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(1938)

-1937-'38

The Annual Report of the Executive Director to the Trustees
and Corporation members of the Museum of Modern Art.

July 1, 1937 to June 30, 1938

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INTRODUCTORY NOTE

The following pages give an account of the year which ended July 1, 1938, a year that has been one of the most active in the history of the Museum.

Two major undertakings outside the normal activities are not commented upon, however, in the following report: the new building and the American exhibition in Paris. Throughout the year much attention has been given to the new building, both by the Building Committee and by the staff. Ordinarily institutions do not attempt to carry on a full program and build new quarters at the same time, but the Museum has, at some cost, succeeded in doing so. The second undertaking not included in this report, the Exhibition of Three Centuries of the Art of the United States, which was assembled last summer for the Musée du Jeu de Paume, Paris, was under the personal direction of the President, and was one of the largest and most elaborate exhibitions ever attempted by the Museum. It included sections of painting and graphic arts, sculpture, folk art, architecture, photography and moving pictures.

I should also like to call your attention to the increase in the number of items added to the Museum's Permanent Collection--a total of 516 items, almost double the number acquired during the preceding year. Among these acquisitions were The Mirror, by Picasso, a gift from Mrs. Simon Guggenheim, and several other Picasso canvases and four

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Orozcos as an anonymous gift. Among other gifts to the Permanent Collection were those from Mr. Marshall Field, the Advisory Committee, Estate of George Gershwin, the A. Conger Goodyear Purchase Fund, Mr. Nelson A. Rockefeller, and Mr. A. E. Gallatin.

I am happy to record here also the creation of a Purchase Fund through the generosity of Mrs. John D. Rockefeller, Jr. and Mr. Nelson A. Rockefeller. This fund, formally accepted by the Trustees at their meeting on February 10, 1938 is to be known as the Mrs. John D. Rockefeller, Jr. Purchase Fund.

Although the following account of the departmental work may seem rather full of lists and figures and a little lacking in entertainment, it does present a picture of the daily Museum routine and suggests, possibly, ways in which the future educational work of the Museum is taking shape.

I add this introductory note only to urge you to read what follows.

January 12, 1939

Thomas D. Mabry, Jr.
Executive Director

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MUSEUM OF MODERN ART

ANNUAL REPORT

July 1, 1937 - June 31, 1938

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EXHIBITIONS JULY 1937 - JUNE 1938

| <u>Dates</u> | <u>Name of Exhibition</u> | <u>Attendance</u> |
|------------------|--|-------------------|
| June 23- | Summer Exhibition, 1937: | |
| Nov. 4 | American Folk Art | |
| Nov. 3 | American, French, German, Abstract painting and sculpture from Permanent and Private Collections | |
| Jan. 24 | Brief Survey of the American Film Project for a Community Center and European Architecture | |
| Nov. 13 | | |
| Sept. 21-Oct. 19 | Otto Dix War Etchings | |
| Oct. 8-Nov. 13 | New Acquisitions | |
| Oct. 20-Dec. 21 | Sculpture by William Edmondson | |
| Oct. 20-Nov. 13 | The Town of Tomorrow, 1937-1927 | 25,369 |
| Nov. 8-Dec. 13 | American Paintings for Paris | |
| Nov. 15-Nov. 29 | Government Posters (Spanish and American) | |
| Dec. 1-Jan. 7 | Transitions and Contrasts in Painting and Sculpture (Young People's Gallery) | 8,648 |
| Dec. 21-Feb. 14 | The Making of a Contemporary Film | |
| Dec. 21-Jan. 31 | Paintings by Picasso, Utrillo, Bonnard and Derain (Extended Loans and Permanent Collection) | |
| Jan. 11 -Jan. 28 | Drawings by European and American Artists (Young People's Gallery) | |
| Jan. 25 -Mar. .6 | A New House by Frank Lloyd Wright | 14,305 |
| Feb. 2 -Mar. 7 | American Folk Art (Young People's Gallery) | |
| Feb. 8-Mar. 7 | Subway Art | 7,315 |
| Mar. 12-Mar. 31 | Machine Art (Young People's Gallery) | |
| Mar. 15-Apr. 18 | War in Spain - Drawings by Luis Quintanilla | |
| Mar. 15-Apr. 18 | Architecture and Furniture by Alvar Aalto | |
| Apr. 4-Apr. 18 | Children's Work (Young People's Gallery) | |
| Apr. 26-June 30 | Masters of Popular Painting | <u>21,565</u> |
| 15 Exhibitions | TOTAL ATTENDANCE | 77,202 |
| May 24-July 31 | Trois Siècles d'Art aux Etats-Unis at Musée du Jeu de Paume, Paris | 26,165 |

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REGISTRAR'S REPORT

Miss Dorothy Dudley, Registrar

In addition to the regular work of registering loans to the Museum, new acquisitions, and loans from the Permanent Collection to other institutions, the Registrar's Department has this year been able to complete many previous records which had necessarily been left incomplete because of the pressure of other work. The department also prepared lists comparing the number of American and foreign works acquired and exhibited by the Museum since it was founded in 1929. This report shows that in June, 1937, the Museum had acquired 491 works by American artists and 446 by foreign artists and that out of 76 exhibitions held since 1929, 46 displayed the work of American artists. This additional work was made possible when a secretary was engaged in July, 1937, to assist the Registrar. An extra assistant was also assigned to work on the exhibition, "Three Centuries of Art in the United States," which was sent to Paris.

Loans to the Museum

During the year 2,162 items were recorded as loans. This number included 708 items which were borrowed by the Museum for "Three Centuries of Art in the United States," held at the Musée du Jeu de Paume in Paris. 321 loans were obtained from American collectors, 27 from American museums, 13 from foreign collectors, and 2 from foreign museums. The Registrar's Department arranged for the insurance, collection and return of all loans and made the usual records for them. The Exhibition of American Art which was sent to Paris involved a great deal of additional work as arrangements had to be made for packing and shipping to and from Paris and special insurance had to be placed.

Accessions and Extended Loans

As listed, 516 new accessions were recorded. The Permanent Collection now consists of 1,483 items with an insurance valuation of \$584,183.25. Most of the collection of the Department of Architecture and Industrial Art has not been included in this valuation.

As extended loans from Frank and Robert Oppenheimer, 7 paintings by van Gogh, Picasso, Derain, Rencir and Vuillard, and 1 bronze sculpture by Despiau were received. Also, from Hunt Henderson, 2 watercolors by Cézanne were received and recorded.

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Loans from the Museum's Permanent Collection

Loans to other institutions, not including the numerous items in Circulating exhibitions, consisted of architectural material, photographs and paintings, sculptures, and drawings representing 78 artists. Gauguin's Head of a Tahitian, Matisse's Gourds, and Gropper's Senate were each lent three times. Cézanne's Pines and Rocks and Fruit and Wine and Picasso's Studio were each lent twice. Nine paintings by Cézanne and 5 paintings by Picasso were lent during the year for exhibitions in other institutions. The work of these two artists and of Gauguin seems to be in the greatest demand.

Following is a comparison of loans made to the Museum, accessions to the Permanent Collection and loans made from the Permanent Collection for the last three years:

| | <u>1935-36</u> | <u>1936-37</u> | <u>1937-38</u> |
|------------------------------------|----------------|----------------|----------------|
| Number of Exhibitions | 6 | 11 | 15 |
| Total Items Exhibited | 790 | 2781 | 2582* |
| Composed of loans from: | | | |
| American Collectors | 121 | 163 | 321* |
| American Museums | 56 | 16 | 27* |
| Foreign Collectors | 13 | 127 | 13 |
| Foreign Museums | 3 | 4 | 1 |
| New Acquisitions | 126 | 376 | 516 |
| Items loaned to other institutions | 30 | 118 | 356 |

*Including records of "Three Centuries of Art in the United States" sent to Paris.

Lists of Accessions and Loans

Attention is particularly called to the list on page 65 of 523 items added to the Museum's collection through gifts, purchases and extended loans.

Also, attention is called to the loans to other institutions from the Permanent Collection, listed on page 72.

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DEPARTMENT OF ARCHITECTURE AND INDUSTRIAL ART

Mr. John McAndrew, Curator

An important additional duty of the Curator has been to work with the architects of the new building as the representative of the Museum Staff, and to work with them on the furnishing of its interior.

During the year 439 items were added to the permanent collection of the Department of Architecture and Industrial Art (257 enlarged photographs, plans, etc., 176 posters, 2 models, 3 films, film projector). Most of these items were registered by the Staff of the Department. Fortunately, it became possible in March to turn over the work of recording acquisitions and loans to the Registrar.

Through the efforts of a volunteer worker, some progress was made in the work of organizing and cataloging the very valuable collection of reference material and photographs owned by the Department. A great deal still remains to be done on this work which is of vital importance to the efficient functioning of the Department.

The Department organized, sponsored and aided in the preparation of the following exhibitions, catalogs and supplemental activities:

Tomorrowtown

Oct. 20 - Nov. 13, 1937

A small exhibition comparing the proposed section on Shelter for the New York World's Fair, 1939, with the Weissenhof Siedlung in Stuttgart, a group of model dwellings constructed ten years ago. Following its showing in the architecture room (where the Summer Exhibition was still on view) it was arranged in the large north showcase window where it continued to attract attention for two months. It was reproduced, with letters from Professor Hamlin and Professor Hitchcock, in the November issue of The American Architect and Architecture.

The exhibition was loaned to An American Group for inclusion in their show, Roofs for Forty Million.

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Government Posters

Nov. 15 - Nov. 29, 1937

Fifteen posters published by the Spanish Government during the preceding year were shown in conjunction with a series of six posters designed by Lester Beall and published by the Rural Electrification Administration of the United States Government in the summer of 1937.

This exhibition was prepared for circulation by the Circulating Exhibition Department after its showing at the Museum.

A New House by Frank Lloyd Wright Jan. 24 to Mar. 5, 1938

Wright's most important house of the last twenty-five years, built for Mr. and Mrs. Edgar Kaufmann at Bear Run, Pennsylvania, exhibited by 22 enlarged photographs mounted on natural walnut, accompanied by plans and explanatory text.

This exhibition was prepared for circulation by the Circulating Exhibition Department after its showing at the Museum.

A catalog, A New House on Bear Run, Pennsylvania by Frank Lloyd Wright, was published in connection with the exhibition. It contained complete plans and fifteen different views of this spectacular new work of the great American architect. Comments by Mr. Wright and a foreword by Mr. McAndrew preface the catalog.

Architecture and Furniture Mar. 15 to Apr. 18, 1938
by Alvar Aalto

An important comprehensive showing of the work of this Finnish architect and designer was made with enlarged photographs, models, plans, lighting fixtures, glassware and wooden reliefs. Most of the material was selected in Finland by Mr. Aalto, in accordance with a plan for the exhibition sent him by the Department; organization and installation were largely the work of Mrs. Mary Cooke.

This exhibition was prepared for circulation by the Circulating Exhibition Department after its showing at the Museum.

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In conjunction with the Aalto Exhibition, a discussion forum was organized for more than a hundred students and teachers of the Design Laboratory, now called the Laboratory School of Industrial Design.

A catalog entitled Alvar Aalto - Architecture and Furniture was published in connection with the exhibition. Essays by A. Lawrence Kocher and Simon Breines and a foreword by Mr. McAndrew were supplemented by 35 plates illustrating architecture and furniture by Alvar Aalto.

Competition and Exhibition of Designs for a New Art Center for Wheaton College

June 28 to Sept. 12
1938

The exhibition consisted of the fifteen prize-winning designs (with four perspective renderings and one model) and two other interesting sets of plans for the competition. A supplementary section included comparative material on recent college buildings in this country.

This competition was perhaps the most important single achievement of the Department of Architecture since the first big exhibition of 1932.

It was held to select an architect for a building for the departments of music, art, and drama for Wheaton College at Norton, Massachusetts. After the Department of Architecture had worked closely with Wheaton on the formulation and coordination of their complicated problem for many months, the competition was sponsored by the Department jointly with the Architectural Forum. The program, approved by the American Institute of Architects, was published in the February issue of the Forum. Associate Editor George Nelson (a member of the Architecture Committee) served as Technical Advisor, and Mr. McAndrew served as Chairman of the Jury. Four leading firms of modern architects known for their work on school buildings were invited to compete, and at the same time the competition was thrown open to all the architects in the country. Although the prizes offered were small, and the problem complicated, almost 500 architects were

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sufficiently interested to signify their intention of entering. When the competition was closed on May 24th, 243 sets of plans had been received, making it an outstanding success among recent American competitions.

All entries, including those of the invited architects, were submitted and judged anonymously. A sealed envelope containing the name of the designer was submitted with each entry and drawings and envelopes given corresponding numbers. Only when the judging was completed were the envelopes opened revealing the identity of the designers.

Its importance was two-fold: for the first time an American college was not only willing but anxious to have a building of definitely modern design; the open competition method of selecting an architect for an important building was given new impetus, as the commission for the building was promised to the winner outright, without any arbitrary restrictions.

The publicity and general reception of the competition was excellent, and the reputation of the Museum as an active participant in the field of modern architecture was greatly enhanced.

The Architecture Section of the Exhibition of American Art at the Musee du Jeu de Paume in Paris May 24 to July 30, 1938

The architecture section of the Paris exhibition, the first exhibition ever assembled to present the whole story of American architecture, was an important part of the work of the Department for the year. In order to present a comprehensive and intelligible picture, the exhibition was divided into four sections: 1) The formal historical styles; 2) Wooden vernacular building; 3) Industrial and commercial building (including the development of the skyscraper; 4) Modern architecture. Mrs. Elizabeth Mock assembled the Vernacular section, Mr. Carl Maas assisted on the Industrial section, and a short movie film on the Evolution of the Skyscraper was prepared with Ebenezer Francis Thompson as photographer. The Department was further assisted by Mr. Brinton Sherwood, draughtsman, and Mrs. John Lincoln, who volunteered her services for general office work.

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In addition, the catalog of the Jeu de Paume exhibition, Trois Siecles d'Art aux Etats Unis, contained an essay on Architecture in the United States by Mr. McAndrew, as well as 12 plates illustrating the history of American architecture.

The Department prepared a small exhibition, What is Modern Architecture?, which was circulated to schools in New York as a part of the Rotating Exhibitions of the Educational Project.

In June, work was begun on two exhibitions especially assembled for circulation. These exhibitions were undertaken at the request of Miss Courter, who felt the need for an exhibition similar to the one which the Department had prepared for the Educational Project and for another which should deal with Modern Houses in America. The latter exhibition was largely assembled by Mrs. Elizabeth Mock, especially employed for the work, while assistance in the preparation of both exhibitions was provided by Erica Beckh and Ruth Berenson, graduate students from Radcliffe who volunteered their services throughout the summer.

As in past years, the Department supplied schools, colleges and study groups with special exhibition material. Loans were constantly made from the reference files of the Department to authors, editors, publishers and architects.

In the Spring, the Department worked with a committee from Bryn Mawr in an attempt to organize a competition for the design of furniture needed for a new building of the college. The competition did not go through, but the commission was given to a designer whom the Department had called to the attention of the committee.

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DEPARTMENT OF PAINTING AND SCULPTURE

Miss Dorothy C. Miller, Assistant Curator

For several years the Assistant Curator of Painting and Sculpture may be said to have functioned rather as a general assistant to the Director of the Museum than as head of a department in the usual sense of the word. In the last year or more, however, the Department of Painting and Sculpture has begun to take definite shape, and an annual report of its activities is hereby submitted for the first time.

From October 1, 1937 through May 31, 1938, an assistant was employed in the Department, specifically to assist with the preparation of the American exhibition sent to Paris. An assistant is to be added as a regular member of the Department, beginning October 1, 1938.

General Activity of the Department

Exhibitions. The most active work of the Department is that of assisting the Director in the preparation and installation of exhibitions other than those arranged by the Department of Architecture and Industrial Arts. When someone other than the Director of the Museum is put in charge of an exhibition, the Assistant Curator works directly with that person in preparing the exhibition. The Assistant Curator is responsible for labeling all works of art exhibited.

