.

ARTICLE III

TRUSTEES

Section 1. The property of the Corporation shall be held and controlled and its affairs managed by a Board of Trustees, consisting of thirty members. Such thirty members shall be divided into three classes of ten members each with terms of office so arranged that the term of but one class may expire in any one year. The Board of Trustees shall elect annually Trustees to fill the places of the class of Trustees whose term of office expires in that year and the new Trustees so elected shall hold office for three years and until their successors shall assume office. In case of a vacancy in the Board by death, resignation, disqualification or otherwise, the vacancy shall be filled by the Board of Trustees, at any regular or special meeting, for the unexpired term. No person shall be eligible for election as Trustee unless he shall have been nominated at a regular or special meeting previous to the meeting at which his name shall be acted upon or unless he shall have been nominated in writing by communication addressed to the Secretary, and notice of such nomination mailed to each member of the Board of Trustees at least ten days prior to the meeting at which the nomination shall be acted upon.

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Section 2. By election of the Board of Trustees any person who has rendered special and significant service to the Museum over a period of years may become an Honorary Trustee for Life. This office shall be strictly honorary and advisory.

Section 3. If any Trustee shall fail to attend three consecutive meetings of the Board without excuse accepted by the Board as satisfactory, he shall be deemed to have resigned as Trustee.

ARTICLE IV

MEETINGS

Section 1. The annual meeting of the Corporation shall be held on the second Thursday of November, or the day thereafter to which said annual meeting shall be adjourned. At this meeting a report shall be presented by the Trustees of their transactions during the previous year.

Section 2. Special meetings of the Corporation shall be called at any time by the Secretary upon an order of the President or a written request of five members.

Section 3. At all meetings of the Corporation ten members shall constitute a quorum.

Section 4. The Trustees shall meet on the second Thursday of each month, except July, August and September in each year, or the days thereafter to which said regular meetings respectively shall be adjourned.

Section 5. Special meetings of the Trustees shall also be called at any time by the Secretary upon the order of the Chairman of the Board or the written request of five members of the Board.

Section 6. At all meetings of the Board of Trustees a majority of the Trustees in office shall constitute a quorum.

Section 7. All meetings of the Corporation and of the Trustees shall be held at the Museum building, unless otherwise designated in the notice thereof by authority of the President of the Corporation, or in cases of meetings of the Board of Trustees, by the Chairman of the Board.

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ARTICLE V

COMMITTEES OF THE TRUSTEES

Section 1. At the first regular meeting in each year the Trustees shall elect two committees to hold office during the ensuing year, to wit: an Executive Committee and a Finance Committee. All other committees shall be appointed by the Chairman of the Board. The Chairman of the Board and President shall be ex-officio members of all of the committees.

Section 2. The Executive Committee shall consist of three or more members of the Board of Trustees. The Executive Committee shall have and may exercise the powers of the Board of Trustees in the interim between Board meetings.

Section 3. At all meetings of the Executive Committee three members shall constitute a quorum.

Section 4. The Finance Committee shall consist of three or more Trustees, one of whom shall serve as Chairman, two of whom shall constitute a quorum and the Treasurer to serve ex-officio. The Finance Committee shall have general charge of the investment funds of the Museum with authority to invest and reinvest the same; and the Committee shall report annually to the Trustees.

Section 5. All vacancies in the Executive or Finance Committee during the year shall be filled by the Board of Trustees by election at any regular or special meeting.

ARTICLE VI

AMENDMENTS

Section 1. These By-Laws may be amended by the Board of Trustees or by the Executive Committee, but no amendment shall be made unless the amendment shall have been proposed at a previous regular or special meeting of the Board of Trustees or unless written notice of the proposed amendment shall have been served upon or mailed to each member of the Board of Trustees at least ten days before the meeting of the Board of Trustees or Executive Committee at which the proposed amendment is to be adopted.

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May 20, 1959

INTERNATIONAL COUNCIL AT
THE MUSEUM OF MODERN ART, INC.

Proposed Operating Budget

July 1, 1959 - June 30, 1960

EXPENSES

Salaries and Benefits	\$6,000
Cost of Meetings	1,000
Travel, per diem, expense accounts	
Entertainment	
Lunch, tea, dinner, speaker	
Office Expenses	1,500
Stationery and supplies	
Postage	
Telephone and telegraph	
Publications	
Equipment	
Entertainment	550
Visitors Committee Fund	1,000 *
Promotion	500
Book Privileges for Council Members	450
Contingency	1,000
	<hr/>
	\$12,000

* Visitors Committee Fund held in escrow

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May 20, 1959

INTERNATIONAL COUNCIL AT
THE MUSEUM OF MODERN ART, INC.

Proposed Operating Budget

July 1, 1959 - June 30, 1960

EXPENSES

Salaries and Benefits	\$6,000
Cost of Meetings	1,000
Travel, per diem, expense accounts	
Entertainment	
Lunch, tea, dinner, speaker	
Office Expenses	1,500
Stationery and supplies	
Postage	
Telephone and telegraph	
Publications	
Equipment	
Entertainment	550
Visitors Committee Fund	1,000 *
Promotion	500
Book Privileges for Council Members	450
Contingency	1,000
	<hr/>
	\$12,000

* Visitors Committee Fund held in escrow

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Cash Balance as of October 15, 1959		\$ 1,349.37
Income October 15, 1959 - April 30, 1960		
Dues	\$36,573.15	
Premium on Canadian dollars	52.50	
Dividends on stock contributions	44.90	
Reimbursement	<u>36.34</u>	<u>+51,691.60</u>
		\$53,040.97
Expenditures October 15, 1959 - April 30, 1960		
Salaries, benefits, etc. \$	4,250.00	
Office expenses	438.57	
Annual Meeting	1,377.04	
Auditor's fees	375.00	
2nd, 3rd and 4th quarterly payments to Museum for fiscal year 1960 under tripartite agreement	<u>32,500.00</u>	
		-38,940.70
Withdrawn for investment in Treasury Bills due August 18, 1960		<u>5,876.63</u>
		<u>-44,817.33</u>
Cash Balance as of May 1, 1960		\$ 8,223.64

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Since Oct. to May 1960

Art in Embassies 10,092.60

for + 2500 =

Feb.

October

10,092.60

350.00

556.74

10,999.34

Transfer March .00 T

Unesco No

Designated for ptyp.

disbursed

21,000.00

12,573.15

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Vis. Pass Comptes

Entertainment Fund

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May

2,260.79

350.00

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556.74

368.00

000.00

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Office expens

Meeting

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-38

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52.94

259.09

1,377.04

8,125.00

8,125.00

16,250.00

250.00

125.00

5,876.63

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5,876.63

38,940.70

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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<u>Since Oct. 5 May 1960</u>		<u>October</u>
Art for Embassies	10,092.60	10,092.60
Jan	+ 2500. —	350.00
Feb.	+ 9,668.19	556.74
	<u>22,260.79</u>	<u>10,999.34</u>
Transfer March	- 5000.00	
	<u>17,260.79</u>	
Unesco	Nov. 1170.14	
Designated for pty.		350.00
disbursed	- 242.27	927.87
Vis. Com. Committee	556.74	556.74
Entertainment Fund Dec	500. —	
disbursed Jan	132. —	368.00
		<u>2000.00</u>
Undesignated Dec	2000.00	<u>21,463.40</u>

Salaries, benefits, etc. \$ 4,250.00
 Office expenses 438.57
 Annual Meeting 1,377.04
 Auditor's fees 375.00
 2nd, 3rd and 4th quarterly payments to Museum for fiscal year 1960 under tripartite agreement 32,500.00

-38,910.70

Withdrawn for investment in Treasury Bills due August 18, 1960 5,876.63

-44,817.33

Cash Balance as of May 1, 1960 \$ 8,223.64

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Balance as of 10-15-59 1,349.37

Cash Balance as of October 15, 1959 \$ 1,349.37

Income October 15, 1959 - April 30, 1960

Dues \$36,573.15

Premium on Canadian dollars 52.50

Dividends on stock contributions 44.90

Reimbursement 36.34 +51,691.60

Balance 10-15-59 1,349.37
Income 42,000.00
Expenses 1,349.37
Balance 42,000.00

\$53,040.97

Expenditures October 15, 1959 - April 30, 1960

Salaries, benefits, etc. \$ 4,250.00

Office expenses 438.57

Annual Meeting 1,377.04

Auditor's fees 375.00

2nd, 3rd and 4th quarterly payments to Museum for fiscal year 1960 under tripartite agreement 32,500.00

Subtotal 38,940.70

-38,940.70

Withdrawn for investment in Treasury Bills due August 18, 1960 5,876.63

Balance 10-15-59 1,349.37
Income 42,000.00
Expenses 38,940.70
Withdrawn 5,876.63
Balance 8,223.64

-44,817.33

Cash Balance as of May 1, 1960 \$ 8,223.64

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Balance as of Oct. 15, 1959 1,349.37

Art in Subsidized Project \$10,000.00
 UNRSC Project
 Designated for paintings 500.00
 Income Tax Committee 256.76

Receipts since Oct. 15, 1959 Disturbed
 Sales 4250.00

Debits 21,000.00

Office exp.

12573.15

Receipts and Disbursements from Oct. 15, 1959 to April 30, 1960

Art in Subsidized Project 15 \$10,000.00
 Contribution January 1960 2,500.00
 Contribution February 1960 3,000.00

126.63
 52.94
 259.09

Transfer to MHA 57.50
 Balance as of May 1, 1960

Amplitude

UNRSC Project 9.00
 Disbursed November 1959 1,170.14
 Disbursed December 1959 218.27

1377.04
 Audited 250.00
 125.00

Balance as of May 1, 1960

3d quote 8,125.00
 825.00
 16,250.00

Designated for paintings (balance as of October 15) 350.00

to disbursements
 Balance as of May 1, 1960

Reimburse
 Trustees Committee as of October 15 256.76
 to disbursements
 Balance as of May 1, 1960

John S. Gray
 Contribution December 1959
 Disbursed January 1960

withdrawing Investment
 5876.63

Unrec. amount Balance 1,377.04

Unsubsidized Project
 Contribution December 1959 2,000.00
 to disbursements

Balance as of May 1, 1960

Total Funds in Receipt as of May 1, 1960

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Funds in Escrow as of October 15, 1959:

Art in Embassies Project	\$10,092.60
UNESCO Project	
designated for paintings	350.00
Visitors Committee	<u>556.74</u>
Balance of Funds in Escrow as of October 15, 1959	\$10,999.34

Receipts and Disbursements: October 15, 1959 to April 30, 1960

Art in Embassies as of October 15	\$10,092.60	
Contribution January 1960	2,500.00	
Contribution February 1960	<u>9,668.19</u>	
	\$22,260.79	
Transfer to MOMA March 1960	<u>- 5,000.00</u>	
Balance as of May 1, 1960	\$17,260.79	
UNESCO Project		
Contribution November 1959	1,170.14	
Disbursed December 1959	<u>242.27</u>	
Balance as of May 1, 1960	927.87	
Designated for paintings		
(balance as of October 15)	350.00	
No disbursements		
Balance as of May 1, 1960	350.00	
Visitors Committee as of October 15	556.74	
No disbursements		
Balance as of May 1, 1960	556.74	
Entertainment Fund		
Contribution December 1959	500.00	
Disbursed January 1960	<u>132.00</u>	
Balance as of May 1, 1960	368.00	
Undesignated Project		
Contribution December 1959	2,000.00	
No disbursements		
Balance as of May 1, 1960	<u>2,000.00</u>	
Total Funds in Escrow as of May 1, 1960	\$21,463.40	

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Funds in Escrow as of October 15, 1959:

Art in Embassies Project	\$10,092.60	
UNESCO Project		
designated for paintings	350.00	
Visitors Committee	<u>556.74</u>	
Balance of Funds in Escrow as of October 15, 1959		\$10,999.34

Receipts and Disbursements: October 15, 1959 to April 30, 1960

Art in Embassies as of October 15	\$10,092.60	
Contribution January 1960	2,500.00	
Contribution February 1960	<u>9,668.19</u>	
	\$22,260.79	
Transfer to MOMA March 1960	<u>- 5,000.00</u>	
Balance as of May 1, 1960		\$17,260.79
UNESCO Project		
Contribution November 1959	1,170.14	
Disbursed December 1959	<u>242.27</u>	
Balance as of May 1, 1960		927.87
Designated for paintings (balance as of October 15)	350.00	
No disbursements		
Balance as of May 1, 1960		350.00
Visitors Committee as of October 15	556.74	
No disbursements		
Balance as of May 1, 1960		556.74
Entertainment Fund		
Contribution December 1959	500.00	
Disbursed January 1960	<u>132.00</u>	
Balance as of May 1, 1960		368.00
Undesignated Project		
Contribution December 1959	2,000.00	
No disbursements		
Balance as of May 1, 1960		<u>2,000.00</u>
Total Funds in Escrow as of May 1, 1960		\$21,463.40

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May 1, 1960

Funds in Escrow as of October 15, 1959:

Art in Embassies Project	\$10,092.60	
UNESCO Project		
designated for paintings	350.00	Debits
Visitors Committee	<u>556.74</u>	

Balance of Funds in Escrow as of October 15, 1959 \$10,999.34

Balance from three members 3,000.00

Receipts and Disbursements: October 15, 1959 to April 30, 1960 . . . \$ 1,250.00

Art in Embassies as of October 15	\$10,092.60	
Contribution January 1960	2,500.00	expenses
Contribution February 1960	<u>9,668.19</u>	1960 - 5/1/60 259.09
	\$22,260.79	

