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MOMA Activities

Oct. 1936

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Revised Jan 2 1937

Oct: 1936.

M. Modern Art - Departmental Activities

To the President of the Museum of Modern Art:

Herewith follows the report of the Museum's departmental activities for the fiscal year October 1, 1936.

The year as a whole has been one of increased activity in all Museum departments. Perhaps the most important statement to make in regard to the administration of the Museum is that the authorized budget was successfully raised and that the expenditures have been kept within the budget. Current finances compare favorably with those of the preceding year. The year closed on October 1, 1936 with a net surplus of \$2,300.*

The Museum was founded in 1929. For the first year its income naturally came entirely from contributions. In 1934 the Trustees raised an endowment fund of \$650,000. Now, in 1936 the Museum's annual income derives from three sources: endowment fund, contributions and Museum earnings. It may be of some interest, in judging the soundness of the Museum from the standpoint of finances, to note the shift in proportion of these three sources of income.

<u>Sources of Income</u>	<u>Percent of total income</u>	
	<u>1929-30</u>	<u>1935-36</u>
Endowment	0	20
Contributions	86	48
Museum earnings	<u>14</u>	<u>32</u>
	100	100

The most interesting aspect of this comparison is the continued growth of Museum earnings which are the result of marked increases in the sale of publications, the circulation of exhibitions

*A detailed report of finances may be found on page 23

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and in Museum membership. Mainly through the mailings sent out by the Museum office, membership increased during the past year by 110%. The Museum now has 2138 members, of whom 1603 subscribe \$10 yearly. It is scarcely an exaggeration to say that these Annual \$10 members become associated with the Museum through the actual "cash value received" from their memberships. This means that the Museum has an increasingly broad basis of support.

Reports on the work of the various departments follow in some detail. I should like to note briefly, however, certain activities which fall outside the departments.

The Exhibition of Paintings, Watercolors and Drawings by Vincent van Gogh, held from November 4, 1935 to January 5, 1936, drew particular attention from the public and in eight weeks had an attendance of over 123,000. On certain days during the exhibition an admission fee of twenty-five cents was charged, the proceeds of which went to the New Building Fund. When various expenditures in connection with returning the van Gogh pictures to Holland have been deducted the Fund will approximate \$20,000. After the close of the exhibition in New York the pictures were circulated to nine other major museums and although the tour will not close until during the season of 1936-37, the various museums will report an aggregate attendance of well over a million visitors.

For some time it had been apparent that the Museum's activities were considerably cramped by inadequate space and on January 23, 1936 the Trustees authorized the use of \$215,000 from the Endowment Fund for the purchase of a site for a new building.

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Property was purchased at 9 and at 11-13 West 53rd Street, the Museum's present location. Also, through the generous gift of Mrs. John D. Rockefeller, Jr., the purchase of numbers 15, 17 and 19 West 53rd Street was contracted for. This gives a total frontage of 139 feet. A building committee was appointed by the President from among the Trustees, and during the winter of 1936 an effort will be made to raise the funds for the erection of the new Museum. Mr. Philip Goodwin was chosen as architect.

In the spring of 1936 a Trustee committee was formed to confer with the organizers of the 1939 World's Fair. From the subsequent negotiations it is hoped that the Museum will be able to hold architectural competitions and thereby influence the architecture of the Fair's "modern village" project.

The Museum's 30 Out-of-town committees report varying degrees of activity, the committees in Providence, New Haven, Waterbury, Detroit and Boston having been particularly active. The Boston Committee grew so rapidly during the year and found itself involved in so many existing Boston organizations that a separate corporation affiliated with the New York museum was formed and will be known as the Boston Museum of Modern Art, Inc. Its Board of Trustees is composed of eleven members, two of whom are chosen from officers of the New York museum.

At the regular meeting of the Board of Trustees held on October 17th Mr. Edsel B. Ford was elected a Trustee of the class ending December 31, 1937, and the following were elected Honorary Trustees for Life: Mrs. Cornelius J. Sullivan, Frederic Clay Bartlett, Frank Crowninshield, and Duncan Phillips. At the meeting

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held on November 14th Mr. Marshall Field was elected a Trustee of the class ending December 31, 1936. At the meeting held on January 23, 1936 Mr. Beardsley Ruml was elected a Trustee of the class ending December 31, 1938.

Mr. Raymond B. Fosdick tendered his resignation from the Board in July on his being made president of the Rockefeller Foundation.

Although the Museum has no formal purchase fund an anonymous gift of \$2,000 enabled Mr. Barr to acquire a considerable number of works of art for the Permanent Collection. Also a sum of \$2,500 was made available by one of the Museum's Trustees for the purchase of work by American artists. In addition to other gifts to the Permanent Collection the accession of Mrs. Rockefeller's gift of 1935 was completed. The Bather, by Matisse, was also given by Mrs. Rockefeller. The Advisory Committee presented the Museum with three paintings by Braque, Gris and Léger, and Mr. Walter P. Chrysler, Jr. presented Picasso's large composition, The Studio.

