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Officers and Committees continued

Out-of-Town Chairmen

Buffalo	- Mrs. Thomas Robins, Jr.
Chicago	- Mrs. Charles B. Goodspeed
Cleveland	- Mrs. Mrs. Charles S. Brooks
Colorado (State)	- Miss Marion Hendrie
Detroit	- Mrs. Ernest Kanzler
Hartford	- Mrs. Francis Goodwin
Houston	- Mrs. George A. Hill, Jr.
Louisville	- Mrs. Marshall Bullitt
Minneapolis	- Mrs. F. P. Heffelfinger
New Haven	- Mrs. Henry H. Townshend
Palm Beach	- Mrs. Charles H. Chadwick
Philadelphia	- Mr. Henry Clifford
Pittsburgh	- Mrs. George L. Craig, Jr.
Princeton	- Mrs. William K. Prentice
Providence	- Mrs. Charles A. Robinson, Jr.
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St. Louis	- Mrs. Clifford W. Gaylord
St. Paul	- Mrs. Thomas L. Daniels
San Francisco	- Mrs. E. T. Spencer
Vermont (State)	- Mr. Joseph Winterbotham
Washington, D.C.	- Mrs. Dwight Davis
Waterbury	- Miss Elizabeth Wade White
Worcester	- Miss Louisa Dresser

November 11, 1937

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30's

**R E P O R T**

**for the year**

**October 1, 1935 to October 1, 1936**

	Amount of 1935	Amount of 1936
...	...	...
...	...	...
...	...	...

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To the President of the Museum of Modern Art:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Thomas Dabney Mabry, Jr.  
Executive Director

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

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Sculpture

Gift of

African mask, Ivory coast

Louis Carre'

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

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

LOANS TO OTHER INSTITUTIONS:

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

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

DEPARTMENT OF ARCHITECTURE AND INDUSTRIAL ART:

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

1. Modern Architecture in California

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

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

2. Le Corbusier

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

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

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

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

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

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

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

### 3. Work of Henry Hobson Richardson

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

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

### 4. Posters by Cassandre

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

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

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5. Cubism and Abstract Art

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

6. Architecture in Government Housing

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

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

7. Modern Exposition Architecture

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

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

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

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

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

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

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

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

DEPARTMENT OF CIRCULATING EXHIBITIONS:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The exhibitions were distributed among 100 different institutions as follows:

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

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PUBLICATIONS DEPARTMENT:

During this season the Museum published the following books:

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

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

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

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

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

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

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Summary of Costs and Sales of Vincent van Gogh catalog

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

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

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

Promotion and Distribution in the United States

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

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

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

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

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

Foreign Promotion and Distribution

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

Books have been sent to the following foreign countries:

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

Other Publications

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

LIBRARY:

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

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

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

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

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

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

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

#### EDUCATIONAL SURVEY:

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

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

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

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

LECTURES:

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

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

The lectures given at the Museum for special groups were:

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

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

FILM SERIES FOR MEMBERS:

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

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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	<u>Attendance</u>
1930 All Quiet on the Western Front, by Lewis Milestone (Universal)	
1928 Steamboat Willie, by Walt Disney (Disney)	288

PUBLICITY:

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

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

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

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

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

MEMBERSHIP:

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

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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<u>Lapses:</u>	<u>Members</u>	<u>Decreased Revenue</u>
Resigned and Deceased	178	\$1,963.
Renewed Lapses	40	466.
NET DECREASE	138	\$1,497.

Recapitulation for Year

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

Promotion

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

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

Growth

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

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

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BUDGET:

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

Income

Contributions		\$55,100.	
Endowment Fund Income		22,177.75	
Earnings:			
Memberships-renewals	\$18,054.50		
Memberships-new (from promotion)	4,553.00		
Catalog sales	8,112.45		
Circ. exh. fees	4,773.00		
Admissions	1,248.00		
Miscellaneous	156.17	<u>36,897.12</u>	\$114,174.87

Expenditures

Approved budget	\$109,781.00	
Expenditures over budget	<u>2,056.47</u>	111,837.47

NET SURPLUS FOR YEAR \$ 2,337.40

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

Building Fund

The Building Fund was credited with the following amounts:

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

The following sums have been expended out of this fund:

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

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STAFF CHANGES:

Resignations

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

Additions

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

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

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

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

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

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

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

FILM LIBRARY:

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

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The Need For A New Museum

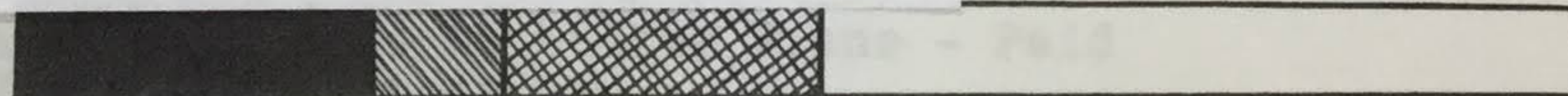
1936.