Catalogs. The Department of Painting and Sculpture supplies catalog lists, biographical data, various other lists and information, and in most cases the photographs for the Museum's catalogs. This involves securing the exact title, date, medium, dimensions, and lender's credit line for each work of art included in the catalogs. In some cases, this information is provided by the person in charge of the exhibition, but in any case, the catalog lists are checked and put in final form by the Department of Painting and Sculpture. The Department also assists the Publications Department in proofreading and checking of other information for the catalogs.

Photography. Photographs of works of art for reproduction in the catalogs and for publicity are secured from outside sources when available, or the Department must arrange to have the items photographed in the Museum. The Department files in loose-leaf scrapbooks a master print of every negative made for the Museum, with the negative number for re-

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ordering, the artist, title, etc. These master prints are grouped by exhibition, so that each book forms as complete as possible a photographic record of each exhibition. These scrapbooks are available for public use in the Museum Library and are, of course, used continually by other departments of the Museum.

Photographs of works of art in the Permanent Collection of the Museum are also kept on file in scrapbooks, and the Department of Painting and Sculpture supervises the photographing of new acquisitions and keeps the scrapbooks up-to-date.

Permanent Collection. In cooperation with the Director and the Registrar's Department, the Department of Painting and Sculpture has general supervision of the Permanent Collection of the Museum, checking on the condition of works of art, their repair and restoration, reframing, building of sculpture pedestals, etc. Loans from the Permanent Collection to other institutions, such as the Boston and Washington Museums of Modern Art, unless handled by the Circulating Exhibitions Department, are usually handled by the Department of Painting and Sculpture.

Inquiries. ..

Artists: Most of the letters, telephone calls and visits from artists wishing information of one kind or another are referred to the Assistant Curator. The majority of these artists wish to exhibit their work at the Museum, or wish to sell their work to the Museum. Many simply want advice about where to exhibit. In many cases, artists wish to show photographs or actual examples of their work to someone at the Museum. Work so submitted is seen by the Assistant Curator, and, if sufficiently interesting, is brought to the attention of the Director. A file is kept of these artists' names and addresses and of the general character of their work. Wherever possible, advice is given as to where to try to exhibit, etc.

Miscellaneous: The Department of Painting and Sculpture also takes care of a great many persons who write, 'phone or come to the Museum for general information. These inquiries are of various kinds, general information about art, about portrait painters, about art teachers, about artists, about borrowing works of art, about selling works of art, etc. etc.

Art Activities in America. An important part of the work of the Department of Painting and Sculpture, and one to which more time should be devoted if possible, is keeping in touch with contemporary developments in the field of art in America.

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The Assistant Curator sees all outstanding exhibitions in New York, and when possible, important exhibitions in other cities; keeps informed on the activities of the various artist organizations in New York and throughout the country, and on the progress of the government art projects, and attempts to keep up with new work produced in the arts, both by talented younger artists and by well known artists, which may be considered for exhibition and for possible acquisition by the Museum. The Department has started a reference file of names and addresses of artists who are not yet listed in dictionaries of artists. Photographs of their work, whenever received, are also kept on file.

The Department contributes to Colliers National Encyclopedia Revision Service, an annual article covering the year's events and developments in the field of painting, sculpture and the graphic arts.

Exhibitions. July 1, 1937 through June 30, 1938.

Summer Exhibition. June 23-November 3, 1937. During the summer and fall of 1937, continual minor changes and additions were made in the summer exhibition in the temporary Rockefeller Center galleries. Some of these changes were made to refresh public interest in the show; in other cases, works lent to the Museum were recalled or works from our own collection were to be lent to other institutions, making necessary a certain amount of rehanging in the galleries. In October a group of paintings recently acquired by the Museum were placed on view.

Otto Dix War Etchings. September 21-October 19, 1937. The Department of Painting and Sculpture hung a selection of about 35 of the portfolio of 50 etchings of the World War by Otto Dix. With these etchings was shown a painting, Armored Train, by the Italian Futurist, Gino Severini, with wall labels contrasting the attitude toward war shown in the realistic Dix etchings with the Futurists' glorification of war as the "world's only health-giver".

Sculpture by William Edmondson. October 29-December 21, 1937. A small exhibition of about a dozen pieces of sculpture by the Negro stone cutter, William Edmondson, was installed by the Department.

American Paintings for Paris. November 8-December 13, 1937. In October, the Department began to work with Mr. Goodyear and Mr. Barr on the exhibition, Three Centuries of Art in the United States, which was to be sent to Paris in April. As a step in the preparation of this exhibition, a preliminary exhibition called American Paintings for Paris was held in the Museum. The Department of Painting and Sculpture sent out letters of invitation to a partial list of those painters whose work was later to be included in the Paris show. A catalog list of this preliminary exhibition was printed, and the show was arranged by the Department under the direction of Mr. Barr.

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Three Centuries of Art in the United States. Paris, May 24-July 31, 1938. From October until early in April, increasingly more and more time was devoted by the Assistant Curator to the Paris Exhibition: work with Mr. Goodyear and Mr. Barr on the lists of artists and the selection of works to be included; correspondence with approximately 150 lenders to arrange for shipping, insurance and catalog credits; securing of photographs from many sources for reproduction in the catalog; data on the works of art, biographical notes, etc. All data for the painting, sculpture and graphic art sections of the catalog (319 items) was assembled by the Department of Painting and Sculpture, and the final catalog copy prepared to be sent to France.

Subway Art. February 8-March 7, 1938. The Department assisted with the selection and installation of the exhibition, Subway Art, which was shown with the cooperation of the Public Use of Art Committee of the United American Artists. This exhibition represented experiments in new media for mural painting and sculpture indestructible enough to be suitable for use in subway stations.

Drawings of the War in Spain by Luis Quintanilla. March 15-April 18, 1938. The exhibition of one hundred drawings of the Spanish Civil War by Luis Quintanilla was hung and labeled by the Department of Painting and Sculpture.

Masters of Popular Painting. April 26-June 30, 1938. The American section of this exhibition was assembled by the Assistant Curator. The work of some of the American painters (Pedro Cervantez, Pa Hunt, T.A. Hoyer and Horace Pippin) had never been shown in New York before, the Assistant Curator having found the work of several of them on a western trip the preceding summer. The American section of the catalog of this exhibition was also contributed by the Assistant Curator.

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DEPARTMENT OF CIRCULATING EXHIBITIONS

Miss Elodie Courter, Secretary

Twenty-nine exhibitions were shown during the year, 142 times in 75 different cities throughout the United States, in Canada and Hawaii. Twenty-eight states were represented.

New exhibitions, assembled and circulated for the first time during the year, were:

- Prehistoric Rock Pictures from the Frobenius Collection
- Comparative Styles in Prehistoric Rock Pictures
- Reproductions of Paintings, Watercolors and Drawings by Cézanne
- Fantastic Art, Past and Present
- War Etchings by Goya and Dix
- Painting and Sculpture by Children
- Alvar Aalto: Architecture and Furniture
- A New House by Frank Lloyd Wright
- Government Posters

Six of the nine new exhibitions sent out during the past year were held at the Museum of Modern Art and later organized or reassembled for circulation. Three were organized by the Secretary of Circulating Exhibitions: Fantastic Art, Past and Present (a small edition of the previous comprehensive exhibition with certain new material), War Etchings by Goya and Dix, Painting and Sculpture by Children (new work assembled from WPA offices in New York and Washington).

Exhibitors

This year the 92 organizations taking our 29 travelling exhibitions were as follows:

- | | |
|---------------------|--------------------|
| 36 colleges | 4 art associations |
| 20 museums | 3 galleries |
| 15 schools | 1 theatre |
| 7 department stores | 1 library |
| 5 clubs | |

Many of the colleges and museums showed from two to five of the travelling exhibitions during the year, apparently because our exhibitions fulfill the need for visual material to supplement courses given in the fine arts. Each year we find that more colleges plan their exhibition programs in advance in order to include as many of the Museum's exhibitions as possible.

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The following excerpts from letters indicate this fact:

Skidmore College, Saratoga Springs, N.Y., May 16, 1938

"I am working on the schedule for the gallery at Skidmore College, and as we have found the exhibitions which you have sent us among the most important, I am particularly desirous to include some of them in our schedule."

Duke University, Durham, N.C.

Apr. 15, 1938

"Will you be good enough to send me any advance information about what shows will be available next year as soon as you have such information, so that we can plan next year's shows? I like the Modern Museum's shows very much and I hope our budget enables us to have several next winter."

Museums would probably schedule more of our exhibitions if we were able to furnish detailed information on our major exhibitions in advance.

The following excerpts from a few of the many complimentary letters received this year indicate the value of the Museum's travelling exhibitions to various types of educational institutions:

University of Minnesota, Minneapolis, Minn.

Fantastic Art, Dada and Surrealism - June 23, 1937

"I wish to tell you again how much we appreciate the beautiful way in which your shows are packed and handled. It decreases work by one hundred percent and it is always a joy to find things where they are supposed to be as well as to receive your full instructions on how to handle the exhibition."

Academy of Natural Sciences, Philadelphia, Pa.

Prehistoric Rock Pictures -

Nov. 12, 1937

"I believe you will be pleased to know that the exhibition of Prehistoric Rock Pictures has gone over very well and in the first three days of the exhibit we have had an attendance of more than 1500 people. May I congratulate you on the beautiful manner in which the show was packed and assembled. It was very easy to hang when so much thought and coordination had gone before."

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Art Center of Louisville, Ky. Apr. 19, 1938
Drawings by American and European Artists -

"I should like you to know that the exhibit was a delight to Louisville and an inspiration to the students of the Art Center."

Pennsylvania State College, State College, Pa.
A Brief Survey of Modern Painting
in Color Reproductions - March 10, 1938

"It is probably an old story to you, but I can testify for the Pennsylvania State College that your exhibitions have greater appeal than any others shown on this campus. No. 19, The Brief Survey of Modern Painting was a great success."

Cass Technical High School, Detroit, Mich.
Posters by McKnight Kauffer - Feb. 7, 1938

"We feel very much privileged to have the exhibitions in our school. Aside from the benefit to our art students the exhibitions are viewed by our four thousand other students who might not see them elsewhere. They excite a great deal of comment and controversy in the school."

Flint Institute of Arts, Flint, Mich.
Posters by Cassandre - March 11, 1938

"We were very happy to have these posters here and have had many favorable comments. Hundreds of school children have seen the posters and no doubt will receive a great stimulus in their work."

George Walter Vincent Smith Art Gallery, Springfield, Mass.
Photography: 1839-1937 - March 3, 1938

"The Photography Exhibition continues to be very popular, attracting large numbers of men. Visitors do not stay a few minutes to examine it, but hours."

Old White Art Gallery, White Sulphur Springs, W. Va.
Prehistoric Rock Pictures (Small show) - July 27, 1937

"There was much interest displayed in this exhibition and I personally considered it amazingly unique as well as artistically instructive."

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Munson-Williams-Proctor Institute, Utica, N.Y.
Six Modern Sculptors - Nov. 13, 1937

"The exhibit was to my mind, a very great success. May I compliment you upon the way in which the whole exhibit was sent to me."

Society of the Four Arts, Palm Beach, Fla.
Six Modern Sculptors - March 14, 1938

"The collection was arranged in the patio of the new gallery of the Society of the Four Arts. The bronzes will be missed - in fact, they already are missed; the patio is blank and bare without them....We have counted it a real event as it is our first proper showing of sculpture."

Free Exhibitions

The following were offered free of charge, except for transportation and insurance, if scheduled through the out-of-town Committees of the Museum:

Comparative Styles in Prehistoric Rock Pictures
 Posters by A. Mouron Cassandre
 Modern Architecture in California
 Photographic Exhibition of Modern Architecture
 Exhibition of Machine Art
 Reproductions of Modern Watercolors and Pastels
 Reproductions of Paintings and Drawings by van Gogh
 Reproductions of Mexican Frescoes by Diego Rivera
 Reproductions of American Painting
 A Brief Survey of Modern Painting in Color
 Reproductions

Out-of-town Chairmen scheduled rental as well as free exhibitions in museums, schools and colleges located in or near their cities:

Mrs. William K. Prentice - Princeton
Reproductions of Work by Paul Cézanne - (\$25 for
 Miss Fine's School, Princeton, N.J. (2 weeks
 Lawrenceville School, Lawrenceville, N.J.

Reproductions of American Painting - free
 Princeton High School, Princeton, N.J.
 Miss Fine's School, Princeton, N.J.

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Mr. Joseph Winterbotham - Vermont
Photographic Exhibition of Modern Architecture - free
 University of Vermont, Burlington, Vt.
A Brief Survey of Modern Painting, #1 - free
 Middlebury College, Middlebury, Vt.
A Brief Survey of Photography from 1839-1937 -
\$40 for two weeks
 Middlebury College, Middlebury, Vt.

Mrs. Ernest Kanzler - Detroit
Posters by McKnight Kauffer - \$25 for two weeks
 Cass Technical High School, Detroit, Mich.

Mrs. Charles H. Chadwick - Palm Beach
Six Modern Sculptors - \$50 for ten days
 Society of the Four Arts, Palm Beach, Fla.

Mrs. Robert Burgess - Louisville
Drawings by American and European Artists -
\$40 for two weeks
 Art Center of Louisville, Ky.

Mrs. George A. Hill, Jr. - Houston
Six Modern Sculptors - \$75 for two weeks, \$100
for three weeks
 Hotchkiss School, Lakeville, Conn.
 Houston Museum of Fine Arts, Houston, Texas
Posters by Cassandre - \$30 for two weeks
 Hotchkiss School, Lakeville, Conn.
A New House by Frank Lloyd Wright - \$15 for two weeks
 Hotchkiss School, Lakeville, Conn.
 (The three exhibitions which Mrs. Hill sent to the
 Hotchkiss School proved so successful that she has
 offered the school \$250. this year for any exhibitions
 they might choose from our list. The Hotchkiss School
 has selected five exhibitions.)

The Town and Country Committee, newly formed last year by
 the Membership Committee, also scheduled free exhibitions in
 schools near their communities:

Mrs. William Hencken
A Brief Survey of Modern Painting in Color Repro-
ductions
 Rosemary Hall, Greenwich, Conn.
Reproductions of American Painting
 Rosemary Hall, Greenwich, Conn.

Mrs. Augustus van Cortlandt
Reproductions of Modern Watercolors and Pastels
 Bedford-Rippowam School, Bedford, N.Y.
 Harvey School, Hawthorne, N. Y.

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Expansion

The Department of Circulating Exhibitions is endeavoring to increase the number of small exhibitions for use in schools. The schedule for 1938-39 includes more than 12 new exhibitions to circulate for rentals from \$12 to \$50. The demand for these exhibitions is great. This service is retarded, however, by the lack of funds to purchase materials, and research assistance.

(Example: One of the circulating architectural exhibitions planned for 1938-39 for schools cost approximately \$700 - including the salary of a research assistant. The fee for this exhibition had been established at \$25 for two weeks in order to obtain a wide circulation among schools in need of this material. It will be necessary, therefore, to circulate this exhibition for at least three solid years to meet the cost of the show.)

Educational Project (See section on Project following)

During the year June 30, 1937 to July 1, 1938 more than half the time of the Secretary of Circulating Exhibitions was given over to the supervision and organization of the details of the Educational Project. Through the Secretary, the 8 Rotating Exhibitions were organized for circulating to 11 schools, schedules of school visits and for Rotating Exhibitions, teachers' meetings and demonstrations were arranged. All correspondence and clerical work in connection with the Project were handled by the Secretary of Circulating Exhibitions. In addition to the time spent at the Museum, approximately eight extra hours each week were necessary to complete the work of the Project.