The exhibitions for the year represent the cooperation with the Museum of 121 American collectors, 56 foreign collectors, 13 American museums, and 3 foreign museums.

Thomas Dabney Mabry, Jr.

Executive Director

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<u>EXHIBITIONS:</u>		<u>Attendance</u>
Sept. 30, 1935 - Oct. 24	Fernand Léger; watercolors, gouaches, drawings Wiener Bookbindings California Architects	12,597
Oct. 25 - 31	Le Corbusier	4,906
Nov. 4 - Jan. 5, 1936	van Gogh; oils, watercolors, drawings	123,309
Jan. 14 - Feb. 16	Cassandre Posters H. H. Richardson Architec- ture Selections from Gift of Mrs. John D. Rockefeller, Jr.	9,842
Mar. 2 - Apr. 19	Cubism and Abstract Art	29,272
Apr. 27 - Sept. 14, 1936	Modern Painters and Sculptors as Illustrators Architecture in Government Housing Modern Exposition Architecture Steichen Delphiniums Selections from the Permanent Collection and from an anonymous private collec- tion	27,493
	TOTAL ATTENDANCE	207,419

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Drawings

Delaunay, 2 ink drawings
 Larionov, 3 drawings
 Léger, ink drawing
 Malevich, 2 pencil drawings
 Masson, ink drawing
 Rodchenko, crayon
 Tanguy, 2 drawings

Gift of

Anonymous Fund
 the artist
 Anonymous Fund
 Anonymous Fund
 Anonymous Fund
 the artist
 Anonymous Fund

Prints

Barlach, lithograph
 Canadé, 2 lithographs
 Charlot, colored lithograph
 Day, lithograph
 Delaunay, 2 lithographs
 Elise, 3 lithographs
 Ernst, lithograph
 Hartley, lithograph
 Kanoldt, lithograph
 Kolbe, etching
 Kubin, lithograph
 Landacre, etching
 Lissitzky, portfolio of 6
 lithographs
 Newcombe, 2 lithographs
 Orozco, lithograph
 Rivera, colored lithograph
 Siqueiros, lithograph
 Villon, 2 colored lithographs
 Villon, 2 etchings

Gift of

Anonymous Fund
 Mrs. Cornelius N. Bliss
 Merle Armitage
 Merle Armitage
 Anonymous Fund
 Merle Armitage
 Anonymous Fund
 Mrs. Cornelius N. Bliss
 Anonymous Fund
 Anonymous Fund
 Anonymous Fund
 Merle Armitage

 Anonymous Fund
 Merle Armitage
 Merle Armitage
 Merle Armitage
 Merle Armitage
 Anonymous Fund
 Anonymous Fund

Posters

Cassandre, 23 posters
 Cassandre, 2 posters
 Ehrlich, poster
 Massiot, poster
 Shepard, 4 posters
 unknown, 3 posters
 Vylan, poster

Gift of

Mrs. Stanley Resor
 Paul Standard
 Anonymous Fund
 Paul Standard
 William Wrigley Jr. Co.
 William Wrigley Jr. Co.
 Paul Standard

Photographs

Man Ray, 3 Rayographs
 Man Ray, portfolio of 12 photo-
 graphs
 Weston, 11 photographs

Gift of

Anonymous Fund

 Anonymous Fund
 Merle Armitage

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Sculpture

African mask, Ivory coast

Gift of

Louis Carre

Seven items previously accessioned as a part of the gift of Mrs. John D. Rockefeller, Jr. were returned and 23 items were exchanged for 19 new items by the same artists.

The permanent collection now includes 594 items - the works of 176 artists.

LOANS TO OTHER INSTITUTIONS:

Redon, Etruscan Vase, oil	Lent to Cleveland Museum
Léger, Breakfast, oil	Film Library
Roy, Summer Hour, oil	Springfield (Mass.) Museum
Ben-Shmuel, Pugilist, black granite)	Albright Art Gallery, Buffalo
Brancusi, Bird in Space, brass)	
Gargallo, Picador, wrought iron)	
Bellows, Under the Elevated, watercolor	Art Inst. of Chicago
Cézanne, Provençal House and Trees, drawing	Lyman Allyn Museum, New London, Conn.
Kuniyoshi, Fisherman, crayon and ink)	The Garden Club of America, New York
Kuniyoshi, Plant, crayon and ink)	
Sheeler, Tiger Lilies, pencil)	
Sheeler, Tulips, pencil)	
Cézanne, The Bather, oil)	Carnegie Institute, Pittsburgh
Vuillard, Mother and Sister of the) Artist, oil)	
Kane, Homestead, oil)	
Gauguin, Head of a Tahitian, oil)	Wildenstein & Co., New York
Gauguin, The Moon and the Earth, oil)	
Dix, Der Krieg, etchings	American Artists Congress New School, New York
Gauguin, Head of a Tahitian, oil)	Fogg Art Museum, Cambridge, Mass.
Gauguin, Hina Tefatu, oil)	

