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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	569.89

THE MUSEUM OF MODERN ART

Mr. Barr Mr. McCray CC: Miss Akersmark
Mr. Drexler Mr. McIlhenny Miss Allen **Date** January 12, 1955
Miss Dudley Miss D. Miller Miss Constantine
Mr. Griffith Miss W. Miller Miss Daniel
Mr. Kaufmann Mr. Ritchie Mr. W. Miller
To: Mr. Kepel Mr. Steichen Miss Pearson
Mr. Lieberman Mr. Wheeler Mr. Rosett
From: Rene d'Harnoncourt Miss Rubenstein
Miss Sabersky
Mr. D'Amico
Miss Fuller

(This is important to the Registrar in the receiving, recording and storage

rooms can be avoided and as that sufficient time is allowed for preparation

ROUTINES FOR THE PREPARATION, DISMANTLING, AND RETURN OF LOAN EXHIBITIONS,

AND FOR THE PREPARATION OF INTERNATIONAL CIRCULATING EXHIBITIONS.

2. The director of the Registrar shall advise of all correspondence concerning

the exhibition to the Registrar. The original replies from lenders are usually

sent. The enormous increase of our exhibition activities, both at home and abroad, during the Anniversary Year has put a tremendous strain on the facilities of the Museum and I have asked Dorothy Dudley and Porter McCray to draw up two memoranda on procedure that should help us cope with the overwhelming load of work.

3. The first memorandum deals with procedures covering the preparation, dismantling, and return of loan exhibitions, and the second, with the preparation of International Circulating exhibitions.

I am sure that careful adherence to the procedures outlined in these considered memoranda will not only facilitate the handling of exhibitions for the Registrar and the Department of Circulating Exhibitions, but will also ease the work of various program departments.

(The 1955 calendar plan will be well under a fine arts policy against all ordinary risks in transit and during the period of exhibition, including the usual risks of war. Some lenders prefer to maintain their own coverage in which case the MOMA is billed for the premiums.)

C. Date of delivery to MOMA.

D. Shipping instructions as follows:

a) Domestic shipments from out of town to be sent by Railway

Express collect with a valuation of \$500, or actual value if

In special cases it may be necessary to reach an agreement with the lender as to the type and amount of coverage. For example, the lender may wish to underwrite war risk.

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January 11, 1955

ROUTINE COVERING THE PREPARATION, DISMANTLING AND RETURN OF LOAN EXHIBITIONS

This routine is followed to guarantee the proper recording and protection of all objects lent to the museum and to decrease high handling expenses.

1. Before letters requesting loans are written the director of the exhibition consults the Registrar to set a date when works are to arrive in the museum. (This is important so that congestion in the receiving, recording and storage rooms can be avoided and so that sufficient time is allowed for registration before installation.)
2. The director of the exhibition sends copies of all correspondence concerning the exhibition to the Registrar. The original replies from lenders are usually sent to the Registrar for filing. Otherwise copies are provided. The Registrar checks all correspondence or copies of it and notes insurance, packing and transportation arrangements and any special conditions regarding works being borrowed.
3. Letters requesting loans include the following:
 - A. Title and dates of exhibition (itinerary if to be shown in other museums)
 - B. Statement that costs of packing, shipping and insurance will be borne by MOMA. (The MOMA insures loans wall to wall under a fine arts policy against all ordinary risks in transit and during the period of exhibition, excluding the usual perils of war. Some lenders prefer to maintain their own insurance in which case the MOMA is billed for the premiums.*)
 - C. Date of delivery to MOMA.
 - D. Shipping instructions as follows:
 - a) Domestic shipments from out of town to be sent by Railway
Express collect with a valuation of \$650, or actual value if

* In special cases it may be necessary to reach an agreement with the lender as to the type and amount of coverage. For example, the museum does not underwrite war risk.