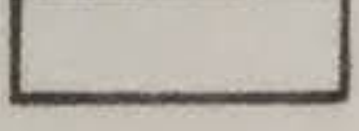
pg. 31

[ - new site frontage of 13061.  
@ cost of \$465,000; \$215,000  
which is being taken from  
the endowment fund and  
\$250,000 being contributed  
from the Trustees. ]

Chart No. 2

1935-36



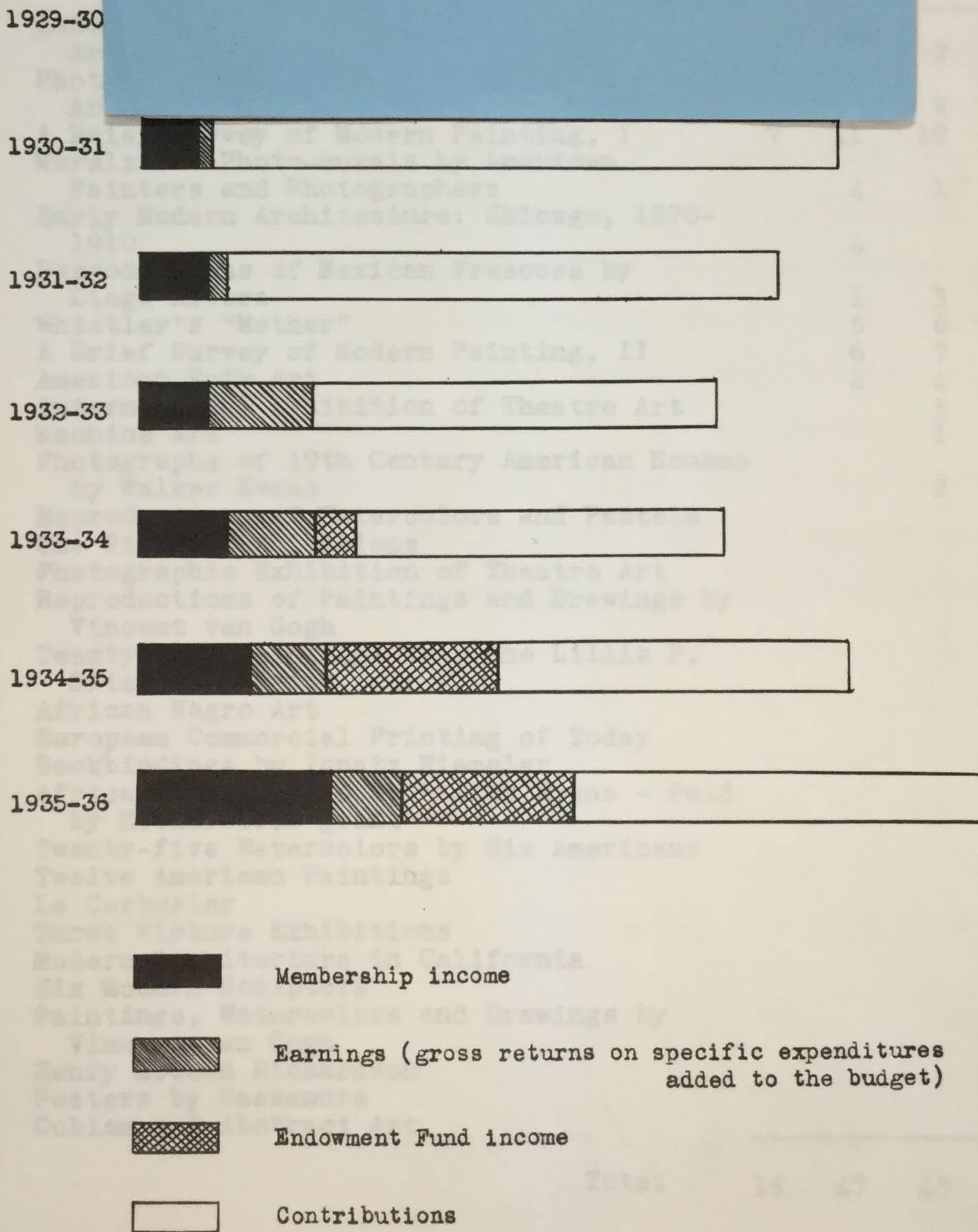
-  Membership income
-  Earnings (gross returns on specific expenditures added to the budget)
-  Endowment Fund income
-  Contributions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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NEED FOR NEW MUSEUM  
1936  
extra copies