Transfer to MOMA March 1960 5,000.00

Balance as of May 1, 1960 \$17,260.79

UNESCO Project

Contribution November 1959 1,170.14

Disbursed December 1959 242.27

Balance as of May 1, 1960 927.87

Designated for paintings (balance as of October 15) 350.00

No disbursements

Balance as of May 1, 1960 350.00

Visitors Committee as of October 15 556.74

No disbursements

Balance as of May 1, 1960 556.74

Funds in Escrow

Entertainment Fund

Art in Embassies Contribution December 1959 500.00

UNESCO Project Disbursed January 1960 132.00

designated for paintings

Balance as of May 1, 1960 368.00

Undesignated Project

Entertainment Contribution December 1959 2,000.00

Ahead No disbursements

Balance as of May 1, 1960 2,000.00

Total Funds in Escrow as of May 1, 1960 \$21,463.40

Balance of Funds in Escrow as of 5/1/60 \$21,463.40

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 1, 1960

REPORT OF THE TREASURER

<u>Credits</u>	<u>Debits</u>
Cash Balance as of 3/10/60 \$26,091.23	Salaries, benefits and Museum ex- penses charge- able to the Council for the quarter ending June 30, 1960 . . . \$ 4,250.00
Dues from three members . . . 3,000.00	Office expenses 3/10/60 - 5/1/60 . . . 259.09
Dividend on stock con- tribution 16.50	Auditor's fee 125.00
\$29,107.73	Final quarterly pay- ment to Museum for fiscal year 1959- 1960 under tripar- tite agreement . . . 16,250.00
Savings Account Balance 20,461.80	<u>\$20,884.09</u>
\$6,000 U. S. Treasury Bills due 8/18/60, approximate market value as of 5/1/60 5,923.86	
French Drawings Show Credit advanced to Museum of Modern Art July 1958 10,000.00	
<u>\$65,493.39</u>	
LESS disbursements 3/10/60 - 5/1/60 . . . <u>-20,884.09</u>	
Balance as of 5/1/60. \$14,609.30	

Funds in Escrow

Art in Embassies Project \$22,260.79	Transfer of funds to Museum for the ac- count of Art in Embassies Project as per resolution adopted at March 14 meeting of the Ex- ecutive Committee <u>\$ 5,000.00</u>
UNESCO Project 927.87	\$ 5,000.00
designated for paintings UNESCO Headquarters. 350.00	
Visitors Committee 556.74	
Entertainment Fund for Openings Abroad 368.00	
Fund for Project to be designated <u>2,000.00</u>	
Balance as of 3/10/60 . . . \$26,463.40	
LESS disbursements . . . <u>- 5,000.00</u>	
Balance of Funds in Escrow as of 5/1/60 \$21,463.40	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 23, 1959

REPORT OF THE TREASURER

Cash in Chase Manhattan Bank
as at May 20, 1959 \$41,603.66

Deposits since May 20:

dues \$28,500.00
contributions 1,995.04
transfer from Museum 340.66
reimbursement 70.00
account receivable 1.46

30,907.16

\$72,510.82

Disbursements since May 20:

transfer to savings account . . \$20,000.00
transfer to UN account (Allyn). 1,000.00
Visitors Committee expenses . . 446.11
cost of meetings 340.46
office expenses 500.05
entertainment (musicians May 25) 240.00
promotion (exhibition catalogs
for prospective members) . . 36.34
book privilege for members . . 306.00
bank debit on check collection 5.00
auditor's fee 250.00
commitments -- balance 1958-59 1,538.15
MOMA expenses: 7/1-9/30 . . 3,000.00
1959-60 1st quarter payment
to MOMA under Agreement 16,250.00
1959-60 2nd quarter payment
to MOMA under Agreement 16,250.00

60,162.11

Balance as of October 15, 1959 \$12,348.71

LESS

Funds in escrow:

Art in Embassies Project . . . \$10,092.60
UNESCO Project
designated for paintings . . 350.00
Visitors Committee 556.74

+ 9668.14 + 2500 - 5000 -
+ 1170.14 - 242.27
+ 500 - 132.00
+ 200 10,999.34

As at October 15, 1959 \$ 1,349.37

Savings account balance as of October 1, 1959 \$20,150.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	VI.F.1

Hoover 783-37
 applic. 7935

 86275

May 20, 1959

INTERNA
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Propose

390

50
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 100
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 7.00
 0-500
 20 specimens

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MRS. JOHN D. ROCKEFELLER, 3rd., PRESIDENT
 RALPH F. COLIN, VICE-PRESIDENT
 MRS. BLISS PARKINSON, VICE-PRESIDENT
 MRS. RICHARD RODGERS, SECRETARY
 ALEX L. HILLMAN, TREASURER

550
 1,000 *
 500
 450
 1,000

450 @ 9 = \$ 405.00

4000 Newsletter }
 862.75 brochure
 in the applic.

Print of report
 1687.50
 Rem

Stationary computer, 1500
 22.50 per M
 Print of 1000
 made sheets 10 M 138.00

172.50
 20.00
 138.00

 310.50

* Visitors Committee Fund held in escrow

\$12,000

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	VI.F.1

May 20, 1959

INTERNATIONAL COUNCIL AT
THE MUSEUM OF MODERN ART, INC.

Proposed Operating Budget

$\$75 - \80		
3900	80	75
117	52	52
4017.-	160	150
4160	400	375
12480	4160	3900
428480	03	03
5-7500	124.80	117.00
110		
225		
Social Security		

0-500
20 speaker
etc

Stationery and supplies	570.00
Postage	100
Telephone and telegraph	100
Publications <i>Soul magazine</i>	25
Equipment - <i>typewriter</i>	238.10
<i>ambulance fee</i>	250
Entertainment	550
Visitors Committee Fund	1,000 *
Promotion	500
Book Privileges for Council Members	450
Contingency	1,000
Spamps abroad	
	<u>\$12,000</u>

4000 Newsletter
862.75 produce
with affilied

Print of speaker
1687.00
Rem

Stationary computer - 1500
Print 1000
Press mat sheet 10M 138.00

172.50
20.00
138.00
310.50

* Visitors Committee Fund held in escrow

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	VI.F.1

May 20, 1959

INTERNATIONAL COUNCIL AT
THE MUSEUM OF MODERN ART, INC.

Proposed Operating Budget

July 4000.00 ← 4000
EXPENSE 6 salaries @ 500.00
Salary 6,000
Cost 1,200
Office 360-500
250 speaker

Stationery and supplies	310.50 + 100	410.50
Postage	100	
Telephone and telegraph	100	
Publications	25	
Equipment - typewriter	238.10	
audiotape	250	
Entertainment		550
Visitors Committee Fund		1,000 *
Promotion		500
Book Privileges for Council Members		450
Contingency		1,000
		<hr/>
		\$12,000

4000 Newsletter by
862.75 brochure
with offset

Print of speaker
1687.50
Rem

stationary computer 400
print 1000
press mat sheet 100
225 per M
138.00

172.50
20.00
138.00

310.50

* Visitors Committee Fund held in escrow

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	VI.F.1

May 20, 1959

INTERNATIONAL COUNCIL AT
THE MUSEUM OF MODERN ART, INC.

Proposed Operating Budget

July 1, 1959 - June 30, 1960

EXPENSES

Salaries and Benefits \$6,000

Cost of Meetings 1,000

Travel, per diem, expense accounts *for 6 @ 60 360-500*
Entertainment *250 speaker*
Lunch, tea, dinner, speaker

Office Expenses 1,500

Stationery and supplies *310.50 + 100 MIA*
Postage *100*
Telephone and telegraph *100*
Publications *Soul reports 14 25*
Equipment - *typewriter 238.50*
auditor fee 250.00

Entertainment 550

Visitors Committee Fund 1,000 *

*4000 Newsletter }
862.75 advance
with offset*

Promotion 500

Book Privileges for Council Members 450 *45 @ 9 = \$405.00*

Contingency 1,000

*Print of report
1687.50
Rem*

~~Printing abroad~~ \$12,000

*Stationary computer - 400
172.50
20.00
138.00*
*Print 1000 22.50 per M
Press made sheets 100 138.00*
310.50

* Visitors Committee Fund held in escrow

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	VI.F.1

May 20, 1959

INTERNATIONAL COUNCIL AT
THE MUSEUM OF MODERN ART, INC.

Proposed Operating Budget

July 1, 1959 -

EXPENSES	.00 T	Budget	Actual to 4/13/60
Salaries and B	3,835.00	\$6,000	\$3,835.00 + 710.
Cost of Meeting	1,618.87	1,000	1,618.87
Travel, p	31.00	in 6	300 -
Entertain	1,320.00		200 -
Lunch	6,841.46 T		250 -
Office Expenses:	300.00	1,500	1,224.59
Stationery	200.00		
Postage	250.00		
Telephone and telegraph	450.00		
Publications	1,250.00		
Equipment	200.00		
Entertainment		550	31.00
Visitors Committee Fund		1,000 *	
Promotion		500	
Book Privileges for Council Members		450	405 -
Contingency		1,000	
		\$12,000	
Special Fund for Entertainment Abroad		500	132.00 + ?

\$12,000

\$12,500

actual 6641.46

← estimated

* Visitors Committee Fund held in escrow

650 125
.45 -
+ 750

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	VI.F.1

May 20, 1959

INTERNATIONAL COUNCIL AT
THE MUSEUM OF MODERN ART, INC.

Proposed Operating Budget

July 1, 1959 - June 30, 1960

EXPENSES	<u>Budget</u>	<u>Actual to 4/13/60</u>
Salaries and Benefits	\$5,084.17 \$6,000	1250 — \$3,835.00 + 7150.
Cost of Meetings	1,000	1,618.87
<u>Travel, per diem, expense accounts</u> <i>for 6</i>		300 —
<u>Entertainment</u>		200 —
Lunch, tea, dinner, <u>speaker</u>		250 —
Office Expenses	1,500	1,224.59
Stationery and supplies		
Postage		
Telephone and telegraph		
Publications		
Equipment		
Entertainment	550	31.00
Visitors Committee Fund	1,000 *	
Promotion	500	
Book Privileges for Council Members	450	405 —
Contingency	1,000	
	<hr/>	
	\$12,000	
Special Fund for Entertainment Abroad		500 132.00 + ?
	\$12,500	

actual 6441.46
estimated

* Visitors Committee Fund held in escrow

← 650 125
45 —
+ 750

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	VI.F.1

May 6, 1960

(Draft)

TENTATIVE OPERATING BUDGET

July 1, 1960 - June 30, 1961

.00 T

EXPENSES

Salaries and Benefits	5.000.00		
	150.00		
Executive Secretary	3.900.00	\$5,000.00	\$7,500.00
Social Security at	117.00	150.00	225.00
Group insurance	47.00	47.00	47.00
	1.000.00		
Secretary at rate of	1.250.00	3,900.00	
Social Security at	250.00	117.00	
Group insurance	550.00	47.00	
	862.75		
Secretary at rate of	4.000.00		4,160.00
Social Security at	1.687.50		124.00
Group insurance	405.00		47.00
	1.000.00		
	20.219.25 T		
Cost of Meetings			
travel, per diem, speaker fees		1,000.00	1,000.00
Office Expenses		1,250.00	1,250.00
Stationery and supplies			
-- new letterhead if needed			
Postage			
Telephone and telegraph			
Publications			
-- Social Register	7.500.00		
Art International	225.00		
etc.	47.00		
Multigraphing	4.160.00		
Equipment - typewriter	124.00		
	47.00		
Auditor's Fee	1.000.00	250.00	250.00
	1.250.00		
Entertainment (based on 1960)	250.00		
	550.00	550.00	550.00
	862.75		
Promotion: Brochure and a	4.000.00	862.75	862.75
Newsletter & i	1.687.50	4,000.00	4,000.00
Publication of	405.00		
-- based on Ke	1.000.00	1,687.50	1,687.50
plus distrib	23.108.25 T		
for 21,000			
Book Privilege for Council		405.00	405.00
Contingency		1,000.00	1,000.00
		\$20,219.25	\$23,108.25

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	VI.F.1

May 6, 1960

(Draft)

TENTATIVE OPERATING BUDGET

July 1, 1960 - June 30, 1961

EXPENSES

Salaries and Benefits

Executive Secretary		\$5,000.00	\$7,500.00
Social Security at 3%	4800	150.00	225.00
Group insurance	a 144.00	47.00	47.00
Secretary at rate of \$75.00 per week		3,900.00	
Social Security at 3%		117.00	
Group insurance		47.00	
Secretary at rate of \$80.00 per week			4,160.00
Social Security at 3%			124.00
Group insurance			47.00

Cost of Meetings

travel, per diem, speaker (no more dinners)	1,000.00	1,000.00
---	----------	----------

Office Expenses

Stationery and supplies	\$500.00	
-- new letterhead if change		
Postage	100.00	
Telephone and telegraph		
Publications	25.00	
-- Social Register	\$14.00	
Art International	7.50	
etc.		
Multigraphing	100.00	
Equipment - typewriter	238.50	

Auditor's Fee	250.00	250.00
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Entertainment (based on 1959-60 budget)-- expense accounts	550.00	550.00
--	--------	--------

Promotion: Brochure and application (based on first)	862.75	862.75
Newsletter 6 issues at \$500 + writer's fee	4,000.00	4,000.00
Publication of Sir Herbert Read's speech		
-- based on Kennan	1,687.50	1,687.50
plus distribution (Kennan cost \$1,415 for 21,000 (cost shared with Membership)		

Book Privilege for Council members (45 at \$9.00)	405.00	405.00
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Contingency	1,000.00	1,000.00
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	\$20,219.25	\$23,108.25
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 6, 1960

(Draft)

TENTATIVE OPERATING BUDGET

July 1, 1960 - June 30, 1961

EXPENSES

Salaries and Benefits

Executive Secretary	\$5,000.00	\$7,500.00
Social Security at 3%	150.00	225.00
Group insurance	47.00	47.00
Secretary at rate of \$75.00 per week	3,900.00	
Social Security at 3%	117.00	
Group insurance	47.00	
Secretary at rate of \$80.00 per week		4,160.00
Social Security at 3%		124.00
Group insurance		47.00

Cost of Meetings

travel, per diem, speaker (no more dinners)	1,000.00	1,000.00
---	----------	----------

Office Expenses

Stationery and supplies	\$500.00	
-- new letterhead if change		
Postage	100.00	
Telephone and telegraph		
Publications	25.00	
-- Social Register	\$14.00	
Art International	7.50	
etc.		
Multigraphing	100.00	
Equipment - typewriter	238.50	

Auditor's Fee	250.00	250.00
---------------	--------	--------

Entertainment (based on 1959-60 budget)-- expense accounts	550.00	550.00
--	--------	--------

