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1938-1939

ANNUAL REPORT

TO THE BOARD OF TRUSTEES AND CORPORATION MEMBERS
OF THE MUSEUM OF MODERN ART
FOR THE YEAR JULY 1, 1938--JUNE 30, 1939

December 12, 1939

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INTRODUCTORY NOTE

The following is a brief outline of the activities of the Museum of Modern Art during the year July 1st, 1938 through June 30th, 1939, as evidenced by the work accomplished by its various departments.

Until April 28th, 1939 the Museum was in temporary quarters pending the completion of its new building and its galleries were closed to the public for 101 days out of the 364, during which time preparations were made for the new exhibitions and for the move to the new building which opened on May 10th.

Since this last Annual period does not adequately represent the present status of the Museum, it was decided to issue for this period a condensed report. The greatly enlarged gallery space and the increased staff necessary both for its maintenance and the greater curatorial activity in all departments of the Museum cannot be fully demonstrated until we report on the current 1939-40 period. An idea of this increased activity may be best gained when it is realized that the attendance for the first ten months of last year was 52,495, while for the first seven months in the new building it had increased to 239,541, notwithstanding the fact that we have found it necessary to charge an admission fee of 25¢.

We trust that the Museum, with its constantly expanding activities and its greatly enhanced national influence through circulating exhibitions will continue to enjoy your interest and support.

John E. Abbott
Executive Vice-President

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EXHIBITIONS

During the year the Museum held 15 exhibitions which were attended by 119,873 people. The number of items exhibited totalled 2,158. These works were drawn from 47 foreign and 256 American collections and museums and from the permanent collection of the Museum.

<u>Date</u>	<u>Title</u>	<u>Attendance</u>
1. April 26- Sept. 12	<u>Masters of Popular Painting.</u> The art of the self-taught, naive artist represented by works of European and American artists.	
2. June 24- Sept. 5	<u>Competition Designs for a new Art Center at Wheaton College.</u> The winning designs, honorable mentions and other interesting designs submitted in an open competition held under the auspices of the Architecture Department of the Museum.	
3. Sept. 28- Nov. 18	<u>American Photographs by Walker Evans.</u> A record of contemporary civilization in Eastern America.	
4. Sept. 23- Nov. 18	<u>The Prints of Georges Rouault.</u> A collection of 120 prints.	
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7. Oct. 25 - Nov. 15	<u>New Acquisitions: American Painting and Sculpture.</u>	19,737
8. Dec. 6- Jan. 30, 1939	<u>Bauhaus, 1919-1928.</u> The work of the first ten years of the most important 20th century school of design. Painting, sculpture, photography, textiles, industrial design, typography, etc.	17,142

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<u>Date</u>	<u>Title</u>	<u>Attendance</u>
9. Feb. 13- Mar. 15	<u>Three Centuries of American Architecture</u> The architecture section of the exhibition "Three Centuries of the Art of the United States" sent to Paris in June 1938. Photographs, models, plans.	
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	ART IN OUR TIME - TENTH ANNIVERSARY EXHIBITION :	
11. May 10- June 30	<u>American and European Paintings, Sculpture, Prints,</u> created during the latter part of the 19th and first four decades of the 20th century; American folk art.	
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14. May 10- June 30	<u>Modern Chairs</u>	
15. May 10- June 30	<u>The Work of George Melies: A Film Pioneer.</u> Drawings and stills.	67,308
	Total Attendance	119,803

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GROUP VISITS AND GALLERY TALKS

At the inauguration of each exhibition announcements were sent with appointment application cards to 150 schools encouraging class attendance. A total of 180 groups visited the Museum as compared to 154 in the previous year.

Gallery talks were scheduled for the public, four a day, at 11 A.M., 1:30, 3:00 and 4:00 P.M. Following is a month by month summary of the attendance at the talks:

<u>Month</u>	<u>Groups</u>	<u>Public</u>
July	101 persons	852 persons
August	19	671
September	81	520
October	613	1,657
November	50	633
December	684	859
January	759	986
February) Open only		
March) 30 days	202	620
April)		
May (from May 10)	1,223	6,000 approx.
June	<u>785</u>	<u>6,000 approx.</u>
Total	4,517	18,798

NEWS SCOPE

News and comment about the Museum were published in an average of 230 different newspapers and 24 different magazines each month, with an average of 462 insertions (or clippings) per month. These figures include 321 newspapers and 44 magazines which had never before published anything about the Museum.

