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I - WHY THE MUSEUM OF MODERN ART WAS FOUNDED

WHAT IS MEANT BY "MODERN ART?"

"Modern Art", as referred to in this statement, is a relative, elastic term that serves conveniently to designate painting, sculpture, moving pictures, architecture, and the lesser visual arts, original and progressive in character, produced especially within the last three decades but including also "pioneer ancestors" of the 19th century.

The history of modern art has been turbulent. The Romanticists of 1830 (Delacroix and Daumier), the Barbizon Masters of 1840 (Corot and Millet), the Realists of the 50's and 60's (Courbet and Manet), the Impressionist generation of the 70's and 80's (Monet, Renoir, Degas, and Rodin) had each to contend with indifference, ignorance, and often bitter ridicule from the academic artist, the critic and, for a time, the general public. Conservative opinion finally surrendered to each group. Today the most reactionary observers agree that the ideas and work of these men form important chapters in the history of European art. Comparable indifference (if not hostility) was endured by American artists such as Eakins and Ryder during much of their careers.

The last fifty years have seen their successors meet with similar difficulties. The Post-Impressionists of the 80's and

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90's (Cézanne, Gauguin, van Gogh), the Fauvists (Matisse, Rouault, Derain), the Cubists (Picasso, Braque), the Surrealists (Chirico, Klee)--their ideas, though now historic, still cause antagonistic reactions. By open-minded students throughout the civilized world, however, their art has been acclaimed.

Heated controversy culminated during the years just before the War. International exhibitions in Paris (1906-12), Cologne (1912), London (1911), and in New York, the famous Armory exhibition of 1913, precipitated general excitement flavored with rage and laughter. But the paintings by Cézanne, Seurat, van Gogh and Gauguin, which hung in these exhibitions and seemed then unintelligible and ridiculous, are bought by collectors now for sums ranging from \$10,000 to \$100,000.*

INTEREST IN MODERN ART HAS INCREASED ENORMOUSLY THROUGHOUT
THE WORLD

Since the War, the attitude toward modern art has been noticeably more favorable. New movements arise and are mis-

*A single concrete example is provided by Seurat's "La Grande Jatte" which was sold at the death of the painter in 1891 for \$200, sold again somewhat later for \$390 and was purchased for the Birch-Bartlett Memorial Collection of the Chicago Art Institute about 1925 for approximately \$25,000. In 1930, an offer of over \$400,000 was refused. This represents an increase in "bid" value of about 200,000% in forty years.

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understood, but they are no longer dismissed with contempt. The public knows that new art is not per se bad art. Indifference has given place to tolerance, curiosity and enjoyment. New books and periodicals devoted to modern art have increased. There are more exhibitions of modern art. Modern art has been accepted into the curricula of universities; new monthly and weekly periodicals devote themselves almost exclusively to it; and it has invaded increasingly the columns of the daily press. Art dealers have turned from old masters to the new. Most arresting, however, is the evidence supplied by museums. There can be little doubt that students and the general public are seriously concerned with understanding and enjoying the art of our own day.

MUSEUMS EVERYWHERE HAVE RESPONDED TO THIS INTEREST

What museums in Europe have already accomplished is impressive. Museums in the capitals of England, France, Austria, Ireland, Denmark, Norway, Sweden, U.S.S.R., Spain, Italy, Mexico, the Netherlands, Belgium, Finland, and in over forty other lesser cities, have a comparatively advanced and constructive attitude toward modern art.

At the 12th International Congress of the History of Art, Brussels, September 20-29, 1930, it was voted that the various governments be invited to increase the sections devoted to con-

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temporary art in their museums. This recommendation has been carried through most conspicuously by France, Switzerland, and the Netherlands. scholars in the history of art and they devote themselves to the study, acquisition and preservation of works

IN AMERICA, NEW YORK IS THE CENTER OF INTEREST IN MODERN ART

In America, New York is the most influential center of activity in modern art. New York's size and wealth, its modernity, its function as a double-ended funnel through which Europe and America exchange ideas as well as merchandise, make it the artistic as well as the commercial and financial capital of America.

THE GREAT CITIES OF THE WORLD HAVE SOLVED THIS PROBLEM BY PROVIDING A SEPARATE INSTITUTION DEVOTED EXCLUSIVELY TO MODERN ART

MODERN ART IS A DIFFICULT PROBLEM FOR A LARGE MUSEUM OF HISTORIC ART SUCH AS THE METROPOLITAN MUSEUM

New York's--and America's--greatest art museum has been criticized because of its very limited presentation of modern art. But modern art is a difficult problem for a great museum of historic art such as the Metropolitan. Art museums developed in the 19th century as repositories for relics of past periods. Greco-Roman antiquity was most favored at first, then the Italian Renaissance and later the Middle Ages. But whatever the field of interest, the attention of the museums and of their trustees and staffs, has focused almost exclusively upon the past. Very properly the curators and usually the directors of these great

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historical museums were, and are, authorities upon Renaissance sculpture, Egyptian archaeology, Flemish primitives or Gothic armor. They are scholars in the history of art and they devote themselves to the study, acquisition and preservation of works of historical value. Very rarely are officials in historical museums seriously interested in modern art. But no museum can adequately handle modern art as a side issue. Modern art is as complex a subject as modern science and fluctuates almost as rapidly.