Promotion: Brochure and application (based on first)	862.75	862.75
Newsletter 6 issues at \$500 + writer's fee	4,000.00	4,000.00
Publication of Sir Herbert Read's speech		
-- based on Kennan	1,687.50	1,687.50
plus distribution (Kennan cost \$1,415 for 21,000 (cost shared with Membership)		

Book Privilege for Council members (45 at \$9.00)	405.00	405.00
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Contingency	<u>1,000.00</u>	<u>1,000.00</u>
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	\$20,219.25	\$23,108.25
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 6, 1960

(Draft)

TENTATIVE OPERATING BUDGET

July 1, 1960 - June 30, 1961

EXPENSES

Salaries and Benefits

Executive Secretary	\$5,000.00	\$7,500.00
Social Security at 3%	150.00	225.00
Group insurance	47.00	47.00
Secretary at rate of \$75.00 per week	3,900.00	
Social Security at 3%	117.00	
Group insurance	47.00	
Secretary at rate of \$80.00 per week		4,160.00
Social Security at 3%		124.00
Group insurance		47.00

Cost of Meetings

travel, per diem, speaker (no more dinners)	1,000.00	1,000.00
---	----------	----------

Office Expenses

Stationery and supplies	\$500.00	
-- new letterhead if change		
Postage	100.00	
Telephone and telegraph		
Publications	25.00	
-- Social Register	\$14.00	
Art International	7.50	
etc.		
Multigraphing	100.00	
Equipment - typewriter	238.50	

Auditor's Fee	250.00	250.00
---------------	--------	--------

Entertainment (based on 1959-60 budget)-- expense accounts	550.00	550.00
--	--------	--------

Promotion: Brochure and application (based on first)	862.75	862.75
Newsletter 6 issues at \$500 + writer's fee	4,000.00	4,000.00
Publication of Sir Herbert Read's speech		
-- based on Kennan	1,687.50	1,687.50
plus distribution (Kennan cost \$1,415 for 21,000 (cost shared with Membership)		

Book Privilege for Council members (45 at \$9.00)	405.00	405.00
---	--------	--------

Contingency	<u>1,000.00</u>	<u>1,000.00</u>
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	\$20,219.25	\$23,108.25
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FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 6, 1960

(Draft)

TENTATIVE OPERATING BUDGET

July 1, 1960 - June 30, 1961

EXPENSES

Salaries and Benefits

Executive Secretary	\$5,000.00	\$7,500.00
Social Security at 3%	150.00	225.00
Group insurance	47.00	47.00
Secretary at rate of \$75.00 per week	3,900.00	
Social Security at 3%	117.00	
Group insurance	47.00	
Secretary at rate of \$80.00 per week		4,160.00
Social Security at 3%		124.00
Group insurance		47.00

Cost of Meetings

travel, per diem, speaker (no more dinners)	1,000.00	1,000.00
---	----------	----------

Office Expenses

Stationery and supplies	\$500.00	
-- new letterhead if change		
Postage	100.00	
Telephone and telegraph		
Publications	25.00	
-- Social Register	\$14.00	
Art International	7.50	
etc.		
Multigraphing	100.00	
Equipment - typewriter	238.50	

Auditor's Fee	250.00	250.00
---------------	--------	--------

Entertainment (based on 1959-60 budget)-- expense accounts	550.00	550.00
--	--------	--------

Promotion: Brochure and application (based on first)	862.75	862.75
Newsletter 6 issues at \$500 + writer's fee	4,000.00	4,000.00
Publication of Sir Herbert Read's speech		
-- based on Kennan	1,687.50	1,687.50
plus distribution (Kennan cost \$1,415 for 21,000 (cost shared with Membership)		

Book Privilege for Council members (45 at \$9.00)	405.00	405.00
---	--------	--------

Contingency	<u>1,000.00</u>	<u>1,000.00</u>
-------------	-----------------	-----------------

\$20,219.25 \$23,108.25

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 6, 1960

(Draft)

TENTATIVE OPERATING BUDGET

(Draft)

July 1, 1960 - June 30, 1961

EXPENSES 1960 - June 30, 1961

Salaries and Benefits

Executive Secretary		\$5,000.00	\$7,500.00
Social Security at 3%		150.00	225.00
Group insurance		47.00	47.00
Secretary at rate of \$75.00 per week		3,900.00	4,725.00
Social Security at 3%		117.00	47.00
Group insurance		47.00	
Secretary at rate of \$80.00 per week		3,900.00	4,160.00
Social Security at 3%		117.00	124.00
Group insurance		47.00	47.00
Secretary at rate of \$80 per week			4,160.00
Social Security at 3%			124.00
Group insurance			47.00
Cost of Meetings			
travel, per diem, speaker (no more dinners)		1,000.00	1,000.00
Office Expenses		1,250.00	1,250.00
Stationery and supplies \$500.00			
-- new letterhead if change			
Postage 100.00		1,250.00	1,250.00
Telephone and telegraph			
Publications and supplies 25.00			
-- Social Register if \$14.00 name			
for Art International 7.50			
etc. and telegraph			
Multigraphing 100.00			
Equipment - typewriter 238.50			
Auditor's Fee		250.00	250.00
Entertainment (based on 1959-60 budget)-- expense accounts		550.00	550.00
Promotion: Brochure and application (based on first)		862.75	862.75
Newsletter & issues at \$500 + writer's fee		4,000.00	4,000.00
Entertainment: Publication of Sir Herbert Read's speech			
-- based on Kennan		1,687.50	1,687.50
Promotion: plus distribution (Kennan cost \$1,415			
for 21,000 (cost shared with Membership)			
Book Privilege for Council members (45 at \$9.00)		105.00	105.00
Contingency for 21,000 (cost shared with membership)		1,000.00	1,000.00
Book Privilege for Council Members (45 at \$9.00)			
Contingency		1,000.00	1,000.00
		\$20,219.25	\$23,108.25

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 6, 1960

(Draft)

TENTATIVE OPERATING BUDGET

July 1, 1960 - June 30, 1961

EXPENSES

Salaries and Benefits

Executive Secretary	\$5,000	\$7,500
Social Security at 3%	150	225
Group insurance	47	47
Secretary at rate of \$75 per week	3,900	
Social Security at 3%	117	
Group insurance	47	
Secretary at rate of \$80 per week		4,160
Social Security at 3%		124
Group insurance		47

Cost of Meetings

travel, per diem, speaker, (no more dinners)	1,000	1,000
--	-------	-------

Office Expenses

Stationery and supplies	\$500	
-- new letterhead if change name		
Postage	100	
Telephone and telegraph		
Publications	25	
-- Social Register \$14.00		
Art International 7.50		
etc.		
Multigraphing	100	
Equipment - typewriter	238.50	

Auditor's Fee

	250.	250
--	------	-----

Entertainment (based on 1959-60 budget)

	550	550
--	-----	-----

Promotion: Brochure and application (based on first)	862.75	862.75
Newsletter 6 issues at \$500 plus writer's fee	4,000	4,000.00
Publication of Sir Herbert Read's speech		
-- based on Kennan	1,687.50	1,687.50
plus distribution (Kennan cost \$1,415		
for 21,000 (cost shared with membership)		

Book Privileges for Council Members (45 at \$9.00)	405	405
--	-----	-----

Contingency	<u>1,000</u>	<u>1,000</u>
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	VI.F.1

May 6, 1960

(Draft)

TENTATIVE OPERATING BUDGET

July 1, 1960 - June 30, 1961

EXPENSES

Salaries and Benefits

Executive Secretary	\$5,000	\$7,500
Social Security at 3%	150	225
Group insurance	47	47
Secretary at rate of \$75 per week	3,900	
Social Security at 3%	117	
Group insurance	47	
Secretary at rate of \$80 per week		4,160
Social Security at 3%		124
Group insurance		47

Cost of Meetings

travel, per diem, speaker, (no more dinners)	1,000	1,000
--	-------	-------

Office Expenses

Stationery and supplies	\$500	
-- new letterhead if change name		
Postage	100	
Telephone and telegraph		
Publications	25	
-- Social Register \$14.00		
Art International 7.50		
etc.		
Multigraphing	100	
Equipment - typewriter	238.50	

Auditor's Fee

250. 250

Entertainment (based on 1959-60 budget)

550 550

Promotion: Brochure and application (based on first)	862.75	862.75
Newsletter 6 issues at \$500 plus writer's fee	4,000	4,000.00
Publication of Sir Herbert Read's speech		
-- based on Kennan	1,687.50	1,687.50
plus distribution (Kennan cost \$1,415		
for 21,000 (cost shared with membership)		

Book Privileges for Council Members (45 at \$9.00)

405 405

Contingency

1,000 1,000

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	VI.F. 1

May 6, 1960

(Draft)

TENTATIVE OPERATING BUDGET

July 1, 1960 - June 30, 1961

EXPENSES

Salaries and Benefits

Executive Secretary	\$5,000	\$7,500
Social Security at 3%	150	225
Group insurance	47	47
Secretary at rate of \$75 per week	3,900	
Social Security at 3%	117	
Group insurance	47	
Secretary at rate of \$80 per week		4,160
Social Security at 3%		124
Group insurance		47

Cost of Meetings

travel, per diem, speaker, (no more dinners)	1,000	1,000
--	-------	-------

Office Expenses

Stationery and supplies	\$500	
-- new letterhead if change name	100	
Postage		
Telephone and telegraph		
Publications	25	
-- Social Register \$11.00		
Art International 7.50		
etc.		
Multigraphing	100	
Equipment - typewriter	238.50	

Auditor's Fee

250. 250

Entertainment (based on 1959-60 budget)

550 550

Promotion: Brochure and application (based on first)	862.75	862.75
Newsletter 6 issues at \$500 plus writer's fee	4,000	4,000.00
Publication of Sir Herbert Read's speech		
-- based on Kennan	1,687.50	1,687.50
plus distribution (Kennan cost \$1,415		
for 21,000 (cost shared with membership)		

Book Privileges for Council Members (45 at \$9.00)

405 405

Contingency

1,000 1,000

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May 6, 1960

(Draft)

TENTATIVE OPERATING BUDGET

July 1, 1960 - June 30, 1961

EXPENSES

Salaries and Benefits

Executive Secretary	\$5,000	\$7,500
Social Security at 3%	150	225
Group insurance	47	47
Secretary at rate of \$75 per week	3,900	
Social Security at 3%	117	
Group insurance	47	
Secretary at rate of \$80 per week		4,160
Social Security at 3%		124
Group insurance		47

Cost of Meetings

travel, per diem, speaker, (no more dinners)	1,000	1,000
--	-------	-------

Office Expenses

Stationery and supplies	\$500	
-- new letterhead if change name	100	
Postage		
Telephone and telegraph	25	
Publications		
-- Social Register \$14.00		
Art International 7.50		
etc.		
Multigraphing	100	
Equipment - typewriter	238.50	

Auditor's Fee

	250.	250
--	------	-----

Entertainment (based on 1959-60 budget)

	550	550
--	-----	-----

Promotion: Brochure and application (based on first)	862.75	862.75
Newsletter 6 issues at \$500 plus writer's fee	4,000	4,000.00
Publication of Sir Herbert Read's speech		
-- based on Kennan	1,687.50	1,687.50
plus distribution (Kennan cost \$1,415		
for 21,000 (cost shared with membership)		

Book Privileges for Council Members (45 at \$9.00)	405	405
--	-----	-----

Contingency

	<u>1,000</u>	<u>1,000</u>
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 6, 1960

(Draft)

TENTATIVE OPERATING BUDGET

PROPOSED OPERATING BUDGET
 July 1, 1960 - June 30, 1961
 July 1, 1960 - June 30, 1961

EXPENSES:

Salaries and Benefits (Social Security 3%, OIG)

Executive Secretary 30 per week + 3%	\$5,000	\$7,500
at Social Security at 3% week + 3% - OIG	150	225
Group insurance	47	47
Executive Secretary	3,900	5,000.00
Secretary at rate of \$75 per week	117	50.00
at Social Security at 3% living	47	47.00
Group insurance		47.00
Cost of Meetings		1,000.00
Secretary at rate of \$80 per week		4,160
at Social Security at 3%		124
Group insurance		47
no dinners		

Cost of Meetings

travel, per diem, speaker, (no more dinners)	1,000	1,000
Postage		
telephone and telegraph		
Office Expenses	1,250	1,250
-- Social Register \$14.00		
Stationery and supplies .50	\$500	
-- new letterhead if change name		
Postage typewriter	238.100	
Telephone and telegraph		
Aud Publications	25	250.00
-- Social Register \$14.00		
Entertain Art International 7.50		550.00
etc.		
Prom Multigraphing and application (1,000 on first)		862.75
Equipment typewriter issues at \$500	238.50	4,000.00
Publication of speech (based on Kennan)		1,687.50
Auditor's Fee-- plus distribution (Kennan cost \$1,415 for ZIM)		250.
-- cost shared with membership		250
Book Privileges for Council Members 45 at \$9.00		405.00
Entertainment (based on 1959-60 budget)		550
Contingency		
Promotion: Brochure and application (based on first)		862.75
Newsletter 6 issues at \$500 plus writer's fee	4,000	4,000.00
Publication of Sir Herbert'Beard's speech		1,687.50
-- based on Kennan		1,687.50
plus distribution (Kennan cost \$1,415 for 21,000 (cost shared with membership)		
Book Privileges for Council Members (45 at \$9.00)		405
Contingency	1,000	1,000

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PROPOSED OPERATING BUDGET

July 1, 1960 - June 30, 1961

EXPENSES

Salaries and Benefits (Social Security 3%, CIO)			
at the rate of \$75.00 per week + 3%		3800 -	4160
at the rate of \$80.00 per week + 3% + CLB		41,217.00	124 -
Executive Secretary		117 -	4,284.80
benefits at 3%		47	47
group insurance, cost of living		\$5,000.00	\$7,500.00
		150.00	225.00
		47.00	47.00
Cost of Meetings		1,000.00	1000 -
travel, per diem			
speaker			
no dinners			
Office Expenses		1,250.00	1250
Stationery and supplies	\$500.00		
Postage	100.00		
telephone and telegraph	100		
publications	25.00		
-- Social Register	\$14.00		
Art International	7.50		
etc			
equipment - typewriter	238.50		
Auditors Fee		250.00	250
Entertainment		550.00	550 -
Promotion:			
Brochure and application (based on first)		862.75	
Newsletter 6 issues at \$500 plus writer's fee		4,000.00	
Publication of speech (based on Kennan)		1,687.50	
-- plus distribution (Kennan cost \$1,415) for 21M			
-- cost shared with membership dept.			
Book Privileges for Council Members 45 at \$9.00		405.00	
Contingency		1,000.00	

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EXTRA
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Parker

November 15, 1954

November 15, 1954

Dear Shirley,

I am taking the liberty of sending you a copy of
Dear Shirley,
I am taking the liberty of sending you a copy of
the minutes of the meeting of the Executive Committee of
the International Council. I hope that you will be in-
terested in reading them.