Also the Museum broadcast eleven radio and television programs.

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An attendance survey made at the end of June of all people entering the Museum for a period of one week showed that they came because of mention in the following:

Newspapers and Magazines	41.6%	New Yorkers	51.1%
Word of mouth	40.0%	Out of town	
Passing by	4.9%	visitors	48.9%
Broadcast at opening of new building	3.0%		
Travel bureaus	.9%		
Miscellaneous	9.6%		

ACCESSIONS TO PERMANENT COLLECTION

Through the generosity of Trustees and friends of the Museum, 606 items were acquired for the Permanent Collections, quite apart from the operating budget: 32 oils, 4 prints, 16 watercolors, gouaches, etc., 18 sculptures, 131 posters, 144 photographs, 240 architectural enlargements, 21 architectural objects.

LOANS FROM PERMANENT COLLECTION

The Museum of Modern Art makes the work in its permanent collection available to other institutions, and during the past year lent 297 items to 66 institutions throughout the country.

CIRCULATING EXHIBITIONS

The Department of Circulating Exhibitions assembled 17 new exhibitions during the year from material shown in the Museum and from material assembled specifically for circulation. Altogether 38 exhibitions were circulated to 96 cities covering

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29 states, Canada and Hawaii with a total of 212 showings:	Number of Showings
21 exhibitions originally circulated in previous years but still circulated in 1938-1939	111
17 exhibitions circulated for the first time in 1938-39:	<u>101</u> 212
Masters of Popular Painting	7
Three Mexican Artists	10
War in Spain: Pen and Ink Drawings by Quintanilla	3
What is Modern Architecture	10
Modern American Houses	10
Useful Objects Under Five Dollars	7
Documents of America	8
A Survey of the American Film	9
The Making of a Contemporary Film	8
Prints by Georges Rouault	6
The Bauhaus: 1919-1928	1
The Bauhaus and How it Worked	1
Wheaton College Competition Drawings	6
Three Centuries of American Architecture	3
American Photographs by Walker Evans	5
Competition for a Williamsburg Festival Theatre	1
Posters by Cassandre and Kauffer	<u>6</u>
Total	101

In many instances the institutions scheduling the exhibitions did not take isolated exhibitions, but scheduled several which were considered a part of their curricula.

FILM LIBRARY

1. Film Accessions. 1,180 subjects, which total approximately 5,600,000 feet were acquired during the fiscal year, as follows:

1,000 Biograph films	1,200,000 feet
50 Fairbanks films:	4,000,000 "
<u>130 Films</u> from other sources	<u>400,000 "</u>
1,180 Subjects	5,600,000 feet

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2. Library. The extensive collection of books, scripts, stills, documents and other historical and critical matter was made available free to the public. This service is being recognized increasingly and, during the short period of May 11th to June 30th, 1,479 persons visited and used the Film Library's archives and 3,759 telephone calls for information were received.

The Library acquired 300 books and pamphlets (214 purchased, 86 gifts), making a total of 1,367 items in the collection.

3. Circulating Films. During the year, the number of universities, colleges and Film Societies using the Film Programs reached 260, a total of 1,177 programs being circulated.

Upwards of 250,000 copies of the Program Notes were circulated with the programs and to the 30th of June, 1939, more than 20,000 were distributed at the special showings in the Museum.

4. Program.

A. Summer Exhibitions: A special series of programs was arranged as a part of "Art in Our Time." This CYCLE OF SEVENTY FILMS traced the history of the motion picture from 1895 through its various stages of development to 1935. The 30-day cycle was repeated monthly through October. The films were shown in the auditorium daily at 4 P.M. with two showings on Sundays and holidays. From May 11th to June 30th the attendance totalled 20,087.

In addition to the cycle and preceding it at 2:45 P.M.

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another short program of five films by the French pioneer, Georges Méliès, was given. The attendance to June 30th was 11,380.

Also as part of "Art in Our Time," a display was arranged of drawings, sketches and photographs illustrating the life and work of Méliès. "Design for Cinema," a series of 58 gouaches executed by Léopold Survage in 1913 as a project for an abstract film in color, was also included.

B. New Programs: Three new series were completed, with program notes, for circulation: SERIES V, The Work of D. W. Griffith (1907-1924), 5 programs; SPECIAL PROGRAMS, Great Actresses of the Past, and A Short History of Animation, the Cartoon, from 1879 to 1933.