ALMOST ALL THE GREAT CITIES OF THE WORLD HAVE SOLVED THIS PROBLEM BY PROVIDING A SEPARATE INSTITUTION DEVOTED EXCLUSIVELY TO MODERN ART

London, Paris, Berlin, Munich, Amsterdam, Dresden, Venice, the Hague, Dublin, Rotterdam, Brussels, Vienna, Copenhagen, Moscow, Rome, Prague, Madrid, each of these cities has one or more museums devoted to historical art. But each has, in addition a museum of modern art installed in a separate building and, except in two instances, under separate direction.

ADVANTAGES OF A SEPARATE MUSEUM OF MODERN ART

The advantages of separating the modern from the historical art collections are obvious.

It relieves the large historical museum of having

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to exhibit modern art, in which, as a rule, it is not deeply interested.

It places the exhibition of modern art in the hands of an institution especially equipped for that problem, for the museums of modern art should--and usually do--function at a rate of speed very different from that of the more sedate museums of historical art. They are required to give more frequent temporary loan exhibitions which serve as continual evidence of what is developing in contemporary art or of what has been neglected in the recent past. And even in their permanent collections additions, deletions and replacements must be made far more frequently.

The historical museum, such as the Metropolitan, acquires what is believed to be certainly and permanently valuable. It cannot afford to run a risk of error. But the opposite is true of museums of modern art such as the Luxembourg Gallery in Paris, the Tate Gallery in London, or the Stedelyk Museum in Amsterdam. It is the proper part of their program to "take chances" in the acquisition of contemporary painting and sculpture, a policy which would be most unwise on the part of their conservative counterparts, the Louvre, the National Gallery, or the Ryksmuseum.

And finally, the position and size of a museum of modern art as a separate, smaller institution is in itself an advantage.

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For many years experts have felt that the visitor to large historical museums is handicapped physically and psychologically by the sheer size of the institution, its endless corridors, the confusing maze of its galleries, and its innumerable and disparate exhibits. In an article in the Atlantic Monthly* entitled "Smaller and Better Museums," Professor Frank Jewett Mather of Princeton University has pointed out that cities in Europe such as London, Paris, Vienna, Munich, and Berlin, have five or six museums among which are distributed collections which our large American cities attempt to concentrate in one institution.

A separate small museum was, therefore, the logical solution of New York's problem of exhibiting modern art.

THE MUSEUM OF MODERN ART IN NEW YORK IS EXTENDING ITS ACTIVITIES TO NATIONAL AND INTERNATIONAL HORIZONS

The rest of the United States looks more or less consciously to New York for leadership in art. The Museum of Modern Art was planned not as a merely local institution but so that it might be of service to the whole nation. Channels of nation-wide service are many. Raising the standards of exhibitions of modern art in other cities by example, traveling

*December, 1929

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loan exhibitions, lectures, bibliographical and other specially educational services, may be mentioned here.

Internationally a museum of modern art should be of no less importance. It is a truism that great art is international. Much of modern art is not great but, because of the widespread interest in it and because of the facility of modern transportation, international loan exhibitions of modern art have become an increasing factor in creating understanding and sympathy between nations. M. Henri Verne, Director of the National Museums of France, writes: "In that mutual understanding and appreciation which are achieved with such difficulty by modern democracies mutual knowledge and mutual respect are essential. The intelligent appreciation of the art of each can contribute to this spirit. Art teaches us not to love, through false pride and ignorance, exclusively that which resembles us. It teaches us rather to love, by a great effort of intelligence and sensibility, that which is different from us." And Dr. Gustav Pauli, Director of the Hamburg Museum (and recently a visiting Professor at Harvard University) writes: "You have to fulfill a very important mission as an international means of the highest cultural relationships. Art seems to us the best and finest bridge leading toward an understanding among civilized nations."

Alfred H. Barr, Jr.