Exhibitions Circulated

The following exhibitions were circulated during the period July 1, 1937 through June 30, 1938. The year following the name of the exhibition indicates the year in which the exhibition was organized and first sent out.

| <u>Paintings, Watercolors and Drawings</u> | <u>No. of showings in 1937-38</u> |
|--|---------------------------------------|
| Twenty-five Watercolors by American Artists (1935) | 5 |
| Drawings by American and European Artists (1936) | 5 |
| Fantastic Art, Dada and Surrealism (1937) | 1 |
| New Horizons in American Art (1937) | 5 |
| Prehistoric Rock Pictures from the Frobenius Collection (1937) | 10 |

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(Exhibitions circulated, cont'd)

| | <u>No. of showings in 1937-38</u> |
|---|---------------------------------------|
| <u>Paintings, Watercolors and Drawings (cont'd)</u> | |
| Comparative Styles in Prehistoric Rock Pictures (1937) | 6 |
| Fantastic Art, Past and Present (1938) | 4 |
| War Etchings by Goya and Dix (1938) | 3 |
| Painting and Sculpture by Children (1938) | 1 |
| <u>Sculpture</u> | |
| Six Modern Sculptors (1936) | 7 |
| <u>Photography</u> | |
| Photography: 1839-1937 (1937) | 8 |
| A Brief Survey of Photography from 1839-1937 (1937) | 10 |
| <u>Architecture</u> | |
| Photographic Exhibition of Modern Architecture (1932) | 2 |
| Le Corbusier (1935) | 8 |
| Modern Architecture in California (1935) | 5 |
| Henry Hobson Richardson (1936) | 1 |
| Modern Architecture in England (1937) | 7 |
| Alvar Aalto: Architecture and Furniture (1938) | 2 |
| A New House by Frank Lloyd Wright (1938) | 5 |
| <u>Industrial Art</u> | |
| Machine Art (1934) | 2 |
| Posters by Cassandre (1936) | 6 |
| Posters by McKnight Kauffer (1937) | 12 |
| Government Posters (1938) | 1 |
| <u>Reproductions</u> | |
| A Brief Survey of Modern Painting in Color Reproductions #1 (1932) | 8 |
| Reproductions of Mexican Frescoes by Diego Rivera (1933) | 3 |
| Reproductions of Modern Watercolors and Pastels (1934) | 5 |
| Reproductions of Paintings and Drawings by van Gogh (1935) | 2 |
| Reproductions of American Painting (1936) | 3 |
| Reproductions of Paintings, Watercolors and Drawings by Cézanne (1937) | 5 |
| Total showings | 142 |

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EDUCATIONAL PROJECT

Mr. Victor D'Amico, Director

As recorded in last year's report, through the encouragement and support of the Advisory Committee, the preliminary plan by which the Museum's material would be made more useful to secondary schools was approved by the Trustees for inclusion in this year's program.

Twelve schools were invited to participate in the Educational Project during 1937-1938. The following participated throughout the year:

| | |
|----------------------------|---------------------------|
| The Buckley School | The Horace Mann School |
| The Chapin School | The Lincoln School |
| The Dalton School | Music and Art High School |
| Evander Childs High School | The Spence School |
| Fieldston School | Erasmus Hall High School |

Two schools did not take advantage of the program. The Little Red School House could not arrange its curriculum to fit our plans and The Brearley School after five months was unable to complete the schedule because of lack of facilities.

As planned, the program included exhibitions held in (1) The Young People's Gallery, (2) Rotating Exhibitions sent to participating schools, (3) demonstrations of techniques, and (4) lectures for teachers.

Young People's Gallery

Juries of students, chosen from the schools, selected and hung the exhibitions in the Young People's Gallery under the supervision of adult advisers. Following is a list of exhibitions shown in the Young People's Gallery during 1937-38:

- | | |
|---|-------------------|
| 1. Transitions and Contrasts in Painting and Sculpture | Dec. 1 - Jan. 7 |
| 2. Contemporary Drawings | Jan. 11 - Jan. 28 |
| 3. American Folk Art | Feb. 2 - Mar. 7 |
| 4. Machine Art | Mar. 12 - Mar. 31 |
| 5. Young People's Exhibition | Apr. 4 - Apr. 18 |

The exhibitions were visited by the students alone and in classes and were discussed with teachers and Mr. D'Amico.

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Rotating Exhibitions

The rotating exhibitions contained different material and did not duplicate the exhibitions in the Young People's Gallery. They were sent to the participating schools at regular intervals and were made a part of the curriculum. Following is a list of exhibitions each of which was circulated among the ten cooperating schools:

1. Modern Architecture
2. The Modern Theatre
3. Art in Every Day Things
4. The Modern Poster
5. Animals and People in Art
6. Survey of Modern Painting
7. Materials and How the Artist Changes Them
8. Graphic Arts Exhibition

Demonstrations of Techniques

As planned, demonstrations of techniques were arranged for students on Saturday mornings:

Demonstration of Etching and Drypoint Processes by Victor D'Amico and Peggy Bacon. Miss Bacon made a drypoint drawing for the group. The students made drypoints and etchings which Mr. D'Amico used in his demonstration. Feb. 19, 1938

Demonstration in Tempera Painting by Alexander Brook. Mr. Brook prepared a canvas for tempera painting and carried the painting through its preliminary stages. April 9, 1938

Demonstration in Stone Sculpture by Oronzio Maldarelli. Mr. Maldarelli blocked out a figure in stone and explained the design and technical elements involved in the process. May 7, 1938

Demonstration in Lighting and Color Mixing for the Stage by Victor D'Amico. Mr. D'Amico demonstrated the effects of colored lighting on pigment colors, the mixing of colored lights, the reflecting qualities of various materials and their use in the theatre and the significance of all these phenomena in producing dramatic and esthetic effects. May 21, 1938

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Lectures at the Museum

One of the important features of the Educational Project was the series of monthly evening meetings held at the Museum, with guest speakers who presented to the teachers of the participating schools recent trends and developments in art education. Following is a list of the talks given at the Museum:

Problems in Teaching Art Appreciation. Jan. 27, 1938
 Speaker, Victor D'Amico. A discussion of various methods of teaching art appreciation and their relative effects on art education; an evaluation of the visual materials employed, and a review of the results of an experiment in art appreciation carried on at the Fieldston School.

Interpretation of the Art Work of Adolescents. Feb. 24, 1938
 Speaker, Miss Eunice Vassar, Staff of the Adolescent Study Commission of the Progressive Education Association. An analysis of the characteristics of adolescents as seen in their art work. Case studies were presented and discussed. These studies were taken from the files of the Adolescent Study Commission.

Detection and Treatment of Handicaps of Normal Children Through Art Work. March 24, 1938
 Speaker, Mr. Bernard Sanders, formerly on the staff of the Psychiatric Ward of Bellevue Hospital. A discussion and presentation of a two-year experiment in working with a wide variety of handicapped children. Case studies and art work were presented.

Values in the Creative Experience. April 28, 1938
 Speaker, Dr. Lawrence Conrad, Professor of Creative Writing, Montclair Teachers College, Montclair, N.J. A discussion of the values underlying all creative expression and how they apply to every day teaching experiences.

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Characteristics of Adolescents.

May 19, 1938

Speaker, Dr. Fritz Redl, Staff of Adolescent Study Commission of Progressive Education Association. An analysis of the psychological make-up of the adolescent and its dependence on the art experience.

Evaluation of the Project

The project was definitely successful judging from the reactions of the students and the teachers of the schools who participated in the project. They were not only grateful for the opportunity of being included in the experiment but all wanted to join the project for another year and a few of the schools created funds to pay for the services for the next year.

All parts of the project were successful, some winning greater popularity with the students than others. For example, all schools asked for more demonstrations by artists. As a result we are conducting this year's program on the same basis as last year's, giving greater emphasis to those phases which were more appealing and beneficial to the students.

Course at Columbia University

As a part of the project, a course for teachers in the teaching of appreciation was given by Mr. D'Amico at Columbia University during the summer term. It was well attended by teachers from all sections of the country and was as successful as the rest of the program and gained adherents to the Museum's point of view of teaching modern art. It helped also to stimulate interest in the project and many have asked to have the rotating exhibitions extended to regions beyond the limits of New York City. The following letter was received from Miss Marion E. Miller, Director of Art at the Denver Public Schools, under date of August 24, 1938:

"I studied with great interest your circulating exhibitions displayed during the summer in the Fine Arts Department of Teachers College.

"The material you have assembled seems to me so valuable for use in secondary schools that I wish to inquire at this time as to whether any part of it might be made available for loan to the Denver

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"Public Schools. To my mind one of the greatest needs in secondary education today is more visual materials of the type you have assembled, interpreted by the splendid labels that accompany it.

"If this material is not available now to schools outside of New York City it is my sincere hope, and I know that I voice the opinion of many other supervisors and teachers of art, that the Museum of Modern Art can soon extend such a service to us."

We feel that we have accomplished more than providing art materials and interesting programs to schools. We have helped establish a vital attitude toward both "fine" and "practical" modern art on the part of children and adolescents and have stimulated teachers in approaching the development of appreciation along the lines of modern psychology and educational thought.

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PUBLICATIONS DEPARTMENT

Mrs. Frances Collins, Editor

Publications

During this year, the Museum published three new catalogs in editions totalling 11,172 copies:

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| <u>A New House by Frank Lloyd Wright</u> Edition 3,005; paper bound; sold for | \$.50 |
| <u>Alvar Aalto: Architecture and Furniture with an essay on Aalto's architecture by Simon Breines and an essay on Aalto's furniture by A. Lawrence Kocher; edition 2,993; bound in boards; sold for</u> | 1.00 |
| <u>Masters of Popular Painting, with text by Holger Cahill, Maximilien Gauthier, Jean Cassou, Dorothy Miller and others. Edition 5,174; cloth bound; sold for</u> | 2.50 |

The Museum was also co-publisher with W.W. Norton and Co. of:

| | |
|---|------|
| <u>The History of Motion Pictures, by Maurice Bardèche and Robert Brasillach, translated by Iris Barry. The publication of this book was in the hands of W.W. Norton & Co. Three thousand copies were published in all, of which 1,450 were reserved for the Museum at cost for distribution to members. Sold for</u> | 4.00 |
|---|------|

The Museum also issued new editions of two books which had gone out of print during the year:

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|--|------|
| <u>Fantastic Art, Dada, Surrealism, with an essay by Georges Hugnet (First edition published December, 1936, out of print, July, 1937); edition 3,095; cloth bound; sold for</u> | 3.00 |
| <u>New Architecture and the Bauhaus, by Walter Gropius (first edition published February 1937, out of print September, 1937); edition 985; sold for</u> | 1.75 |

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The total quantity printed was 24,000 (3,000 of each title) costing \$1,112.50; the selling price is 10¢ each or 2 for 15¢. To June 30, 392 complimentary cards were distributed and 2,960 were sold at a revenue of \$188.90

In May, at the time of the publication of Masters of Popular Painting, we purchased an over-run of 3,000 copies each of two reproductions in that book: Rousseau's Basket of Flowers (size: 7x5 3/4 inches) and Pickett's Manchester Valley (size: 8x6 inches). These are being sold for 25¢ each, but they were not put on sale until the end of June, 1938.

For the first time the Museum put on sale three Rivera color reproductions (While the Poor Sleep, Cane Workers and Emiliano Zapata) which are over-runs of plates in the Rivera Portfolio.

Titles out of Print

The following titles went out of print during 1937-1938:

Modern Painters and Sculptors as Illustrators, published in April, 1936, out of print January, 1938. A new edition is in preparation.

Photography: 1839-1937, published in March, 1937, out of print June, 1938. A revised edition, entitled Photography: A Short Critical History is in preparation.

Sales Promotion

Desk: Prominent displays of our new publications and color reproductions were made at the desk. Also, a complete set of our publications was placed at the desk in the gallery for examination by visitors to the exhibitions.

By Mail: The Museum has sent out the following promotional mailings:

1. Christmas 1937 Folder: 20,000 folders advertising 9 of our most recent publications were printed. 10,000 were supplied to bookstores with their imprints. The balance was sent to members of the Museum; teachers of art, architecture, archaeology, anthropology; purchasers of Art in America; catalog request list; schools, colleges, libraries and museums. Orders for 241 books were received directly by the Museum.

2. Woman in White. At the time of the Christmas mailing, a circular was sent to the above lists (except for members, who

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received the print free). As a result, we received orders for 312 prints and orders continued to come in after the beginning of the new fiscal year.

3. Catalog of Publications. 20,000 catalogs of our publications were printed, of which 10,000 were sent to bookstores with their imprints. The balance was sent to bookstores; art, architecture, archaeology and anthropology teachers; college art departments and libraries; art, science and historical museums, public libraries, boards of education and catalog request list. Orders for 490 books were sent directly to the Museum.

4. Masters of Popular Painting. A promotional mailing of 5,000 cards describing Masters of Popular Painting was sent to art teachers, college art departments and libraries, public libraries, museums and galleries, boards of education, bookstores, and catalog request list. The Museum received orders for 90 books as a result of the mailing.

Sales and Distribution

United States. The number of catalogs and books sold during the year amounted to 6,183 copies in addition to 5,558 distributed to members and 673 sent for review and to lenders.

Publications were sent to 39 libraries, 44 museums and galleries, 33 schools, 88 colleges and universities in 41 different states, Washington D.C., the Philippine Islands and Hawaii.

Complete sets of our publications were sent to the Museum of Modern Art Gallery in Washington and the Boston Museum of Modern Art for sale in their galleries.

As in the past, salesmen continued to represent the Museum to the book trade throughout the country. The percentage of sales to the trade increased from 38% in 1936-37 to 59% of the total sales in 1937-38.

Foreign. Publications were sent to 17 foreign countries, namely: Canada, Holland, France, England, Germany, Italy, Switzerland, U.S.S.R., Belgium, Denmark, Sweden, Finland, India, South Australia, Dutch East Indies, Japan and Mexico.

The Museum has continued its connection with George Allen & Unwin, Ltd. in England, who act as our distributors in the British Empire and Europe, exclusive of Italy.

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During this year the Museum published five bulletins for distribution to members and for sale in the gallery. The Museum also published a four-page folder in connection with the exhibition of Drawings of the War in Spain by Quintanilla. The leaflet contained an article on Quintanilla by Ernest Hemingway and two illustrations of Quintanilla's drawings. This was sold at the Museum and is sent to institutions taking the circulating exhibition for sale in their galleries.

Color Reproductions

For some time the Museum has wanted to experiment with the publication of color reproductions in the belief that many people wish to own prints but want the assurance of a high standard of reproduction at a sufficiently low cost. This year, as our book publishing schedule was somewhat curtailed, we decided to publish a color reproduction in an edition large enough to assure a low unit cost of production. Through the sale of this color reproduction, the selling price of which is about one-third what it would be if published by a commercial house, we hope to establish a revolving fund for the publication of other color reproductions of paintings in our Permanent Collection, and thus establish a series of fine color reproductions at low prices.

The first reproduction in the series is Woman in White by Picasso; 15x18 5/8 inches, selling price \$1.00. The reproduction was published in an edition of 10,000 copies, of which approximately 2545 were distributed to members, who had the choice of receiving it framed or unframed, leaving a balance of 7,455, costing \$921.68, for sale.

To June 30 copies were sold and distributed as follows:

| | <u>Quantity</u> | <u>Amount</u> |
|---|-----------------|---------------|
| Trade Sales (To N. Y. Graphic Society etc.) | 1,275 | \$325.00 |
| Retail sales | 722 | 658.26 |
| Complimentary | 46 | .00 |
| Total | 2,033 | \$983.26 |

In accordance with a vote of the Trustees in October 1934, the Museum used part of a grant from the Carnegie Corporation several years ago for the publication of eight colotype post-cards of paintings in the Permanent Collection:

Cézanne: Man in a Blue Cap
 Dali: Persistence of Memory
 Demuth: Acrobats
 Marin: Camden Mountain Across the Bay
 Matisse: Bather
 Picasso: Green Still Life
 Prendergast: April Snow, Salem
 Seurat: Two Dancers

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The Galleria del Milione Libreria in Milan, which has been selling our publications in Italy for some time, requested that they be given the exclusive rights for the distribution of our publications in Italy. They have been acting as our agents in Italy since September, 1936.