22 additional outstanding American, British, German, and Swedish documentary films were made available for circulation.

5. International Federation of Film Archives. The intensive ground work carried out in Europe during the summer of 1938 came to fruition in October when Mr. Whitney announced the formation of the International Federation of Film Archives with the signing of articles of agreement by the four charter members: The Cinémathèque Française, Paris; The Reichsfilmarchiv, Berlin; the National Film Library, London; The Museum of Modern Art Film Library. Plans were formulated for the first annual conference in New York in July 1939. The activities of the Federation were immediately started and as a result an excellent exchange of films and information between the member countries was made possible.

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6. Columbia University Course. The course in the History and Development of the Motion Picture was again conducted by the Film Library for the Department of Fine Arts of Columbia University. Applications for enrollment were far in excess of the number which could be accepted. Guest speakers at the weekly sessions included such outstanding personalities of the film world as: Eric Knight, Archie Mayo, Rouben Mamoulian, Herbert Wilcox, Anna Neagle, Vorkapich, Irving Reis, Walter Wanger, W.H. Auden, Alfred Hitchcock, William Garity, Alistair Cooke, Kurt London, and Thomas Baird.

7. March of Time. During May and June considerable time and effort were devoted to selecting and editing material from the Film Library archives to be used in the July issue of "The March of Time." The value of this can be estimated from the fact that the film opened simultaneously at 800 theatres and has subsequently run in a total of 7,500 theatres, thus placing the activities of the Museum as a whole and of the Film Library in particular before an audience of millions.

PUBLICATIONS

During the year the Museum published four new catalogs of exhibitions, two books not related to exhibitions, and new editions of two catalogs which had gone out of print, but which were still in demand.

The total number of catalogs and books distributed was 27,366, of which 11,513 were distributed to members. The Museum's

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publications were sent to 41 libraries, 56 museums and galleries, 34 schools, 88 universities and colleges in 45 different states, Washington, D.C., Puerto Rico, the Philippine Islands and Hawaii, as well as to 19 foreign countries, in two of which the Museum has its regular sales representatives.

The new catalogs and books published were:

American Photographs, by Walker Evans; edition 5,118; cloth bound; 87 plates.

Prints by Georges Rouault, by Monroe Wheeler; edition 3,080; paper bound; 22 pages; 18 plates.

Bauhaus 1919-1928, edited by Herbert Bayer, Walter and Ise Gropius; edition 4,964; cloth bound; 224 pages; 550 plates.

Art in Our Time, An Omnibus of Modern Art; total edition 15,000; paper and cloth bound; 383 pages; 371 plates.

Trois Siècles d'Art Aux Etats-Unis, the American edition of a book published in French and English by the Musée du Jeu de Paume in Paris; edition 2,190; paper bound; 107 pages; 103 plates.

The Letters of Vincent van Gogh to Emile Bernard, the American edition of a book translated and edited by Douglas Lord and published and printed in England by the Cresset Press; edition 4,000; cloth bound; 124 pages; 32 plates.

The new editions of old catalogs were:

Modern Painters and Sculptors as Illustrators, by Monroe Wheeler; edition 2,000; bound in boards; 116 pages; 70 plates.

Photography: A Short Critical History, by Beaumont Newhall; revised edition 3,090; cloth bound; 220 pages; 95 plates.

The Museum continued its policy, established during the previous year, of publishing good color reproductions at a cost low enough to assure a wide distribution. The total number of color reproductions distributed during the year 1938-1939

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amounted to 5,677.

Art in Our Time, Color Portfolio No. 1; edition 10,000; eight prints, averaging 8x10 inches on formats 11½x14 inches:

Bonnard: The Breakfast Room	Homer : The Croquet Match
Cézanne: Man in a Blue Cap	Matisse : White Plumes
Gauguin: The Spirit of the Dead Watching	Picasso : Youth Leading a Horse
van Gogh: L'Arlésienne	Renoir : Le Moulin de la Galette

Art in Our Time, Color Portfolio No. 2; edition 10,000; fifteen prints, averaging 8x10 inches on formats 11½x14 inches:

Arp : Mountain, Table, Anchors, Navel	Gris : The Chessboard
Blume : Parade	Hopper : House by the Railroad
Bombois: Before Entering the Ring	Kane : Self Portrait
Braque : Still Life	Klee : A Gay Repast
Burchfield: The Night Wind	Orozco : Zapatistas
de Chirico: Nostalgia of the Infinite	Mondrian: Composition in Black, White, Red
Dali : Portrait of Gala	Picasso : The Mirror
	Wood : Daughters of Revolution

Cézanne: The Card Players; edition 5,520; 13½x17 inches on format 17½x22 inches.