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Cézanne, The Road, oil)	<u>Lent to</u>
Cézanne, Still Life with Apples, oil)	The Louvre Museum, Paris
Dix, Child with Doll, oil)	Texas Centennial Ex-
Roy, Danger on the Stairs, oil)	position, Dallas
Picasso, Woman in White, oil)	Museum, Dallas, Tex.
Cézanne, Fruit and Wine, oil)	Cleveland Museum
Gauguin, The Moon and the Earth, oil)	of Art
Gauguin, Head of a Tahitian, oil	Baltimore Museum
Dix, Der Krieg, 50 etchings	High Museum, Atlanta
Gauguin, Head of a Tahitian, oil	San Francisco Museum

DEPARTMENT OF ARCHITECTURE AND INDUSTRIAL ART:

Exhibitions arranged under the direction of the department were as follows:

1. Modern Architecture in California

This was the first exhibition of the season. It included the work of Richard J. Neutra, R. M. Schindler, A. Lawrence Kocher, Cedric Gibbons and others

Department Publication in connection with the exhibition:
A mimeographed checklist with an introduction by Ernestine Fantl.

2. Le Corbusier

Lecture tour: A series of lectures was arranged for Le Corbusier by the Department of Architecture. The fees for these lectures covered Le Corbusier's travelling and living expenses and those of his interpreter. 21 lectures were scheduled for him at the following institutions:

The Museum of Modern Art
Wadsworth Atheneum
Columbia University (2)
Wesleyan University
Yale University
Vassar College
Princeton University (3)
Philadelphia Art Alliance
Bowdoin College
Massachusetts Institute of Technology

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Harvard University
Municipal Art Society, Baltimore
Cranbrook Academy of Art
Kalamazoo Institute of Arts
Arts Club of Chicago
Renaissance Society of the University of Chicago
Wisconsin Union
American Institute of Architects, Chicago

At the end of the tour, the Museum was able to turn over to Mr. Le Corbusier the sum of \$683.53, the profit realized after expenses were deducted.

Exhibition: In connection with the lectures, the Department arranged a one-man exhibition of Le Corbusier's work. This exhibition comprised 25 enlarged photographs and four models, three of which were brought over especially for the exhibition by Le Corbusier. It opened on the occasion of his lecture at the Museum and remained on view for a week, during which period the rest of the Museum was closed.

Department Publication in connection with the exhibition: A mimeographed check list with an introduction by Professor Henry-Russell Hitchcock, Jr.

Small-scale exhibition: In response to the demand for the exhibition in connection with the lectures, a duplicate exhibition in 8"x10" size was arranged for those institutions which could not afford the fee for the large show or for whom there was no room on the schedule.

3. Work of Henry Hobson Richardson

This exhibition was assembled by Professor Henry-Russell Hitchcock, Jr., and arranged by the Department.

Museum Publication issued during the exhibition: The Architecture of H. H. Richardson and His Times, 400 pages, 145 plates, price \$6.00.

4. Posters by Cassandre

This exhibition was opened at the same time as the exhibition of the Work of H. H. Richardson. It included posters ranging in size from 22 x 18 inches to 13 x 15 feet. Three original maquettes were lent by M. Cassandre. The major part of the exhibition was purchased for the Museum by an anonymous donor.

Museum Publication in connection with the exhibition: Posters by Cassandre with cover especially designed by Cassandre and introduction by Ernestine Fantl. The first edition of this catalog was exhausted and another edition has been printed.

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5. Cubism and Abstract Art

A small gallery in this exhibition was arranged by the Department to show the influence of Cubism and Abstract Art on architecture, furniture design, objects, posters and stage sets. These sections of the catalog were also compiled by the Department.

6. Architecture in Government Housing

This exhibition was arranged with the cooperation of the Suburban Resettlement Administration, the Federal Emergency Administration of Public Works, New York City Housing Authority. It included enlarged photographs, plans, models and renderings.

Department Publication in connection with the exhibition: Mimeographed check list with introduction by Catherine K. Bauer.

7. Modern Exposition Architecture

Opened at the same time as Architecture in Government Housing, this exhibition was planned to remain on view all summer. The entire first floor was rebuilt and a special installation was arranged with the cooperation of R. H. Macy and Company, the Hawthorne Flower Shops and the Mississippi Plate Glass Company, who lent furniture, plant material and glass panels.