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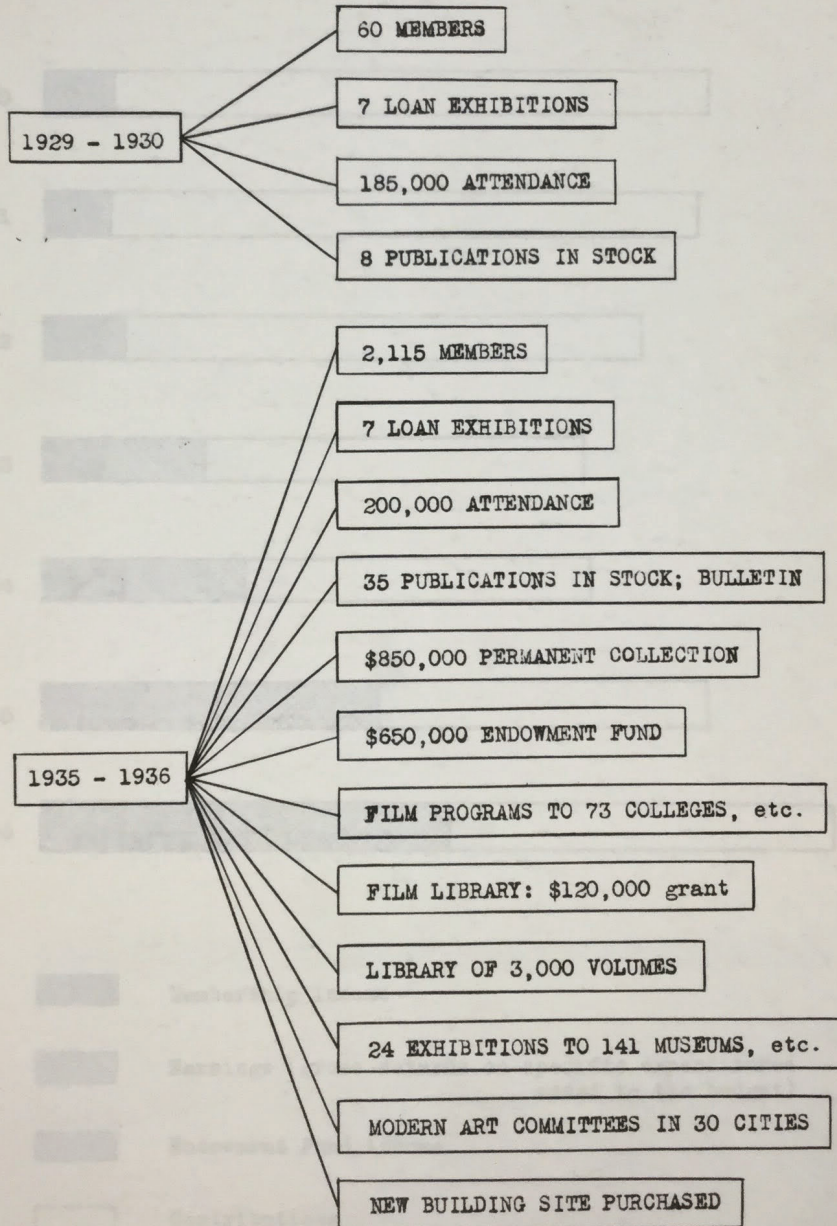
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Alfred H. Barr, Jr.