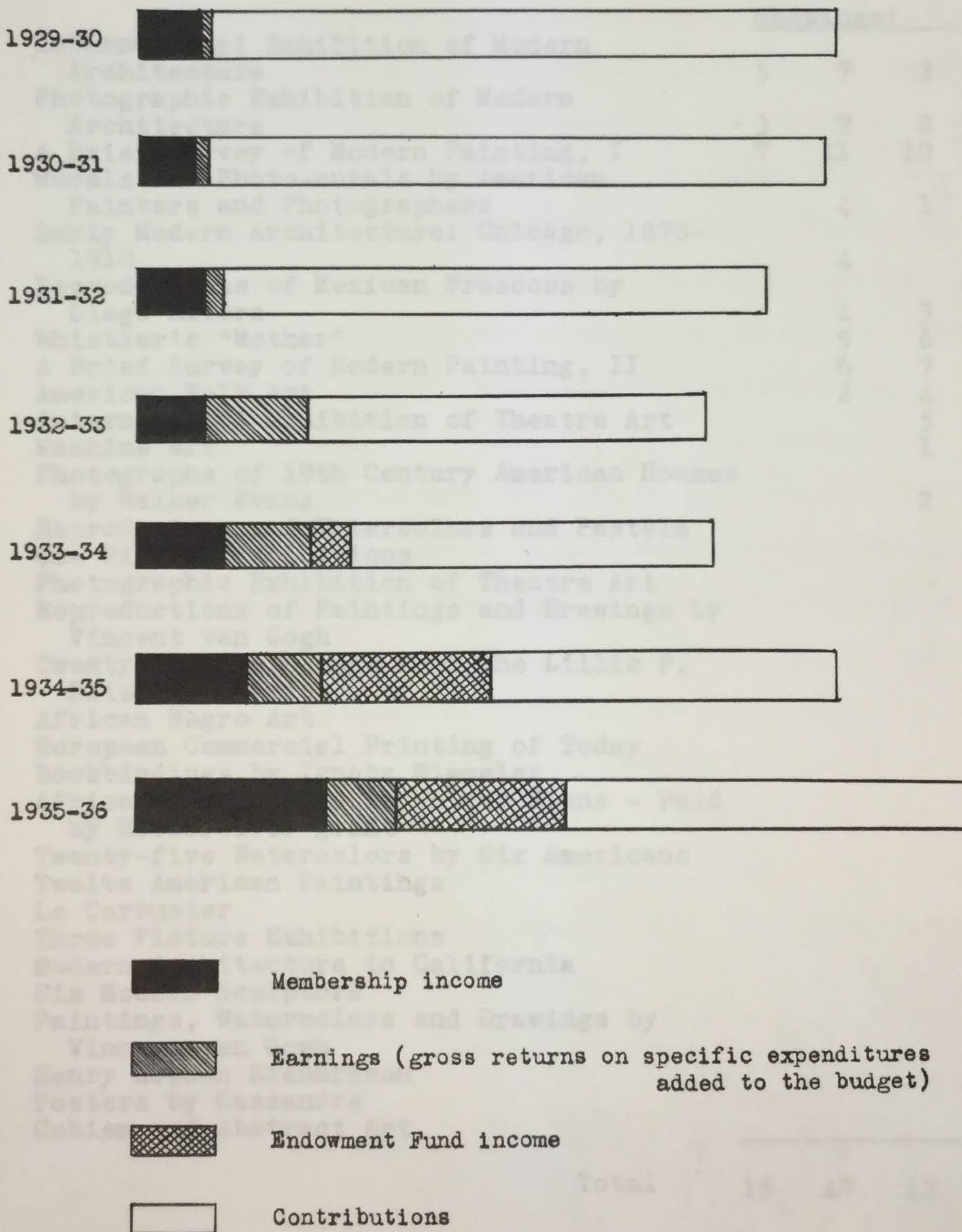
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Chart No. 2

SOURCES OF BUDGET INCOME



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SUPPLEMENT TO CHART NO. 4

CIRCULATING EXHIBITIONS

	1931-32	1932-33	1933-34	1934-35	1935-36
	<u>Showings:</u>				
International Exhibition of Modern Architecture	5	7	2		
Photographic Exhibition of Modern Architecture	3	7	2		3
A Brief Survey of Modern Painting, I	7	11	10	3	8
Murals and Photo-murals by American Painters and Photographers		4	1		
Early Modern Architecture: Chicago, 1870-1910		4		1	1
Reproductions of Mexican Frescoes by Diego Rivera		1	3	4	5
Whistler's "Mother"		5	6		
A Brief Survey of Modern Painting, II		6	7	4	8
American Folk Art		2	4		
International Exhibition of Theatre Art			5	4	
Machine Art			1	4	4
Photographs of 19th Century American Houses by Walker Evans			2	4	6
Reproductions of Watercolors and Pastels				7	7
One Picture Exhibitions				16	
Photographic Exhibition of Theatre Art				9	7
Reproductions of Paintings and Drawings by Vincent van Gogh				6	11
Twenty-five Paintings from The Lillie P. Bliss Collection				4	
African Negro Art				3	4
European Commercial Printing of Today				2	6
Bookbindings by Ignatz Wiemeler					3
African Photographs by Walker Evans - Paid by Rockefeller grant					12
Twenty-five Watercolors by Six Americans					7
Twelve American Paintings					7
Le Corbusier					5
Three Picture Exhibitions					12
Modern Architecture in California					3
Six Modern Sculptors					8
Paintings, Watercolors and Drawings by Vincent van Gogh					7
Henry Hobson Richardson					3
Posters by Cassandre					3
Cubism and Abstract Art					1
Total	15	47	43	71	141

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II - GROWTH OF THE MUSEUM

From 1929 to 1932 the Museum was carried on rather as an experimental gallery to determine whether or not there existed a sufficient public interest in modern art to justify the establishment of the Museum as a permanent institution. The great public response, that could scarcely have been anticipated, made it necessary to move to larger quarters in 1932. In this year the Museum launched upon the enlarged program that has today made it unique among existing institutions.

In 1929 there were less than seventy members of the Museum. In 1936 there are over two thousand. (See Chart #3, page 11.) Membership has increased each year for two reasons: the Museum offers its members privileges which have an actual "cash value" and it inspires them with enthusiasm in the growth of a civic and national enterprise. In this regard it is interesting to note that 31% of the members live beyond a seventy-five mile radius of New York City. Throughout the country people have definitely come to look upon the Museum as the authoritative guide in the field of contemporary art. (See Appendix I for classes and privileges of membership.)