Department Publication in connection with the exhibition: A printed check list. The Exposition Architecture number of the Bulletin was placed on sale.

This exhibition is at present on loan to the World's Fair Committee for exhibition in their offices. It also aroused considerable interest in England where the R.I.B.A. has requested that the material be duplicated for their collection.

Interest in the exhibitions of the department of Architecture and Industrial Art has been national. The itineraries arranged by the Department of Circulating Exhibitions include the following museums and colleges:

Carnegie Institute of Technology, Pittsburgh, Pa.
Los Angeles Art Association, Los Angeles, Cal.
M. H. de Young Memorial Gallery, San Francisco, Cal.
Yale University, New Haven, Conn.
Cranbrook Academy, Detroit, Mich.
University of Wisconsin, Madison, Wisc.
Colorado Springs Art Gallery, Colorado Springs, Colo.
University of Washington, Seattle, Wash.
Smith College, Northampton, Mass.
Harvard University, Cambridge, Mass.
Dartmouth College, Hanover, N. H.
Albany Institute of History and Art, Albany, N. Y.

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Wells College, Aurora, N. Y.
Vassar College, Poughkeepsie, N. Y.
Addison Gallery of American Art, Andover, Mass.
Washington County Museum of Fine Arts, Hagerstown, Md.
Jacksonville Art Association, Jacksonville, Ill.
Louisville Art Association, Louisville, Ky.
The Principia, St. Louis, Mo.

During the summer, through the generosity of Mrs. Rockefeller, Miss Fantl spent some months abroad gathering material for the exhibition of English architecture and studying modern architecture in France, Holland, Sweden and Switzerland. One of the purposes of this trip was to obtain data for the publication of an itinerary of modern architecture which will be published by the Museum.

Through a fund donated by Mr. Goodwin, the Department has acquired over a hundred photographs of modern European architecture purchased abroad this summer. These prints will form a body of material from which future exhibitions can be made.

DEPARTMENT OF CIRCULATING EXHIBITIONS:

The increase in the circulation of the Museum's exhibitions is illustrated by the following:

1934-35: 16 exhibitions - 107 showings in 54 different cities
1935-36: 25 exhibitions - 145 showings in 94 different cities

An increase of 9 exhibitions over the number circulated the previous year has caused an increase of 37% in the number of national showings. Of the 25 exhibitions circulated this year 13 are new exhibitions: 6 of these were prepared by the Department especially for circulation, the other 7 new shows were held at the museum during the current season and subsequently organized for circulation.

The most popular exhibition is, of course, the Exhibition of Paintings and Drawings by Vincent van Gogh for which we have received 43 requests. The other exhibitions in greatest demand are those organized by the department especially for circulation - namely,

"Six Modern Sculptors" (40 requests)
"Reproductions of Paintings and Drawings by van Gogh"
(39 requests)
"Twenty-five American Watercolors from the Permanent
Collection" (30 requests)
"Twelve American Paintings from the Permanent Collection"
(24 requests)

An assistant to help with correspondence and in preparing elaborate instructions for packing, installation, and publicity for participating organizations has made it possible for the department to provide these new exhibitions.

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This year the Department added 37 cities in which the Museum has not previously shown exhibitions. This unusual increase is in part due to the fact that the exhibition of Photographs of African Negro Sculpture has been sent free of charge to 12 negro colleges under a grant from the General Education Board. But the proportional increase is likewise due to the variety of exhibitions offered this year. The Museum is now circulating exhibitions of original paintings, watercolors, drawings and prints, sculpture, photographs and models of modern architecture, industrial art, and five exhibitions of color reproductions of modern paintings. The fees range from \$1800 for the van Gogh exhibition, \$350 for the Abstract Exhibition, \$75 for "Six Modern Sculptors" down to \$10 a month for Rivera reproductions and photographs by Walker Evans.

Of the 94 cities holding exhibitions San Francisco leads with 6 shows. Thirty states are represented, Massachusetts leading with 16 exhibitions in 11 cities.

Promotional work has been greatly simplified. Instead of sending out announcements on each exhibition in May a catalog was published of all the shows to be available during the coming year. The exhibitions were easily scheduled well in advance of the exhibition season and requests are still coming in from organizations late in preparing their programs.

During the year the system of packing material for circulation has been greatly improved. The Museum feels now that its method is the simplest possible and reduces almost entirely damages in transit.

A new service has been started for the Museum's Out-of-town Chairmen of its Membership Committee. Five exhibitions were offered to the Chairmen, the costs of insurance, packing and transportation to be divided between those scheduling the shows. From these 5 shows, 11 exhibitions have been scheduled in 6 cities.