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CHART NO. 1

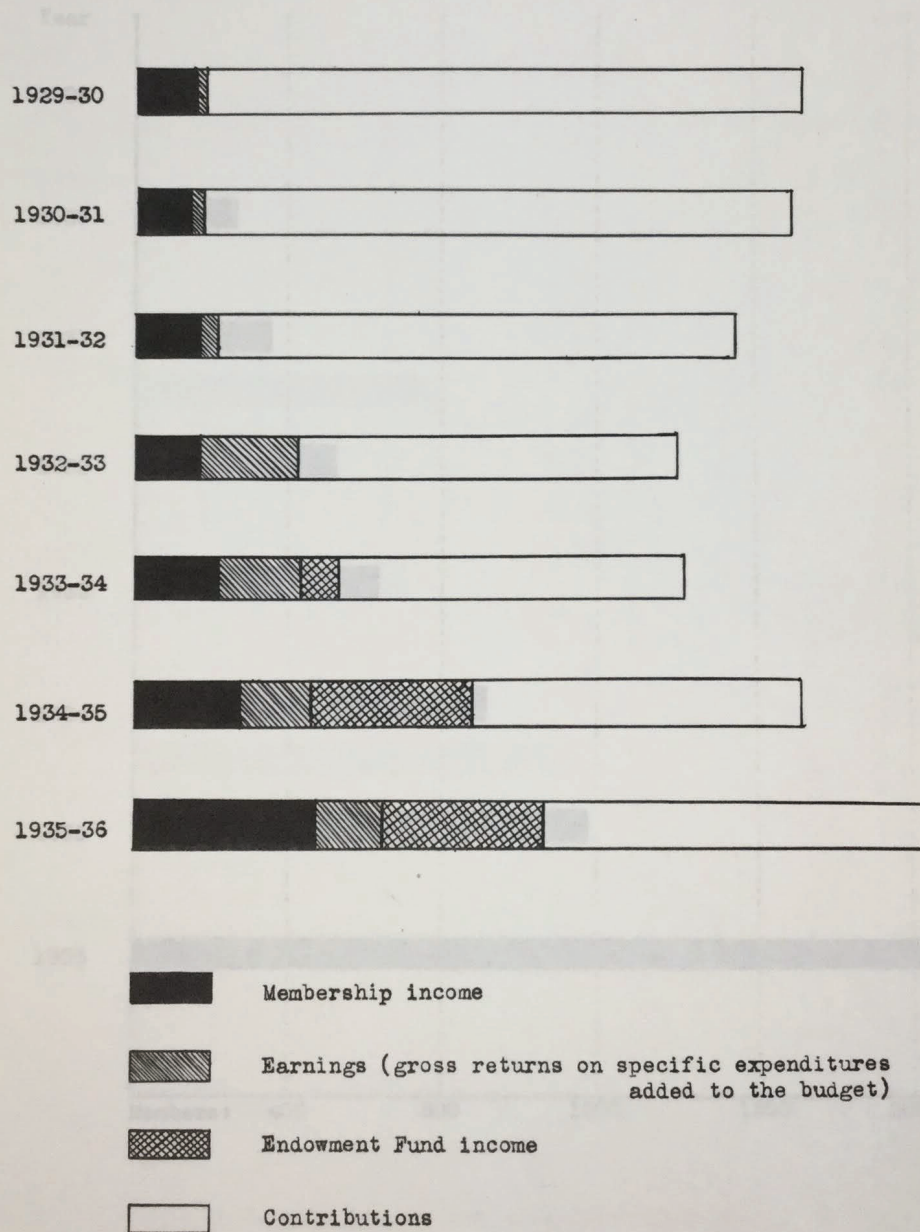
MUSEUM GROWTH



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Chart No. 2

SOURCES OF BUDGET INCOME



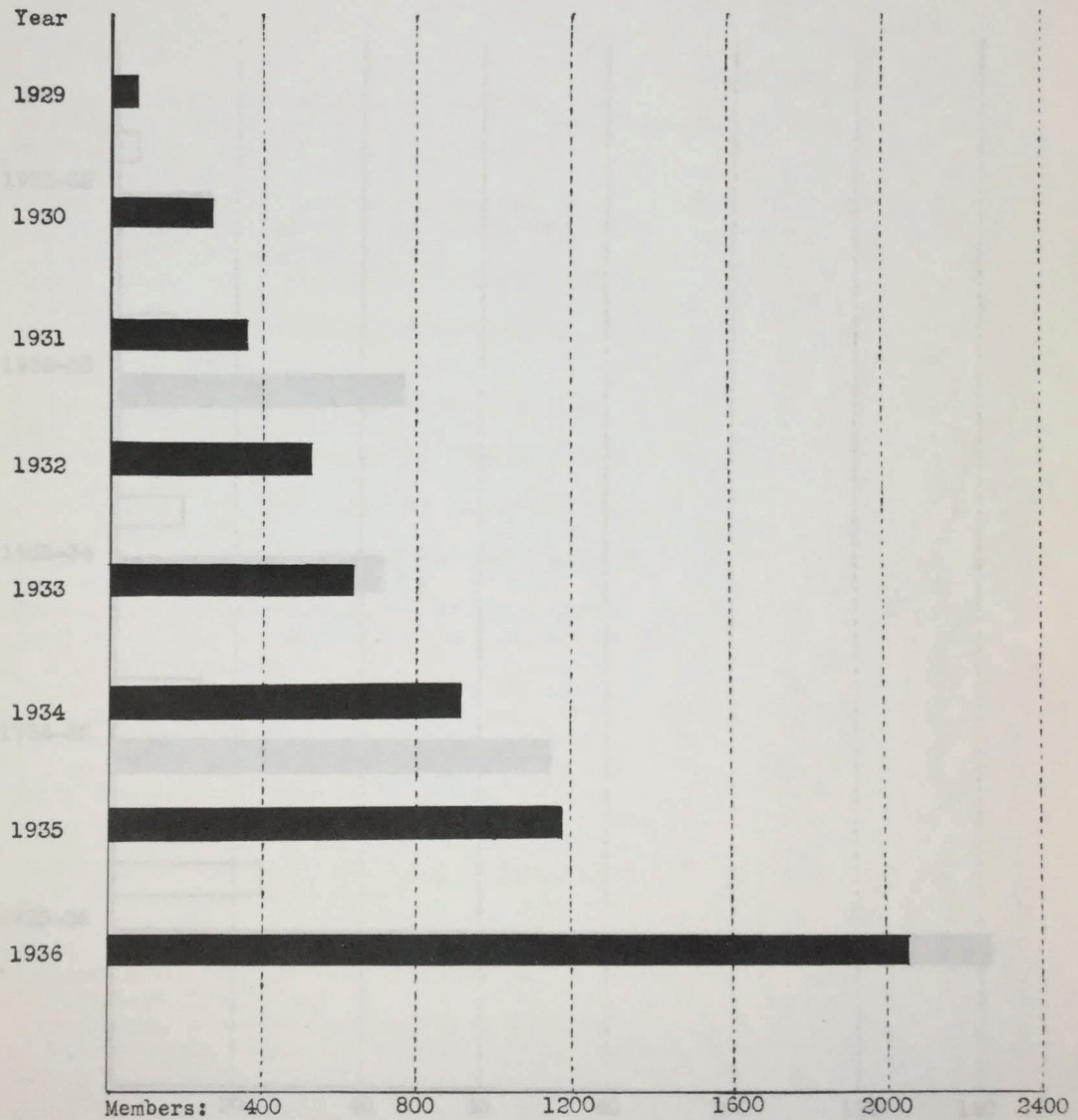
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CHART NO. 3