Sincerely yours,

Mrs. John D. Rockefeller, 3rd
Chairman,
The International Council

Mr. Shirley C. Burden
1026 Ridgedale Drive
Beverly Hills
California

Mrs. Gilbert W. Shepard
One Sutton Place, South
New York

BHR:fk

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November 15, 1954

Dear Bobsy,

I am taking the liberty of sending you a copy of the minutes of the meeting of the Executive Committee of the International Council. I hope that you will be interested in reading them.

May I call your attention particularly to the part of the minutes which tells of our Business Meeting of the whole Council on January 26th, to be held at the time of the opening of the "Family of Man" exhibition, and I hope very much that you will be able to save some time during those few days.

Sincerely yours,

Mrs. John D. Rockefeller, 3rd
Chairman,
The International Council
The International Council

Mrs. Gilbert W. Chapman
One Sutton Place South
New York 22
New York

ECW:fk

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November 15, 1954
November 15, 1954

Dear Mr. Haas:
Dear Mrs. Haas:

I am taking the liberty of sending you a copy of the minutes of the meeting of the Executive Committee of the International Council. I hope that you will be interested in reading them.

May I call your attention particularly to the part of the minutes which tells of our Business Meeting of the whole Council on January 26th, to be held at the time of the opening of the "Family of Man" exhibition, and I hope very much that you will be able to arrange your plans to be in New York for a few days at that time.

With best wishes, I am,
Sincerely yours,
Sincerely yours,

Mrs. John D. Rockefeller, 3rd
Mrs. John D. Rockefeller, 3rd
Chairman, International Council
The International Council

Mrs. Walter A. Haas, Jr.
2100 Pacific Avenue
San Francisco
California

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	VI.F. 1

November 15, 1954

November 15, 1954

Dear Mr. Hanna:

Dear Mr. Hanna,

I am taking the liberty of sending you a copy of the minutes of the meeting of the Executive Committee of the International Council. I hope that you will be interested in reading them.

May I call your attention particularly to the part of the minutes which tells of our Business Meeting of the whole Council on January 26th, to be held at the time of the opening of the "Family of Man" exhibition, and I hope very much that you will be able to save some time during those few days.

With best wishes, I am,

Sincerely yours,
Sincerely yours,

Mrs. John D. Rockefeller, 3rd
Chairman,
The International Council

Mr. Leonard C. Hanna, Jr.
213 East 49th Street
New York 17
New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	VI.F. 1

November 15, 1954

Dear Wally,

I am taking the liberty of sending you a copy of the minutes of the meeting of the Executive Committee of the International Council. I hope that you will be interested in reading them.

May I call your attention particularly to the part of the minutes which tells of our Business Meeting of the whole Council on January 26th, to be held at the time of the opening of the "Family of Man" exhibition, and I hope very much that you will be able to save some time during those few days.

Sincerely yours,

Mrs. John D. Rockefeller, 3rd
Chairman,
The International Council

Mr. Wallace K. Harrison
45 Rockefeller Plaza
New York 20
New York

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	IC/IP	VI.F.1

November 15, 1954

Dear Mrs. Hochschild:

I am taking the liberty of sending you a copy of the minutes of the meeting of the Executive Committee of the International Council. I hope that you will be interested in reading them.

May I call your attention particularly to the part of the minutes which tells of our Business Meeting of the whole Council on January 26th, to be held at the time of the opening of the "Family of Man" exhibition, and I hope very much that you will be able to save some time during those few days.

With best wishes, I am

Sincerely yours,

Mrs. John D. Rockefeller, 3rd
Chairman,
The International Council
The International Council

Mrs. Walter Hochschild
The Sherry-Netherland
Fifth Avenue and 59th Street
New York 22

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November 15, 1954

Dear Mr. Kemper:

I am taking the liberty of sending you a copy of the minutes of the meeting of the Executive Committee of the International Council. I hope that you will be interested in reading them.

May I call your attention particularly to the part of the minutes which tells of our Business Meeting of the whole Council on January 26th, to be held at the time of the opening of the "Family of Man" exhibition, and I hope very much that you will be able to arrange your plans to be in New York for a few days at that time.

With best wishes, I am,

Sincerely yours,

Mrs. John D. Rockefeller, 3rd
Chairman,
The International Council

Mr. William T. Kemper, Jr.
1007 Westover Road
Kansas City 2
Missouri

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November 15, 1954

November 15, 1954

Dear Mr. McAndrew:

I am taking the liberty of sending you a copy of the minutes of the meeting of the Executive Committee of the International Council. I hope that you will be interested in reading them. I hope that you will be interested. I was so pleased that you could be at this meeting and if there is any chance of your being in New York around the twenty-sixth of January, I do hope you will let me know.

Sincerely yours, D. Rockefeller, 3rd
Chairman.
The International Council

Mrs. John D. Rockefeller, 3rd
Chairman,
The International Council

Mr. John McAndrew
107 Dover Road
Wellesley
Massachusetts
1205 Lake Street
Chicago 18,
Illinois

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November 15, 1954

Dear Mrs. Marx:

I am taking the liberty of sending you a copy of the minutes of the meeting of the Executive Committee of the International Council. I hope that you will be interested in reading them. I hope that you will be interested in reading them.

Sincerely yours,

Mrs. John D. Rockefeller, 3rd
Chairman,
The International Council
Chicago, Illinois
The International Council

Mrs. Samuel A. Marx
1325 Astor Street
Chicago 10
Illinois

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November 15, 1954

Dear Dorothy,

I am taking the liberty of sending you a copy of the minutes of the meeting of the Executive Committee of the International Council. I hope that you will be interested in reading them. The meeting is to be held at the time of the opening of the "Family Sincerely yours, and I hope very much that you will be able to save some time during those few days.

Mrs. John D. Rockefeller, 3rd
Chairman,
The International Council

Mrs. John D. Rockefeller, 3rd
Chairman,
The International Council

Mrs. Gertrud A. Mellon
Meadow Croft Lane
Greenwich
Connecticut

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	IC / IP	VI.F.1

November 15, 1954

Dear Dorothy,

November 15, 1954

I am taking the liberty of sending you a copy of the minutes of the meeting of the Executive Committee of the International Council. I hope that you will be interested in reading them.

May I call your attention particularly to the part of the minutes which tells of our Business Meeting of the whole Council on January 26th, to be held at the time of the opening of the "Family of Man" exhibition, and I hope very much that you will be able to save some time during those few days.

Sincerely yours,

Mrs. John D. Rockefeller, 3rd
Chairman,
The International Council

Mrs. John Good
1650 Dupont Avenue, South
Minneapolis

Mrs. Richard Rodgers
70 East 71st Street
New York 21
New York

BHR:fk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dear Mrs. Russell:

November 15, 1954

Dear Mrs. Rood:

I am taking the liberty of sending you a copy of the minutes of the meeting of the Executive Committee of the International Council. I hope that you will be interested in reading them.

Sincerely yours,

Mrs. John D. Rockefeller, 3rd
Chairman,
The International Council

Mrs. John Rood
1650 Dupont Avenue, South
Minneapolis
Minnesota

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 15, 1954

Dear Mrs. Russell:

I am taking the liberty of sending you a copy of the minutes of the meeting of the Executive Committee of the International Council. I hope that you will be interested in reading them.

May I call your attention particularly to the part of the minutes which tells of our Business Meeting of the whole Council on January 26th, to be held at the time of the opening of the "Family of Man" exhibition, and I hope very much that you will be able to arrange your plans to be in New York for a few days at that time.

With best wishes, I am,

Sincerely yours,

Mrs. John D. Rockefeller, 3rd
Chairman,
The International Council

Mr. James Thrall Soby
Sandy Ridge Road
New Canaan
Connecticut

Mrs. Henry Potter Russell
"New Place"
555 Eucalyptus Avenue
Burlingame
California

BHR:fk

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 15, 1954

Dear Jim,

I am taking the liberty of sending you a copy of the minutes of the meeting of the Executive Committee of the International Council. I hope that you will be interested in reading them.

Sincerely yours,

With best wishes,

Mrs. John D. Rockefeller, 3rd
Chairman,
The International Council

Sincerely yours,

Mrs. John D. Rockefeller, 3rd
Chairman,
The International Council

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan
Connecticut

BHR:fk

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November 15, 1954

Dear Mrs. Tremaine:

I am taking the liberty of sending you a copy of the minutes of the meeting of the Executive Committee of the International Council. I hope that you will be interested in reading them.

May I call your attention particularly to the part of the minutes which tells of our Business Meeting of the whole Council on January 26th, to be held at the time of the opening of the "Family of Man" exhibition, and I hope very much that you will be able to arrange your plans to be in New York for a few days at that time.

With best wishes, I am,

Sincerely yours,
Sincerely yours,

Mrs. John D. Rockefeller, 3rd
Chairman,
The International Council
The International Council

Mrs. Burton Tremaine
99 Center Street
Meriden Club Circle
Connecticut

BHR:fk

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November 15, 1954

Dear Mr. Zadok:

I am taking the liberty of sending you a copy of the minutes of the meeting of the Executive Committee of the International Council. I hope that you will be interested in reading them.

May I call your attention particularly to the part of the minutes which tells of our Business Meeting of the whole Council on January 26th, to be held at the time of the opening of the "Family of Man" exhibition, and I hope very much that you will be able to arrange your plans to be in New York for a few days at that time.

With best wishes, I am,

Sincerely yours,

Mrs. John D. Rockefeller, 3rd
Chairman,
The International Council

Mr. Charles Zadok
77th North Club Circle
Milwaukee
Wisconsin

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November 15, 1954

Dear Mrs. Zurcher:

I am taking the liberty of sending you a copy of the minutes of the meeting of the Executive Committee of the International Council. I hope that you will be interested in reading them.

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With best wishes, I am,

Sincerely yours,
Acting Secretary

Mrs. John D. Rockefeller, 3rd
Chairman,
The International Council

W. Nelson A. Rockefeller
Mrs. Victor Zurcher
955 North Lake Road
Lake Forest
Illinois

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after ?

May 21, 1956

Dear Nelson,

At Blanchette's request, I am sending you the minutes of the Business Meeting of The International Council and copies of two covering letters: (1) the letter sent to all those who did not attend the meeting; and (2) the letter sent to all who were present, in case you should want to read them before the meeting on Monday morning.

Sincerely yours,

Mrs. Harry A. Woodruff
Acting Secretary

Mr. Nelson A. Rockefeller
Room 5600
30 Rockefeller Plaza
New York 20
New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ABSTRACT

Mr. Ritc
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They line themselves beautifully, in
order too.

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letter on corrected
copy of Betty's -
E.C.W

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ar you are
ces. I will
1/16.

Mr. Calder: We are going to be out of order later.

Mr. Ritchie: He is going to be difficult, I know that.

Motherwell, Stuart Davis. He will be fresh (?). He is at the end now.

They will make a statement on the general proposition, "What Abstract Art Means to Me." Each speaker will present it in a very brief manner, I expect. In order to save time I shall not introduce between each speaker any introductory remarks. This is all of the introductions you are going to have.

One of the main points of any symposium is to arouse discussion. I don't expect it. It would be traditional (?). Each paper is in a questioning spirit. At the conclusion fire any questions to this platform and, if you can think of it, to the speaker you want to question. That puts them individually on the spot. For the benefit of the audience, each questioner should identify himself before putting his question. Without further ado, let's proceed with the talks. Mr. Morris will you lead off?

Mr. Morris: Somehow it does not seem very long since I trudged in a picket line in the street up there in the rain. It is perhaps symbolic that I come with a cold in the head. Clearly a muted (?) demonstration against a museum which was not always in the mood of showing works by American abstract artists. The picketing produced no results. The majority of the picketers are now (represented) on the third floor where it is warm, out of the rain. It is a long time to celebrate, better for the artists never to celebrate, protest no more, speakers. It has been our contention from the start that the ... (quote)

... Royal Cortissoz -- I used to feel quite sorry for him -- since it used to make him so sick. "This may be all very interesting but 'Oh' the looks of it, you must allow the 'Oh', the looks of it. May be directed towards Cezanne or Seurat... "Painting is basically an optical experience..." Campaign... expunging the phrase merely decorative.... No wonder cubists started from negro sculpture.... I must close now, which is just as well. I am approaching territory that is hard to follow.... Casting (?) points of superiority (?) between par

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ABSTRACT SYMPOSIUM

Mr. Ritchie: Ladies and gentlemen. In opening this symposium on Abstract Art-I can hear myself, can you hear me? -- I should like as moderator first of all to thank the Junior Council of the Museum, and particularly its lecture committee and the chairman of that committee, Mrs. Matthew Mellon, for organizing this symposium and the details incident with such an affair. We are honored to have with us tonight six distinctive (?) and well-known artists. There is no use to introduce them further except to identify them to you who may not -- however familiar you are with their work, may not be familiar with their faces. I will point them out in the order of their speaking: Morris, deKooning, Calder, ~~Glarnier~~/Motherwell/Davis. They line themselves beautifully, like sheep. Glarnier, he is in order too.

Mr. Calder: We are going to be out of order later.

Mr. Ritchie: He is going to be difficult, I know that.

Motherwell, Stuart Davis. He will be fresh (?). He is at the end now.

They will make a statement on the general proposition, "What Abstract Art Means to Me." Each speaker will present it in a very brief manner, I expect. In order to save time I shall not introduce between each speaker any introductory remarks. This is all of the introductions you are going to have.