The Department has also arranged for special loans from the Permanent Collection to be sent to museums in San Francisco, Toledo, Baltimore, Hagerstown, Montgomery and Atlanta.

The following exhibitions were circulated during the year (*new this year):

<u>Paintings, watercolors and drawings</u>	<u>No. of showings</u>
*Cubism and Abstract Art	1
*Twenty-six Drawings from the Permanent Collection	1
*Twelve American Paintings from the Permanent Collection	7
*Twenty-five American Watercolors from the Permanent Collection	8
*Paintings and Drawings by Vincent van Gogh	7
*A Three Picture Exhibition: Matisse, Derain, Rouault	12

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<u>Sculpture</u>	No. of <u>showings</u>
*Six Modern Sculptors	8
African Negro Sculpture	4
Photographs of African Negro Sculpture	12
<u>Architecture</u>	
*Henry Hobson Richardson	3
*Le Corbusier	5
*Modern Architecture in California	3
Photographic Exhibition of Modern Architecture	3
19th Century American Houses, Photographs by Walker Evans	7
Early Modern Architecture: Chicago	1
<u>Industrial Art</u>	
Machine Art	5
*Posters by Cassandre	3
European Commercial Typography	6
<u>Reproductions</u>	
A Brief Survey of Modern Painting, No. I	8
A Brief Survey of Modern Painting, No. II	8
Reproductions of Paintings and Drawings by van Gogh	11
Reproductions of Modern Watercolors and Pastels	7
Reproductions of Mexican Frescoes by Diego Rivera	5
<u>Miscellaneous</u>	
*Bookbindings by Ignatz Wiemeler	3
Photographic Exhibition of Theatre Art	7
Total number of showings	145

The exhibitions were distributed among 100 different institutions as follows:

- 46 museums
- 31 colleges
- 13 schools
- 8 art clubs (including Junior Leagues)
- 3 art associations
- 4 department stores
- 2 art galleries
- 2 unclassified organizations

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PUBLICATIONS DEPARTMENT:

During this season the Museum published the following books:

IGNATZ WIEMELER, MODERN BOOKBINDER (edition 1500, paper bound), sold for	\$.50
VINCENT VAN GOGH (3 editions totalling 10,504, cloth bound), sold for	2.50
POSTERS BY CASSANDRE (2 editions totalling 2,540, paper bound), sold for	.25
CUBISM AND ABSTRACT ART (edition 3,083, cloth bound), sold for	3.00
MODERN PAINTERS AND SCULPTORS AS ILLUSTRATORS (edition 2,500, bound in boards), sold for	1.50
THE ARCHITECTURE OF H. H. RICHARDSON AND HIS TIMES, by Henry-Russell Hitchcock, Jr. (edition 1,000, cloth bound), sold for	6.00

In addition to the above, the Museum reprinted the following:

A BRIEF SURVEY OF MODERN PAINTING (3rd edition 1,025, paper bound), sold for	\$.25
AFRICAN NEGRO ART (2nd edition 1,090, bound in boards), sold for	2.50

The Museum of Modern Art is also co-publisher with W. W. Norton of the following book:

LOUIS SULLIVAN, PROPHET OF MODERN ARCHITECTURE, by Professor Hugh Morrison, sold for	\$ 4.00
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Summary of Costs and Sales of Publications (Exclusive of van Gogh book)

Sales: 1935-36 publications	\$4,684.21	
Publications of previous exhibitions	3,329.01	
Louis Sullivan book	99.23	\$8,112.45
Costs:		
Publications sold	\$6,166.44	
Complimentary copies	648.85	
Copies to members	2,799.70	
	9,614.99	
Less: Copies to members chargeable to membership at cost	2,799.70	\$6,815.29
Profit on sales		\$1,297.16

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Summary of Costs and Sales of Vincent van Gogh catalog

Sales: 8,236 copies		\$15,877.98
Costs: 1st edition, 4000 copies	\$4,340.58	
2nd edition, 3382 copies	2,734.97	
3rd edition, 3136 copies	2,577.05	
holding type	19.86	
	<u>9,672.46</u>	
To members: 714 copies (chargeable to membership at cost)		571.45
		<u>9,101.01</u>
Less Inventory: 1568 copies (at cost)		<u>1,304.38</u>
Cost of copies sold:		<u>7,796.63</u>
Profit on 8236 copies sold		\$ 8,081.35

The third edition of the van Gogh catalog will in all probability be sold out by the time the exhibition finishes its tour and is returned to Holland.

On the authority of the Board of Trustees, the profit from the sale of the catalogs has been consolidated with the exhibition admission profits toward the Building Fund.