ANNUAL INCREASE IN CIRCULATION OF TRAVELLING EXHIBITIONS

ANNUAL INCREASE IN MEMBERS
Number of times exhibited

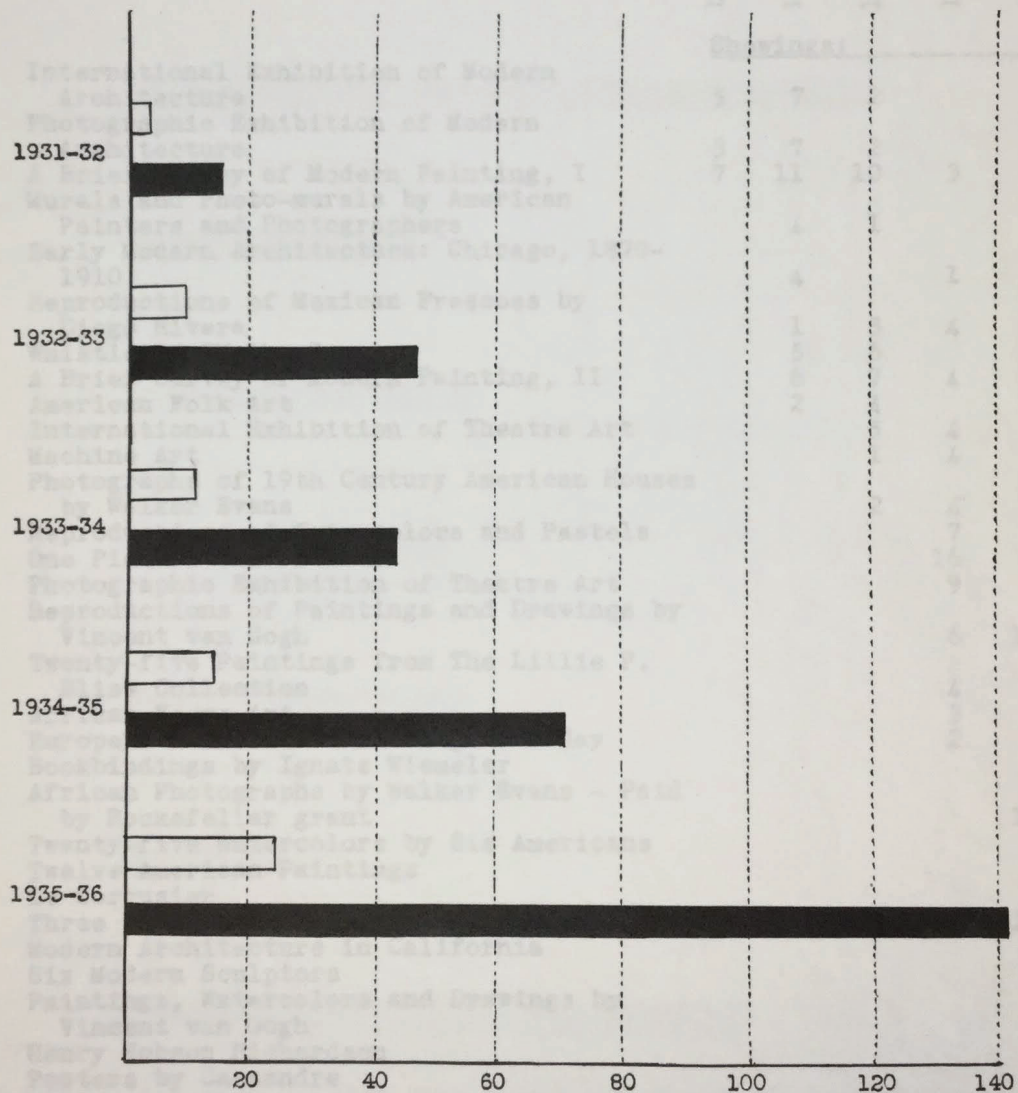


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CHART NO. 4

ANNUAL INCREASE IN CIRCULATION OF TRAVELLING EXHIBITIONS

Number of Exhibitions:
 Number of times exhibited:



In 1931-32 : 3 exhibitions were shown 15 times

In 1935-36 : 24 exhibitions were shown 141 times

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SUPPLEMENT TO CHART NO. 4



CIRCULATING EXHIBITIONS

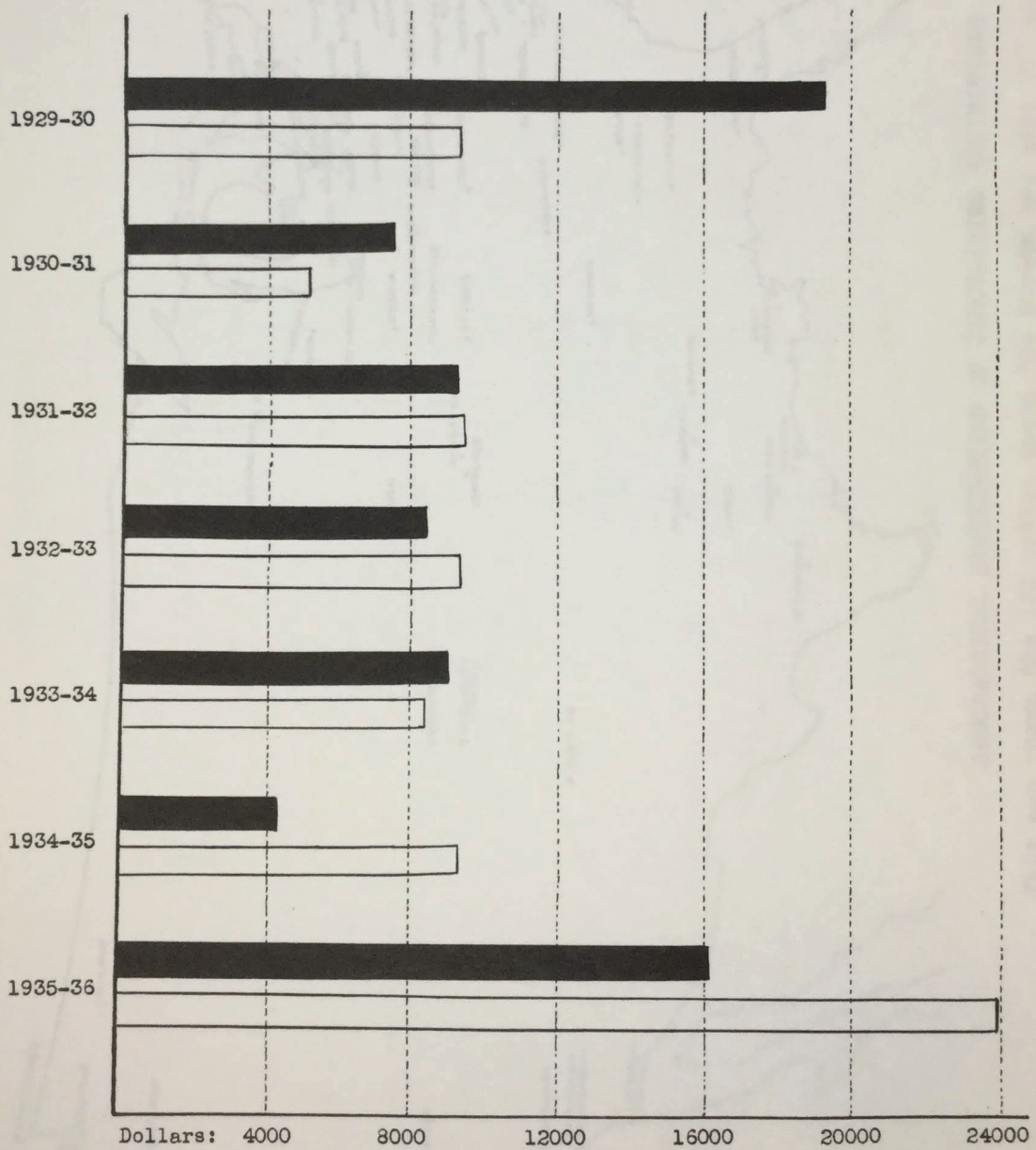
	1931-32	1932-33	1933-34	1934-35	1935-36
	<u>Showings:</u>				
International Exhibition of Modern Architecture	5	7	2		
Photographic Exhibition of Modern Architecture	3	7	2		3
A Brief Survey of Modern Painting, I	7	11	10	3	8
Murals and Photo-murals by American Painters and Photographers		4	1		
Early Modern 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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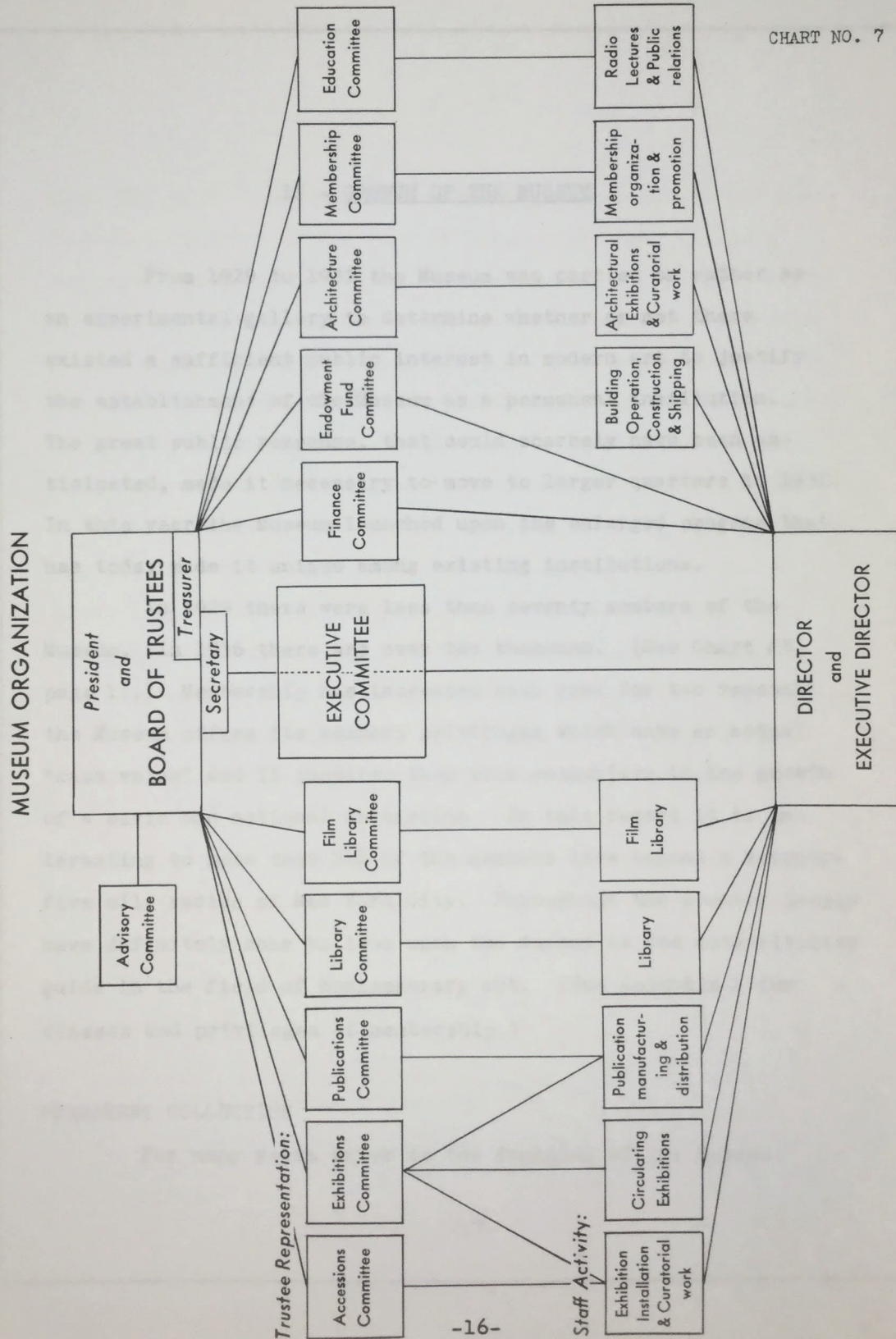
CHART NO. 6