Renoir: Little Margot Bérard; edition 5,520; 12½x16 inches on format 17½x22 inches.

In addition to the above publications, the Museum also issued five bulletins, catalogs of its publications and circulating exhibitions, and made available to visitors to the galleries several publications and color reproductions of other publishers.

LIBRARY

While the Museum was in its temporary offices, cramped quarters made it difficult to allow use of the library except by appointment. However, after the move to the new building, the

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library was opened to the public and in little over a month was used by 406 persons.

During the year the Library circulated 3,293 slides of modern paintings, sculpture and architecture, to schools and lecturers, besides acting as a clearing house of information for the staff, students, teachers, writers, critics, etc.

The Library acquired 677 new volumes, making a total of 4,649 volumes on modern art. It also received 1,055 reports, periodicals, bulletins, etc., in addition to a mass of ephemeral material, all of which is available for the use of the staff and visitors who need the material for research.

EDUCATIONAL PROJECT WITH SECONDARY SCHOOLS

This project was inaugurated in 1937 to make possible a wider use of the Museum's material by secondary schools. To accomplish this end a three fold program was outlined as follows: 1) Rotating exhibitions to participating schools; 2) Demonstrations of techniques with different art media; 3) Conferences with teachers.

During 1938-1939 17 private and public secondary schools in the metropolitan and outlying areas participated in the project.

1. Rotating Exhibitions. The roster of rotating exhibitions rose from 8 to 15 and the exhibitions were circulated 74 times among the participating schools.

2. Demonstrations of Techniques with Different Media. Six demonstrations and lectures were given as a means of bringing

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together the interested student and potential artist with artists well known in their respective fields.

3. Conferences of Teachers with the Director of the Project. At the outset of the project one of the important features was the conferences of the teachers with the Director of the Project to discuss the needs of the different schools. These conferences have since been enlarged into a course entitled Techniques of Teaching Art Appreciation at Teachers College, Columbia University (listed as Education #183M--2 credits), under the auspices of Columbia University and the Museum. The course is attended by teachers from the New York area and, during the summer, by out of town teachers. It was so successful in its experimental stage that it has become a permanent part of the curricula of Teachers College. The course is conducted by the Director of the Museum's project and by Professor Martin of Teachers College, who invite guest speakers.

Also, in order the better to cooperate with the schools in the project an advisory committee, made up of several art directors of schools and educators, has been formed. The committee meets from time to time to discuss the activities of the project and to suggest methods of procedure.

LECTURES FOR MEMBERS

The Museum arranged the following lectures for members of the Museum. These were given in the auditorium of the Dalton School.

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<u>Date</u>	<u>Title and Lecturer</u>	<u>Attendance</u>
1938		
Nov. 7	<u>Lecture by Alvar Aalto, Finnish Architect and designer</u>	280
1939		
Jan. 10	<u>Education toward Creative Design, by Dr. Walter Gropius, founder of the Bauhaus School, Professor of Architecture, Graduate School of Design, Harvard University</u>	418
Jan. 24	<u>Why Children Like Modern Art, by Victor D'Amico, Director of the Museum's Educational Project, Head of Fine Arts Department, Fieldston School.</u>	145
	<u>What is Modern Architecture, a series of three lectures by John McAndrew, Curator, Department of Architecture and Industrial Art of the Museum of Modern Art:</u>	
Jan. 31	<u>I - The Pioneers</u>	140
Feb. 7	<u>II - Functionalism</u>	157
Feb. 14	<u>III - After Functionalism</u>	195
Feb. 28	<u>Pre-Expressionists in Painting, by Professor Meyer Schapiro, Department of Art and Archaeology, Columbia University</u>	123
Mar. 1	<u>Seurat, by Professor Meyer Schapiro</u>	196

FILM PROGRAMS

The Museum also arranged to have shown to its members a series of films entitled An Anthology of the American Film, assembled by the Museum of Modern Art Film Library. These were shown in the auditorium of the Dalton School.