Promotion and Distribution in the United States

In September 1935 the Museum began its new policy of handling independently the promotion and distribution of its publications. An agent is now employed to place our books in stores all over the country. He has been successful not only in promoting the sale of new books, but also in arranging for booksellers to give our previous publications prominent displays and to keep a complete list of our books on a rotating stock plan.

The Department continued to give each book prominent display during exhibitions and to have promotional mailings for each book. A total of \$577.98 was spent during the season on desk displays and promotional mailings.

Mailings totalling 10,750 were sent to the following lists during the year:

Catalog requests	Boards of Education
Bookstores	Special W. W. Norton List
In-town members	Galleries
Public Libraries	Museums
Art Schools	High Schools
College Art Departments	List of the Institute of
College Libraries	Graphic Arts

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Publications of the Museum have been sent to 42 public libraries, 110 schools and college art departments and libraries, 48 museums in all 48 states besides the Philippine Islands, Panama Canal Zone and Hawaii.

Foreign Promotion and Distribution

An arrangement has been made with George Allen & Unwin Ltd., in London, who will act as publisher and distributor of all our books in England. Efforts are being made to reach similar agreements in other countries. The Galleria del Milione Libreria in Italy has a selection of our books on sale and is making arrangements to issue an Italian edition of Cubism and Abstract Art.

Books have been sent to the following foreign countries:

Italy	Canada	Denmark
France	Argentine	Japan
Germany	Central America	Egypt
England	Mexico	Holland
India	Peru	Switzerland
Australia	Norway	Russia

Other Publications

In addition to the regular catalogs issued in connection with every exhibition, the Museum also published THE ARCHITECTURE OF H. H. RICHARDSON AND HIS TIMES, by Henry-Russell Hitchcock, Jr., and LOUIS SULLIVAN, PROPHET OF MODERN ARCHITECTURE, by Hugh Morrison, the latter in collaboration with W. W. Norton and Company. In the case of both these books publication was made possible through the generous contributions from the Trustees of the Museum.

LIBRARY:

During the year 1283 volumes were added to the catalog, bringing the total number of books in the library to 2084. A new four-drawer steel filing cabinet was filled with ephemeral material of great value collected during the year. Sixty-three lantern slides were accessioned. The majority of this material was acquired through the generosity of the following donors:

Basler Kunstverein, Dr. Otto Bettmann, The British Broadcasting Corporation, The Cincinnati Astronomical Society, Mrs. Elizabeth M. Conger, Mr. Frank Crowninshield, Miss Margaret Ellis, Mr. Genaro Estrada, Miss Margaret Fry, Mr. Robert J. Goldwater, Mr. A. Conger Goodyear, The Eastman Kodak Company, Mr. Naboth Hedin, Baron v. d. Heydt, Mrs. George A. Hill, Jr.,

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Mr. Henry-Russell Hitchcock, Jr., Mr. Elmer L. MacRae, Miss Eleanor Mitchell, Miss Ruth W. Morganstern, The Municipal Art Committee of New York, Mr. J. B. Neumann, The New York Evening Journal, Mr. Philip Dana Orcutt, Mr. Charles Peignot, Mrs. Stanley Resor, Mrs. John D. Rockefeller, Jr., Mr. Howard Trafton, Mr. Edward M. M. Warburg, Mr. Eduardo Westerdahl, Mr. Monroe Wheeler, Mrs. Andrew Alfred Woods, Mr. Marius de Zayas.

Bibliographies were compiled for the following catalogs of the Museum: Cubism and Abstract Art and Modern Painters and Sculptors as Illustrators. The April issue of the Museum Bulletin contained a description of the library and its work together with a recommended reading list on modern art which has been found helpful by many institutions and individuals.

Mr. Beaumont Newhall was appointed librarian on November 1, 1935. During the year the following were invited to join the Library Committee: Mr. Monroe Wheeler, Miss Iris Barry, Mr. Frank Vanderlip, Mr. Charles Berwind Harjes, Mr. Robert H. Tannahill, Mr. William S. Paley, Professor Paul J. Sachs, and Mrs. John Cowperthwaite.

Miss Margaret Ellis and Miss Joan Fisher most generously put at the disposal of the library a large part of their time, and performed valuable services.

Constant use was made of the library, not only by the staff, but also by museum members and qualified students. One of the most popular services has been the lending of lantern slides. Eighteen hundred and five slides were borrowed by sixty-nine individuals. The library also cooperated, as in the past, with the art libraries of the greater New York district, and inter-library loans were negotiated with colleges in the East.

EDUCATIONAL SURVEY:

Mr. Artenas Packard, head of the Department of Art and Archaeology at Dartmouth College, was extended a year's leave of absence for the express purpose of coming to the Museum as research adviser to study the possible development of the Museum as a national institution, and more particularly, to recommend an extensive educational program for the Museum.