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... Royal Cortison -- I used to feel quite sorry for him -- since it used to make him so sick. "This may be all very interesting but 'Oh' the looks of it, you must allow the 'Oh', the looks of it. May be directed towards Cezanne or Seurat...." "Painting is basically an optical experience..." Campaign... expunging the phrase merely decorative.... No wonder cubists started from negro sculpture.... I must close now, which is just as well. I am approaching territory that is hard to follow.... Casting (?) points of superiority (?) between far

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-3-

difference from my own experience. Great belches (?) of abstract art for 20 or 25 years, if I remember, they try to divide objective and subjective art. I was not surprised to hear him emphasize design, that one commendable thing of the ~~thing~~ thing artists emphasize design and forget composition. I will try to be as brief as possible (he was heckled).

Mr. Ritchie: Mr. _____ do you have a question?

Mr. _____: No, I wish to speak.

You decide....

Mr. _____: The question was raised by the speaker that design... I wanted to emphasize that design and composition are two different things. A work of art is ... Applied art is only design. ... (interrupted by someone in the audience) ... I will see you later. A question of Mr. ~~Motherwell~~ (Motherwell?), when he raised the question of mysticism. I believe he was on the right track ... the tongue sometimes errs, or slips, it tells the truth. What you say of mysticism is correct. Means go to one side... Abstract art in the original meaning when it was used it was also mysticism to mean. "I close my eyes. Any academic painter happens to be a mystical painter, now..."

Mr. Ritchie: Somebody else has something to say. I will come back. Do you have a question for any particular speaker on this platform?

Mr. _____: I came here to answer the discussion.

Mr. Ritchie: You can see what a job I will have as moderator if this keeps up.

Miss Estelle Lavine: ~~Mr. Davis~~ ^{Mr. Davis} says that abstract art is ^{diverse} passion for detour, refer it to Mr. de Kooning (who) feels his ~~favorite~~ is favored, means Cubism. Does it refer to Mr. Glarner's materials and objects, or Calder's feeling for the universal thing, or Motherwells men of feeling, Is that the abstract? Refer to abstract as ~~diverse~~ ^{diverse} passion for detour, Mr. de Kooning, etc. Are these opposites? I am taking the four in the group who seem to me the same. Mr. Eldridge's thought is the opposite from the other three I mentioned. Does he consider those three facts I mentioned namely, ~~diverse~~ ^{diverse} passion for detour, etc.

Mr. Ritchie: That is an extremely interesting question. I don't know where it begins. I will ask Mr. Davis, or Mr. Eldridge.

Mr. Davis: Since Mr. Eldridge is not here... I have no differences with the gentlemen on this platform -- an amazing harmony of opinion. By detour, I meant precisely what it means. I don't think cubism is a detour, other, other remarks (?) are not detours. Identifies a work of art as exemplified by painting. Painting is not a detour. There is no disagreement. If there is, I have not heard about it.

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like, the question of having poetry in painting. The way English is currently used is extremely misleading. Must also say what we mean in a plasmic (?) sense. Very specific(ally?), any mysticism, whether religious (or) as in this particular case (of)modern painting, secular, void (?) or more directly, the sense of otherness (?) (utterness) of the thing and the most intense desire to make a bridge towards that otherness. Mysticism, whether religious or secular, in the particular sense I am using the word, goes (?) up (?) in specific mystical situations. ~~It~~ thing the present situation is a characteristic example. I certainly would hate like the devil if anyone went out of here saying Motherwell said he is a mystic. I do not mean that. Or do I make myself clear?

No.

Something which (the ~~an~~) individual in relation to other things, something metaphysic (?)

Somebody trying to name the essential experience is involved in the case of making it, looking at it. Differences (?) which coincide. Normally we say it is an esthetic experience. The surrealists would say a poetic experience, the philosophic might say experience. I don't think abstract art, or any art, for that matter, is just a matter of defining.

Mr. Parker (?): Clarify the issue, mysticism.

Mr. Motherwell: As a — of painting, people. (believe?) close eye, initiate mystery. Mystic is a sacred thing. I believe that every artist, reflects, becomes a mystic, especially if ~~his~~ he can imagination and order to other lengths or other sections away from his immediate environment, then the mystic -- he has a hold of himself and has he is not ...

Mr. Ritchie: As moderator, I should not take any side. I feel that mysticism can mean two things, either deep mist or a most infinite clarity, depending on one's condition or experience. Someone suggested Scotch mist -- Sandy Calder, of course.

Miss Ferber: I would like to ask Stuart Davis a question. He used some rather explosive physiological words to describe the difference between objective and subjective, but I was not able to distinguish in what way he was able to make the distinction between what we call objective and subjective painting or sculpture. Faced with objective painting of sculpture, how does he know the motivation. is One very unpleasant belch. Objective is the real world which he seems to feel is the important...

Mr. Davis: In the first place those terms used were not mine, they were taken from the books of other writers. The way to determine the difference between painting of that kind is on the basis of own experience. I don't know any other way. If you have somebody familiar with painting in my —, (you) might be able to get some objective indications why I thought it was one kind or another kind, but I don't know any absolute standards that could be printed and be valid for every person.

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Miss Ferber: Would Mr. Davis say then that sea shells, fossils, wire, worms put together in a non-logical way would be more subjective than paintings of other objects, recognized, but put together in logical sequence -- that those would be more objective?

Mr. Davis: No. I would not state that. A difficult piece of writing for me. Not distinguish(ing) feature between two kinds of works. It is perfectly possible to make a representational painting as ordinarily understood of any subject and have it either one way or the other. It has been done.

Mr. Sham: I would like to address this question to Sandy Calder if I may. Calder made an extremely interesting statement in regard to his work (applause). We all know Calder's work for many years ... he made a statement about his work that is extremely true. I often ask myself why did Sandy depart from these statements he made tonight. He compared little white balls to the atmosphere of the world's universe. Many years ago he used to do little things with motors, moved in rhythmic ways. That visit to the planetarium -- he gave this up for the notion of the accident of wind, child (?) kicking the object, etc. I would like to know why he did this.

Mr. Calder: Percy, you had one of those things, why did you lose it? You went around losing all those things with motors on them so I gave it up.

Mr. _____: I don't think it is a good answer Sandy.

Mr. Calder: No it was not. I used to spend most of my time with oil cans, tightening up fan belts, etc. Now I can go out and meet the customers and it is much more fun.

Mr. Calder (to Mr. d'Hamoncourt, who came to the platform): What is your name please?

Mr. Ritchie: He was just wishing us all a happy New Year.

Mr. Chanin: For the sake of brevity I think the people should write their questions on a slip of paper and pass them up to the stage so we can hear them. Brief, to the point.

Mr. Ritchie: Can we have a question then?

Amy Jones: I would like to ask the opinion of all of the gentlemen as to where in their opinion the line of abstract art as being the only valid art of today started and when it may end (laughter). I do wonder where, in the opinion of each of you men, other painting ceased to be valid painting and this started and then what, and that is not a criticism -- I really am anxious to know what your opinion is.

Mr. Ritchie: The lady wishes to know when abstract art began and when it proposes to finish.

No.

Mr Morris: Why it should be considered the only valid art.

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Question: In past civilizations and in other civilizations Negro and South Sea cultures -- Negro sculpture was important to Cubism. Nevertheless the Negro sculpture had a very important meaning, whether artists or not. Abstract art may be lovely to lots of people, say to those who paint it or look a lot at it. Could it ever have interest to more than artists?

Mr. Ritchie: The question is, can abstract art have interest to anyone more than the artist?

Questioner: More to people who are very sensitive to the perceptual.

Mr. Motherwell: The first thing that strikes me in response to your question, you imply abstract art is some very recent deviation from a really universal human norm. It is not why artists like abstract art, but why people are not raised in another tradition.

Traditionally art has been appreciated in various ways before it was abstract. It was appreciated in the esthetic point of view by certain people. Others could enjoy it for other reasons, sentimental reasons which I won't discuss now. Abstract art precludes enjoyment except by artistic ones. Don't you feel that the artist is perceptibly keener than the majority of men?

Mr. Calder: I am... by color, proportion, opposition...

Question: I heard Mr. Davis say that abstract art is of two kinds, objective and subjective. The only true abstract art is objective. Does he mean to say that the subjective idea is unworthy?

Mr. Davis: Objective is of another order.

Mr. Ritchie: The question asked by the speaker, does Mr. Davis mean that only objective art is valid and that the subjective has no validity in art?

Mr. Davis: I could not have meant that because I did not say that. I said there are two kinds of art, one absolute art, not popular word but well meant here, the other always communication by illusion or illustration. That is what I said and that is all I meant. As what words mean, that is for every person ...

Questioner: I understood you to say that the only true art is objective art.

Mr. Davis: I did not say true. I don't think so. It was a typographical error.

Mr. Shahn: I would like to ask Mr. Davis if he thinks that art without emotional expression, mood and taste is superior to art with it.

Mr. Davis: You mean my own feeling about it?

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FRITZ GLARNER

A painter should never speak because words are not the means at his command. Words cannot express visually dimension at a glance--they can only establish their own relationship in time. However, it is possible for a painter, at certain moments of his evolution to formulate some of the problems he is facing in the growth of his work. A painting cannot be explained. Words can only stimulate the act of looking.

A visual problem is never put a priori as a mathematical problem but is born in the process of painting and evolves in a state of unawareness of the painter.

Throughout my search for the establishment of essential values, throughout my struggle to free my painting from the naturalistic, I was impelled little by little to dematerialize the object, eliminating all that appeared to me as superficiality, reducing it to an appearance no longer specific -- to a form-symbol. When the motive for the form-symbol can no longer be identified by the spectator, a degree of abstraction has been obtained.

To liberate form, it is necessary for the form-symbol to lose its particularity and become similar to space. To liberate form, it is necessary to determine space so that their structures become identical. When the form area and the space area are of the same structure, a new aspect arises in which pure means can reveal their intrinsic expression. The differentiation between form and space has to be established by color, proportion, oppositions, etc. Color, pure color, no longer assigned to dress up a particular form-symbol is free to act by its own true identity. It is my belief that the truth will manifest itself more clearly through this new condition.

Man can only free himself by a process of give and take. In painting form has to lose its specific identity and space has to acquire one by determination. To express life - its duality, its pulsations, its rhythms, its exact recurrences, - the artist of our age should find through his own development the sensitive point of balance between the subjective and the objective expression.

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GEORGE L. K. MORRIS

Certainly no one ever hated modern art more thoroughly than the late Mr. Royal Cortissoz. However, he once made one of the wisest notations, which I constantly recall while working. He summed up a modern exhibition by exclaiming "this may be all very interesting, but O the looks of it!" We must bear in mind that his pronouncement may have been directed against works that have since become classics, nevertheless I like the very direct reference to art as a primarily "optical" element, with an instantaneous effect upon the observer. Of course fine pictures need long and repeated study before they become fully revealed, but the initial glance usually carries through to a surprising degree. The basis of all fine paintings -- and this runs through history -- I take to be distinction, poise, and clarity. For me abstract art is essentially rational, although something invariably seeps through, which the artist does not foresee, but those sensations that are architectonic, -- the absorption of space by color and tone, the relation of the parts and the direction in which they appear to move -- are quite capable of study and discussion. The final touch of distinction we cannot pursue -- it is as much a part of a picture as it is of man himself; we can no more follow this in words that we can describe with any accuracy why a rare vintage-wine seems to communicate more of "quality" than a bottle of Pepsi-Cola.

I have called the attributes "optical" -- of course it is the mind and sensibility of the spectator that record the effect; above all they have nothing to do with decoration. Rather I should call "decorative", works where the form-emphasis is sufficiently weak so as not to interfere with other furnishings -- 18th century portraits, for example. Most abstract works -- good or bad -- assert themselves with an insistence that only modern walls and simple furniture can accommodate.

The building of an abstract picture exhibits a sort of dual testing of activity and pacification. In some periods there is more of the one, and when the atmosphere becomes over-aggressive, a Mondrian will teach us all calm and control. Then the world shuts in too closely, and someone must fight with the fabric and open it out. It is a succession of contrasts, like breathing, that enables us to keep the pathway activated with life and at the same time strictly measured.

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GEORGE L. K. MORRIS

It doesn't seem very long since I trudged in a picket-line, as a demonstration against our beloved Museum, which was not then in a mood for showing American abstract paintings. The picketing may have been fun -- it certainly produced no results, -- yet somehow or other a majority of the picketers are hanging now upstairs on the third floor. However, this is no time to celebrate -- there are doubtless new picket-lines already getting into place to protest against the former picketers.

And I hope there are, -- it has been my contention from the start that abstract art is no eccentric by-path, that it is limited or restricted only by the imaginative scope of its exponents; there are countless and divergent ways through which the various problems can be hacked at, capable of infinite expressive possibilities. Furthermore, it is my belief that its recent developments present something completely contemporary. We are sometimes advised that there has always been what we are doing, and that the same qualities are present in good figurative painting, with an additional one thrown in. I have no animosity at all toward figurative art of any period, -- and the two have undoubted and basic qualities in common; nevertheless I maintain that when suggestions of natural appearances are removed and a work must draw life from its own self-contained image, a decisive change in character is apparent. This whole conception of the painting, which represents nothing at all, yet is put into a frame and offered on the open market to any one who enjoys contact with the sensibility and expressive intensity of its creator, would have been, I submit, quite unthinkable prior to the twentieth century. This is a far cry from the abstract eras of the past. (Mohammedan art, for example, non-figurative by requirement, was thoroughly subservient to a decorative scheme.) It was, I believe, in the seventeenth century that music attained a similar independence. In earlier times, when music existed as accompaniment for dances or the drama, or the embellishments of religious and tribal rites, an audience would probably have found it pointless indeed to sit motionless in a concert hall. This again is no disparagement to program-music, -- it is merely necessary to recognize distinctions.

The move toward abstract art has similarly intensified certain basic artistic qualities which had gradually passed from sight during the heavy days of 19th century realism. It became necessary to evolve an expression that would unify the impact of a picture. Whistler's remark might be recalled, that a painter who creates without a degree of selection is like a "pianist who sits on the key-board." For me the problem is to anticipate accidentals rather than to rely on them, and to fit elements into a fabric that will hold under the many conditions that an artist requires for his development. The emphasis should not be on "uniqueness", but on control and distinction.