Summary of Sales and Costs of Catalogs, Books, Reproductions

The first publication of 1937-1938 did not appear until January, 1938. The first major publication of the year was not on sale until the end of the year, namely May 1938.

Books and Catalogs

Sales:

1937-38 publications \$ 1,258.44

Publications of previous years 6,426.20

7,684.64

Cost of Sales and complimentary 6,463.35

Profit \$ 1,221.29

Color Reproductions

Sales 988.26

Cost of sales 249.73

Profit \$ 738.53

Richardson Book (underwritten)

Sales 173.18

Cost of Sales 133.44

Royalties 22.93 156.37

Profit (credited to underwrite fund) 16.81

Post Cards (Carnegie Fund)

Sales 188.90

Cost of sales 155.54

Profit (credited to fund) 33.36

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LIBRARY

Mr. Beaumont Newhall, Librarian

The library is the research and information center of the Museum. It consists of a unique collection of books, periodicals, pamphlets, clippings, photographs, lantern slides and ephemeral material documenting art production of the last 50 years, with emphasis on the post war periods.

It is used primarily by the Museum staff, for preparing exhibitions and for general reference.

Although it has been physically impossible to open the library to the general public, because of the cramped quarters, no reasonable request for information has been refused, whether given by telephone, by letter, or by personal visit. The lantern-slide collection has been in regular use. Bibliographies and reading lists have been prepared, for the Museum's publications, as well as for individuals.

Statistics

| | | |
|---|---------|-----|
| Total number of books | 3,972 | |
| Periodical titles | 278 | |
| Lantern slides | 2,498 | |
| Mounted photographs | 750 | |
| Pamphlets, clippings, gallery guides, unmounted photographs | 21,000* | |
| Accessions during the year: | | |
| Books | 155 | |
| Exhibition catalogs | 108 | |
| Miscellaneous pamphlets | 95 | 358 |
| Museum Bulletins | 171 | |
| Magazines | 278 | |
| Photographs | 61 | 510 |
| Miscellaneous, unitemized ephemeral material | 2,600* | |

* approximate count

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Character of the Collection

The material in the library can roughly be grouped into the following fields:

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|-----------------|----------------|
| General works | Industrial Art |
| Museum catalogs | Graphic Arts |
| Architecture | Photography |
| Sculpture | Theatre Arts |
| Painting | Biographies |

A few examples will show the extent of the library's special nature, and why it has proved of real value to staff members and students.

Picasso is represented by 30 biographies and exhibition catalogs, dealing with his work exclusively. There are 52 mounted photographs, and 179 items of ephemeral nature in addition to these books.

Housing and City Planning, with 50 books, forms a special subsection of Architecture.

Surrealism and Dada is represented by over 200 books, and by source material of the greatest rarity---broadsides, pamphlets, original manuscripts, press notices, etc.

Many artists have sent us photographs, which they have signed and dated, of their work. These are invaluable sources for future historians.

The library owns illustrated books which have considerable intrinsic value. 6 are now lent to the San Francisco World's Fair. The beautiful facsimile reproductions of Delacroix's Algerian Sketch Book and of Manet's Letters were lent to the Columbus Gallery of Fine Arts for gallery display. An impression by Pola Gauguin of one of his father's woodcuts was exhibited at the Brooklyn Museum.

Use of the Library

During the season constant use was made of the library by the staff. Specific bibliographies were prepared for publication in the catalog "Masters of Popular Painting," and in the revised "Photography; A Short Critical History."

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The following are sample cases of help given to outsiders:

- Proof read of "A Catalogue of the Epstean Collection" (of photographic books) by H. Lehmann-Haupt of Columbia University Library.
- Illustrations supplied for Robert Goldwater's "Primitivism and Modern Art".
- Portraits of photographers supplied for Mack and Martin, "Textbook of Photography".
- Manuscript of Taft's "Photography and the American Scene" read for the publishers, Macmillan Company.
- Material on photomontage assembled and illustrations supplied for Morgan and Lester's "Miniature Camera Work".
- Information on Diego Rivera's Parisian period found for Bertram D. Wolfe, for his forthcoming biography on Rivera.
- Location of certain Mexican paintings given to Carlos Chavez, for use in a book on Mexican art.
- Bibliography of Frank Lloyd Wright's publications checked and amended for Architectural Forum.
- Constant assistance given to the Art Adventure League, in helping/prepare correspondence courses on art.
- Illustrations and biographical data supplied to Dr. Eugene Meyers, N. Y. University
- Biographical data supplied to Mr. Sam Lewisohn for his "Painters and Personalities."
- Captions and illustrations on the history of photography for U. S. Camera 1937 introduction.
- Suggestions for the study of humor in American painting, to Miss Gladys George, student.
- List of references on mobile sculpture, to Mr. S. A. Czurles.
- Reading list on surrealism prepared for Mrs. Paul Sachs, books bought, slides made.
- Material on Prehistoric Rock Pictures sent to University of the State of New York.
- Short biography of photographer Brady sent to Klopot Studio.
- Reading list on Soviet art to Ernest Buttrick, layman.
- Criticism of bibliography of van Gogh, and of one on Industrial Art, prepared by Enoch Pratt Free Library, Baltimore, for distribution under Carnegie grant to schools, libraries and museums.
- List of books on 19th century primitives in America sent to Ulrico Hoepli, Italian publisher in Milan.

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Information on organization of an art library supplied to Dallas Museum of Fine Arts.
 Availability of color reproductions of Léger paintings given to Mr. Lester Gorsline.
 Loan of documented photographs of sculpture by Henry Moore to Art Institute of Chicago, for slide-making.

Similar information was supplied many times to magazines and newspapers, including:

| | |
|---------------------|-----------------------|
| Parnassus | Art Adventure League |
| Architectural Forum | Wall Street Magazine |
| American Architect | U.S. Camera Annual |
| Shelter | Magazine of Art |
| Life | PM |
| Time | The Independent Woman |

The lantern slide collection has been one of the most popular of library's services. During the year 2,756 slides were borrowed by:

| | |
|---|-----------------------------------|
| R.H. Macy Co. | William Lescaze |
| Teachers College (11 times) | Pearson E. Neaman (2 times) |
| Brooklyn Museum | Agnes Rindge |
| Abraham Lincoln High School | Nathaniel Pousette-Dart |
| Hunter College (6 times) | Harry Sternberg |
| Vassar College (2 times) | William Gieger |
| New York University | Otto Bettmann |
| Sheldon Cheney | Hildreth Meiere |
| Howard Trafton (2 times) | Vaclay Vytlačil |
| Joseph Solman | A.E. Magary |
| Young Mens Hebrew Association (3 times) | Mrs. Paul Sachs |
| New School for Social Research | Eliot Elisofon |
| Spence School (2 times) | John Ray Davidson |
| Miss Lois Orswell | Stanley Meltzoff |
| Meyer Schapiro (4 times) | N.Y.School of Fine & Applied Arts |
| Jerome Klein (2 times) | Louisa B. Stanton |
| Brooklyn College | Sarah Lawrence College(3times) |
| West Side Children's Center | Metropolitan Museum of Art |
| Carnegie Institute of Technology, Pittsburgh, Pa. | Nathan Hale Jr. High School |
| J.J. Sweeney (8 times) | Walter R. Storey |
| Julius Kabatsky | F. Santer |
| William Zorach | Robert Jacobs |
| Holger Cahill (3 times) | Herman Rose |

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Duplicates of slides in the Museum's collection were made for:

| | |
|---|-------------------------------------|
| San Francisco Art Museum | San Francisco State College |
| University of New Hampshire | Brown University |
| Ryerson Library, Art Institute of Chicago | Smith College |
| Portland Art Museum | Cleveland Museum |
| Sweet Briar College | Conn. College for Women |
| University of Minnesota | Fogg Art Museum, Harvard University |
| University of Louisville | Georgia School of Technology |

The librarian made a careful study of color slides. The Eastman Kodak Company sent a research man to the Museum to photograph certain of the Museum's paintings experimentally. The results seemed to the librarian and to the directors unsatisfactory but promising. It is believed that soon a solution will be reached; pending this time the librarian was hesitant to add black-and-white slides (which will soon become obsolete) to the collection, and restricted accessions to the field of architecture, where color is of relatively slight importance.

Photographs

The library has been given the responsibility of supplying photographs of objects owned or exhibited by the Museum to publishers and students. The growth of this service has been surprising, and is fast reaching a size sufficient to warrant the creation of a separate division. The ordering and handling of photographs is a routine affair, quite distinct from the specialized research work which has been the library's chief function. The increasing demand for photographs consumes a great deal of time which might be put to more specialized work if the library could be relieved of this burden.

Re-organization

Moving to 14 West 49th Street afforded an opportunity of reshelving and classifying the entire library. After two years' experience in the Museum, and after consultation with other librarians, a classification was drawn up, embodying the specific needs of the library.

Copies of this classification have been asked for and supplied to other librarians.

About half of the books were scientifically numbered, in a way which would assure their easy location.

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
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Special Services of Library Staff

In addition to his normal duties, the librarian served as Acting Curator of Photography. In November 1937 he installed in the Addison Gallery of American Art, Andover, Mass., the circulating exhibition "Photography 1839-1937." In the same month he prepared a small traveling show for the Connecticut Boys Schools cooperative exhibition project. During the spring he organized the photographic section of the exhibition "Trois Siècles d'Art aux Etats-Unis" and wrote the essay which was published in the catalog. The catalog "Photography 1839-1937" was revised, and a biographical index prepared for a new edition.

The librarian also cooperated with the professional organization, Special Libraries Association. To the March 1938 issue of the Association's periodical "Special Libraries" he contributed an article "Putting Knowledge to Work." A meeting of the Museum Group of the New York Chapter of the Association was held in the Museum's temporary galleries on March 17, 1938, for the purpose of discussing the plans of the library in the Museum's new building.

Throughout the season Miss Marjorie Kolmer served as volunteer. Her help proved to be invaluable.

Donors

The library is indebted to the following donors of material:

| | |
|--|--|
| Charles C. Adams | British Library of Information, N.Y. |
| Addison Gallery of American Art, Andover, Mass. | Mme. Jeanne Bucher |
| Dudley Peter Allen Memorial Art Museum, Oberlin, Ohio | Carnegie Institute, Pittsburgh, Pa. |
| American-Russian Institute, N.Y. | Francis Ciarlantini |
| Art and Artists of Today, N.Y. | Corcoran Art Gallery, Washington |
| Art Institute of Chicago | Cesar Domela-Nieuwenhuis |
| B.T. Batsford, Ltd., London | Edward Epstein |
| Bauer Type Foundry, N.Y. | Manuel Essman |
| Miss Grace Hall Blashfield | Federation Technical School |
| Boston Museum of Fine Arts | Fogg Art Museum, Harvard Univ. |
| Walker Art Gallery, Bowdoin College | Francois Fosca |
| Theodore Robert Bowie | Frick Collection |
| Boymans Museum, Rotterdam | Isabella Stewart Gardner Museum, Boston |

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Mrs. Eugene Gise
 A. Conger Goodyear
 Solomon R. Guggenheim Foundation
 Hackley Gallery of Art,
 Muskegon, Michigan
 J. Monroe Hewlett
 Henry-Russell Hitchcock, Jr.
 Henry E. Huntington Library and
 Art Gallery, San Marino, Calif.
 Hispanic Society of America, N.Y.
 Mrs. Thomas B. Jones
 Honolulu Academy of Arts
 Knight Publishers, Inc., N.Y.
 Knoedler & Co., N.Y.
 Miss Marjorie Kolmer
 Herb Kruckman
 Walt Kuhn
 Mrs. Bella C. Landauer
 Landesmuseum, Hannover
 Lanston Monotype Machine Co.
 Layton Art Gallery, Milwaukee,
 Wisc.
 Le Corbusier
 Leicester Galleries, London
 Andre Lejard
 Free Public Museum, Liverpool
 Le Livre Chez Soi, Paris
 London Studio
 Louisiana State Museum, New
 Orleans
 John McAndrew
 Mrs. L.M. Maitland
 Mallinckrodt Chemical Works
 T.J. Maloney
 MARS Group, London
 Ira W. Martin
 Pierre Matisse
 L. Mazetier
 C. Maynard
 Galleria Libreria del Milione,
 Milan
 Miss Grace Lewis Miller
 William G. Milner
 Minneapolis Institute of Arts
 Montgomery Ward Company
 Art Association of Montreal
 Henry Moore
 Museum of the City of New
 York
 Museum of New Mexico, Santa
 Fe, New Mexico
 Museums Association
 National Gallery of Canada
 Nationalmuseum, Stockholm
 Wm. Rockhill Nelson Gallery
 of Art, Kansas City, Mo.
 New York Post
 Newark Museum
 Ny Carlsberg Glyptotek,
 Copenhagen
 Duncan Phillips
 Pilkington Bros., Ltd. and
 Chance Brothers and Co.,
 Ltd., London
 Frank W. Powell
 Frederic Newlin Price
 Mrs. Duncan Read
 Hermann Reetsma
 Research Studio, Maitland,
 Fla.
 Mrs. Stanley Resor
 Mrs. Baillie Ripley
 Mrs. John D. Rockefeller, Jr.
 Rockefeller Institute
 Mr. David Rosen
 Rosenberg and Helft, Ltd.
 Rudolph Rosenthal
 Paul J. Sachs
 Sir Michael Sadler
 Homer Saint-Gaudens
 Fine Arts Gallery, San
 Diego, Calif.
 Meyer Schapiro
 Giovanni Scheiwiller
 C.D. Scott-Moncrieff
 Victor Servranckx
 Shell-Mex and B.P., Ltd.
 London
 Springfield (Mass.) Museum
 of Fine Arts
 Art Gallery of Toronto
 Jan Tschichold
 U.S.S.R. Society for Cul-
 tural Relations with
 Foreign Countries

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Galleria de Arts, University
of Mexico
University of Washington Art
Gallery
Curt Valentin
Luigi Veronesi
Viking Press, N.Y.
Monroe Wheeler
Whitney Museum of American
Art, N.Y.
Tiroux Yamanaka, Nagoya,
Japan

Mr. Philip Goodwin furnished important periodical subscrip-
tions.

Exchanges were negotiated with the following institu-
tions:

Metropolitan Museum of Art, New York
Whitney Museum of American Art, New York
Brooklyn Museum
Gemeente Musea, Amsterdam
Museum of Decorative Arts, Prague
Knoedler Galleries, New York

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
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LECTURES AND FILM SERIESLectures

Lectures given especially for Museum members were:

| | | <u>Attendance</u> |
|-------------|---|-------------------|
| <u>1937</u> | | |
| Nov. 3 | <u>Lecture by J.B. Priestly and a Showing of Documentary British Films</u> Auspices of the Division of Film Study of Columbia University; At the McMillan Academic Theatre (no figures) | |
| <u>1938</u> | | |
| Feb. 24 | <u>The Meaning of the Label Modern Art,</u> by Agnes Rindge At the Dalton School | 162 |
| Mar. 3 | <u>The Apparent Chaos of Modern Art,</u> by Agnes Rindge At the Dalton School | 160 |
| Mar. 10 | <u>The Conflict Between Subject Matter and Abstract Design,</u> by Agnes Rindge At the Dalton School | <u>166</u> |
| | Total attendance (exclusive of lecture of November 3rd) | 488 |

Film Programs

Film programs arranged for Museum members were held at the American Museum of Natural History. It may be added that in addition to attendance by Museum members, a considerable number of the audiences came from special invitations sent to various interested people by the Film Library.

| | | |
|-------------|---|-----|
| <u>1937</u> | | |
| Nov. 17 | <u>The Film in Sweden</u> -- The Outlaw and His Wife The Atonement of Gosta Berling | 417 |
| Dec. 1 | <u>The Swedish-American Film</u> -- The Wind | 265 |

| | | |
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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
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|-------------|--|-----|
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| <u>1938</u> | | <u>Attendance</u> |
|------------------|--|-------------------|
| Jan. 12 | <u>Garbo Speaks</u> - Anna Christie | 450 |
| Jan. 26 | <u>War in Retrospect</u> - The Four Horse- men of the Apocalypse | 435 |
| Feb. 9 | <u>Comedy and Buster Keaton</u> - The Naviga- tor | 260 |
| Feb. 23 | <u>Realism and von Stroheim</u> - Greed | 553 |
| Mar. 9 | <u>The Musical-Talkie</u> - The Love Parade | 281 |
| Mar. 23 | <u>The Gangster Film</u> - Little Caesar | <u>216</u> |
| Total attendance | | 2877 |

A symposium on Subway Art was arranged in conjunction with the Public Use of Art Committee and held at the Museum on March 2nd. The speakers were: Mr. Edward Alden Jewell, Dr. Frederick Kiesler, Mr. Holger Cahill, Mr. Philip Evergood, and others. 123 people attended the symposium.