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- a. The Registrar under \$650, declared on each box. (For sculpture shipments, the value declared to Railway Express should not exceed 50 cents per pound.) Packing charges to be billed separately to the museum and not included in express charges. If necessary for shipments to be sent by airfreight or motor van no value is declared to carriers.
 - b) Local shipments to be collected, packed if necessary and delivered to MOMA by carriers as per arrangements made with them by the Registrar.
 - c) Foreign shipments to be collected, packed and forwarded to MOMA by agents as per arrangements made with them by the Registrar.
- NOTE: For sample letter of request consult Registrar's files.
- E. Loan agreement form (green form)
 - F. Two copies for each loan are sent to lenders, the original to be filled in and returned to MOMA and the other marked DUPLICATE to be retained by the lender. For exhibitions such as Ancient Arts of the Andes involving many loans from one lender, a special form is usually mimeographed so that several objects may be listed on one page, or a list with space for values, dates, etc. to be filled in by lenders may be attached to the loan agreement form used for painting and sculpture exhibitions.
- Loan agreement forms should be filled out with all available information such as the name and dates of the exhibition, name and address of the lender, artist, title, dimensions and medium if known, and shipping instructions.
- When returned to MOMA these forms are checked and initialed by the director of the exhibition and sent to the Registrar for use in registering loans as they are received. (To guarantee complete insurance protection the Registrar should receive the forms at least a month before loans are scheduled to arrive.)

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4. The Registrar contacts local lenders regarding details of pick-up, and in special cases, supplies out-of-town lenders with particular shipping instructions. The Registrar also makes transportation, import and export arrangements for foreign shipments and checks them with the United States Customs examiner.
5. Exhibition material is sent to the recording room for registration as soon as it is received and is not removed from the museum unless it has been released by the Registrar. In registering loans, the Registrar:
 - A. Assigns a MOMA loan number to each loan (the numbers are placed on the loans and on the loan agreement forms or the lists attached to them).
 - B. Records media, measurements, etc.
 - C. Records condition on backs of loan agreement forms or on attached lists.
 - D. Records whether matted, framed, if screw eyes and wire are on frames, etc.
 - E. Issues receipts to lenders, sending copies to director of the exhibition
 - F. Prepares lenders' cards
 - G. Prepares loan cards
 - H. Reports valuations to insurance company
6. The director of the exhibition reports to the Registrar in writing any changes made in the condition of loans. Original frames, mats, screw eyes, etc. which are removed from loans are marked with MOMA loan numbers and names of lenders and sent immediately to the registration recording room for checking and storage. No loan may be reframed, matted, etc. without permission of lender. All loans are returned to their original condition before returning them to lenders.
7. The Registrar supervises the dismantling of exhibitions containing works which have been recorded by the Registration Department. (The dismantling of exhibitions containing works not recorded by the Registration Department is supervised by the Production Manager.)
8. Unless advised to the contrary by the director of the exhibition the Registrar arranges the packing and return of all loans to lenders within ten days after the close of the exhibition. Receipts of delivery for lenders to sign and return to the MOMA are prepared and sent to the director to enclose in his letters of acknowledgment, insurance and loan records are cancelled, etc.

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THE MUSEUM OF MODERN ART

Date April 27, 1954

Routine for Preparation
of International Cir-
culating Exhibitions

To:

From: Porter: A. McCray

In an effort to standardize the procedure of preparing exhibitions of original works of art for the International Circulating Program, future exhibitions will be organized in accordance with the following plan. Another memorandum, outlining the routine to be followed in returning works of art to lenders, will be issued shortly.