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November 1957

LETTER FOR MRS. TREMAINE'S SIGNATURE ACKNOWLEDGING DUES

Dear _____:

As Treasurer of the International Council at the Museum of Modern Art, I want to thank you for your contribution of \$1,000 in dues to the Council.

The continuing interest and generosity of members like yourself is indispensable to the financing of the International Program.

Again many thanks,

Mrs. Burton Tremaine
Treasurer

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THE MUSEUM OF MODERN ART

Date December 15, 1958

To: Miss Edna Kane
From: Frances Keech

Re: The International Council

We would like to have 60 copies of the attached letter multigraphed (without fill-ins or addresses, which will be done here). The letter must be set up exactly as sample. The completed job must be delivered on December 16th.

any year-end money available for contributions would be welcome and appreciated by the International Council.

This idea was warmly received by a number of members and

so I want to be sure that everyone realizes that additional

donations of any amount could be constructively used by our

ever expanding program.

Sincerely,

Mrs. Bliss Parkinson
President

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September 14, 1936

Proposed basis of charges for work to be done by the
Museum of Modern Art for the International Council

In order to clarify paragraph Third (3) of the proposed agreement between the Museum of Modern Art, the Rockefeller Brothers Fund, and the International Council the following basis is suggested for the charges of the Museum of Modern Art for its work in carrying out the International Program:

The Museum would ask for reimbursement from the Council for its out-of-pocket expenses in the following categories:

1. All purchases of materials or services from outside the Museum of Modern Art. (These are covered by Museum purchase orders).
2. The costs of time and material for projects carried out in the Museum of Modern Art shops (These are covered by project orders).
3. The time of personnel fully assigned by the Museum to International Exhibition projects (This would be calculated on a weekly basis and would include salary plus the Museum's share of payments for Social Security, Retirement, etc.).
4. All costs of insurance covering works of art used in connection with International projects.
5. Travel and per diem costs of employees engaged in International projects.
6. Costs of all works of art and equipment bought specifically for the carrying out of the International Program.
7. Costs of added personnel made necessary in the Registrar's and other service departments for carrying out the International Program.
8. Costs of space in the Museum of Modern Art devoted entirely to the International program, calculated on the basis of 35¢ per square foot per month.

The Museum of Modern Art makes no charge for the following services:

1. Professional advice and counsel of department and division heads of the Museum of Modern Art as it may be called upon in connection with International projects.
2. Use of the Museum of Modern Art existing facilities, except those specifically set aside for the International Council. This would include the library, meeting rooms, and all other parts of the building commonly used by other departments.
3. Services of the Treasurer's and Secretary's offices in the interest of the International Program.

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Sept. 14, 1956

INTERNATIONAL COUNCIL

PROPOSED BUDGET 1956-57 - INITIAL PHASE

INCOME:

Balance - July 1, 1956	\$ 19,892	
Estimated annual income - present membership	<u>21,450</u>	
Total Income		\$ 41,342

EXPENSES:

<u>Salaries:</u>		
Exec. Secretary 9/24/56-6/30/57	7,700	
Dept. Secretary	<u>3,870</u>	
	11,570	
<u>Expenses:</u>		
Consultant fee	3,000	
Travel and entertainment	2,000	
Cost of meetings	1,500	
Equipment	500	
Office expenses	500	
Contingency	<u>1,000</u>	
	8,500	
Total Expenses		<u>20,070</u>
Balance available for Council purposes		\$ 21,272

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INTERNATIONAL EXHIBITIONS PROGRAM AT THE MUSEUM OF MODERN ART
PROPOSED BUDGET -- July 1, 1957 - June 30, 1958

PROGRAM EXPENSES

<u>Salaries</u> *	-- Over-all preparation and planning. Professional personnel for supervision, planning, selection, designing, scheduling, installation, continuous contact and return of exhibitions.		\$50,000
<u>Facilities</u>	-- To provide office space, shop facilities for travel preparation, and consultation with other professional advisors.		29,500
<u>Exhibition Expenses</u>	-- Specific expenses, including packing, boxing, framing, insurance, transportation - domestic and foreign, catalogs, photographs, publicity, special travel and special services.		
	<u>New</u> - remaining costs for 4 new major exhibitions	\$15,500	
	<u>Continuing</u> - in circulation, remainder of expenses committed for 16 showings (65 shows, 54 cities, 33 countries)	\$20,000	65,500
<u>Contingency</u>			<u>5,000</u>
			\$150,000
<u>COUNCIL EXPENSES</u>	- Operating expenses for office, meetings, promotion and future financing.		<u>25,000</u>
		TOTAL	\$175,000

* This staff, with the facilities mentioned, also prepares special exhibitions where direct expenses are financed by U. S. Government and private institutions.

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I N T E R N A T I O N A L C O U N C I L

P R O J E C T I O N

April 9, 1957

Fiscal Year 1957-1958:

July 1 - - - - October 1, 1957
October 1, 1957 June 30, 1958

TOTAL EXPENSES	\$ 5,650	\$17,150
INTERNATIONAL PROGRAM	<u>35,000</u>	_____
	\$40,650	\$17,150
	_____	_____
	\$57,800	

INCOME		
Forwarded	\$36,396	
Dues	36,000	

BALANCE NEEDED		
To be raised beyond existing membership	_____	<u>\$35,404</u>
	\$72,396	\$35,404
	_____	_____
	\$107,800	

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October 25, 1957

ESTIMATED BUDGET FOR OBLIGATIONS OTHER THAN OPERATING EXPENSES
OF THE INTERNATIONAL COUNCIL: July 1, 1957 - June 30, 1958

UNESCO Committee Room	\$ 5,000	
Underwriting of International Program	<u>50,000</u>	
		\$55,000

\$55,000 commitments		
<u>13,707</u> Council's operating expenses		
\$68,707 to be raised in present fiscal year		40,000

Dues from 40 of 44 members (as of 10/25/57)		40,000
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\$68,707		
<u>40,000</u>		
\$28,707 to be raised from new members and outside sources		

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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October 25, 1957

THE INTERNATIONAL COUNCIL
AT THE MUSEUM OF MODERN ART, INC.

ESTIMATED BUDGET FOR OBLIGATIONS OTHER THAN OPERATING EXPENSES
OF THE INTERNATIONAL COUNCIL: July 1, 1957 - June 30, 1958

UNESCO Committee Room	\$ 5,000
Underwriting of International Program	<u>50,000</u>
Entertainment and travel	\$55,000
Office expenses (stationery, telephone and telegrams, etc.)	
Cost of meetings	
Contingency	
\$55,000 commitments	\$16,000.00
<u>13,707</u> Council's operating expenses	
\$68,707 to be raised in present fiscal year	
Dues from 40 of 44 members (as of 10/25/57)	40,000

\$68,707
40,000

\$28,707 to be raised from new members and outside sources

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October 30, 1957

THE INTERNATIONAL COUNCIL
 AT THE MUSEUM OF MODERN ART, INC.

THE INTERNATIONAL COUNCIL
 AT THE MUSEUM OF MODERN ART, INC.
 ESTIMATED BUDGET FOR OPERATING EXPENSES

July 1, 1957 -- June 30, 1958

PROPOSED OPERATING BUDGET

July 1, 1957 -- June 30, 1958

Salaries	\$11,227.72
Entertainment and travel	2,000.00
Office expenses (stationery, supplies, postage, telephone and telegrams, etc.)	500.00
Salaries	\$11,500
Cost of meetings	1,000.00
Expenses:	
Contingency	<u>1,272.28</u>
Entertainment and travel	2,000
Office expenses	500
Promotion	500
Cost of meetings	1,000
Contingency	<u>500</u>
Total expenses	<u>4,500</u>
	\$16,000

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November 6, 1957

THE INTERNATIONAL COUNCIL
AT THE MUSEUM OF MODERN ART, INC.

PROPOSED OPERATING BUDGET

July 1, 1957 -- June 30, 1958

Salaries \$11,500

Expenses:

Entertainment and travel 2,000

Office expenses 500

Promotion 500

Cost of meetings 1,000

Contingency 500

Total expenses 4,500

\$16,000

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April 15, 1958

Sarah Rubenstein
Kina Szoboda

The following is a list of salaries and benefits paid by the Museum which are to be charged to the International Council.

Period: January 1 - March 31, 1958

Salaries

Mrs. E. Smith	\$1,155.63
Frances Keech	1,109.02
	\$2,264.65

Benefits

Pension - F. Keech	\$ 62.72
Soc. Sec. - F. Keech & E. Smith	50.99
Group Ins. - " "	16.11
	\$ 109.82

Total \$2,374.47

Tasca
ck - Int Council to MMA.

<small>THIS CHECK IS IN PAYMENT OF THE FOLLOWING ACCOUNT ENGAGEMENT BY PAYEE CONSTITUTES RECEIPT IN FULL.</small>			38 THE INTERNATIONAL COUNCIL AT THE MUSEUM OF MODERN ART, INC.		No. 8
<small>IF INCORRECT PLEASE RETURN</small>			11 WEST 53RD STREET		1-2 210
DATE	PARTICULARS	AMOUNT	NEW YORK April 21, 1958		
			Pay to the order of The Museum of Modern Art		\$ 2,374.47
			TWENTYTHOUSAND THREEHUNDRED SEVENTY-FOUR AND 47/100 --- DOLLARS		
			THE INTERNATIONAL COUNCIL AT THE MUSEUM OF MODERN ART, INC.		
THE CHASE MANHATTAN BANK ROCKEFELLER PLAZA AT 49th STREET, NEW YORK, N. Y.					

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T
 Get this program from Board of Trustees or follow up by phone

The Officers and Directors
 of the

Mrs. August Belmont

147 West Thirty-ninth Street

New York 18, N. Y.

Musical Program by Metropolitan Artists

Reply to: Mrs. August Belmont
 147 West 39 St., New York 18

Prepared for a function of Council for distribution to the Board -
 Submit on Tuesday -

Stacy

Advisory Group

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T

Get this material from Board of Trustees & follow up by phone

The Officers and Directors
of the

M. O. A.

Metropolitan Opera Association Dinner
March 1, 1953 at seven o'clock
Waldorf-Astoria Hotel, New York

Each member is entitled to subscribe to one or two tickets
for the official Metropolitan Opera Association Dinner.

Tickets: Ten dollars each.

Checks made payable to: Metropolitan Opera Association
should be sent with attached ticket application as soon as
possible in the enclosed envelope.

Musical Program by Metropolitan Artists

Reply to: Mrs. August Belmont
147 West 39 St., New York 18

Prepared on behalf of Council for distribution to the Board - Submit on Tuesday -

Stacy

Advisory Group

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The Officers and Directors
of the

METROPOLITAN ASSOCIATION DINNER
March 1, 1953
WALDORF-ASTORIA HOTEL

Enclosed, please find check for ^{one}/_{two} tickets at \$10.00 each
for the Metropolitan Opera Association Dinner.

Send [] ticket(s) to:

Name: _____

Address: _____

City: _____ Zone: _____ State: _____

Make checks payable to Metropolitan Opera Association, Inc.

The Metropolitan Opera Guild

Musical Program by Metropolitan Artists

Reply to: Mrs. August Belmont
147 West 39 St., New York 18

Prepared by a
Board -
function of Council for distribution 10/1/53
Submitted on Tuesday -

Follows up by Denise

Shirley

Advisory Group

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T

Get the material from Blauvelt & follow up by phone

MEMORANDUM

To: EMILY WODDRUFF

From: RENE D'HARNONCOURT

Date: Feb. 3, 1953

Subject: NATIONAL COUNCIL

Marylasker thought this might be an idea for our National Council.

Musical Program by Metropolitan Artists

Reply to: Mrs. August Belmont
147 West 39 St., New York 18

Proposed as function of Council for distribution to the Board -
Submit on Tuesday -

Stacy

Advisory Group

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T
 Get the Museum from Board of Directors
 or follow up by phone

The Officers and Directors
 of the
 Metropolitan Opera Association
 cordially invite you to attend an
Opera Dinner

Sert Room, Waldorf-Astoria Hotel
 Park Avenue, New York

Sunday, March 1, 1953 at seven o'clock

to meet with members of
 The National Council, The Opera Club,
 and Board of Directors of
 The Metropolitan Opera Guild

Musical Program by Metropolitan Artists

Reply to: Mrs. August Belmont
 147 West 39 St., New York 18

Proposed a function of Council for distribution to the
 Board -
 Submit on Tuesday -

Stacy

Advisory Group

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OFFICERS OF THE ASSOCIATION

GEORGE A. SLOAN, *Chairman of the Board*

LOWELL C. WADMOND, *President*

LAUDER GREENWAY, *Vice-Chairman*

PHILIP D. REED, *Vice-President*

LEWIS L. STRAUSS, *Chairman, Executive Committee*

S. SLOAN COLT, *Treasurer*

REGINALD ALLEN, *Secretary*

This dinner will be an event of particular significance, as it will mark the first occasion on which the Association Directors will meet with the Board of the Metropolitan Opera Guild; members of the Opera Club; and the newly-formed National Council of the Metropolitan Opera Association.

These are the participating groups that are most intimately concerned with the present maintenance of the Metropolitan and will direct its future development.

Meeting at this time, with representatives of the Opera Company and the Management, will provide an opportunity for an informal exchange of ideas, and will serve to bring about a closer understanding and appreciation of the great institution to whose progress all are dedicated.

Proposed as function of Council for distribution to the Board -
Submitted on Tuesday -

T

B

very Greenway

very Greenway

all

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T

B₄

Get the Station from Blauvelt & follow up by phone

Mrs. Woodruff.

MR. CLINTON KING
 MR. SAMUEL A. MARX
 MRS. CHAUNCEY MCCORMICK
 MR. ARTHUR MEEKER, JR.