PUBLICATIONS: COMPARISON EXPENDITURES TO INCOME

Manufacturing costs: 
Sales income: 



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Miss Lillie P. Bliss 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, and 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.)

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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

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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.

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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. The catalogs is around

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.

"Architecture of H. H. Richardson and His Times" (311 pages,

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

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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.

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

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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.

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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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 unequaled 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.

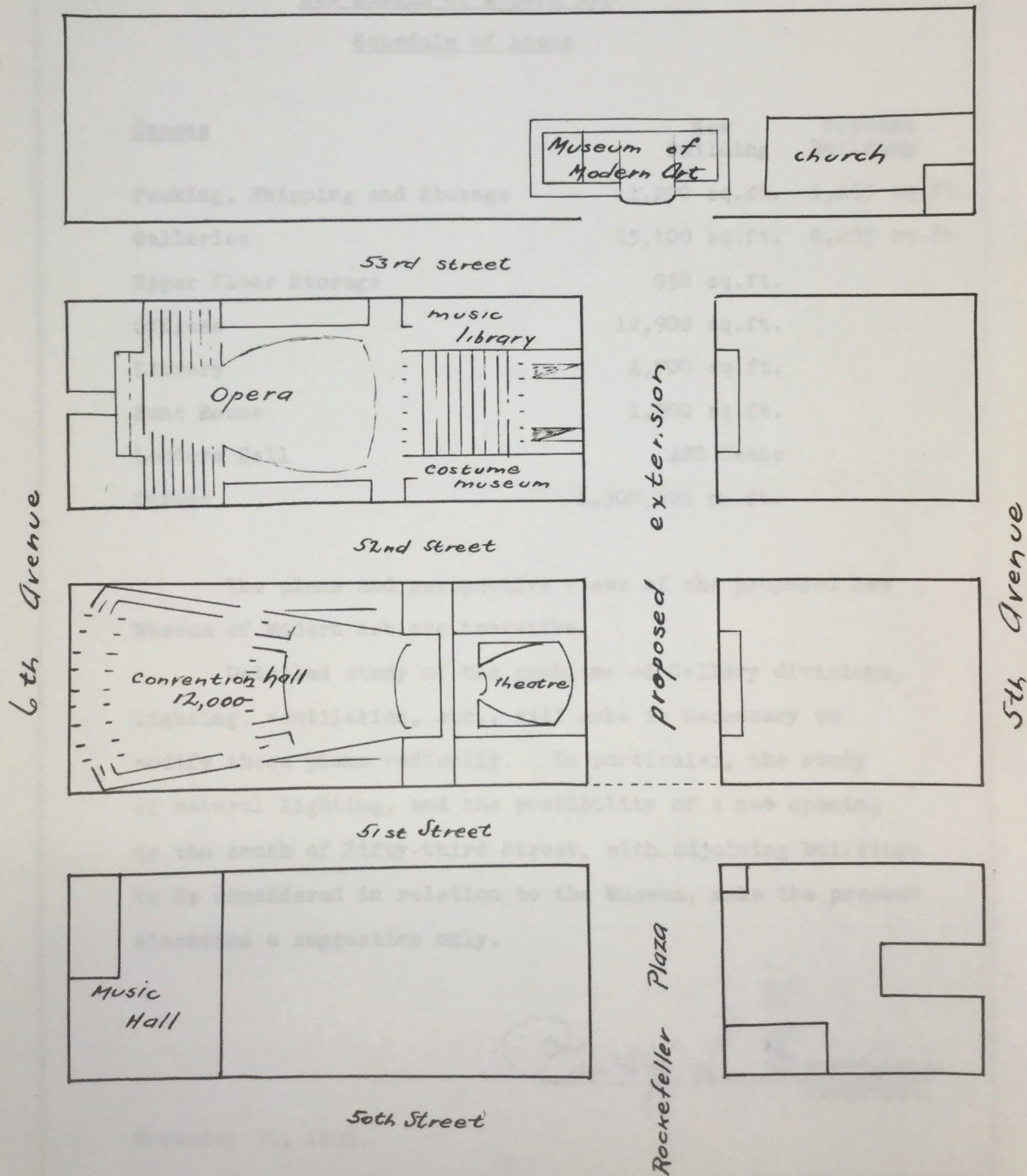
In all great enterprises of this kind, accomplishment comes from the combined effort of the few who lead the way. It is their original perception and generosity that must build an institution. The Museum, like other monuments of other times, can achieve its full stature only in this manner. The Trustees 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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CHART NO. 8