<u>Date</u>	<u>Title</u>	<u>Attendance</u>
Oct. 26	Part I - <u>From the Invention of Films to "The Birth of a Nation"</u>	192
Nov. 2	Part II - <u>Progress and Close of the Silent Era</u>	183

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<u>Date</u>	<u>Title</u>	<u>Attendance</u>
Nov. 9	Part III - <u>The Sound Film</u>	152
Nov. 16	Part IV - <u>Great Actresses of the Past</u>	335

MEMBERSHIP

The total membership of the Museum as of June 30, 1939 was 4,076 as compared with 3,238 a year ago, representing a net increase of 838 members. The following shows the increase in revenue in each membership classification:

Class	Annual Dues	July 1, 1938		July 1, 1939	
		Number	Revenue	Number	Revenue
Bulletin	\$ 1.00	726	\$ 726.00	269	\$ 269.00
Educational	2.00	85	170.00	86	172.00
New York	10.00	997	9,970.00	1,612	16,120.00
Out of Town	10.00	954	9,540.00	1,619	16,190.00
Associate	25.00	204	5,100.00	214	5,350.00
Fellow	100.00	17	1,700.00	19	1,900.00
Corporation	--	114	880.00	122	880.00
Honorary	--	140		135	
Total		3,238	\$29,086.00	4,076	\$40,881.00

During the year 1,792 new members were obtained. However, through the secession of the Boston Institute of Modern Art and the closing of the Washington Gallery a considerable loss, mainly in the Bulletin classification at \$1.00 each, was sustained. Loss of members from other causes are as follows:

Deceased	25	
Resignation	108	
Lapsed	<u>311</u>	444 or 13.7%

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FINANCES

Following is a statement of the combined income and expenditures of the Museum of Modern Art and the Museum of Modern Art Film Library for the year ending June 30, 1939:

Operating Income	\$107,866.61
Operating Expenditures	<u>308,031.31</u>
Gross Operating Deficit	\$200,164.70
Less: Contributions	<u>201,470.77</u>
Surplus	1,306.07
Unexpended balance carried forward from previous year	<u>15,110.85</u>
Net Surplus	\$ 16,416.92

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Museum Report 1938-39

*Annual Report
1939*

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1938 - 1939

ANNUAL REPORT
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January	759	986
February) Open only		
March) 30 days	202	620
April)		
May (from May 10)	1,223	6,000 approx.
June	785	6,000 approx.
Total	4,517	18,798

NEWS SCOPE

News and comment about the Museum were published in an average of 239 different newspapers and 24 different magazines each month, with an average of 462 insertions (or clippings) per month. These figures include 321 newspapers and 44 magazines which had never before published anything about the Museum.

Also the Museum broadcast eleven radio and television programs.

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An attendance survey made at the end of June of all people entering the Museum for a period of one week showed that they came because of mention in the following:

Newspapers and Magazines	41.6%	New Yorkers	51.1%
Word of mouth	40.0%	Out of town	
Passing by	4.9%	visitors	48.9%
Broadcast at opening of new building	3.0%		
Travel bureaus	.9%		
Miscellaneous	9.6%		

ACCESSIONS TO PERMANENT COLLECTION

Through the generosity of Trustees and friends of the Museum, 606 items were acquired for the Permanent Collections, quite apart from the operating budget: 32 oils, 4 prints, 16 watercolors, gouaches, etc., 18 sculptures, 131 posters, 144 photographs, 240 architectural enlargements, 21 architectural objects.

LOANS FROM PERMANENT COLLECTION

The Museum of Modern Art makes the work in its permanent collection available to other institutions, and during the past year lent 297 items to 66 institutions throughout the country.

CIRCULATING EXHIBITIONS

The Department of Circulating Exhibitions assembled 17 new exhibitions during the year from material shown in the Museum and from material assembled specifically for circulation. Altogether 38 exhibitions were circulated to 96 cities covering

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29 states, Canada and Hawaii with a total of 212 showings:	Number of Showings
21 exhibitions originally circulated in previous years but still circulated in 1938-1939	111
17 exhibitions circulated for the first time in 1938-39:	<u>101</u> 212
Masters of Popular Painting	7
Three Mexican Artists	10
War in Spain: Pen and Ink Drawings by Quintanilla	3
What is Modern Architecture	10
Modern American Houses	10
Useful Objects Under Five Dollars	7
Documents of America	8
A Survey of the American Film	9
The Making of a Contemporary Film	8
Prints by Georges Rouault	6
The Bauhaus: 1919-1928	1
The Bauhaus and How it Worked	1
Wheaton College Competition Drawings	6
Three Centuries of American Architecture	3
American Photographs by Walker Evans	5
Competition for a Williamsburg Festival Theatre	1
Posters by Cassandre and Kauffer	6
Total	<u>101</u>

In many instances the institutions scheduling the exhibitions did not take isolated exhibitions, but scheduled several which were considered a part of their curricula.