1. As soon as the nature of the exhibition and its Director have been determined, the choice of contents of the exhibition will become the responsibility of the Director.
2. C/E will notify the Director of the exhibition as soon as possible whether a publication is to accompany the exhibition and will indicate the nature of the copy required. Deadline dates for this copy and the schedule for assembling, packing, and shipping all loans will also be furnished as quickly as they can be determined.
3. Letters of request for all loans will be written by the Director of the exhibition or the Director of the Department of Circulating Exhibitions, as predetermined.
4. Requests for loans will include the following:
 - A. Description of the show for which the loan is requested; the auspices under which it is to be shown; the dates of the exhibition; and the possible date of return.
 - B. Statement that the costs of packing, shipping, and insurance will be borne by MOMA.
 - C. Shipping instructions:
 - (a) Shipments from out-of-town should be sent express collect, with a value of not more than \$650 placed on the box. For sculpture shipments, the value declared to R.R. express should not exceed 50 cents per lb. Lenders should, as a rule, be requested to have loans packed for shipment to MOMA. They will be re-packed for overseas shipment by MOMA.
 - (b) For local shipments, pick-up arrangements will be made by the Registrar.

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C/E Exhibitions
Preparation routine
April, 1954 - 2 -

(c) Shipments from foreign countries will be collected, packed, and shipped to MOMA by our forwarding agent, as per arrangements made with them by Registrar. (Registrar will supply names of foreign agents.)

D. Date of delivery . MOMA

E. Request that MOMA be billed separately for packing costs.

F. Duplicate lenders' forms for each loan: one, marked "Duplicate," to be retained by the lender; the other to be signed by the lender and returned in the stamped envelop accompanying the letter. This envelop should bear the following address:

Circulation Manager
Department of Circulating Exhibitions
Musuem of Modern Art
11 West 53 Street
New York 19, N. Y.

The lenders' forms will be filled out as fully as possible, with title and dates of exhibition, artist's name, title of loan, date, medium, dimensions, and photo source, if known.

5. One green and one yellow copy of the letter of request will be sent to the Department of C/E; and one white copy will be sent to the Registrar.
6. The lenders' forms will be checked by the Circulation Manager for correct spelling of lender's name, form of credit line, size, medium, and insurance value, and will be initialed by her. The information will then be recorded and the form sent to Registrar.
7. The Registrar will contact local lenders regarding method of pick-up, and in special cases, will supply out-of-town lenders with particular shipping instructions.
8. Following receipt of letters from lenders, the Department of C/E will assume responsibility for follow-up on all details relating to the exhibitions.
9. In registering loans, the Registrar will:
 - A. Assign a MOMA loan number to each loan.
 - B. Record the medium or media and measurements (in both feet and Metres, in accordance with the procedures outlined in the Registrar's Manual, under "Rules for Measuring Art Collections").

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C/E exhibitions
Preparation routine
April, 1954 - 3 -

- C. Indicate condition, on back of lender's form.
 - D. Issue loan receipt and forward to lender, sending copy to C/E.
 - E. Prepare lender's card .
 - F. Prepare loan card.
 - G. Report valuation to insurance company.
10. C/E will acknowledge loans, confirming any special instructions from the lender regarding insurance, framing, glazing, return etc., and stating that loan receipt will be sent by Registrar.
11. A copy of the acknowledgment and the lender's original letter will be forwarded to Registrar. Copies of the lender's letter and the acknowledgement will be retained by C/E.
12. Outside storage will be arranged for by C/E.
13. After loans have been recorded, the Department of C/E will:
- A. Issue orders for necessary frame changes and glazing, after consultation with the Registrar and the Director of the exhibition.
 - B. Supervise backing, bracing, and taping.
 - C. Issue orders for boxing.
 - D. Prepare condition-record sheets to travel with the exhibition.
 - E. Prepare a check-list containing the following information or variations of it, as determined by the Director of the exhibition.
 - (a) MOMA number
 - (b) Artist
 - (c) Title
 - (d) Date of work of art.
 - (e) Medium
 - (f) Box number
 - (g) Size

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C/E exhibitions
Preparation routine
April, 1954 - 4 -

- F. Arrange for local and foreign shipping.
- G. Notify the Registrar to place required insurance.
- H. Provide, in so far as is possible, 3 sets of photographs of all objects in the exhibition for the permanent record, and additional prints of a limited selection of the objects, for publicity purposes. Each of these photographs will bear a label similar to the sample below:

MUSEUM OF MODERN ART, 11 W. 53rd St. N.Y. 19, N.Y.