PERMANENT COLLECTION

For many years prior to the founding of the Museum,

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Miss Lillie P. Bliss had been forming a collection of art that included examples of the work of Cézanne, Seurat, Picasso, Matisse, and Modigliani which by the time of Miss Bliss' death in 1931 was considered one of the world's finest collections of modern painting. This collection Miss Bliss bequeathed to the Museum on condition that an endowment fund be raised sufficient to ensure the proper care of the works of art it included. In 1934, therefore, an endowment fund of \$650,000 was raised which not only created thereby the Permanent Collection, but put the Museum, as a whole, definitely on a permanent basis. To this great collection Mrs. John D. Rockefeller, Jr. added in 1935 her collection of contemporary American and European paintings. (See Appendix C for artists represented in Permanent Collection.)

The maximum usefulness of the Museum in current life depended in part upon insuring the flexibility that has consistently distinguished it from other museums. A policy in regard to gifts to the Permanent Collection was therefore found desirable and the following paragraph was drawn up by the Trustees in May 1936:

"The Collection of works of art owned by the Museum of Modern Art shall at all times be made up principally of works produced within the previous fifty years, with a smaller number of works of earlier periods to illustrate the sources and aid in the understanding of contemporary art.

"The Collection shall be exhibited, in whole or in part, to the public in galleries designated for

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that purpose.

"From time to time works from the Collection may be distributed to other public institutions through loan, gift, sale, or exchange, by vote of the Trustees or may be sold on their direction, providing such action is not contrary to the terms of a deed of gift or bequest transferring such works to the Museum."

The Permanent Collection is divided into six divisions and consists of (1) painting (19th century ancestors, immediate ancestors and contemporary painting); (2) contemporary sculpture; (3) watercolors and drawings (corresponding to the periods of painting); (4) prints (lithographs, woodcuts, etchings, photographs); (5) architecture (models, photographs, drawings, elevations, plans); and (6) motion picture films and related material.

The greatest need of the Museum today is adequate space in which to show to the public this rapidly growing Permanent Collection.

#### LOAN EXHIBITIONS

The temporary loan exhibitions, of which six or eight are held each year, have increased the reputation of the Museum both here and abroad. They are undoubtedly the Museum's outstanding achievement in stimulating a new and constant public interest in the character and value of modern art. (See Appendix B for list of exhibitions held from 1929 to 1936.)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The assistance of all Museum departments is called upon in the preparation of these exhibitions. There have been 49 temporary loan exhibitions held since November 1929. Each loan exhibition lasts from five to eight weeks. Lenders to these exhibitions include 479 American collectors, 126 foreign collectors, 72 American museums and 37 foreign museums.

Although the large attendance at the Museum's temporary loan exhibitions is testimony of the public's interest and appreciation, it is unlikely that many people, even those who are closely associated with the Museum, have a full conception of the care and time that go into assembling the material and the installation of each exhibition.

A typical example is the Exhibition of African Negro Art, held in the Spring of 1935. Preparation began eighteen months before the opening when the Museum sent Mr. James Johnson Sweeney abroad to approach European collectors for loans to the exhibition. Mr. Sweeney, who contributed his services as director of the exhibition, succeeded in the difficult task of selecting over 600 objects which were installed in the four floors of the Museum the interior of which had been completely rebuilt and re-painted for the exhibition. Detailed documentation accompanied each exhibited object (both on wall labels and in the catalogue edited by Mr. Sweeney with a bibliography and 100 plates). After being on view seven weeks in New York, where

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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it was visited by 47,000 people, the exhibition was circulated to seven other museums. This exhibition was the largest and most representative of its kind ever held and was the result not only of the combined work of the Museum staff but also of the generous cooperation of museums and private collectors all over the world.

#### CIRCULATING EXHIBITIONS

The circulating exhibitions, begun in 1931 in the attempt to send to other museums material which would otherwise have been very difficult for them to secure, were so quickly and so widely in demand that a separate department was shortly found essential. All of the material in the circulating exhibitions is first shown in the Museum itself, thereby assuring a metropolitan standard. (See Supplement to Chart #4 for circulating exhibitions.)

In 1932 two exhibitions condensed from those held at the Museum were sent to 14 institutions. Since that time 31 different travelling exhibitions have been sent to 317 organizations. (See Charts #4 and #5, pages 12 and 14.) In 1934 a small three-picture exhibition (Renoir, Gauguin, Cézanne), was prepared for circulation among colleges only. Requests came from 148 colleges; the exhibition could be sent to but 16. The recent large van Gogh exhibition is being sent to 9 museums.\*

\*Philadelphia, Boston, Cleveland, San Francisco, Kansas City, Minneapolis, Chicago, Detroit, and Toronto.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum has received requests for the van Gogh exhibition from 25 other museums and many letters from citizens in various cities willing to subscribe the fee.

It is interesting to note that the exhibitions sent out by the Museum are in such demand from other museums that requests for bookings are received as soon as the season's schedule is announced, long before it is possible to describe the actual material to be included in the exhibition. It is significant that so many collectors generously permit the Museum to send their works of art on tour. In this regard the Museum is particularly careful: packing in each instance is a long and intricate procedure. The Exhibition of Cubism and Abstract Art required 35 individually constructed boxes. Paintings go, three to the box, in specially designed grooves and each sculpture has a water-proof, hinged, wooden box made expressly for it. Full packing and unpacking instructions accompany the material.