Mr. Packard terminated his year's service on August 30, 1936. Mr. Packard's report of his observations and recommendations is divided into eleven sections as follows. (These will be mailed to Trustees as they are completed during the year 1936-37.)

- Part I General Considerations
- Part II The Function of the Museum in General Education
 - (a) Relation to Schools and Colleges
 - (b) Opportunities for providing "popular instruction"

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- Part III The Relations of the Museum of Modern Art with other museums
- Part IV The Development of the Museum of Modern Art as a National Institution
- Part V The Development of the Museum of Modern Art as an International Institution
- Part VI The Exhibition Program
- Part VII The Present Organization; its personnel and related problems
- Part VIII The New Building
- Part IX Relations of the Museum to the Foundations and Recommendations of Specific Projects for Foundation Subsidies
- Part X The World's Fair Project
- Part XI The Relation of the Museum to "Manufacture and practical life"

LECTURES:

The two lectures given especially for members of the Museum during the year 1935-36 were:

	<u>Attendance</u>
Oct. 18, 1935 - Fernand Léger: two films and a lecture	485
Oct. 24, 1935 - Le Corbusier: illustrated lecture	319

The lectures given at the Museum for special groups were:

Oct. 8, 1935 - Library group: Philip Hofer	10
Nov. 13 - School Art League teachers: Ernestine Fantl	15
Nov. 16 - School Art League students: teachers	287
Nov. 19 - Art Students League: class	9
- Drama Guild: Ernestine Fantl	21
- American Netherlands Society: Professor Barnouw	108
Nov. 21 - Design Workshop: Ralph Pearson	129
Nov. 26 - School Art League: Beaumont Newhall	77
Dec. 3 - Teachers College: Marion Willard	115
Dec. 10 - Art Workshop: Lincoln Rothschild	101
Dec. 13 - Florence Cane School: Jean Charlot	69
Mar. 18, 1936 - N. Y. University Group: Professor Sprague	78
Mar. 20 - Florence Cane School: Jean Charlot	75
Apr. 1 - New School for Social Research: Ralph Pearson	67

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	<u>Attendance</u>
Apr. 2, 1936 - Teachers College: Professor Martin	123
Apr. 9 - College Art Association: meeting	73
Apr. 10 - American Artists Congress: symposium	155

FILM SERIES FOR MEMBERS:

A Short Survey of the Film in America, 1895-1932

	<u>Attendance</u>
January 7th and 8th, 1936 - at the Museum	
The Development of Narrative:	
1893 The Execution of Mary, Queen of Scots (Edison)	
1895 Wash Day Troubles	
1902 A Trip to the Moon, produced and directed by Georges Méliès	
1903 The Great Train Robbery, by Edwin S. Porter (Edison)	
c1905 Faust (Pathé)	
1911 Queen Elizabeth, with Sarah Bernhardt and Lou Tellegen (Mercanton-Paramount)	637
February 4th and 5th, 1936 - at the Dalton School	
The Rise of the American Film:	
1912 The New York Hat, by D. W. Griffith, with Mary Pickford and Lionel Barrymore (Biograph)	
1915 The Fugitive, by Thomas H. Ince, starring W. S. Hart (W. H. Production)	
1915 The Clever Dummy, a Mack Sennett comedy (Keystone)	
1914 A Fool There Was, by Frank Powell, with Theda Bara (Fox)	579
March 3rd and 4th, 1936 - at the Dalton School	
D. W. Griffith:	
1916 Intolerance (Wark Company)	732
April 7th and 8th, 1936 - at the Dalton School	
The German Influence:	
1928 Hands, by Stella Simon (Simon)	
1927 Sunrise, by F. W. Murnau (Fox)	384
May 5th and 6th, 1936 - at the Dalton School	
The Talkies:	
1926-27 Early Sound Experiments, with a scene from The Jazz Singer (Warner)	
1927 Movietone newsreel with Mussolini, Tilden and Bernard Shaw (Fox)	

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	<u>Attendance</u>
1930 All Quiet on the Western Front, by Lewis Milestone (Universal)	
1928 Steamboat Willie, by Walt Disney (Disney)	288

PUBLICITY:

The Publicity figures for the season October 1935 to October 1936 are as follows:

Reader Circulation	629,429,179
Number of States	48
Number of foreign publications	98
Number of Publications	725
Total number of clippings	5,100

This represents an increase over the 1934-35 season in the following percent:

Reader Circulation	44%
States	
Foreign publications	270%
Number of publications	56%
Total number of clippings	45%

In addition to publicity in newspapers and periodicals, as shown above, the Museum has received wide publicity through three Paramount newsreels which were shown all over this country, in Canada and in Europe: the news reel of our van Gogh Exhibition, shown in January 1936; the news reel of our Exhibition of Cubism and Abstract Art, shown the end of February 1936; and the news reel of the Museum's acquisition of children's art, made in October 1936 and shown in the theatres the same month.