Exhibition: SEVEN AMERICAN WATERCOLORISTS

Artist: DEMUTH, Charles. b. 1883; d. 1935

Title: EARLY HOUSES, PROVINCETOWN

Date: 1918

Medium: Watercolor

Size: 14" x 10" (35,6 x 25,4 cm)

Lender: Museum of Modern Art (Gift of Philip L. Goodwin)

Photo credit: Sunami S-8868

14. The final catalog list will be assembled by C/E. This list will include the following details, based upon information contained in the lenders' forms, after these have been checked by the Registrar:

- .. Artist's name
- .. Date of birth (date of death)
- .. Title and date of work
- .. Medium
- .. Size
- .. Lender

Note: If detailed biographies are prepared and their publication is assured, artists' dates will not appear in the catalog list.

C/E and the Director of the exhibition will predetermine who will be responsible for furnishing copy for the supplementary catalog list.

15. When all catalog information has been assembled, it will be submitted for approval to the Director of the exhibition, - if possible, one week before the deadline date.

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INDIA

State Department Additions to Family of Man : May 1955 (10)

35A.	26/752	C-B, Magnum
61A.	126/753	Bischof, Magnum
158A.	126/755	Bischof, Magnum
173A.	000/759	AEC
181A.	26/761	C-B, Magnum
306A.	629/751	Callahan
311A.	126/754	Bischof, Magnum
356A.	26/760	C-B, Magnum
362A.	26/763	C-B, Magnum
265A.	26/762	C-B, Magnum



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184A.	26/761	C-B, Magnum
306A.	629/751	Callahan
311A.	126/754	Bischof, Magnum
356A.	26/760	C-B, Magnum
362A.	26/763	C-B, Magnum
265A.	26/762	C-B, Magnum



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	MoMA Exhs.	569.89

✓ = out U.S.

PHOTOGRAPHS EXCLUDED FROM FAMILY OF MAN CIRCULATING IN ASIA.

Exh. No.			
✓ 61.	712/54 (color)	7 1/2 x 9	
✓ 88. <i>Replacement</i>	804/123	16 x 20	
✓ 90.	881/127	16 x 11 1/2	
115.	889/171 (color)	16 x 12 1/4	140 x 26.
✓ 145.	90/570 (color)	13 x 20	
✓ 149.	491/554 (color)	12 1/2 x 20 1/2	
168.	220/686	140 x 36	
245.	9/697	87 x 73	
276.	453/624	18 x 18	
289.	168/301	20 x 17 1/2	
312.	248/648	20 x 12 1/2	
315.	115/299	20 x 19	
323.	515/352	20 x 13 3/4	
324.	808/635	20 x 25 3/4	
325.	546/633	20 x 17 3/4	
326.	32/645	20 x 19 1/4	
345.	25/277	20 x 25 1/4	
✓ 362.	2/653	24 x 15 3/4	
401			
✓ 425.	366/649	18 x 25 1/2	
440.	280/401	18 x 13	
401.	48/293	23 1/4 x 18	
402.	000/294	22 3/4 x 18	
403.	000/750	22 1/2 x 22 1/2	

✓ 261 color
Change 380

2/298

30 x 29

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PHOTOGRAPHS EXCLUDED FROM FAMILY OF MAN CIRCULATING IN ASIA.

not complete

Exh. No.