#### PUBLICATIONS

The Museum catalogs which have been issued since 1929 to accompany each of the major temporary loan exhibitions have become the chief reference books on modern art published in this country. They are frequently ordered by college libraries to be used as text books, and are perhaps the Museum's most important direct educational activity. It is encouraging to observe how

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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their general distribution has increased. (See Chart #6, page 15.)

The average first edition of the catalogs is around 2000 copies but it is often necessary to publish reprints of the more popular books. There were 7000 copies of "Cézanne, Seurat, Gauguin, van Gogh" and 10,500 copies of "Vincent van Gogh" printed. Since 1929 there have appeared 39 major publications. (See Appendix D for publications from 1929 to 1936.)

Another publication activity is the Museum Bulletin which is issued six times a year. Begun in 1933 as a membership privilege only, the Bulletin now has considerable sales at the desk in addition to its distribution to all members of the Museum. It provides news of departmental activities and a more popular account of current exhibitions than the catalogs give.

Although in the past all publications have been issued coincidentally with the loan exhibitions, the recent "Architecture of H. H. Richardson and His Times" (311 pages, 145 illustrations, 1935) by Henry-Russell Hitchcock is a departure from the practice and represents the Museum's first effort, outside its exhibition catalogs, to make public certain important, although little acknowledged, aspects of the history of modern art -- in this particular case, of American architecture.

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#### THE LIBRARY

The formation of a library was one of the original aims of the Museum. Only within the last four years, however, has it begun to fulfill its potentialities as a major department. The collection of books and periodicals on 20th century art presented by Edward M. M. Warburg and A. Conger Goodyear formed the nucleus. Subsequent gifts include the valuable Eluard and Dausse Surrealist Collections presented in 1936 by Walter P. Chrysler, Jr., and a large amount of rare ephemeral material. The Library not only makes available to the interested public the 3000 volumes, 190 periodicals and 2500 lantern-slides, but offers bibliographical service through the Museum catalogs and direct correspondence.

#### THE FILM LIBRARY

The Museum of Modern Art Film Library, created in 1935 under the direction and through the generosity of John Hay Whitney, with the aid of a \$120,000 grant from the Rockefeller Foundation, has within a year established an archive for motion picture films of outstanding merit covering the field from the invention of cinematography to the present. It also acts as a distributing agency whereby these selected programs of films are circulated among educational institutions as study material on the history and development of this important 20th century art. Until the

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formation of the Film Library there was no means of serious study of the film as an art form.

The Film Library has already assembled not only a valuable but a unique collection of 675 films. In addition, it has secured the privilege of acquiring any films in the vaults of the industry. The collection is rapidly expanding to include German, Swedish, English, French, Russian, and Italian motion pictures. The Film Library's collection also includes 475 books and numerous periodicals, manuscripts, musical scores, scenic designs, still photographs and posters. (See Appendix G for list of film programs available for circulation, and current subscribing institutions.)

The demand for films from colleges all over the country has been remarkable. The Film Library by bending every effort was able to prepare last summer two series of programs, of 5 film showings each, which have been circulated to 73 educational institutions since January 1, 1936. Each "pre-sound" program carries complete musical score arranged for piano or small orchestra. Unfortunately, owing to the lack of an auditorium, the Museum was not able to show these film programs in its own building. In fact even the offices of the Film Library could not be housed in the Museum building because of lack of space.

The Film Library deserves great credit for having secured the full cooperation of the film industry.

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#### ARCHITECTURE AND INDUSTRIAL ART

The Museum has placed considerable emphasis on the exhibitions of architecture, industrial and commercial art because here it is most clearly evident how manufacture and practical life may be served by an institution devoted to the contemporary creative arts.

Exhibitions have been held of (a) architecture of the 19th and 20th centuries; (b) furniture, useful and decorative objects; (c) posters, advertising art, and typography. Since 1931, there have been 20 exhibitions of this type. (See Appendix F for list of special architectural and industrial art exhibitions.)

#### DEPARTMENTS

The Museum is still too young an institution to have developed highly organized departments. As the variety of activity continues to increase, the work of the Museum falls roughly into departmental routine, although no enterprise undertaken by the Museum comes within the province of one department only. The temporary loan exhibitions, the publications, the circulating exhibitions, all are dependent on the close cooperation of the entire Museum staff.

The Department of Education, when fully established will have direct supervision over radio, publicity, extension and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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lectures. Meanwhile there are the separate units of publicity and extension. (See Chart #7, page 16.)

Since 1930 the Museum has arranged and prepared more than 100 broadcasts on Modern Art. A series of 17 broadcasts (underwritten by the Carnegie Corporation) over WJZ network "Art in America in Modern Times" was recently re-broadcast on the Pacific Coast and in Denver. A Publicity Department is maintained to encourage the publication of reproductions and art comments of an educational nature in newspapers and periodicals. Articles concerning the Museum's exhibitions appear annually in papers all over the country and reach an average reader circulation of three hundred million a year. (See Appendix H for summary.)

Museum of Modern Art Committees have been formed in 30 cities\* to arouse and cultivate regional interest in contemporary art. Special exhibitions for varying regional needs are assembled by the Museum and sponsored by the regional committees.