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GROUP VISITS AND GALLERY TALKS

Miss Ruth Olson, Lecturer

In August of 1937 a lecturer for the galleries was added to the staff as a permanent part of the Museum's service.

In line with the admission policy, school groups attending gallery talks are admitted free.

Letters calling attention to gallery talks and to free admissions were sent with application cards to three hundred schools, etc. in and around New York City. The following is sample of the application card:

| | | | |
|--|--------------|--------------|-----------|
| SCHOOL GROUP APPLICATION | | | |
| TO: The Museum of Modern Art, 14 W. 49th St., N.Y.C. | | | |
| Name of School: | Date: | | |
| Address: | | | |
| Name of Teacher: | | | |
| Date of Intended visit: | Hour: | | |
| No. in group: | Approx. age: | | |
| Do you wish to attend at the time of a gallery talk? | | | |
| Hours: 11A.M. | 1:30 P.M. | 3 P.M. | 4:30 P.M. |
| Which of the following are you especially interested in? | | | |
| Painting | Sculpture | Folk art | |
| Industrial Art | Movie Stills | Architecture | |

Also, placards announcing new exhibitions, with application card attached, were sent to 150 schools at the inauguration of each exhibition. At the close of each gallery talk, an informal announcement is made of the probable exhibition to follow the one then showing.

The schools in general have worked closely with the Museum especially the State Teachers' Colleges which will eventually have the instruction of so many children. However, there still exist public school teachers who are antagonistic to anything but the academic in contemporary art.

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| <u>Group Attendance</u> | <u>Number of Groups</u> |
|--|-------------------------|
| High Schools, Public and Private Schools | 92 |
| Colleges and Vocational Schools | 29 |
| School Groups participating in Educational Project | 57 |
| Independent Groups | 18 |
| W P A Adult Groups | 15 |
| | <u>211</u> |

Following is a list of the groups who have visited the exhibitions. The * indicates groups who have returned several times.

Independent Groups

Westchester Women's Club, Mt. Vernon Group
 Y.W.C.A. of Utica, N.Y.
 *Mrs. Dessar and Group, N.Y.
 Bellevue Hospital Nursing School, N.Y.
 Prospect Heights Nursing School, Brooklyn, N.Y.
 *Contemporary Arts Club, Newark, N.J.
 *Delphian Society, Erasmus Chapter, Brooklyn, N.Y.
 *Hastings-on-Hudson Art Appreciation Class
 Board of Education of Amityville, N.Y.
 Contemporary Circle Sinai Temple, N.Y.
 Mrs. Herbert C. Ray and Group, Westwood, N.J.
 Cumberland Hospital Nurses, Brooklyn, N.Y.
 Bayonne Women's Club, Bayonne, N.J.
 Brooklyn Jewish Hospital Nursing School
 Progressive Education Association, N.Y.
 Jamaica Women's Club, Queens Village, L.I.
 American Women's Association, N.Y.
 American Medical Association (women) Convention in N.Y.

Private School Groups

Hewitt School, N.Y.
 Edgewood School, Scarsdale, N.Y.
 Village Day School, Kew Gardens, L.I.
 Rosemary Hall, Greenwich, Conn.
 *N.Y. School of Architecture
 Manhattan Prep School, N.Y.
 Todhunter School, N.Y.
 Fieldston School, N.Y.
 *Pratt Institute, Brooklyn
 Hotchkiss School, Lakeville, Conn.

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McLane Art Institute, N.Y.
 *Spence School, N.Y.
 Winnipeg School, Roscoe, N.Y.
 Horace Greeley School, Chappaqua, N.Y.
 Seton Academy, Yonkers, N.Y.

Colleges and Universities

*Teachers College, Columbia University
 State Teachers College, Kutztown, Pa.
 *Columbia University Fine Arts, N.Y.
 New Jersey State Teachers College
 State Teachers College, Bridgewater, Mass.
 *State Teachers College, Paterson, N.J.
 *Hunter College, N.Y.
 Syracuse University, Syracuse, N.Y.
 Teachers College, Danbury, Conn.
 Mary Baldwin College, Staunton, Va.
 State Teachers College, East Stroudsburg, Pa.

Industrial Schools

*New York School of Industrial Art
 School of Industrial Art, Phila., Pa.
 Cooper Union, New York
 Greenwich House Workshops, N.Y.
 *New York School of Display

Public Schools

Seaman Ave. Public School, Freeport, L.I.
 *Union Avenue High School, Irvington, N.J.
 Tarrytown (N.Y.) High School
 *Curtis High School, Staten Island
 Essex Fells, (N.J.) High School
 *Public School, Hastings-on-Hudson, N.Y.
 Darien (Conn.) High School
 Junior High School #96, N.Y.
 Cliffside Park High School, Grantwood, N.J.
 Longfellow School #14, Mt. Vernon, N.Y.
 *School Art League, N.Y.
 *Public School #107, Flushing, L.I.
 *Central Commercial High School, N.Y.
 Long Beach High School, L.I.
 *Washington Irving High School, N.Y.
 Wallington (N.J.) High School
 Utrecht High School, Brooklyn
 Teaneck (N.J.) High School

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South Orange (N.J.) High School
 Public School #155, Brooklyn, N.Y.
 *Julia Richman High School, N.Y.
 Huntington (L.I.) High School
 Woodstock (N.Y.) High School

W.P.A. Children's Groups

These guided groups of children under high school age are conducted to and from the Museum as well as through the galleries in groups of from twenty to seventy on an average of three mornings a week. A specific list of schools and numbers of children may be found in the attendance report.

Art Tours

This activity is a branch of the Adult Education Project. Groups led by an Art Tours speaker visit a great many of the Museum's exhibitions.

The attendance at Gallery Talks has been kept talk by talk from January, 1938. The scheduled talks are for 11 A.M., 1:30 P.M., 3:00 P.M., and 4:30 P.M. This schedule is usually adhered to within at least a half-hour, even by special appointments.

A month-by-month summary of the attendance at the talks follows:

| | Groups | | | Public | Total |
|----------|-------------|------------|------------|-------------|-------------|
| | School | College | Other | | |
| January | 45 | 95 | | 740 | 880 |
| February | 290 | | 75 | 1228 | 1593 |
| March | 539 | 125 | 45 | 561 | 1270 |
| April | 297 | 76 | 60 | 620 | 1053 |
| May | 716 | 66 | 369 | 866 | 2017 |
| June | 847 | | | 804 | 1651 |
| | <u>2734</u> | <u>362</u> | <u>549</u> | <u>4819</u> | <u>8464</u> |

The following three comments are indicative of the reception given the talks:

"We wish to thank you again for the very cordial reception granted our group yesterday and for the splendid interpretation you gave of the exhibits. I have had

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"so many comments from the students of how much more it meant to them after you had talked to them about it."

Marguerite B. Tiffany,
New Jersey State Teachers College,
Paterson, N.J.

"Wanted to let you know how much Miss Olson helped in the Walker Evans' Exhibit. I frankly could understand little of Mr. Evans' subtlety as a photographer until she explained his purpose... Do think she does her job very intelligently."

Harry L. Glenn,
Syosset, L.I., N.Y.

"May I take this opportunity to thank you on behalf of our art group for the very interesting talk you gave us last Saturday. It was really one of the high spots of our trip because, as I told you, we have still a long way to go to catch up with New York and modern art."

Randolph Arnold,
Mary Baldwin College, Staunton, Va.

Comments and Questions

The comments and questions here listed are, unless otherwise specified, heard very often, and seem to describe general attitudes.

General Remarks and Questions about the Museum

1. "I thought only Mondays and Friday were pay days."
2. "I won't pay on 'principle'."
3. "Only Mondays free? I can't come on Mondays."
4. "I want to see this exhibit again. Must I pay every time?"
5. "I haven't the money."
6. "Twenty-five cents will buy my lunch."
7. "I know the Museum doesn't charge admission; I've never paid before."
8. "Can't I bring my class in without paying?"
9. "I want my students to come to this exhibit again. Will they have to pay?"
10. "Twenty-five cents? Oh well, I haven't time to go in now."
11. "The Museum of Modern Art tries to be 'different'."

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12. "Why doesn't the Museum be really modern and throw out these van Goghs, etc?"
13. "Why doesn't the Museum support American art more?"
14. "Is this all there is to see? Didn't the Museum used to be bigger?"
15. "Is this the Museum that used to be on 53rd St.? How long have you been here."
16. "I could hardly find this place."
17. "When is the new building going to be opened?"
18. "The Museum always has such interesting exhibits."

The Young People's Gallery

The exhibits and explanations which accompanied them in this gallery always drew a great deal of attention. During the times Mr. D'Amico used the gallery for lectures to his schools, people would often wait until the room was available for them. School groups not included in Mr. D'Amico's list sometimes made appointments for talks, especially for that particular gallery.

The Museum has continued to spread its influence through contacts in forty nations, the District of Columbia, and also in France, England, Poland, Canada, Hawaii, India, Russia, Australia, Mexico, Switzerland, Iceland, Japan and Italy.

It might be noted that the Museum now has enrolled members, over 70 institutions such as libraries, universities, schools, art galleries, and art schools; for example, the Folger Art Reference Library, Brown University Art Department, the Delphi Society, the Carolina Art Association, the Denver Public Library, and the Honolulu Academy of Arts. The increasing number of this kind of enrollment indicated the value of the Museum's work in the educational field.

Membership Statistics

New Year Membership Statistics. There was no concentrated membership drive during the year. However, efforts were made individually. Results of new members with reference to gender:

Out-Of-Town Statistics. The following statistics were successful in getting new memberships for the year. The President

Mr. Bruce Fisher took over the work of the Secretary Department on September 1, 1958

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MEMBERSHIP DEPARTMENT

Miss Carolyn Maynard, Secretary
resigned Feb. 1, 1938*

Total Membership - as of June 30, 1938

| | <u>Annual Fee</u> | <u>Number</u> |
|----------------------|-------------------|---------------|
| Bulletin Members | \$ 1.00 | 726 |
| Educational Members | 2.00 | 85 |
| Annual Members | 10.00 | 997 |
| Out-of-Town Members | 10.00 | 954 |
| Associate Members | 25.00 | 204 |
| Fellow Members | 100.00 | 17 |
| Contributing Members | 250.00 | 1 |
| Corporation Members | .00 | 114 |
| Honorary Members | .00 | 140 |
| Total | | 3,238 |

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It might be noted that the Museum now has enrolled, as members, over 70 institutions such as libraries, universities, schools, art galleries, and art schools; for example, The Frick Art Reference Library, Brown University Art Department, The Delphian Society, The Carolina Art Association, The Denver Public Library, and the Honolulu Academy of Arts. The increasing number of this kind of enrollments indicates the value of the Museum's work in the educational field.

Membership Committees

New York Membership Committee. There was no concentrated Membership Drive during the year. However, efforts were made individually. Result: 16 new members with revenue of \$380.00.

Out-of-Town Committees. The following Committees were successful in gaining new memberships for the year: San Francisco,

*Mr. Monroe Wheeler took over the work of the Membership Department on September 1, 1938

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Minneapolis, St. Paul, Colorado, Detroit, Cleveland, Pittsburgh, Providence, Vermont and Princeton. Result: 37 new members with revenue of \$313.00.

The Washington Gallery of the Museum of Modern Art

Organized in the Spring of 1937, the Gallery is now just over a year old and has shown a very creditable increase in membership during its first year. In November of 1937, just prior to its opening, the Gallery had a membership drive.

| | <u>Number</u> | <u>Amount</u> |
|---|---------------|---------------|
| Result: \$ 5.00 Memberships (\$4. to Washington, \$1. to New York) | 165 | \$165.00 |
| \$15.00 Memberships (and over) (\$10. of which is due New York) | 48 | 480.00 |
| Total | 213 | \$645.00 |

The organization of the Gallery and its relationship to New York through the combination membership arrangement has been greatly clarified and it is now established on a firm working basis.

The Boston Museum of Modern Art

Membership in the affiliated Boston Museum has also increased substantially during the past year.

| | <u>Number</u> | <u>Amount</u> |
|--|---------------|---------------|
| Result: \$ 5.00 Memberships (\$4. to Boston, \$1. to New York) | 369 | \$369.00 |
| \$15.00 Memberships (and over) (\$10. of which is due New York) | 48 | 480.00 |
| Total | 417 | \$849.00 |

In March, 1938 a new policy regarding the Boston \$5.00 members was put into effect. These members are no longer considered New York members and are being automatically removed from the New York active records as their memberships expire. However, these members continue to receive the Bulletins of the New York Museum through the Boston Museum. Resulting from this change, a total of 71 \$5.00 members was removed from the New York files before June 30.

As in the case of the Washington Gallery, a more systematic method of handling Boston memberships has been developed between the Boston Museum and New York.

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Promotion

Mailings: In October, 25,121 prospective members received invitations to join the Museum. This year, the invitation consisted of a pamphlet describing the Museum's activities and an application blank. A special offer of a color reproduction of Picasso's Woman in White was made to all persons who joined the Museum by January 1, 1938.

Also, members were asked to send in the names of friends to be invited to join the Museum.

Results: 148 new members with revenue of \$1,597.00

Publication Insertion: With each publication ordered from the Museum, an announcement of membership privileges was enclosed and occasionally the regular membership invitation circular was sent out with letters from the Publication Department.

Results: 16 new members with revenue of \$160.00

Desk: Approximately 1,200 copies of mailing literature were distributed over the information desk in the gallery.

Results: 52 new members with revenue of \$535.00

General: General inquiries about membership were answered by the Membership Department. Enrollments were also secured through other Museum departments, including the Film Library.

Result: 34 new members with revenue of \$953.00.

Renewals

Our billing procedure consisted of the following steps:

Expiration: First statement
 End of 1st month: Second statement
 End of 2nd month: Letter from Mr. Mabry
 End of 3rd month: Removal from records and letter from Mrs. William S. Cowles of Membership Committee

367 members dropped out during the year, including resignations, deaths, and lapses. However, 56 of these members renewed after receiving the letter sent by Mrs. Cowles.

Result: 56 lapsed renewals with revenue of \$513.00

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Resumé

The increase and decrease in membership during the year may be summarized as follows:

| | | |
|--|------------|---------------------|
| Membership - June 30, 1937 | 2,611 | |
| Lapsed during year | <u>367</u> | - 14.1% decrease |
| | 2,244 | |
| New members during the period, including lapsed renewals | <u>994</u> | - 38.1% increase |
| | | (New York 13.7% |
| | | (Boston and |
| | | (Washington 24.4% |
| Membership - June 30, 1938 | 3,328 | - 24 % net increase |

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PUBLICITY DEPARTMENT

Miss Sarah Newmeyer, Manager

News and comment about the Museum were published in an average of 216 different newspapers and magazines each month, with an average of 373 insertions (or clippings) per month. These figures include 318 newspapers and 51 magazines which had never before published anything about the Museum. The total reader circulation for the year was 493,205,136. These figures do not include, however, the great amount of publicity received abroad for our exhibition of Three Centuries of American Art held in Paris during the summer of 1938. The figures for this foreign circulation will be included in next year's report, as the Museum year begins July 1 and the publicity for the Paris Exhibition breaks between the two years.