MRS. SWIFT VON DER MARWITZ
 MISS LAURA VAN PAPPELENDAM
 MRS. JOHN WENTWORTH
 MRS. WILLIAM WOOD PRINCE

Proposed as funds in of Council for distribution to the Board - Submit on Tuesday -

Stacy

Delaney Group

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T

B

THE ARTS CLUB OF CHICAGO

a letter
to the members
May 1, 1953

Proposed a function of Council for distribution to the Board -
Submitted on Tuesday -

Parsons

Sturtevant

Advisory Group

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to the members: *The Arts Club is entering its thirty-eighth season and its third year in our present location.*

This season has shown considerable increase in the daily luncheons served to members and their guests, as well as in the rental of the Clubrooms.

New members have joined the Club who are actively interested in the purposes of the Club and are now attending the many programs we are giving the membership. The Arts Club enjoys an excellent reputation throughout the country which is evinced by the numerous out-of-town visitors who come to see the Club while passing through Chicago.

The galleries are open to the public for exhibitions, and many students and artists attend these exhibitions each month.

Our Spring season was so successful last year that the Executive Committee thought that it would be the will of the members to remain open a week longer, closing on Saturday, June 20th.

Sincerely yours,

RUE WINTERBOTHAM SHAW, *President*
(Mrs. Alfred P. Shaw)

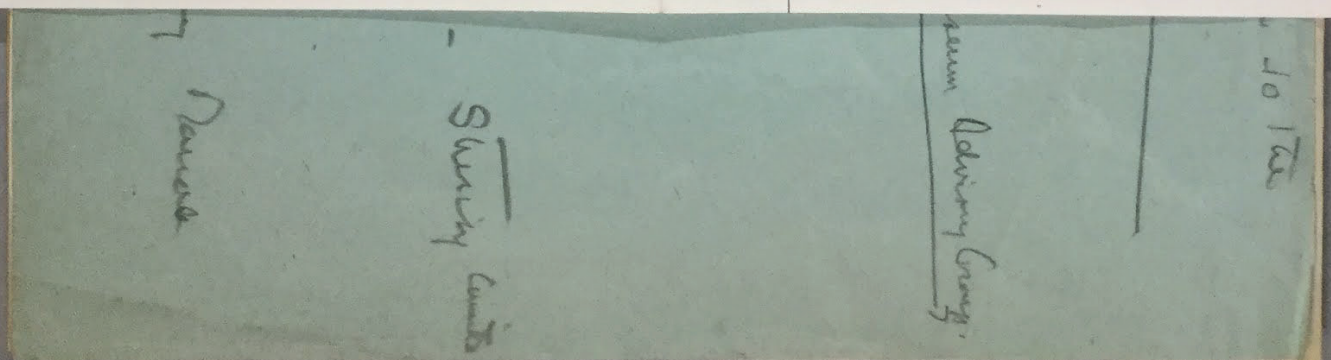
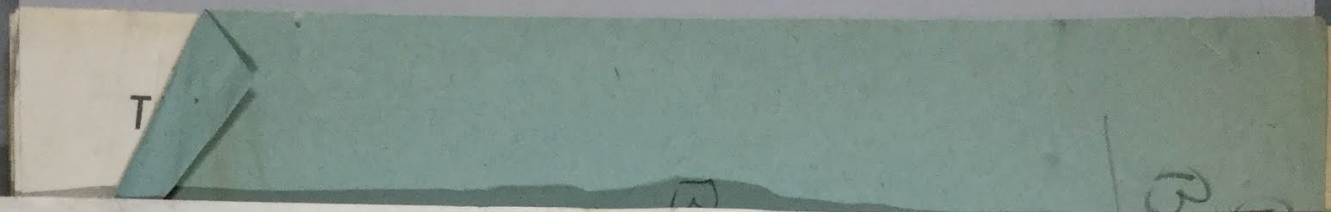
ELEANOR WOOD PRINCE, *Secretary*
(Mrs. William Wood Prince)

OFFICERS --- YEAR 1952-1953

- MRS. ALFRED PHILLIPS SHAW, *President*
- MRS. WALTER P. PAEPCKE, *First Vice-President*
- MRS. EDWARD BYRON SMITH, *Second Vice-President*
- MRS. WILLIAM WOOD PRINCE, *Secretary*
- MR. W. WOODBRIDGE DICKINSON, *Treasurer*

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- | | |
|--------------------------------|----------------------------|
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| MR. ROBERT ALLERTON | MRS. WILLIAM H. MITCHELL |
| MRS. JACOB BAUR | MRS. WALTER P. PAEPCKE |
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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET

Prospectus or function of Council for distribution to the Board -
Submitted on Tuesday -

Conferences

Regular

Harvey

Museum Advisory Group

By laws: Set up & controlled by Board.
Certain authority to

12 people -

2 groups in by-laws - Nominating Committee - Steering Committee

Take a definite list

Get invitation from Blauvelt & follow up by Nance

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Advise The Council on Program -
Rene becomes Chairman of Committee -

To The Museum's functions related to
the purposes of The Council -

The Council Conference on Modern Art - June

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

OFFICE OF THE TREASURER

The Honorable G. Douglas Dillon
Deputy Under Secretary of State
Department of State
Washington 25, D. C.
Tel.: Republic 7-5600
(Home): 2520 Belmont Road, N. W., Washington 25, D. C.
Tel.: Atlas 2-1700

Senator J. William Fulbright
United States Senate
Washington, D. C.
Tel.: Capitol 3-3031, ext. 540
(Home): 2927 Belmont Road, N. W., Washington, D. C.
Tel.: Atlas 2-0700

May 11, 1959

Dear Mrs. de Croisset:

In behalf of The Museum of Modern Art, I acknowledge with many thanks your contribution of \$1,000 for the special purposes of The International Council at The Museum of Modern Art.

Sincerely yours,

Sarah Rubenstein
Assistant Treasurer

Mrs. Ethel W. de Croisset
c/o Mr. John W. Ludewig
Room 3100
One Wall Street
New York 5
New York

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Honorary Members:

- m The Honorable C. Douglas Dillon
~~Deputy Under Secretary of State~~
~~for Economic Affairs~~
Department of State
Washington 25, D. C.
Tel.: Republic 7-5600
(home): 2534 Belmont Road, N. W., Washington D. C.
Tel.: Adams 2-1500

- m Senator J. William Fulbright
United States Senate
Washington, D. C.
Tel.: Capitol 4-3121, ext. 4843
(home): 2527 Belmont Road, N. W., Washington, D. C.
Tel.: Adams 4-8383

- m Dr. Will Grohmann
Beethovenstrasse 39
Berlin - Lankwitz
Germany

- Mr. Dag Hammarskjold
Secretary General
United Nations
New York 17, New York

- Remme* m Sir Herbert Read, K. B. E.
Stonegrave House
Stonegrave
York
England

- m Professor Paul J. Sachs
Widener Library - Room F
Cambridge 38,
Massachusetts
Tel.: Kirkland 7-7600, ext. 2170
(home): ~~29 Garden Street~~, Cambridge 38, Massachusetts
Tel.: ~~Kirkland 7-6100~~
univ. 5-987 Memorial Drive
5-7554

- M. Georges Salles
3, rue Auguste Comte
Paris VI
France

- m Professor Lionello Venturi
Corso Trieste 42
Rome
Italy

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THE INTERNATIONAL COUNCIL AT THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N.Y. TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW YORK

*re-written
and filed*

MEMORANDUM

11 18, 1958

To: *Mrs Parkinson*

From: PORTER MC CRAY

Date:

Subject:

Dear Mr. [redacted]

At [redacted]
sending you [redacted]
the Intern [redacted]
the UNESCO [redacted]
closing a [redacted]
the Council [redacted]

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Committee of

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deadline [redacted]
municated [redacted]
May 20th [redacted]

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Ve [redacted] to be able to
accept the invitation but it means a great deal to them to
have this official acknowledgement of their participation in
a project which means so much to us all. We are most grate-
ful to you for your kindness in making these arrangements.

Very sincerely,

Mrs. Bliss Parkinson
President

Mr. Andrew H. Berding
Assistant Secretary
Department of State
Washington, D. C.

*They will
greatly
appreciate
having*

*With suggested
Changes*

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THE INTERNATIONAL COUNCIL AT THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N.Y. TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW YORK

*re-written
and filed*

April 18, 1958

Dear Mr. Berding:

At the request of Mrs. Henry Potter Russell I am sending you a list of the persons who contributed through the International Council at The Museum of Modern Art to the UNESCO Executive Board Room in Paris. I am also enclosing a list of the officers and Executive Committee of the Council and a complete list of members.

It is understood by Mrs. Russell and the Council that you have made it possible for the contributors, officers and Executive Committee to be invited to the opening ceremonies in November as well as other Council members who indicate at our May 20th meeting their intention to be in Paris at that time. These last names will be sent to you directly after the meeting.

and
We understand that those in the above categories who turn up unexpectedly in Paris without invitations may receive them by giving Mr. Kellerman reasonable advance notice. The deadline for these requests will be determined by you and communicated to Mrs. Russell so that she may announce it at the May 20th meeting.

They will probably appreciate having
Very few of our members are expected to be able to accept the invitation but it means a great deal to them to have this official acknowledgement of their participation in a project which means so much to us all. We are most grateful to you for your kindness in making these arrangements.

Very sincerely,

Mrs. Bliss Parkinson
President

Mr. Andrew H. Berding
Assistant Secretary
Department of State
Washington, D. C.

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November 6, 1957

PROPOSED AMENDMENT TO ARTICLE III, SECTION 3 OF THE BY-LAWS

Article III, Section 3 of the By-Laws should be amended to change the membership year of the Council so that instead of starting on the first day of July and terminating on the last day of the following June as now provided, it shall start on the first day of October and terminate on the last day of the following September.

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INTRODUCTION OF THE HONORABLE AHMED S. BOKHARI

Mr. Colin then said that the third speaker, Professor Ahmed S. Bokhari of Pakistan was also a diplomat. He was the Permanent Representative of Pakistan to the United Nations and is now Under Secretary in charge of the Department of Public Information of the United Nations. Unlike Mr. Kennan, he has not always been a diplomat but has distinguished himself in many and diverse fields.

He has been a Professor of English Literature, President of the Government College at Lahore, Director-General of the All-India Radio Network, Senior Scholar of Emmanuel College, Cambridge, and author of literally hundreds of plays, short stories and poems in Urdu and Persian; translator into Urdu of the works of Shakespeare, Galsworthy, Shaw and Wilde, and, to top it all, is his country's leading humorist under the pen name Petras.

Mr. Colin then presented His Excellency, whose remarks follow:

Transcript of Speech Made by The Honorable Ahmed S. Bokhari

Mr. Colin has been so generous, indeed so expansive in introducing me, that he has given me a feeling of, not a split, but a shattered personality. Perhaps I'm expected to speak as a frustrated minor writer or an effete diplomat, a recently neutralized international civil servant, or an untutored devotee of art. It is not, however, from these, but from other points of view that I would beg leave to share my thoughts with you on this occasion.

Firstly, I might look upon myself tonight, if you would permit me, as an Asian who has been fortunate enough to have partaken of some of the culture of other countries. In fact, I might, at once with pride and humility, claim that I would not be half the man I am but for Western culture, the culture that borders the Atlantic, and that in my early youth appeared to me as concentrated in Europe. Secondly, I would like to speak as a person who has been in this country for nearly five years and has begun to feel the dynamics of the world situation as from these shores. For, as you know, it was given to me in more recent years to abandon the ivory tower of the student and the somewhat monastic cell of the teacher and to venture forth into what is known as the world of affairs. It was my destiny in that capacity to come take up residence here. There are two things that I felt here very strongly. First, that although to me, who had sat at the feet of many great men outside my own country, the world seemed to be one and indivisible, there was nevertheless a great gap between the centers of Western culture and the vast continent from

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which I came. There was a vast amount of mutual ignorance. It was not so long ago when it became a habit with me in lecturing on Asian problems to remind the audience that more than half the people of the world lived in that continent. I invariably received the somewhat disturbing reassurance the next day, from some telephone callers at least, that I was right because they had "looked it up." That was the first puzzling sign of the maladjustment in world understanding that came my way.

Yet, this seemed to be only the visible part of the iceberg; there was much greater mutual ignorance underneath. One felt almost alarmed to realize this gap between the west and a part of the world which to an Asian seemed to be very important. In fact, to anyone who might have been interested in the world beyond his immediate neighborhood, this could bring many moments of anxiety and concern - and the fear that the split in the world between Communism and non-Communism might be supplemented and, in fact, overwhelmed by a much bigger split between Asia and the rest of the world. Of course, there was much about America that had to be learned or revised, too. In spite of the literacy that one enjoyed and had, in all conscience, used to the best advantage, one remained very hazy about happenings on this side of the Atlantic. How much more handicapped, one felt, would be those millions from my part of the world who did not have the same advantages as I had. A high percentage of those who came to the United States of America, as I had, were educated in European universities. On those of us who were educated in that most vocal of cultural activities (I mean literature - not, alas, mentioned in the context of museums) American literature had made little impact. In British universities, for example, it did not occupy a very prominent position, relegated as it was in textbooks, for instance, to a brief and hurried chapter toward the end. One had to rediscover it, as it were, and also to appraise afresh how one's own fellow countrymen back home would react to it, should it be brought closer to them. One knew, for example, that hitherto, speaking by and large, the Americans had been regarded abroad as a sort of British isotope, and their variations from the original being considered erratic rather than in the nature of a natural development and not quite elevating as cultural contributions.

But it was not long before one became conscious here of a nation that had come into its own a long time ago, with a language of its own and a culture of its own. This in itself did not necessarily add to its political stature; but in this and other contexts the importance to the world of understanding America also became clear. In one's anxious or wistful moments, one looked around for kindred spirits in this country who would perhaps share these stirrings. Some of us went around like peddlars, obsessed like Coleridge's Ancient Mariner, to unfold our tale. I remember how for quite a while the bee that buzzed

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in my bonnet insisted that more and more American books should be translated into Eastern languages. I repeated this to the point of boredom, even to people who had never thought of translations or, indeed, of books. Another variation of the same obsession was the idea of exchange of students, thousands of students, between Asia and the United States.