\*Baltimore, Buffalo, Boston, Charleston, S.C., Chicago, Cincinnati, Cleveland, Colorado (State), Detroit, Hartford, Houston, Louisville, Minneapolis, New Haven, Palm Beach, Pittsburgh, Portland, Me., Princeton, Providence, Rochester, St. Louis, St. Paul, San Francisco, Santa Fe, Savannah, Springfield, Mass., Syracuse, Utica, Vermont (State), Waterbury, Washington, D. C., Worcester.

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III - EFFICIENT SERVICE TO THE PUBLIC

DEMANDS AN ADEQUATE BUILDING

During the last five years the Museum has emerged from an experimental stage into a position where it has become beyond question an important American institution. Its integrity of purpose and the quality of its achievement have gained for it international notice. (See Appendix A for endorsements of the Museum.)

The time has now come when those responsible for the past success of the Museum must make a decision that not only concerns the efficiency of the current program, but one which will also inevitably affect the Museum's ultimate activity. It is generally agreed that no longer can the Museum's work be carried on under the handicap of totally inadequate facilities.

CONGESTION

The Museum is in great and immediate need of increased exhibition space. It is frustrated in carrying out two of its fundamental educational functions: the use of the galleries for temporary loan exhibitions of modern art, and at the same time, adequate and permanent presentation of modern art.

This two-fold function of the Museum is the basic structure of its educational program. Now, in order to hold these temporary

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loan exhibitions, the Museum is compelled to withdraw its Permanent Collection from view to the consequent dismay of teachers, students and the general public who come to see and study the two.\*

The second greatest need is an auditorium for the films and lectures. At present the Museum has no room of any kind available for special lectures in connection with the exhibitions. The film programs, which are one of the privileges of membership and which should certainly be shown in the Museum building, have so far been exhibited at the Dalton School.

Requests are constantly received from Columbia University, New York University, Sarah Lawrence College and numerous other institutions for permission to bring classes to the Museum where lectures may be conducted in conjunction with current exhibitions. It is impossible to plan any sort of corollary educational program of lecture or seminar without the use of even a class room. Whenever even small groups wish to assemble in the Museum for gallery talks, partitions have to be taken down and the very material which brings the groups to the Museum must be temporarily removed to accomodate the people!

\*From May 15 to June 30, 1935 the entrance attendant received over 200 requests to see the Permanent Collection, which was not on view.

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	R + P	1.5

There is almost no store room for paintings and sculpture, and inadequate facilities for their care. The Permanent Collection is stored partly in the basement work rooms and partly in unused bathrooms and closets.

The offices are crowded beyond all rational measure of capacity. The Staff works, three together, in what were formerly the servants' bedrooms of a private house. The Film Library rents office space outside the Museum.

The Library, already a recognized center of information on modern art, is housed in one small pent-house room, reached only by an automatic elevator of which the capacity load is six people. Its important and unique material is practically inaccessible to the public; there is little stack space, no secretarial room and no reading room.

All Committee meetings are held in the one room of the Library, which naturally incapacitates that department.

There is no packing room, no locker space, no rest room. The delicate task of packing valuable paintings and sculpture is done in a basement hallway.

#### PLAN FOR NEW BUILDING

For many months it has been clear that the only solution of the problem will be the erection of a new building as the permanent home of the Museum. Several plans were considered

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by the Trustees, some of which included combinations with other existing institutions such as the Music Library of the New York Public Library and the proposed Municipal Art Center. But those peculiar characteristics which seem to give the Museum its unique value in American life make it essential to maintain its past independence, both in program and in physical plant.

Various locations in New York were discussed with reference to density of population, and to easy accessibility for the largest number of people. After careful study and a series of negotiations the present Museum building (11 and 13 West 53rd Street) is being purchased, together with four additional lots (Nos. 9, 15, 17 and 19 West 53rd Street).

The new site will have a total frontage of 130 feet at a cost of \$465,000. To provide this sum \$215,000 of the Endowment Fund is being used and \$250,000 is being contributed by one of the Trustees.

The Museum will shortly own a generous site in the heart of New York City, only fifty steps from a subway station.

What may be of greater importance is the possibility of the continuation of the new street (now extending from 49th to 51st Streets between 5th and 6th Avenues in Rockefeller Center) through 52nd Street to 53rd Street. In this event the Museum would be situated at the head of a boulevard five blocks long, making the site one of the most prominent in New York City.

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Furthermore, if the proposed Municipal Art and Civic Center matures, the new Museum will be situated in a location unequalled in America for public usefulness. (See Chart #8, page 34.)

Plans have been executed by Mr. Philip Goodwin, one of the distinguished architects of New York, for a building that will triple the present Museum capacity. On the following pages are shown his proposed structure. Further developments have been kept in mind and a comprehensive building program has been drawn up which can be adjusted to future needs as they become apparent.

The Museum now, as in the past, must depend for the major part of its support on the small group of Trustees and close friends who by virtue of their private traditions are conscious of a responsibility for establishing the cultural standards of our society.

The Museum is at a crucial point in its history. Its growth during six years and the increased recognition it has gained both here and abroad are indeed achievements of which we may be proud. The larger implications of its work, however, and of its potential influence in contemporary life are only beginning to be realized. The new building is the logical and necessary step toward that realization.

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In 1929 the Museum was an idea. Today it is a reality that has been built to international proportions. It cannot now afford to permit its future to be less than its past.