Releases

During the past year the following 58 publicity releases were mailed to newspapers and periodicals throughout the United States, Canada, Alaska, Europe, Cuba, Brazil, Panama, the Philippine Islands, the Canary Islands and Hawaii:

Release on: Mr. McAndrew appointed curator of Department of Architecture and Industrial Art
 Art Through the Window - Head by Rudolf Belling and Portrait of "Pop" Hart by Nakian
 War Etchings by Otto Dix
 Exhibitions of modern art shown in motion picture theatre lobbies
 First Membership Committee meeting for 1937-1938 season
 Loan of 3 van Gogh oils: "Sunset over Ploughed Field", "Mademoiselle Ravoux" and "The First Steps"
 Announcement of Edmondson Sculpture exhibition
 New Acquisitions: "Portrait of Gala," "Two Forms," and "Handlebar Riders"
 Note on change in date of opening of Edmondson exhibition
 Long release on Edmondson, mentioning The Town of Tomorrow - photographs of architects' renderings of houses to be built for New York World's Fair

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Announcement of exhibition of American Paintings for Paris to be held at Museum of Modern Art

Annual Report of the Museum of Modern Art

Announcement of exhibition of Government Posters

Basic release on Government Posters

Announcement of Museum gallery lecturers: Miss Ruth Olson and Miss Elise van Hook

Young People's Gallery opening

Membership Committee Luncheon-meeting

Announcement of two exhibitions: Making of a Contemporary Film and Paintings for Paris

Acquisition of six paintings: "Luncheon" by Bonnard; "Landscape" by Derain; "La Coiffure", "Seated Woman" and "Guitar and Fruit" by Picasso; "Church in Provence" by Utrillo

Basic release on Making of a Contemporary Film: "Tom Sawyer"

Announcement of publication of a series of color reproductions: "Woman in White" by Picasso, the first in the series

Excavation work for new building completed; work on foundation to start

Original "Tom Sawyer" MSS. on view at Museum Frank Lloyd Wright House on Bear Run, Penna.

"The Mirror" by Picasso

Exhibition of Subway Art

Basic release on Subway Art exhibition

Letter received concerning Subway Art exhibition

"Tom Sawyer" exhibition to be shown in Paris

Subway Art Ballot returns

Announcement of Aalto, Quintanilla and Modern Primitives exhibitions, giving dates

New acquisitions: "Homestead" by Benton; "Winter" by Berman; and "Near Avenue A" by Spencer

Symposium on Subway Art; ballot returns; and change in opening date of Aalto and Quintanilla

Announcement of Wheaton College Competition Aalto Exhibition

Quintanilla Exhibition

Talk by Bernard Sanders in Young People's Gallery

Exhibition of American Art for Jeu de Paume in Paris

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Alexander Brook's demonstration in tempera under-painting for oil in Young People's Gallery

Announcement of Primitives exhibition

Architecture section of Paris Exhibition

Luncheon-meeting of Membership Committee

Contemporary section of Paris Exhibition

Primitives exhibition

Film Library section of Paris Exhibition

Artists included in Primitives exhibition - giving biographical data

Photography section of Paris Exhibition

Listing jury for Wheaton College Competition

Winners in Wheaton College Competition

Announcing exhibition of 15 architectural designs submitted for Wheaton College Art Center

Long release on Wheaton College architectural designs

Film Series IV: Memorable American Films and the Swedish Film to be released for circulation

Announcement of course on Film at Columbia University

Announcement of arrival of Paul Rotha

First program of Film Series IV

Acquisition of 13 British Documentary Films

Greed to be shown to Museum members

Acquisition of Griffith material

The releases listed above include releases for the Film Library. All publicity for the Film Library is prepared by the Publicity Department of the Museum but mailed from the offices of the Film Library.

The New Yorker Magazine always publishes art and architecture reviews of Museum exhibitions. Last year, in addition, a column on the Fantastic Exhibition was published in the New Yorker's Talk of the Town Department. This year we had the New Yorker's entire Onward and Upward with the Arts Department for the issue of December 25, 1937 - six full columns of space. This article was devoted to the Museum's exhibition The Making of a Contemporary Film: "Tom Sawyer". It was both initiated and handled entirely by the Museum's Publicity Department.

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Radio and Newsreels

News about the Museum and programs especially on Museum exhibitions have been broadcast a number of times during the year. The principal New York radio stations are on the Museum's release list and the special "About Town" or "Daily Events" New York commentators mention the Museum frequently, sometimes taking their listeners on mythical trips through an exhibition. We had an excellent newsreel by Pathé on the Edmondson sculpture exhibition. This was shown in all the newsreel theatres in New York and in RKO theatres throughout the country. It was an especially good newsreel, showing the exhibition in the Museum and then going to Tennessee for shots of Edmondson. Another newsreel was made of the large bronze Lipchitz when exhibited at the Museum as a new acquisition. This newsreel, however, was not shown.

Catalogs, Photographs, Letters

A very great deal of publicity work was done through personal contact and personal telephone calls. In addition, innumerable letters and photographs were mailed out. Books published by the Museum were sent to special writers for review. Letters and photographs of objects in the exhibitions and from the Permanent Collection were also sent out. The following is a list of the magazines, newspapers, and other various organizations reached:

New York Papers, Magazines, etc.:

| | |
|---|---|
| "About the City" Bureau, Waldorf-Astoria Hotel | Mr. Lawrence Cavanagh (re: "Tom Sawyer" exhibit) |
| American Architect Magazine | Mrs. Sheldon Cheney |
| American Home Magazine | Christian Science Monitor |
| American Scholar Magazine | Collier's Magazine |
| Apollo Magazine, London (N.Y. Correspondent) | Miss Mildred Constantine (free lance writer) |
| Architectural Forum | Country Life |
| Elizabeth Arden Company | Cue Magazine |
| Art Digest | Creative Design Magazine |
| Art News | Mrs. L. Dahl-Wolfe (re: Edmondson exhib.) |
| Arts and Decoration Magazine | Dynamic America Magazine |
| zine | Havas News Agency |
| Associated Press | Miss Merle Higley (re: Wheaton College Competition) |
| Brooklyn Daily Eagle | Miss Harriet Hughes (re: Wheaton College Competition) |
| Brooklyn Museum | |
| Canadian Press | |
| Caravan Magazine, New Yorker Hotel | |

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|---|---|
| Intercity News Service | Public Use of Arts |
| Interior Arts and Deco- ration | Committee |
| Interstate Broadcasting Company | Radio Book Service |
| Junior League Magazine | Radio Station WEVD |
| La Prensa (Spanish daily) | " " WHN |
| Ladies Home Journal | " " WNEW |
| Life Magazine | " " NYC |
| Look Magazine | " " WOR |
| Manhattan General Adver- tising Co. | " " WCAU |
| Moran, Proctor and Freeman Co. (re: <u>Subway Art</u> exhibition) | " " WQXR |
| Municipal Art Committee | Scholastic Magazine |
| The Nation | Selznick International, Inc. |
| National Broadcasting Co. | Springfield (Mass.) Re- publican (N.Y. corres- pondent) |
| New Masses | Spur Magazine |
| Newsweek | Studio Publications |
| New York Art Calendar | Survey Graphic |
| New York Daily News | Theatre Arts Committee Magazine |
| New York Herald-Tribune | Time Magazine |
| New York Journal-American | Town and Country |
| New York Mirror | Transit Board, Independent Subway System |
| New York Post | United Feature Syndicate |
| New York Sun | Vogue Magazine |
| New York Times | Woman's Day Magazine |
| New York World-Telegram | You Magazine |
| The New Yorker | Young America Magazine |
| P.M. Magazine | Miss Lillian Zahn (free lance writer) |
| Paramount News | Mr. Emil Zubryn (foreign correspondent) |
| Parnassus Magazine | Parents Magazine |
| Pictures on Exhibit | |
| Mr. J. Politis (corres. for Greek and South American magazines) | |

Out of Town Papers, Magazines, etc.:

| | |
|--|---|
| Allyn and Bacon, Boston | California papers |
| American Magazine of Art, Washington, D. C. | Chicago papers |
| Art in America Magazine, Cannondale, Conn. | Christian Science Monitor, Boston |
| Art Institute of Chicago | Cleveland (Ohio) Press |
| Boston newspapers | Cleveland Museum of Art, Cleveland, Ohio |
| Bridgeport (Conn.) Herald | Community Art Project, Providence, R. I. |
| Buffalo papers | |

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|--|--|
| Dallas papers | Norwalk (Conn) Sentinel |
| Delphian Society, Chicago | The Rev. Wilfred Parsons, |
| Des Moines (Iowa) Register and Tribune | S. J., Georgetown Univ., Washington, D. C. |
| Design Magazine, Columbus, Ohio | Pasadena Playhouse, Pasa- dena, Calif. |
| Detroit papers | Philadelphia papers |
| Walt Disney Productions, Ltd, Hollywood, Calif. | Pittsburgh papers |
| Flint Institute of Arts, Flint, Michigan | Dr. Esther I. Seaver, Wheaton College, Norton, Mass. |
| Florida papers | Shoe and Leather Reporter, 80th Anniversary Issue, Boston, Mass. |
| Hartford (Conn.) Times | St. Louis (Mo.) Post- Dispatch |
| The Instructor Magazine, Danville, N.Y. | State Historical Society of Missouri, Columbia, Missouri |
| Look Syndicate, Des Moines, Iowa | University of Maine, Orono, Maine |
| Louisiana State University, Baton Rouge, La. | Washington (D.C.) papers |
| Louisville, Ky. papers | World Youth Magazine, Boston, Mass. |
| Museum of Fine Arts, Houston, Texas | |

Foreign:

| | |
|---|---|
| Montreal Standard, Canada | L'Intransigeant Magazine, Paris |
| The Year's Art Magazine for 1938, London | Mr. Bernard Ragner, Paris (press agent) |
| Mr. Michael Lorant, London (correspondent) | Mr. Douglas C. Fox, Frankfurt, Germany |
| Paint Manufacture Magazine, London | Nuestra Arquitectura Magazine, South America |

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STATEMENT OF INCOME AND EXPENDITURES

The audit of the books and accounts of the Museum was completed by Price, Waterhouse and Co. and their report was approved by the Board of Trustees at the meeting on November 14th, 1938.

Building Fund

As of June 30, 1938 the Building Fund totalled \$884,195.57, as follows:

| | |
|--------------------------------------|---------------------|
| Contributions in cash and securities | \$470,036.25 |
| Real Estate | 391,500.00 |
| Profit on sale of securities | 17,214.11 |
| Dividends on securities | 2,005.00 |
| 1936-37 General Operating Surplus | 3,440.21 |
| | <u>\$884,195.57</u> |

The Board of Trustees at a meeting held May 26, 1938 authorized the execution of a bond and mortgage on the property at 9-19 West 53rd Street and 10-16 West 54th Street as security for loans from the Chase National Bank of the City of New York to the extent of \$800,000., as and if necessary, to complete the new building.

At June 30, 1938 a loan payable to the Chase National Bank in the amount of \$100,000., due June 15, 1940, with interest at the rate of two and one-half percent per annum, was outstanding under this authorization.

Purchase Fund

During the year contributions to the purchase funds of the Museum totalled \$43,187.93. Purchases in the amount of \$15,751.60 were made from these funds.

Film Library Fund

Contributions specifically for the purposes of the Film Library totalled \$40,000.: \$20,000. from the Rockefeller Foundation and the balance by personal subscription.

All monies were paid to or reserved for the exclusive use of the Museum of Modern Art Film Library.

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General Operating Income and Expenditures

INCOME

| | | | |
|-----------------------|-----------|-------------|--------------|
| Endowment Fund Income | | \$20,511.06 | |
| Contributions | | 54,903.71 | |
| Operating Income: | | | |
| Members dues | 28,019.25 | | |
| Admission Fees | 7,307.20 | | |
| Circulating Exh. Fees | 12,509.00 | | |
| Publication sales | 8,773.73 | | |
| Commissions, etc. | 620.89 | 57,230.07 | |
| Total income | | | \$132,644.84 |

EXPENDITURES

| | | | |
|--|-----------|-----------|--|
| General activities: | | | |
| Museum exhibitions | 8,730.89 | | |
| Permanent Collection exp | 2,951.81 | | |
| Circulating exhibitions | 4,098.44 | | |
| Lectures | 398.15 | | |
| Gallery Talks | 1,422.00 | | |
| Film Programs | 558.51 | | |
| Photographs | 1,120.01 | | |
| Educational Project | 3,386.07 | | |
| Industrial Art Report | 520.07 | | |
| Cost of publications sold and distributed | 8,014.03 | | |
| Commissions on sales | 40.62 | | |
| Cost of members' catalogs | 7,157.22 | 38,397.82 | |
| Departmental expense: | | | |
| Building operation | 31,219.90 | | |
| Executive & clerical (inc. Director's off.) | 34,257.86 | | |
| Publications | 6,677.69 | | |
| Architecture | 5,240.95 | | |
| Circulating exhibitions | 4,608.19 | | |
| Publicity & promotion | 7,412.17 | | |
| Membership | 5,140.16 | | |
| Library | 2,946.08 | 97,503.00 | |

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General expenses:

| | | |
|---|----------|--------------|
| Telephone & telegraph | 1,828.61 | |
| Legal and auditing | 900.00 | |
| Custodian's fees | 171.09 | |
| Depreciation of furniture and equipment | 1,094.39 | |
| Loss on sale of securities | 100.67 | |
| Misc. adjustments (net) | 45.41 | |
| Contingencies | 388.73 | 4,528.90 |
| Total expenses | | \$140,429.72 |

Excess of expenses over income for the year \$ 7,784.88

This deficit was taken care of out of the surplus of previous years.

Budget comparisons for the year:

| | Budgeted | Actual | Difference between actual and budgeted |
|---------------|-------------------|---------------------|--|
| Contributions | \$69,140. - 51.0% | \$54,903.71 - 40.5% | - 10.5% |
| Endowment | 19,000. - 14.0% | 20,511.06 - 15.1% | + 1.1% |
| Earnings | 47,442. - 35.0% | 57,230.07 - 42.2% | + 7.2% |
| Not realized | 135,582. -100.0% | 132,644.84 - 97.8% | |
| | | 2,937.16 | 2.2% |
| | | 135,582.00 | |

Composition of deficit:

Principal expenditures over budget were as follows:

| | |
|--|-----------|
| Rent - 50% of admissions of summer months no allowance in budget | \$ 970. |
| Educational project with secondary schools | 880. |
| Circulating Exhibition costs - expended on basis of increased earnings | 1,000. |
| Sending framed Picasso <u>Woman in White</u> to members | 2,000. |
| | 4,850. |
| Budgeted income not realized | 2,936. |
| Total deficit | \$ 7,786. |

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STAFF CHANGES

Resignation

Miss Carol Maynard resigned as Secretary of the Membership Department on February 1, 1938.

Additions

Miss Ruth Olson joined the staff on August 1, 1937 as lecturer in the galleries.

Miss Dorothy Kaczka joined the staff on August 1, 1937 to assist in both the Membership and Registrar's Departments. As of November 1, 1937 her entire time was given over to the Registrar's Department.

Mr. John McAndrew joined the staff on September 1, 1937 as Curator of Architecture and Industrial Art.

Mr. Victor D'Amico began his duties as Director of the Educational Project on a ten-months, part-time basis on September 1, 1937.

Miss Lenore Browning accepted the position of Secretary to the Director on September 10, 1937.

Mr. Frank Powell was employed on September 26, 1937 to promote attendance at the Museum's exhibitions.

Miss Janet Smith was employed on October 4, 1937 as order clerk and bookkeeper for the Publications Department. (This was necessitated by the transfer of Mrs. B. Reinfeld to the position of Secretary to Executive Director. Miss Lillian Fugarini, former Secretary to the Executive Director was transferred to Publicity and Promotion.)