MEMBERSHIP:

Results of various efforts to maintain and increase the membership of the Museum were as follows:

<u>Increases:</u>	<u>Members</u>	<u>Increased Revenue</u>
By special effort of Out-of-town Committees	264	\$2,080.
Office	168	1,513.
Film Library	12	120.
Mailings	429	4,603.
Special Drive and the Membership Committee	240	6,015.
Honorary	7	0.
TOTAL	1120	\$14,331.

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<u>Lapses:</u>	<u>Members</u>	<u>Decreased Revenue</u>
Resigned and Deceased	178	\$1,963.
Renewed Lapses	40	466.
NET DECREASE	138	\$1,497.

Recapitulation for Year

October 1, 1935 total membership	1,156
<u>12 per cent of total membership</u>	
lapsed during year	138
	1,018
Increase of <u>110 per cent</u> in	
total membership in the year	1,120
Total membership September	
30, 1936	2,138

Promotion

When announcement was made on October 14th of the arrival of the van Gogh paintings from Holland, 27,575 invitations to join the Museum were sent out. From this mailing, which cost \$1,582.82 the return in number of memberships was only 1.2 per cent but the return in revenue was 215 per cent of the cost.

The news of the first film series of the Museum's Film Library was sent on December 1 to 24,937 persons of the previous list. From this mailing which cost \$1,039.08 the return in number of memberships was only 0.5 per cent though the return in revenue was 110 per cent of the cost.

Growth

The increase of 110 per cent during the year is 81 per cent greater than the year before. This is attributed to three factors; first, the Special Drive conducted by Mrs. Stanley Resor and the Membership Committee which brought in 240 members with a revenue of \$6,015 or an average of \$25 per each new member; second, the out of town committees secured 264 new members as compared with 34 the previous year; third, the great effort on the part of the staff brought in 168 new members as against 48 the year before.

Up to this year the membership routine, promotion and general activity were taken care of by several members of the staff who had other duties. Through the employment of a membership secretary whose entire time is devoted to these routines and to the Committee, more personal attention is given to individual membership problems.

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BUDGET:

The actual Income and Expenditures for the year October 1, 1935 to September 30, 1936 were as follows:

<u>Income</u>			
Contributions		\$55,100.	
Endowment Fund Income		22,177.75	
Earnings:			
Memberships-renewals	\$18,054.50		
Memberships-new (from promotion)	4,553.00		
Catalog sales	8,112.45		
Circ. exh. fees	4,773.00		
Admissions	1,248.00		
Miscellaneous	156.17	36,897.12	\$114,174.87
<u>Expenditures</u>			
Approved budget		\$109,781.00	
Expenditures over budget		2,056.47	111,837.47
NET SURPLUS FOR YEAR			\$ 2,337.40

The excess expenditures over the budget were authorized on the basis of the increased earnings thereby effected. The actual items were: additional cost of producing catalogs which resulted in greater sales and additional cost of membership promotion which resulted in \$4,553.00 in new memberships instead of the \$2,000 predicated.

Building Fund

The Building Fund was credited with the following amounts:

Contribution	\$100,000.	
Admissions from the van Gogh exhibition which were a profit	20,000.	\$120,000.

The following sums have been expended out of this fund:

Down payment on property as specified by the donor	\$100,000.	
Carrying charges on Nos. 6, 8 and 10 W. 53 Street	8,601.86	108,601.86
		\$ 11,398.14

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STAFF CHANGES:

Resignations

Artemas Packard terminated his year's leave of absence from Dartmouth College on August 30, 1936.

Additions

Miss Bianca Schwartz - joined the staff on November 4, 1935 to assist in the department of circulating exhibitions and in the department of publicity.

Beaumont Newhall - joined the staff on November 1, 1935 as Librarian.

Mrs. Frances Collins - joined the staff on December 2, 1935 to take charge of the publications department.

Miss Carolyn Maynard - joined the staff on December 16, 1935 to take charge of the membership department.

Miss Elizabeth Knedler - joined the staff January 20, 1936 as Secretary to the Director.

Appointments - authorized by the Board of Trustees on November 14, 1935:

Ernestine M. Fantl - Curator of Architecture and Industrial Art
Dorothy C. Miller - Assistant Curator of Painting and Sculpture
Elodie Courter - Secretary of Circulating Exhibitions.

FILM LIBRARY:

A complete separate report on the activities and accomplishments of the Film Library during the year has been prepared by John E. Abbott, Director, and has been mailed to the Trustees under day of November 6, 1935.