FILM LIBRARY

1. Film Accessions. 1,180 subjects, which total approximately 5,600,000 feet were acquired during the fiscal year, as follows:

1,000 Biograph films	1,200,000 feet
50 Fairbanks films:	4,000,000 "
130 Films from other sources	<u>400,000 "</u>
1,180 Subjects	5,600,000 feet

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2. Library. The extensive collection of books, scripts, stills, documents and other historical and critical matter was made available free to the public. This service is being recognized increasingly and, during the short period of May 11th to June 30th, 1,479 persons visited and used the Film Library's archives and 3,759 telephone calls for information were received.

The Library acquired 300 books and pamphlets (214 purchased, 86 gifts), making a total of 1,367 items in the collection.

3. Circulating Films. During the year, the number of universities, colleges and Film Societies using the Film Programs reached 260, a total of 1,177 programs being circulated.

Upwards of 250,000 copies of the Program Notes were circulated with the programs and to the 30th of June, 1939, more than 20,000 were distributed at the special showings in the Museum.

4. Program.

A. Summer Exhibitions: A special series of programs was arranged as a part of "Art in Our Time." This CYCLE OF SEVENTY FILMS traced the history of the motion picture from 1895 through its various stages of development to 1935. The 30-day cycle was repeated monthly through October. The films were shown in the auditorium daily at 4 P.M. with two showings on Sundays and holidays. From May 11th to June 30th the attendance totalled 20,087.

In addition to the cycle and preceding it at 2:45 P.M.

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another short program of five films by the French pioneer, Georges Méliès, was given. The attendance to June 30th was 11,380.

Also as part of "Art in Our Time," a display was arranged of drawings, sketches and photographs illustrating the life and work of Méliès. "Design for Cinema," a series of 58 gouaches executed by Léopold Survage in 1913 as a project for an abstract film in color, was also included.

B. New Programs: Three new series were completed, with program notes, for circulation: SERIES V, The Work of D. W. Griffith (1907-1924), 5 programs; SPECIAL PROGRAMS, Great Actresses of the Past, and A Short History of Animation, the Cartoon, from 1879 to 1933.

22 additional outstanding American, British, German, and Swedish documentary films were made available for circulation.

5. International Federation of Film Archives. The intensive ground work carried out in Europe during the summer of 1938 came to fruition in October when Mr. Whitney announced the formation of the International Federation of Film Archives with the signing of articles of agreement by the four charter members: The Cinémathèque Française, Paris; The Reichsfilmarchiv, Berlin; the National Film Library, London; The Museum of Modern Art Film Library. Plans were formulated for the first annual conference in New York in July 1939. The activities of the Federation were immediately started and as a result an excellent exchange of films and information between the member countries was made possible.

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6. Columbia University Course. The course in the History and Development of the Motion Picture was again conducted by the Film Library for the Department of Fine Arts of Columbia University. Applications for enrollment were far in excess of the number which could be accepted. Guest speakers at the weekly sessions included such outstanding personalities of the film world as: Eric Knight, Archie Mayo, Rouben Mamoulian, Herbert Wilcox, Anna Neagle, Vorkapich, Irving Reis, Walter Wanger, W.H. Auden, Alfred Hitchcock, William Garity, Alistair Cooke, Kurt London, and Thomas Baird.

7. March of Time. During May and June considerable time and effort were devoted to selecting and editing material from the Film Library archives to be used in the July issue of "The March of Time." The value of this can be estimated from the fact that the film opened simultaneously at 800 theatres and has subsequently run in a total of 7,500 theatres, thus placing the activities of the Museum as a whole and of the Film Library in particular before an audience of millions.

PUBLICATIONS

During the year the Museum published four new catalogs of exhibitions, two books not related to exhibitions, and new editions of two catalogs which had gone out of print, but which were still in demand.

The total number of catalogs and books distributed was 27,366, of which 11,513 were distributed to members. The Museum's

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publications were sent to 41 libraries, 56 museums and galleries, 34 schools, 88 universities and colleges in 45 different states, Washington, D.C., Puerto Rico, the Philippine Islands and Hawaii, as well as to 19 foreign countries, in two of which the Museum has its regular sales representatives.