Miss Agnes Sewall joined the staff as secretary assistant in the Membership Department to devote the majority of her time to the Membership Committee, and Boston and Washington memberships.

Miss Helen Peterson joined the staff on February 14, 1937 following the resignation of Miss Maynard.

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The following persons assisted on a temporary or part-time basis:

Miss Sally Johlin - from October 1, 1937 to May 31, 1938 - assistant to Miss Miller in connection with the organization of the Paris Exhibition.

Miss Elise van Hook - from December 1, 1937 to May 31, 1938 - as alternate Gallery lecturer and as assistant to Miss Dudley in connection with the Paris Exhibition. Also, during the summer at the exhibition in the Jeu de Paume in Paris.

Mrs. Augusta Byer - for two months, from February 18 to April 10, in the Membership Department in order to relieve the pressure of work and bring it up-to-date.

Mrs. Mary Cooke - from August, 1937 to June, 1938 - to assist Mr. Wheeler in the preparation of the Industrial Art Report; thereafter to assist the Architecture Department in the preparation of exhibitions: Movie, Wright House, Subway Art, Aalto, Modern Architecture (circulating exhibition), and the Architecture section of the Paris Exhibition.

Mrs. Elizabeth Mook - from December, 1937 to July 1938 - to prepare the Vernacular Section of the Architectural Exhibition for Paris; thereafter the Exhibition Modern Houses in America for circulating.

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THE FILM LIBRARY

Mr. John E. Abbott, Director

Programs of films were circulated to 175 institutions throughout the country, where they have been used in a diversity of ways - by college and university departments of fine arts, the drama, economics, sociology, and foreign languages, as well as by museums and film societies. A new series of eight programs, THE SWEDISH FILM AND POST-WAR AMERICAN FILMS was shown first to members of the Museum of Modern Art in the auditorium of the Museum of Natural History and afterward circulated. These were:

1. The Film in Sweden - THE OUTLAW AND HIS WIFE and THE STORY OF GOSTA BERLING
2. The Swedish-American Film - HOTEL IMPERIAL and THE WIND
3. Garbo Talks - ANNA CHRISTIE
4. War in Retrospect - FOUR HORSEMEN OF THE APOCALYPSE
5. Realism and von Stroheim - GREED
6. Comedy and Buster Keaton - DREAM OF A RAREBIT FIEND, HIGH AND DIZZY and THE NAVIGATOR
7. The Musical Talkie - THE LOVE PARADE
8. The Gangster Film - LITTLE CAESAR

Course at Columbia University

During the academic year the Film Library conducted a course on "The History, Aesthetic and Technique of the Motion Picture" for the Department of Fine Arts, Columbia University. The number of students, originally limited to 30, in part because of the experimental nature of the course and because of the limited space available, was finally increased to 39 selected from more than 200 applicants. This course is being repeated and developed during 1938-39.

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Award

At its annual gathering on March 10, 1938, the Academy of Motion Picture Arts and Sciences conferred a Special Award on the Film Library "for its significant work in collecting films dating from 1895 to the present, and for the first time making available to the public the means of studying the historical and aesthetic development of the motion picture as one of the major arts."

Paris Exhibition

An exhibition, The Making of a Contemporary Film was held at the Museum in January 1938. A shortened, translated version of this was included in the Exhibition of American Art in Paris, May 24 to August 1, together with an exhibition of still photographs illustrating the history and development of the American film from 1895 to 1938, and daily projections of three one-hour programs of motion pictures entitled From the Invention of Films to "The Birth of a Nation", Progress and Close of the Silent Era, and The Sound Film. These programs, which were subsequently shown in the fall to members of the Museum at the Dalton School, proved extremely popular and on many occasions five performances had to be given each day. The Cinémathèque Française gave a gala performance of American films chosen from its own Archives in honor of the Museum of Modern Art Film Library on June 14th at the Cité Universitaire.

International Federation

An International Federation of Film Archives was formed during the summer of 1938 with the following charter members: The Cinémathèque Française, Paris; The National Film Library, London; The Reichsfilmarchiv, Berlin; The Museum of Modern Art Film Library, New York. The purpose of the Federation is to develop closer cooperation between the film archives of its member organizations in order that the greatest possible use may be made of the historical, educational and artistic films of all countries for non-commercial uses. Its first annual congress will be held in New York during the summer of 1939 at which time it is anticipated that new members, representing film libraries of additional countries, will be admitted to the Federation.

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ACCESSIONS TO PERMANENT COLLECTION

During the year, 516 items were added to the Permanent Collection. One painting previously acquired was exchanged for another by the same artist. The Permanent Collection now includes 1,483 items valued (insurance value) at \$584,183.25.

PAINTINGS: Oils, temperas, etc.

| <u>Artist, title and medium</u> | <u>Gift of</u> |
|--|----------------------------------|
| Benton: Homestead, tempera on composition board | Marshall Field |
| Bonnard: Luncheon, oil on canvas | Anonymous |
| Le Corbusier: Still Life, oil on canvas | van Gogh Purchase Fund |
| Dali: Portrait of Gala, oil on wood in shadow box | Anonymous |
| Derain: Landscape, oil on canvas | " |
| Ernst: Woman, Old Man and Flower, oil on canvas | " |
| Ernst: The Nymph Echo, oil on canvas | " |
| Ernst: Two Children are Menaced by a Nightingale, oil on wood | " |
| Masson: Battle of Fishes, sandpaper, oil, pencil on canvas | " |
| Miro: Composition, oil on canvas | Advisory Committee of the Museum |
| Miro: Personage Throwing a Stone at a Bird, oil on canvas | Anonymous |
| Orozco: Barricade, oil on canvas | " |
| Orozco: The Cemetery, oil on canvas | " |
| Orozco: Peace, oil on canvas | " |
| Orozco: Zapatistas, oil on canvas | " |
| Picasso: La Coiffure, oil on canvas | " |
| Picasso: Guitar and Fruit, oil on canvas | " |
| Picasso: Seated Woman, oil on canvas | " |
| Picasso: The Mirror, oil on canvas | Mrs. Simon Guggenheim |
| Ray: Admiration of the Orchestrelle for the Cinematograph, air brush | A. Conger Goodyear Purchase Fund |
| Siqueiros: Proletarian Victim, duco on burlap | Estate of George Gershwin |
| Spencer: Near Avenue A, oil on canvas | Nelson A. Rockefeller |
| Utrillo: Church in Provence, oil on canvas | Anonymous |

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WATERCOLORS, DRAWINGS, COLLAGES, etc.

| <u>Artist, title and medium</u> | <u>Gift of</u> |
|--|---------------------------|
| Arp: Collage with Squares Arranged According to the Laws of Chance, collage | Anonymous Purchase Fund |
| Baader: The Author in His Home, collage | " " |
| Baargeld: Drawing (Beetles), ink on tissue | " " |
| Baargeld: The Human Eye and a Fish, the Latter Petrified, collage and ink | " " |
| Baargeld and Ernst: Drawing on Wallpaper, ink on wallpaper | " " |
| Bellmer: Drawing, white ink on black paper | " " |
| Breton, Ernst and others: Figure, composite collage | van Gogh Purchase Fund |
| Dominguez: Decalcomania, ink | Anonymous Purchase Fund |
| Ernst: Farewell My Beautiful Land of Marie Laurencin, altered anatomical engraving with collage | " " |
| Ernst: The Gramineous Bicycle, botanical chart altered with gouache | " " |
| Ernst: Here Everything is Floating, collage | " " |
| Ernst: Stratified Rocks, collage with color | " " |
| Gleizes: Composition, gouache | A.E. Gallatin |
| Hawley: Hanging Sphere (Study Collection) pastel | Miss Adelaide M. de Groot |
| Hoisington: A God of War Shooting Arrows to Protect the People (Study Collection), colored chalk | Acquired by Barter |
| Hugo, Breton and others: Landscape, crayon on black paper (cadavre exquis) | Anonymous Purchase Fund |
| Masson: Birth of Birds, ink | " " |
| Napoli: Crayon Drawing, crayon | James Napoli |
| Picabia: Dada Movement, Chart, ink | Anonymous Purchase Fund |
| Picasso: Head, charcoal, ink and paper collé | " " |
| Soutter: The Leper (Study Collection), ink | Louis Soutter |
| Siporin: The Jury, ink | Anonymous |
| Tanguy: Drawing, ink | Purchase Fund |
| Terry: Fireplace with a Waterfall, wash drawing | Anonymous Purchase Fund |
| Unknown (Psychopathic Patient): Drawing (Study Collection), ink | Ladislaus Szecsi |
| Vantongerloo: XY = K Green and red, gouache | Georges Vantongerloo |

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SCULPTURE AND CONSTRUCTIONS

| <u>Artist, title and medium</u> | <u>Gift of</u> |
|--|----------------------------------|
| Arp: Bird in an Aquarium, wood relief painted | Anonymous Purchase Fund |
| Duchamp-Villon: The Horse, bronze | van Gogh Purchase Fund |
| Epstein: Mother and Child, marble | A. Conger Goodyear Purchase Fund |
| Ernst: Lunar Asparagus, plaster | Anonymous Purchase Fund |
| Gonzales: Head, wrought iron | " " |
| Laurens: Kneeling Woman, terra cotta | Lucien Lefebvre-Foinet |
| Laurens: Head, painted construction, metal and wood | van Gogh Purchase Fund |
| Lipchitz: Song of the Vowels (Study Collection), terra cotta | Jacques Lipchitz |
| Miro: Relief Construction, wood | Anonymous Purchase Fund |
| Unknown: Object Made from a Sears Roebuck Catalog, (Study Collection), paper | Mrs. Victor Herbert Lukens |
| Vantongerloo: Construction within a Sphere, silvered plaster | van Gogh Purchase Fund |
| Walters: Baby Hippo, ceramic with blue glaze | Mrs. John D. Rockefeller, Jr. |

PRINTS

| | |
|--|-------------------------|
| Janco: Colored Woodcut, colored woodcut | Anonymous Purchase Fund |
| Rouault: Prospectus for "Reincarnation of Pere Ubu", Prospectus with 3 wood engravings and 1 etching | Ambroise Vollard |

PHOTOGRAPHS

| | |
|---|--|
| Abbott: No title, photograph | Miss Berenice Abbott |
| Abbott: No title, photograph | " " " |
| Abbott: News Stand, 32 St. and 3rd Ave., photograph | Connecticut Valley Boys' Schools |
| Hill and Adamson: Lady Mary Ruthven, photograph, calotype | Mrs. B. Landauer |
| Hill and Adamson: Male Portrait, photograph, calotype | " " " |
| Matter: Photographer, enlargement on Adlux transparency | Herbert Matter and Defender Photo-Supply Company |

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Photographs, etc. (continued)

| <u>Artist, title and medium</u> | <u>Gift of</u> |
|---|-------------------------|
| Moholy-Nagy: Lightplay Black-White-Grey, photograph | Ladislau Moholy-Nagy |
| Moholy-Nagy: Lightplay Black-White-Grey, photograph | " " " |
| Moholy-Nagy: Lightplay Black-White-Grey, photograph | " " " |
| Ray: Rayograph, photograph | Anonymous Purchase Fund |
| Ray: Rayograph 1923, photograph | " " |
| Schad: Amourette, photograph | " " |
| Schad: Schadograph, photograph | " " |
| Schad: Schadograph, photograph | " " |

ARCHITECTURE: Models, enlarged photographs, etc.

| <u>Architect, title and medium</u> | |
|---|--|
| Gropius: Bauhaus, Dessau, model | Prof. Walter Gropius |
| Wright: Robie House, model | Special Purchase Fund |
| Aalto: 85 enlarged photographs of architecture in Finland and the Finnish Pavilion, Paris Exposition | " " |
| 155 enlarged photographs, maps, films and projector illustrating American Architecture by the following architects: | " " |
| architects: | (One item gift of Wallace K. Harrison) |
| Barney Lescaze and Sears | |
| Beatty and Strang Lyndon and Smith | |
| Brewster Meem | |
| Brown Morris and O'Connor | |
| Churchill and Thompson Muschenheim | |
| Clauss Neutra | |
| Day Reinhard and Hofmeister | |
| Gropius and Breuer Richardson | |
| Harrison and Fouilhoux Rodgers and Priestly | |
| Homsey Sanders | |
| Howe Stone | |
| Howe and Lescaze Sullivan | |
| Jefferson Unknown | |
| Kastner and Stonorov Williamsburg Associated Architects | |
| Kocher and Frey Wills and Stebbins | |
| | Wright |

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Architecture: (continued)

Gift of

These photographs were acquired for the Exhibition of American Art which was sent to Paris and will become part of the Permanent Collection. They are divided into the following groups:

- I. Formal Architecture
 - Pre-Revolutionary Civil and Religious
 - Pre-Revolutionary Domestic
 - Post-Revolutionary Domestic
 - Post-Revolutionary Civil and Religious
 - Neo-Classicism
 - Nineteenth and Twentieth Century Eclecticism
- II. Vernacular Wooden Architecture
 - Barns
 - Frame Houses
- III. Skyscraper and Industrial Architecture
- IV. Architecture by Richardson, Sullivan and Wright
- V. Modern Architecture

Wright: 20 photographs and 2 red line prints of a house at Bear Run, Pennsylvania: "Fallingwater" owned by Mr. and Mrs. Edgar J. Kaufmann Special Purchase Fund

POSTERS

Artist and medium

Three posters published by the Tennessee Valley Authority by the following artists:

Edelman
 Martin
 Unsigned Alfred Clauss

Sixty-three posters - miscellaneous modern European, by the following artists:

Bayer Molzahn
 Bochum Orell-Fussli
 Burchartz Popp-Kircheim

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Posters (continued)

| <u>Artist and medium</u> | <u>Gift of</u> |
|--------------------------|-------------------------------|
| Dexel | |
| Herdeg | |
| Huller | |
| Kach | |
| Klutsis | |
| Kuron-Gogol | |
| Lissitsky | |
| Matter | |
| Schlemmer | |
| Schuitema | |
| Steiner | |
| Straub | |
| Sutnar | |
| Trump | |
| Tschichold | |
| Unknown | |
| Vordemberge-Gildewart | Purchased from Jan Tschichold |

Two Russian posters by Rodchenko
Jay Leyda

Eighty-two posters advertising Shell Gasoline and the English countryside by the following artists:

| | | | |
|----------------|-----------|------------|---------------|
| Adams | Gardiner | Parker | |
| Ainsworth | Garetto | du Plessis | |
| Armstrong | George | Purvis | |
| Bartlett | Grant | Reynolds | |
| Bell | Hall | Rowe | |
| Bissill | Harvey | Rushburg | |
| Calligan | Hawthorne | Steebles | |
| Constanduros | Hilder | StuartHill | |
| Cooper | Hillier | Studio | |
| Cowles | Kauffer | Sutherland | |
| Dickens-Ronald | Kirk | Unknown | |
| Dobson | Mann | Walton | |
| Ellis | Miles | Watson | |
| Feibusch | Morris | Whistler | |
| Fitzgerald | Nash | Wolf | |
| Freedmann | Newton | Zéro | Shell Mex B P |

One poster by Cassandre
Porza, Paris

Nineteen Spanish Government War Posters by the following artists:

| | | | |
|----------|------------|----------|------------------|
| Amster | Catalá | Oliver | |
| Bisquert | Lozano | Pedrero | Special Purchase |
| Cañayate | Melendrera | Subiuate | Fund |

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EXTENDED LOANS

| <u>Artist, title and medium</u> | <u>Lent by</u> |
|--|--------------------|
| van Gogh: The First Steps (after Millet), oil on canvas | Frank Oppenheimer |
| van Gogh: Portrait of Mlle. Ravoux, oil on canvas | " " |
| Picasso: Mother and Child, oil on canvas | " " |
| Derain: Landscape, oil on canvas | Robert Oppenheimer |
| Desplau: Zasu (daughter of Elie Faure), bronze | " " |
| van Gogh: Sunset over Ploughed Field, oil on canvas | " " |
| Renoir: Still Life, oil on canvas | " " |
| Vuillard: Seated Woman with Veil, pastel | " " |
| Cézanne: L'Assiette de Pommes, watercolor) |) Hunt Henderson |
| Cézanne: Nude Dressing Her Hair, (in 1 frame) | |