After some seasons of unpopularity I realized that it was only by ill-luck that one had not met the right people. There was a tremendous amount of activity going on in these fields. A large scale exchange of students was, in fact, taking place between America and the rest of the world. This was an exhilarating discovery. It was heartening to feel that cosmopolitanism which one had been brought up to believe in and live up to, was neither dead nor dying. There were actually hundreds of people in this country who were interested in saving and nourishing it. Some of them, perhaps, had ulterior motives; ulterior motives, like confidence men, try to attach themselves to all good unsuspecting causes. If no other motives cast their shadow, there is always egotism. But these are the conditions of human existence. One has to make the best of them. But there was much to elate and sustain one's best hopes. Today there are more than a hundred thousand students in the world who are studying abroad, and one may be forgiven for dreaming of many hundreds of thousands of students spreading out into the world in a few years time; not commercial travelers, not troops, but students with their books and satchels, perhaps, crossing the seas and vast stretches of land in search of education. I met my friend, Dr. Kenneth Holland - I see him in the audience tonight - who is doing one of the noblest jobs in this country. He told me that there were as many as between thirty and forty thousand students in other countries who were invited by American organizations to come and study here; there were as many as five thousand students from this country studying in foreign lands.

I felt heartened. I had been brought up to think nostalgically of the great era of cosmopolitanism that is part of the history of Muslims in the 8th and 9th centuries, during the days of the great caliphs in Bagdad, when the descendants of the Arabs of the desert took it upon themselves to use their poetic but untravelled language to translate the entire knowledge and learning of the Greeks. To Bagdad of those days came students from various parts of the world to learn and the Arabs themselves roamed the distant seas. Not all of them could have had the intrepid spirit or the romantic experiences of Sinbad the Sailor, but he epitomized their adventurous urge. Surely that era could return, with a new, a modern, a heightened accent. Today, when there are so many warring factions in the world and we sometimes seem to be on the verge of utter annihilation because of misunderstanding and ignorance, it is heartening to see the beginning of a new cosmopolitanism, and wonderful to see a country like America trying to lead it in this magnificent fashion.

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That is what the meaning of this evening's gathering is to me. I think that the brave adventure on which you are seeking to launch will be an important segment of an entire sector of internationalism - and if that word smells of political science - let us call it by my favorite term "cosmopolitanism." I believe that in the learning of new languages, in providing facilities for more travel, facilities for larger exchange of persons, in creating warmth towards the art of other people and in stimulating understanding not between governments and governments, no matter what the advantage of those exchanges may be, but between people and people, lies the foundation of the new cosmopolitanism that people like me, and there are many like me in various parts of the world, have been seeking.

I do not know what else to tell you. There are so many aspects that one could stress. The two speakers before have from their own special knowledge made many telling points. Mrs. Saarinen gave you the essential details of how certain types of cultural exchanges operate in practice and acute psychological observations on the countries she has recently visited. And Mr. Kennan, of course, speaking with his wide knowledge and his great understanding not only of this but also of other countries has stressed the one point which he as a native could stress, and which from me who am a guest here, would sound impertinent. But if you will grant me the privilege of speaking as one of you, I will make bold to say that the kind of activity over which this Council presides will not only be a means of self-enrichment but also a means of self-assessment. It will be a new experience for other countries but also for America itself, which undoubtedly occupies a position of great prominence in many ways, to submit itself and its art both in humility and in pride to the gaze of the world, and to open their hearts to the artists and the critics of other lands, which, after all, is the most creative and the most affectionate way in which human beings can seek to reach each other's minds. And thus there is a great deal in this country which could carry inspiration abroad, and I think you have the resources and the will to provide the same facilities for people from abroad for the same kind of understanding.

America has built everything that it has ever wanted to build. It has even built a few things it didn't want to build. But this activity will build something which many people in this country have inarticulately but sincerely longed for. I am sure that the inauguration of the International Council will give their longings a face and a form.

Mr. E. M. Forster, a teacher to whom I owe a great deal, in a recent letter said, "What is one to say about oneself? If one says one is an atheist, one is told that that's rather

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crude. If one says that one is agnostic, one is told that that's rather feeble. If one says that one is a liberal, one is told that cannot be because there are only Tories and Socialists. And if one says that one is a humanist, one is met with well-bred boredom." But humanism, he said, is best. And I think that the International Council has a chance to bring out the essential humanism of America, which has stout enough moral roots for it to acquire beauty, vitality enough to acquire verve, and enough organizational zeal and competence to acquire effectiveness. And where America speaks for so much, the International Council, I hope, in this way will speak not only for the Americans but also for the family of man.

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February 20, 1959

"A" LIST FOR MRS. BLISS PARKINSON

Prizes (not listed in other categories)

Museum Collections

Mr. and Mrs. Alfred H. Barr, Jr.
Mr. and Mrs. Holger Cahill
Miss Betsy Jones, Secretary of Collections
Miss Sara Mazo, Assistant Curator
Miss Marie Alexander, Secretary to the Director

The Abby Aldrich Rockefeller Print Room

Mr. William S. Lieberman
Miss Dorothy Lytle, Associate Curator

Painting and Sculpture Exhibitions

Mr. and Mrs. Peter Selz, Curator
Miss Alicia Legg, Assistant Curator

Registrar

Miss Dorothy H. Dudley
Mr. and Mrs. David Vance, Assistant Registrar

Conservation

Miss Jean Volkmer

Lecture Program

Mr. and Mrs. A. L. Chanin

Film Library

Mr. Richard Griffith (and Mrs. Griffith)
Miss Margareta Akermark, Circulation Director and Executive Secretary

Library

Mr. and Mrs. Bernard Karpel, Librarian

Publicity

Mr. and Mrs. Samuel P. Shaw, Jr.
Mr. Herbert Bronstein

Miss Helen Franc

Mrs. Gertrud A. Mellon

continued

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February 25, 1959

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Trustees (not listed in other categories)

Mr. and Mrs. Ralph F. Colin
Mr. and Mrs. John D. Rockefeller 3rd
Mr. and Mrs. James Thrall Soby
Mr. and Mrs. Donald B. Straus
Miss Ellen Seipp (Mr. and Mrs. Foster MacLellan, Jr.)

Office of the Secretary

Mr. Allen V. Foster

Office of the Treasurer

Mr. and Mrs. Charles V. Keppel
Miss Sarah Weinstein

Office of the Business Manager

Mr. and Mrs. Bernard T. Johns

Postcardery

Mr. Edward Steichen

International Program

Mr. Dexter A. McFray
Mrs. Leslie Denier
Mr. Effingham P. Humphrey
Mr. and Mrs. Waldo Rasmussen
Mrs. Charlotte Eyer, Designer
Mr. Frank O'Hara
Miss Virginia Pearson, Circulating Manager
Mrs. Frederick Helpein, Research Assistant
Mr. James Schuyler
Miss Marie Frost, Circulating Exhibitions

International Council

Miss Frances Beech

Exhibitions and Publications

Mr. George Wheeler
Miss Frances Parnes, Publications Manager

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February 20, 1959

LIST FOR MRS. BLISS PARKINSON

Mr. and Mrs. Victor D'Amico

Office of the Director

Mr. and Mrs. René d'Harnoncourt

Mr. James P. White, Jr.

Mrs. Althea Borden, Personnel Manager

Miss Ellen Seipp (Mr. and Mrs. Hector MacKethan, Jr.)

Office of the Secretary

Mr. Allen W. Porter

Office of the Treasurer

Mr. and Mrs. Charles T. Keppel

Miss Sarah Rubenstein

Office of the Business Manager

Mr. and Mrs. Bernard T. Jones

Photography

Mr. Edward Steichen

International Program

Mr. Porter A. McCray

Mrs. Cable Senior

Mr. Effingham P. Humphrey

Mr. and Mrs. Waldo Rasmussen

Mrs. Charlotte Dyer, Designer

Mr. Frank O'Hara

Miss Virginia Pearson, Circulating Manager

Mrs. Frederick Kolmetz, Research Assistant

Mr. James Schuyler

Miss Marie Frost, Circulating Exhibitions

International Council

Miss Frances Keech

Exhibitions and Publications

Mr. Monroe Wheeler

Miss Frances Pernas, Publications Manager

continued

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February 20, 1959

-2

Education

Mr. and Mrs. Victor D'Amico
Miss Dorothy Knowles

Membership

Mrs. Harry A. Woodruff
Miss Ruth Siegel, Senior Assistant
Miss Cynthia Harris

Trustees (not listed in other categories)

Mr. and Mrs. William A. M. Burden
Mr. and Mrs. Walter Hochschild

Other Trustees

Mr. J. Edgar Hoover, Chairman, Board of Trustees, Federal Bureau of Investigation

Miss Frances G. Johnson, Secretary, Board of Trustees, Federal Bureau of Investigation

Miss Greta ... Secretary, Board of Trustees, Federal Bureau of Investigation

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February 20, 1959

add

*Beth Harb. L. G.
(Mr. and Mrs.)*

LIST FOR MRS

Architects

Mr. Philip C. Johnson

Mr. and Mrs. Wallace K. Harrison

Mr. and Mrs. Marcel Breuer

Mr. and Mrs. Edward J. Mathews

Mr. Arthur Drexler

Mr. J. Wilder Green, Assistant Director of Architecture, Museum of Modern Art

Miss Mildred Constantine, Associate Curator of Graphic Design

Miss Greta Daniel, Associate Curator of Design

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February 20, 1959

LIST FOR MRS. BLISS PARKINSON

Architects

Mr. Philip C. Johnson

Mr. and Mrs. Wallace K. Harrison

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Mr. Arthur Drexler

Mr. J. Wilder Green, Assistant Director of Architecture, Museum of Modern Art

Miss Mildred Constantine, Associate Curator of Graphic Design

Miss Greta Daniel, Associate Curator of Design

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a - Street

mess. - b - b. Binsky

Frances Keach

~~Helena~~

~~Opt House~~

- Helen Crane a
- Wilder Green architecture
- Jean Volkmer Ellen Sepp L.
- Bernard Jones ?
- Frances Keach b.
- Charlie Keffel b. Mildred Constantini - architect
- Elsie Legg ? a
- Dorothy Lytle a Philip J.
- Bill Fierberman a - Eddie Mathews ?
- Gertrude a - Brewer ?
- Dorothy Rodhe a Wally ?
- Dorothy Dudley a - b - Int. Council
- Sarah Rubenstein b.
- Elizabeth Shaw a - Debra Borden L
- Soby a - Dick Griffith b
- ~~John~~ Sittich b
- Jim White b. ? Publication Subj.
- Marse Wheeler - b. Sarah Napio - a -
- Peter Humphrey b.
- James Schuyler b.
- Sue Seind b.
- Porter b.
- Soby - a
- Hank O'Hara b

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a - Street

a Paintings

- Katey Jones - a
- Marie Alexander - a

Francis Pomeroy - b b Quincy

- Barr a

~~Helena~~

- Gels Daniel - architecture

- D'Amico -

~~Art House~~

- Charlotte Dyer - b.P.

- Helen Crane - a

- Wilder Green architecture

- Jean Volkmer

Ellen Sepp L.

- Bernard Jones ?

- Frances Koech b.

- Charlie Koppel b.

Mildred Constantine - architect

- Elsie Legg ? a

- Dorothy Lytle a

Philip J.

- Bill Fisherman a -

Eddie Matthews ?

- Gertrude a -

Breuer ?

- Dorothy Rodhe a

Wally ?

- Dorothy Dudley a -

b - Int. Council

Sarah Rubenstein b.

Elizabeth Shaw a -

Debra Borden L

Sally a -

Dick Griffith b

~~John~~

Stitcher b

John White b.

? Publication Subst.

Morse Wheeler - b -

Sarah Napio - a -

Peter Humphrey b.

James Schuyler b -

Sue Seid b.

Porter b.

Sally - a

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Mr. Philip C. Johnson
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Washington 9, D. C.

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CIRCLE 7-3700 Sec: Miss Wilkerson

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PLaza 8-0358

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Executive Chamber
The Capitol
Albany, New York

Governor and Mrs. Nelson A. Rockefeller
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OXford 7-1750 Sec: Miss Ellen Meehan

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R.F.D. 2
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*Professor Paul J. Sachs
Widener Library, Room F
Cambridge 38, Massachusetts

Professor and Mrs. Paul J. Sachs
987 Memorial Drive
Cambridge, Massachusetts

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Brushy Ridge Road
New Canaan, Connecticut

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REgent 7-2601

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44 East 73 Street, N. Y. 22
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Museum of Modern Art
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215 East 79 Street, N. Y. 21
UNiversity 1-1207

The Honorable John Hay Whitney
The American Embassy
One Grosvenor Square
London W1, England Sec: Mrs. Isabel Hill
and
630 Fifth Avenue, N. Y. 20
PLaza 7-0500

The Honorable John Hay Whitney
and Mrs. Whitney
The American Embassy
One Grosvenor Square
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February 9, 1959

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- Tosca Zagui, Assistant to Conservator

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Architecture and Design

architecture
arch. history
arch. lecture
arch. text

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- Mildred Constantine, Associate Curator of Graphic Design
- Greta Sanial, Associate Curator of Design
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Eddie Rothman
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- Rolf Peterson, Dark Room Assistant

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- a - Margareta Akermark, Circulation Director and Executive Secretary
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- Susan Franklin, Assistant
- Marjorie Oplatka, Stills Assistant
- Anthony Kirk, Film Inspector
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- Jack Millet, Projectionist
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 Frank O'Hara, Assistant
 Virginia Pearson, Circulating Manager
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 Rose Kalnetz, Research Assistant
 Rance Sabatello, Secretary and Files Assistant
 Gladys Gough, Special Assistant
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 James Schuyler, Assistant
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 Elizabeth Faller, Assistant (N.Y. Public School Program)
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 Evelyn Miller, Clerical Assistant (People's Art Center)
 Elizabeth Levine, Secretary to Committee on Art Education
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 Robert Schmidt, Assistant Production Manager
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 Max Silichner, Framer's Assistant
 Peter Valentine, Master Painter
 August Schuler, Painter

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Sally Pappo Senior Custodians
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 Aloysius Schmitt, Assistant Head Guard
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 Ben Dienes, Guard
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Susan Mumford
Walter Mumford
Bridie Hart

Attendants - Guest House
Josef A. Mattsson
Peter Anary

Helene Danks - ?