The new catalogs and books published were:

American Photographs, by Walker Evans; edition 5,118; cloth bound; 87 plates.

Prints by Georges Rouault, by Monroe Wheeler; edition 3,080; paper bound; 22 pages; 18 plates.

Bauhaus 1919-1928, edited by Herbert Bayer, Walter and Ise Gropius; edition 4,964; cloth bound; 224 pages; 550 plates.

Art in Our Time, An Omnibus of Modern Art; total edition 15,000; paper and cloth bound; 383 pages; 371 plates.

Trois Siècles d'Art Aux Etats-Unis, the American edition of a book published in French and English by the Musée du Jeu de Paume in Paris; edition 2,190; paper bound; 107 pages; 103 plates.

The Letters of Vincent van Gogh to Emile Bernard, the American edition of a book translated and edited by Douglas Lord and published and printed in England by the Cresset Press; edition 4,000; cloth bound; 124 pages; 32 plates.

The new editions of old catalogs were:

Modern Painters and Sculptors as Illustrators, by Monroe Wheeler; edition 2,000; bound in boards; 116 pages; 70 plates.

Photography: A Short Critical History, by Beaumont Newhall; revised edition 3,090; cloth bound; 220 pages; 95 plates.

The Museum continued its policy, established during the previous year, of publishing good color reproductions at a cost low enough to assure a wide distribution. The total number of color reproductions distributed during the year 1938-1939

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amounted to 5,677.

Art in Our Time, Color Portfolio No. 1; edition 10,000; eight prints, averaging 8x10 inches on formats 11½x14 inches:

Bonnard: The Breakfast Room	Homer : The Croquet Match
Cézanne: Man in a Blue Cap	Matisse : White Plumes
Gauguin: The Spirit of the Dead Watching	Picasso : Youth Leading a Horse
van Gogh: L'Arlésienne	Renoir : Le Moulin de la Galette

Art in Our Time, Color Portfolio No. 2; edition 10,000; fifteen prints, averaging 8x10 inches on formats 11½x14 inches:

Arp : Mountain, Table, Anchors, Navel	Gris : The Chessboard
Blume : Parade	Hopper : House by the Railroad
Bombois: Before Entering the Ring	Kane : Self Portrait
Braque : Still Life	Klee : A Gay Repast
Burchfield: The Night Wind	Orozco : Zapatistas
de Chirico: Nostalgia of the Infinite	Mondrian: Composition in Black, White, Red
Dali : Portrait of Gala	Picasso : The Mirror
	Wood : Daughters of Revolution

Cézanne: The Card Players; edition 5,520; 13½x17 inches on format 17½x22 inches.

Renoir: Little Margot Bérard; edition 5,520; 12½x16 inches on format 17½x22 inches.

In addition to the above publications, the Museum also issued five bulletins, catalogs of its publications and circulating exhibitions, and made available to visitors to the galleries several publications and color reproductions of other publishers.

LIBRARY

While the Museum was in its temporary offices, cramped quarters made it difficult to allow use of the library except by appointment. However, after the move to the new building, the

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library was opened to the public and in little over a month was used by 406 persons.

During the year the Library circulated 3,293 slides of modern paintings, sculpture and architecture, to schools and lecturers, besides acting as a clearing house of information for the staff, students, teachers, writers, critics, etc.

The Library acquired 677 new volumes, making a total of 4,649 volumes on modern art. It also received 1,055 reports, periodicals, bulletins, etc., in addition to a mass of ephemeral material, all of which is available for the use of the staff and visitors who need the material for research.

EDUCATIONAL PROJECT WITH SECONDARY SCHOOLS

This project was inaugurated in 1937 to make possible a wider use of the Museum's material by secondary schools. To accomplish this end a three fold program was outlined as follows: 1) Rotating exhibitions to participating schools; 2) Demonstrations of techniques with different art media; 3) Conferences with teachers.

During 1938-1939 17 private and public secondary schools in the metropolitan and outlying areas participated in the project.

1. Rotating Exhibitions. The roster of rotating exhibitions rose from 8 to 15 and the exhibitions were circulated 74 times among the participating schools.

2. Demonstrations of Techniques with Different Media. Six demonstrations and lectures were given as a means of bringing

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together the interested student and potential artist with artists well known in their respective fields.