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LOANS TO OTHER INSTITUTIONS

During the year, 44 loans totaling 356 items were made to 34 borrowers for exhibition purposes.

| <u>Artist, title and medium</u> | <u>Lent to</u> |
|---|--|
| Cézanne: Pines and Rocks, oil on canvas | San Francisco Museum of Art, San Francisco, Calif. |
| Cézanne: Oranges, oil on canvas | Sept. 1 - Oct. 4, 1937 |
| Cézanne: Trees among Rocks, water-color | |
| Blume: Parade, oil on canvas | Carnegie Institute Pittsburgh, Pa. |
| | Oct. 14 - Dec. 5, 1937 |
| Demuth: Flowers, watercolor | Wadsworth Atheneum, Hart- |
| Hart: Merry-go-round, watercolor | ford, Conn. for Circulat- |
| Prendergast: Festival, Venice, watercolor | ing Exhibition in Conn. Boys' School |
| | Oct. 1937- June 1938 |
| Picasso: Studio, oil on canvas | Detroit Institute of Arts Detroit, Mich. |
| | Oct. 5 - Oct. 30, 1937 |
| Arp: Two Heads, oil and string on canvas | Wadsworth Atheneum, Hart- |
| | ford, Conn., for Circula- |
| | ting Exhibition in Conn. Boys' School |
| | Sept. 30, 1937 - June 1938 |
| Rivera: The Offering, oil | Colorado Springs Fine Arts |
| Rivera: La Fiesta, encaustic | Center, Colorado Springs, |
| Orozco: The Subway, oil | Colorado |
| Charlot: Woman Lifting Reboso, oil | Oct. 1- Nov. 14, 1937 |
| Nicholson: Relief, painted wood | Hackley Art Gallery Muskegon, Mich. |
| Héliou: Composition, oil on canvas | Oct. 12 - Dec. 13, 1937 |
| Gropper: The Senate, oil on canvas | The Art Institute of Chicago, Chicago, Ill. |
| | Nov. 18, 1937- Jan. 16, 1938 |

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| <u>Artist, title and medium</u> | <u>Lent to</u> |
|--|--|
| Maillol: Torso, bronze | The Cleveland Museum of Art, Cleveland, Ohio Nov. 4 - Dec. 5, 1937 |
| Walters: Baby Hippo, ceramic with blue glaze | The Syracuse Museum of Fine Arts, Syracuse, N.Y. Oct. 28 - Nov. 22, 1937 |
| Cézanne: Fruit and Wine, oil on canvas | Washington Gallery of the Museum of Modern Art, Washington, D. C. Nov. 1 - Dec. 5, 1937 |
| Cézanne: Pines and Rocks, oil on canvas | |
| Cézanne: Madame Cézanne, oil on canvas | |
| Cézanne: The Bather, oil on canvas | |
| Gauguin: Head of a Tahitian, oil on canvas | Julien Levy Gallery, New York, N. Y. |
| Seurat: Fishing Fleet at Port-en-Bessin, oil on canvas | Nov. 10 - Dec. 15, 1937 |
| van Gogh: Sunset Over a Ploughed Field, oil on canvas | Washington Gallery of the Museum of Modern Art, Washington, D. C. Dec. 1 - 8, 1937 |
| Renoir: La Lemonade, oil on canvas | The Cooper Union Art School New York, N. Y. Dec. 1 - 3, 1937 |
| Gauguin: Landscape, Tahiti, oil on canvas | |
| Desplau: L'Americain, bronze | The Cooper Union Art School New York, N. Y. Dec. 1 - 3, 1937 |
| van Gogh: The House on the Crau, oil on canvas) | |
| Blume: Elemosina, No. 2, pencil drawing | |
| Blume: South of Scranton, oil on canvas | The Cooper Union Art School New York, N. Y. Dec. 1 - 3, 1937 |
| Blume: Elemosina, pencil drawing | |
| Degas: Race Horses, oil on canvas | Washington Gallery of the Museum of Modern Art, Washington, D. C. Dec. 1 - 8, 1937 |
| Beall: Six posters, Rural Electrification Administration | The Cooper Union Art School New York, N. Y. Dec. 1 - 3, 1937 |
| Various artists: Twelve posters, Spanish Government | The Cooper Union Art School New York, N. Y. Dec. 1 - 3, 1937 |

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| <u>Artist, title and medium</u> | <u>Lent to</u> | |
|---|---|---|
| Demuth: Acrobats, watercolor | Whitney Museum of American Art, New York, N. Y. Dec. 15, 1937-Jan. 16, 1938 | |
| Demuth: At a House in Harley Street, watercolor | | |
| Demuth: At Laura's, watercolor | | |
| Demuth: Eight O'Clock (Early Morning), watercolor | | |
| Demuth: In the Key of Blue, gouache | | |
| Demuth: Stairs, Provincetown, watercolor | | |
| Demuth: The Shine, watercolor | | |
| Sheeler: Bucks County Barns, oil on canvas | | John Herron Art Institute Indianapolis, Indiana Dec. 27, 1937-Jan. 30, 1938 |
| Mechau: Dangers of the Mail, oil on panel | | |
| Magritte: Path of the Air, oil on canvas | | Julien Lévy Gallery, New York, N. Y. Dec. 31, 1937-Jan. 17, 1938 |
| Magritte: The Eye, oil on canvas | Marie Sterner Gallery New York, N. Y. Jan. 17-29, 1938 | |
| Robins: Pink Teacups, oil on canvas board | Washington Gallery of the Museum of Modern Art Washington, D. C. Jan. 12 - Feb. 12, 1938 | |
| Bellows: Under the Elevated, watercolor | | |
| Hiler: Pouter Pigeons, 1928, gouache | | |
| Maurer: Flowers in Green Vase, watercolor | | |
| Zorach: New England Interior, watercolor | | |
| Margules: Present and Past, Gloucester Series, watercolor | | |
| Mechau: Pony Express, oil on panel | School of Architecture Columbia University New York, N. Y. Jan. 11- Feb. 1, 1938 | |
| Neutra: Project for a Ring Plan School, model | California Graduate School of Design, Pasadena, Calif. Jan. 28 - Feb. 25, 1938 | |

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| <u>Artist, title and medium</u> | <u>Lent to</u> |
|--|--|
| Cézanne: Fruit and Wine, oil on canvas | Wadsworth Atheneum Hartford, Conn. |
| Picasso: Green Still Life, oil on canvas | Jan. 25 - Feb. 15, 1938 |
| Matisse: The Gourds, oil on canvas | |
| Hart: Fruit Packers, Tehuantepec, Mexico, watercolor and ink | Wadsworth Atheneum, Hartford, Conn. for Circulating Exhibition in Conn. Boys' Schools Feb. - June 1938 |
| Gauguin: Head of a Tahitian, oil on canvas | University of Nebraska Lincoln, Neb. Mar. 6 - Apr. 3, 1938 |
| Burchfield: The First Hepaticas, watercolor | Carnegie Institute Pittsburgh, Pa. |
| Burchfield: The City, watercolor | Mar. 8 - Apr. 3, 1938 |
| Cézanne: Choquet in an Armchair, oil on canvas | Wildenstein & Co. New York, N. Y. Mar. 1-Mar. 29, 1938 |
| Matisse: Girl in Green, oil on canvas | The Boston Museum of Modern Art, Boston, Mass. |
| Derain: Landscape, oil on canvas | Mar. 2 - Mar. 26, 1938 |
| Derain: Head of a Woman, oil on canvas | |
| Picasso: Woman in White, oil on canvas | |
| Modigliani: Anna de Zborowska, oil on canvas | |
| Segonzac: Nude, oil on canvas | |
| Soutine: Portrait of a Girl, oil on canvas | |
| Kane: From my Studio Window, oil on canvas | |
| Picasso: The Studio, oil on canvas | |
| Braque: Oval Still Life, oil on canvas | |
| Léger: Breakfast, oil on canvas | |
| Miro: Composition, oil on canvas | |
| Hélion: Composition, oil on canvas | |
| Schlemmer: Bauhaus Steps, oil on canvas | |

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| <u>Artist, title and medium</u> | <u>Lent to</u> |
|--|--|
| Groppe: The Senate, oil on canvas | The Boston Museum of Modern Art (cont'd) |
| Bonnard: Luncheon, oil on canvas | |
| Picasso: La Coiffure, oil on canvas | |
| Utrillo: Church in Provence, oil on canvas | |
| de Chirico: Nostalgia of the Infinite, oil on canvas | |
| Ernst: Old Man and Flower, oil on canvas | |
| Tanguy: Mama, Papa is Wounded, oil on canvas | |
| Miro: Personage Throwing Stone at a Bird, oil on canvas | |
| Masson: Battle of Fishes, oil on canvas | |
| Vuillard: Mother and Sister of the Artist, oil on canvas | |
| Friesz: The Garden, oil on canvas | |
| Matisse: The Gourds, oil on canvas | |
| Gris: Still Life, oil on wood | |
| Roy: Danger on the Stairs, oil on canvas | |
| Dix: Child with Doll, oil on wood | |
| Brook: George Biddle Playing the Flute, oil on canvas | |
| DuBois: Americans in Paris, oil on canvas | |
| Kantor: South Truro Church, oil on canvas | |
| Kopman: Ruin, oil on canvas | |
| Kuhn: Apples in the Hay, oil on canvas | |
| Spencer: City Walls, oil on canvas | |
| Weber: Still Life with Chinese Teapot, oil on canvas | |
| Beckmann: Family Picture, oil on canvas | |
| Dix: Dr. Meyer-Hermann, gesso on wood | Columbus Gallery of Fine Arts, Columbus, Ohio Mar. 8 - Apr. 4, 1938 |
| Dali: Study of Horsemen, ink | The Julien Levy Gallery New York, N. Y. Mar. 8 - Apr. 9, 1938 |
| Arcimboldo: Landscape-head (double image), oil on panel | |
| Hopper: House by the Railroad, oil on canvas | The Architectural League of N.Y., New York, N.Y. Mar. 15-26, 1938 |
| Sheeler: American Landscape, oil on canvas | |

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| <u>Artist, title and medium</u> | <u>Lent to</u> |
|---|--|
| Haller: Standing Girl, bronze | Germanic Museum, Harvard University, Cambridge, Mass. Mar. 21- Apr. 29, 1938 |
| Redon: Etruscan Vase, oil on canvas | Washington Gallery of the Museum of Modern Art, Washington, D. C. Mar. 27 - May 1, 1938 |
| MacIver: Shack, oil on canvas MacIver: Eggs, oil on canvas | The East River Gallery New York, N. Y. Mar. 29 - Apr. 16, 1938 |
| Guiffrey: Lettres Illustrées D'Eduard Manet, book Guiffrey: Le Voyage d'Eugène Delacroix au Maroc, book (2 volumes) | Columbus Gallery of Fine Arts, Columbus, Ohio April 5 - May 10, 1938 |
| Brancusi: Bird in Space, brass with wood pedestal | Art Directors' Annual of Advertising Art, N.Y. April 1-12, 1938 |
| Watkins: Still Life, oil on canvas | Smith College Museum of Art, Northampton, Mass. Apr. 6-29, 1938 |
| Beckmann: Family Picture, oil | Barnard College, New York Apr. 8 - May 15, 1938 |
| Renoir: Fog at Guernsey, oil on canvas | Milwaukee-Downer College Milwaukee, Wisconsin Apr. 18- May 2, 1938 |
| Muybridge: 15 photographs Russell: 6 photographs | First International Photographic Exposition, N.Y.C. April 18-24, 1938 |
| McAndrew: 2 mounts of architectural material, Tomorrown town - But there is Modern Housing | An American Group New York, N. Y. April 9 - May 1, 1938 |

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| <u>Artist, title and medium</u> | <u>Lent to</u> |
|--|---|
| Hart: Riding Ponies, watercolor and pastel) | |
| Coleman: Angelo's Place, oil on canvas | Musée du Jeu de Paume Paris |
| Davies: Italian Landscape, oil on canvas | May 24 - July 31, 1938 |
| DuBois: Americans in Paris, oil on canvas | |
| Gropper: The Senate, oil on canvas | |
| MacIver: Shack, oil on canvas | |
| Mechau: Pony Express, oil on panel | |
| Spencer: Near Avenue A, oil on canvas | |
| Burchfield: Interurban Line, watercolor | |
| Demuth: Acrobats, watercolor | |
| Grosz: Punishment, watercolor | |
| Hart: The Jury, wash, charcoal, ink | |
| Hart: The Merry-go-round, watercolor and pastel | |
| Hiler: Pouter Pigeons, gouache | |
| Prendergast: Campo Vittorio Emanuele, watercolor | |
| Aitken: Futility of a Well Ordered Life, ceramic | |
| Grosz: Handlebar Riders, lignum vitae | |
| Walters: Baby Hippo, ceramic with blue glaze | |
| Benton: Homestead, tempera on compo board | |
| Various artists: 30 photographs | |
| Section showing American Architecture included: | |
| 4 wooden maps | |
| 6 structural steel members | |
| 27 panels containing photographs | |
| 131 mounted photographs | |
| Novar (child artist): The Butcher, oil on paper | The East River Gallery New York, N. Y. May 1-14, 1938 |
| Gris: Composition, oil on canvas | Vassar College |
| Arp: Leaf, oil on canvas | Poughkeepsie, N.Y. |
| Arp: Chemise et Cravate | May 2 - June 13, 1938 |
| Blume: Parade, oil on canvas | |
| Gris: Still Life, oil on wood | |
| Le Corbusier: Still Life, oil on canvas | |
| Malevich, Suprematist Composition, oil on canvas | |

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| <u>Artist, title and medium</u> | <u>Lent to</u> |
|--|---|
| Masson: Battle of the Fishes, sandpaper, oil, pencil on canvas | Vassar College Poughkeepsie, N.Y. (cont'd) |
| Matisse: The Gourds, oil on canvas | |
| Miro: Composition, oil on canvas | |
| Picasso: Guitar and Fruit, oil on canvas | |
| Picasso: Green Still Life, oil on canvas | |
| Gauguin: Head of a Tahitian, oil on canvas | Brooklyn Museum Brooklyn, New York |
| Gauguin: Hina Tefatu (The Moon and the Earth), oil on canvas | June 17- Oct. 2, 1938 |

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OFFICERS AND COMMITTEES

Officers

| | | |
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| 1st Vice-President | - | John Hay Whitney |
| 2nd Vice-President | - | Samuel A. Lewisohn |
| Treasurer and 3rd Vice-President | - | Nelson A. Rockefeller |
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| | |
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Terms expiring 12/31/39

| | |
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| Marshall Field | Mrs. Stanley Resor |
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| William S. Paley | |

Terms expiring 12/31/40

| | |
|----------------------|-------------------------------|
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| Chairman, Stephen C. Clark | Nelson A. Rockefeller |
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Exhibitions Committee

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|------------------------------|-------------------------------|
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| Miss Ethel Haven | Edward M.M. Warburg |

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Chairman, Samuel A. Lewisohn
 Philip Goodwin
 A. Conger Goodyear

Nominating Committee

| | |
|--------------------------------|-------------------------------|
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Film Library Committee

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|----------------------------|---------------------|
| Chairman, John Hay Whitney | Edward M.M. Warburg |
| Mrs. William T. Emmet, Jr. | William S. Paley |
| A. Conger Goodyear | |

Architecture Committee

| | |
|------------------------------|-------------------|
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| | |
|---------------------------------|------------------------------|
| Chairman, Monroe Wheeler | Henry-Russell Hitchcock, Jr. |
| Vice-Chairman, Beaumont Newhall | Philip Hofer |
| James W. Barney | Dr. Hellmut Lehmann-Haupt |
| Alfred H. Barr, Jr. | Thomas D. Mabry, Jr. |
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