In all great enterprises of this kind, accomplishment comes from the combined effort of the few who lead the way. It is their original perception and generosity that must build an institution. The Museum, like other monuments of other times, can achieve its full stature only in this manner. The Trustees are fortunate in having created in six years an institution so significant in American life, and so responsive to their support. It is testimony to their generosity, and also to their prescience.

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OUTLINE OF CHAPTERS

I. CURRENT PROGRAM OF EXHIBITIONS

- a. Number circulated after New York Showing
- b. Sources
- c. Variety of exhibitions
- d. Variety of exhibitors

II. WHAT THE MUSEUM OFFERS

II. ORIGIN AND GROWTH OF SERVICE

Exhibitions of Original Works of Art - Painting, Sculpture, Graphics Arts.

- a. Two exhibitions in 1932
- b. Separate Department Established
- c. Loan exhibitions no longer fill demand for shows

III. WHAT THE MUSEUM OFFERS

Machines and Industrial Art

- a. The finest exhibits available
- b. Educational use
- c. Presentation
- d. Supplementary material

IV. NEED FOR SMALL EXHIBITIONS

- a. Loan collections do not fill special educational needs
- b. Three experimental loan exhibitions
- c. Expansion should be along these lines

V. PROJECT TO PREPARE SMALL SPECIAL EXHIBITIONS

IV. Need for Special Exhibitions

- a. Present financial problem
- b. Outline of project

V. The Museum asks for Aid

The need for a capital fund

APPENDICES

VI. A Plan for its use

- A. Map showing distribution
- B. Chart showing growth of service with list of all exhibitions
- C. List of institutions taking exhibitions and how many
- D. List of exhibitions according to subject
- E. Information furnished with exhibitions (2 or 3 shows to illus)
- F. Evaluation of service by exhibitors
- G. Comparative costs of loan and special circulating exhibitions
- H. Photographs of exhibitions in other institutions
- I. Types of special exhibitions which could be assembled by the Museum.

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OUTLINE

I. Origin of service

Loan exhibitions circulated after New York Showing

Increase in number circulated

II What the Museum Offers

a. Types of material offered

Exhibitions of Original Works of Art - Painting, Sculpture, Graphic Arts

Architecture

Commercial Art

Machine and Industrial Art

Color Reproductions

Et of related art - theater, photos etc.

b. Presentation

c. Supplementary material.

III Evaluation of Service (Appendix?)

IV Need for Special Exhibitions

Experiments in providing special educational material

V The Museum asks for Aid

The need for a capital fund

VI A Plan for its use

APPENDICES

Map showing distribution

I Chart showing growth of service with list of all exhibitions by years

List of institutions taking exhibitions and how many each year

II List of exhibitions according to subject

Complete information furnished on exhibitions (illus. with loan and <sup>presentation & supplementary material</sup> special show incl. costs)