3. Conferences of Teachers with the Director of the Project. At the outset of the project one of the important features was the conferences of the teachers with the Director of the Project to discuss the needs of the different schools. These conferences have since been enlarged into a course entitled Techniques of Teaching Art Appreciation at Teachers College, Columbia University (listed as Education #183M--2 credits), under the auspices of Columbia University and the Museum. The course is attended by teachers from the New York area and, during the summer, by out of town teachers. It was so successful in its experimental stage that it has become a permanent part of the curricula of Teachers College. The course is conducted by the Director of the Museum's project and by Professor Martin of Teachers College, who invite guest speakers.

Also, in order the better to cooperate with the schools in the project an advisory committee, made up of several art directors of schools and educators, has been formed. The committee meets from time to time to discuss the activities of the project and to suggest methods of procedure.

LECTURES FOR MEMBERS

The Museum arranged the following lectures for members of the Museum. These were given in the auditorium of the Dalton School.

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<u>Date</u>	<u>Title and Lecturer</u>	<u>Attendance</u>
1938		
Nov. 7	<u>Lecture by Alvar Aalto, Finnish Architect and designer</u>	280
1939		
Jan. 10	<u>Education toward Creative Design, by Dr. Walter Gropius, Founder of the Bauhaus School, Professor of Architecture, Graduate School of Design, Harvard University</u>	418
Jan. 24	<u>Why Children Like Modern Art, by Victor D'Amico, Director of the Museum's Educational Project, Head of Fine Arts Department, Fieldston School.</u>	145
	<u>What is Modern Architecture, a series of three lectures by John McAndrew, Curator, Department of Architecture and Industrial Art of the Museum of Modern Art:</u>	
Jan. 31	I - <u>The Pioneers</u>	140
Feb. 7	II - <u>Functionalism</u>	157
Feb. 14	III - <u>After Functionalism</u>	195
Feb. 28	<u>Pre-Expressionists in Painting, by Professor Meyer Schapiro, Department of Art and Archaeology, Columbia University</u>	123
Mar. 1	<u>Seurat, by Professor Meyer Schapiro</u>	196

FILM PROGRAMS

The Museum also arranged to have shown to its members a series of films entitled An Anthology of the American Film, assembled by the Museum of Modern Art Film Library. These were shown in the auditorium of the Dalton School.

<u>Date</u>	<u>Title</u>	<u>Attendance</u>
Oct. 26	Part I - <u>From the Invention of Films to "The Birth of a Nation"</u>	192
Nov. 2	Part II - <u>Progress and Close of the Silent Era</u>	183

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<u>Date</u>	<u>Title</u>	<u>Attendance</u>
Nov. 9	Part III - <u>The Sound Film</u>	152
Nov. 16	Part IV - <u>Great Actresses of the Past</u>	335

MEMBERSHIP

The total membership of the Museum as of June 30, 1939 was 4,076 as compared with 3,238 a year ago, representing a net increase of 838 members. The following shows the increase in revenue in each membership classification:

Class	Annual Dues	July 1, 1938		July 1, 1939	
		Number	Revenue	Number	Revenue
Bulletin	\$ 1.00	726	\$ 726.00	269	\$ 269.00
Educational	2.00	85	170.00	86	172.00
New York	10.00	997	9,970.00	1,612	16,120.00
Out of Town	10.00	954	9,540.00	1,619	16,190.00
Associate	25.00	204	5,100.00	214	5,350.00
Fellow	100.00	17	1,700.00	19	1,900.00
Corporation	---	114	880.00	122	880.00
Honorary	---	140		135	
Total		3,238	\$29,086.00	4,076	\$40,881.00

During the year 1,792 new members were obtained. However, through the secession of the Boston Institute of Modern Art and the closing of the Washington Gallery a considerable loss, mainly in the Bulletin classification at \$1.00 each, was sustained. Loss of members from other causes are as follows:

Deceased	25	
Resignation	108	
Lapsed	<u>311</u>	444 or 13.7%

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FINANCES

Following is a statement of the combined income and expenditures of the Museum of Modern Art and the Museum of Modern Art Film Library for the year ending June 30, 1939:

Operating Income	\$107,866.61
Operating Expenditures	<u>308,031.31</u>
Gross Operating Deficit	\$200,164.70
Less: Contributions	<u>201,470.77</u>
Surplus	1,306.07
Unexpended balance carried forward from previous year	<u>15,110.85</u>
Net Surplus	\$ 16,416.92