61.	712/54 (color)	7 1/2 x 9
88.	804/123	16 x 20
90.	881/127	16 x 11 1/2
115.	889/171 (color)	140 x 26 16 x 12 1/4
145.	90/570 (color)	13 x 20
149.	491/554 (color)	12 1/2 x 20 1/2
168.	220/686	140 x 36
245.	9/697	87 x 73
²⁷³ 276.	453/624	18 x 18 19 x 13 1/4
289.	168/301	20 x 17 1/2
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PHOTOGRAPHS EXCLUDED FROM FAMILY OF MAN CIRCULATING IN ASIA.

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325.	546/633	20 x 17 3/4
326.	32/645	20 x 19 1/4
345.	25/277	20 x 25 1/4
362.	2/653	24 x 15 3/4
425.	366/649	18 x 25 1/2
440.	280/401	18 x 13
401.	48/293	23 1/4 x 18
402.	000/294	22 3/4 x 18
403.	000/750	22 1/2 x 22 1/2

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V = out U.S.A.

FAMILY OF MAN

The following photographs are being excluded from the circulating exhibition in traveling to Asia.

Ex. No.	P. No. / Neg. No.	size
✓ 61.	712/54 - out	7 1/2 x 9 color
✓ 88.	804/123	16 x 20
✓ 90.	881/127	16 x 11 1/2 - out C.E.
115.	889/171	16 x 12 1/4 color 140 x 26
✓ 145.	90/570	13 x 20 color - out C.E.
✓ 149.	491/554	12 1/2 x 20 1/2 color - out C.E.
168.	220/686	140 x 36 - out C.E.
245.	9/697	87 x 73 - out C.E.
323	92/246	
	515/352	20 x 13 3/4
324.	808/635	20 x 25 3/4
325.	546/633	20 x 17 3/4
326	32/645	20 x 19 1/4
276.	453/624	18 x 18
289 - H. Page	168/301	20 17 1/2
312 - R.M. Baruch	248/648	20 x 12 1/2
315 - D. Seymour	115/299	20 x 19
345 - Eugene Smith	25/277	20 x 25 1/4 - out C.E.
✓ 362 - M.B. White	2/653	24 x 15 3/4 - out C.E.
✓ 425 - Sublyc	366/649	18 x 25 1/2 - out C.E.
440	280/401	18 x 13 - out C.E.

~~401~~
~~402~~
~~403~~

✓ 261 color
change 380

Replacement for 61 - 61 - Bushing - out ee
889/574 261 - motor - out ee
000/750 403 - China - unknown - out ee
000/294 402 - Miss. lynching - out ee
48/293 401 - Cockfight - out ee
~~280/401 440 - China - unknown - out ee~~

Arthur J. Riley
Director

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cc: d'Harnoncourt
Keppel
Rasmussen
Steichen ✓
file 2

August 12, 1955

Miss Jackie Martin
Special Programs Division
Information Center Services
United States Information Services
1734 New York Avenue, N.W.
Washington 25, D.C.

Dear Jackie:

I enclose herewith 2 copies each of the following mimeographed documents for your use in connection with Set No. 1 of the FAMILY OF MAN (our marking Copy B).

1. Check list
2. Box lists.
3. Box weights and measurements.

Under separate cover we are forwarding by parcel post Special Delivery 10 additional copies of these documents and their mimeograph stencils.

The document Special Installation Instructions sent you with my letter of July 16, transmitting the documents for Copy 2 (our marking Copy A) FAMILY OF MAN is the same for both editions. Therefore the stencil now in your possession will serve for these additional copies.

When Waldo Rasmussen was in Washington at your request he checked these instructions for clarity and he advises they are sufficiently clear for any persons at all familiar with installation techniques. Unavoidably the language is technical and, lacking the simplification of diagram, requires careful reading. This is especially true because the instructions give complete alternate methods of installation, necessary because of the varying conditions of exhibition space and the usefulness of the information really depends on this comprehensiveness.

This, I believe, concludes our documentation on these 2 copies.

Sincerely,

Porter A. McCray
Director
Circulation Exhibitions and
the International Program

Enclosures: 3 lists