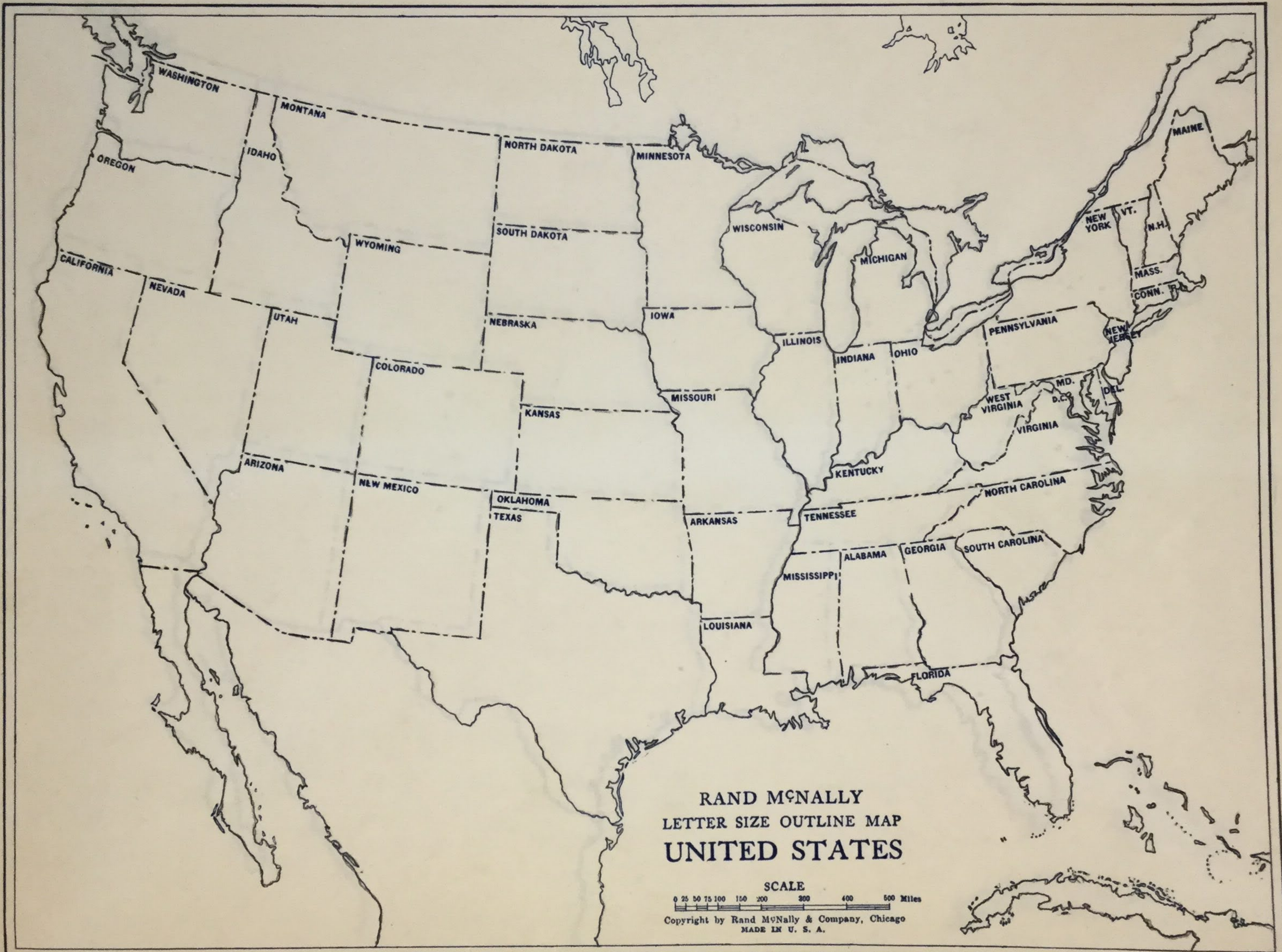
III Testimonials from exhibitors

IV Comparative costs on loan & special ex.

Photographs of our exhibitions in other institutions

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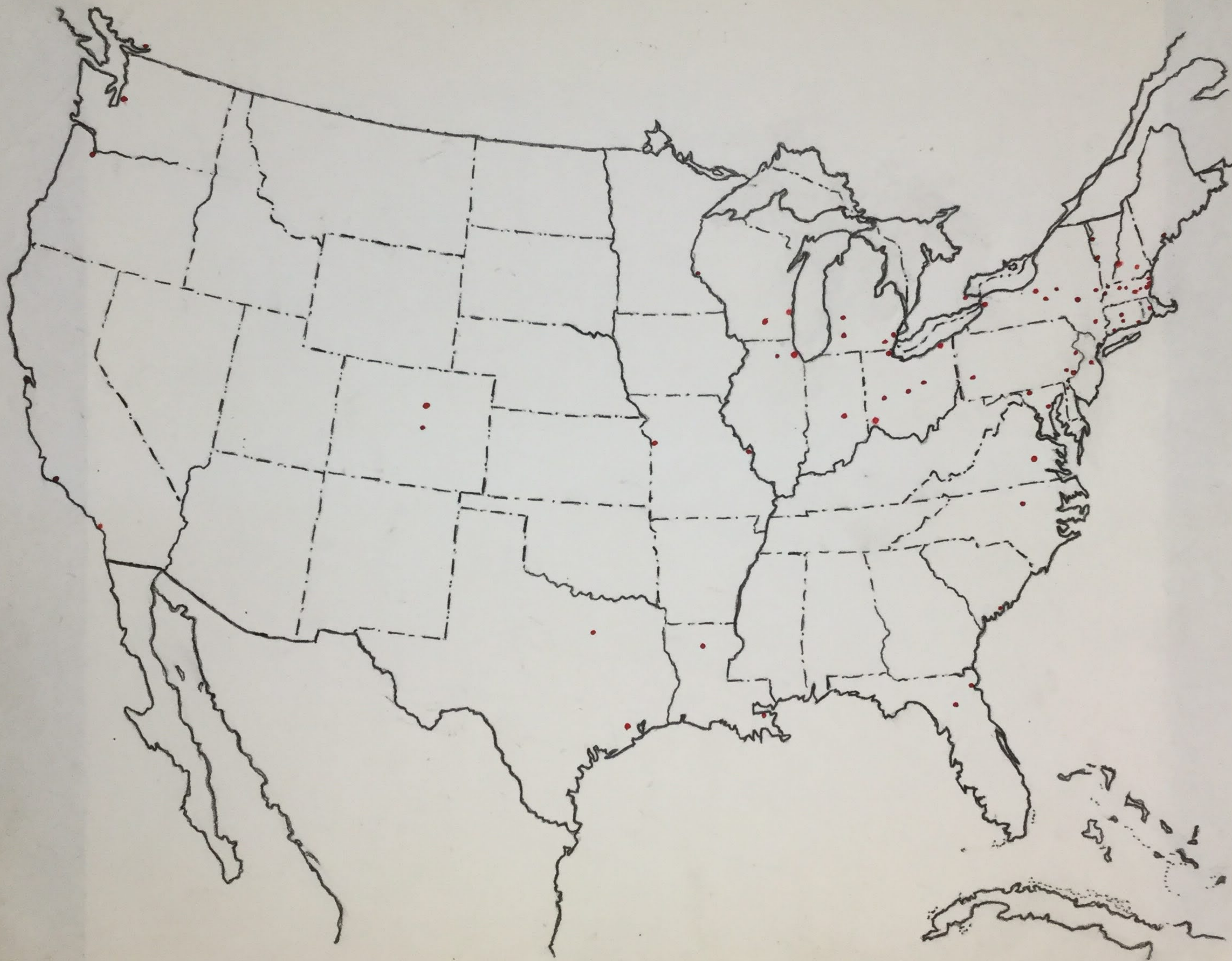
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Need for New Museum  
1936

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