PROPOSED MUNICIPAL CENTER
in relation to new museum



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New Museum of Modern Art

Schedule of Areas

<u>Spaces</u>	New Building	Present Building
Packing, Shipping and Storage	11,200 sq.ft.	1,665 sq.ft.
Galleries	25,100 sq.ft.	6,235 sq.ft.
Upper Floor Storage	950 sq.ft.	
Offices	12,900 sq.ft.	
Library	4,700 sq.ft.	
Pent House	1,200 sq.ft.	
Lecture Hall	480 Seats	
Cubage	1,300,000 cu.ft.	

The plans and perspective views of the proposed new Museum of Modern Art are tentative.

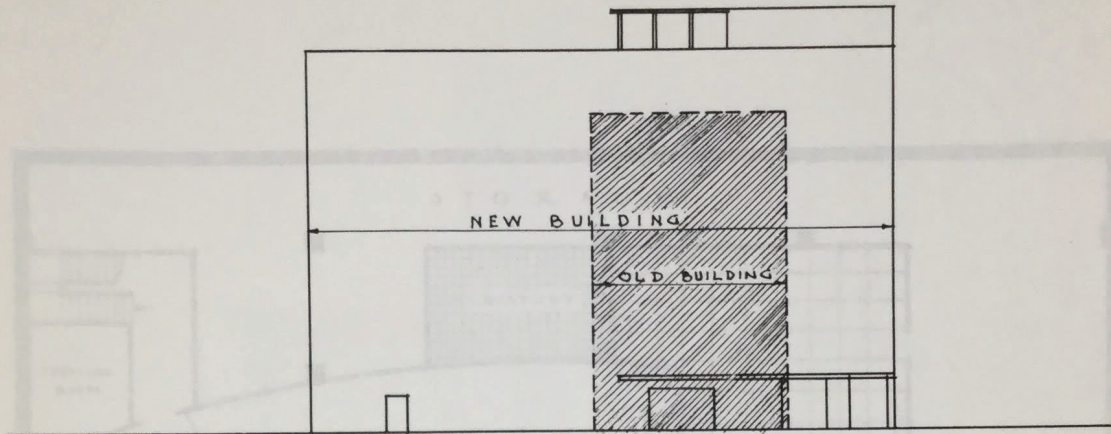
Detailed study of the problems of Gallery divisions, lighting, ventilation, etc., will make it necessary to modify these plans radically. In particular, the study of natural lighting, and the possibility of a new opening to the south of Fifty-third Street, with adjoining buildings to be considered in relation to the Museum, make the present elevation a suggestion only.

Philip L. Goodwin
Architect.

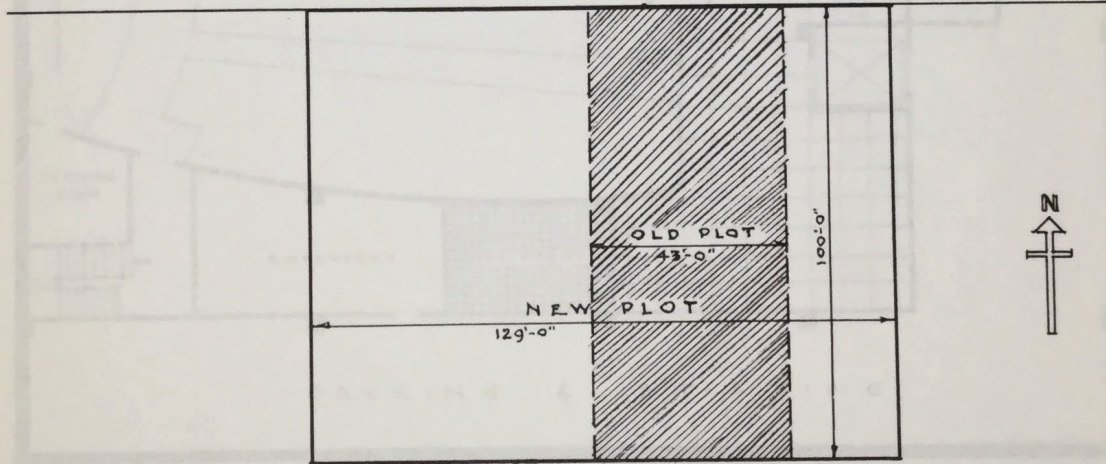
November 10, 1936.

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ELEVATION

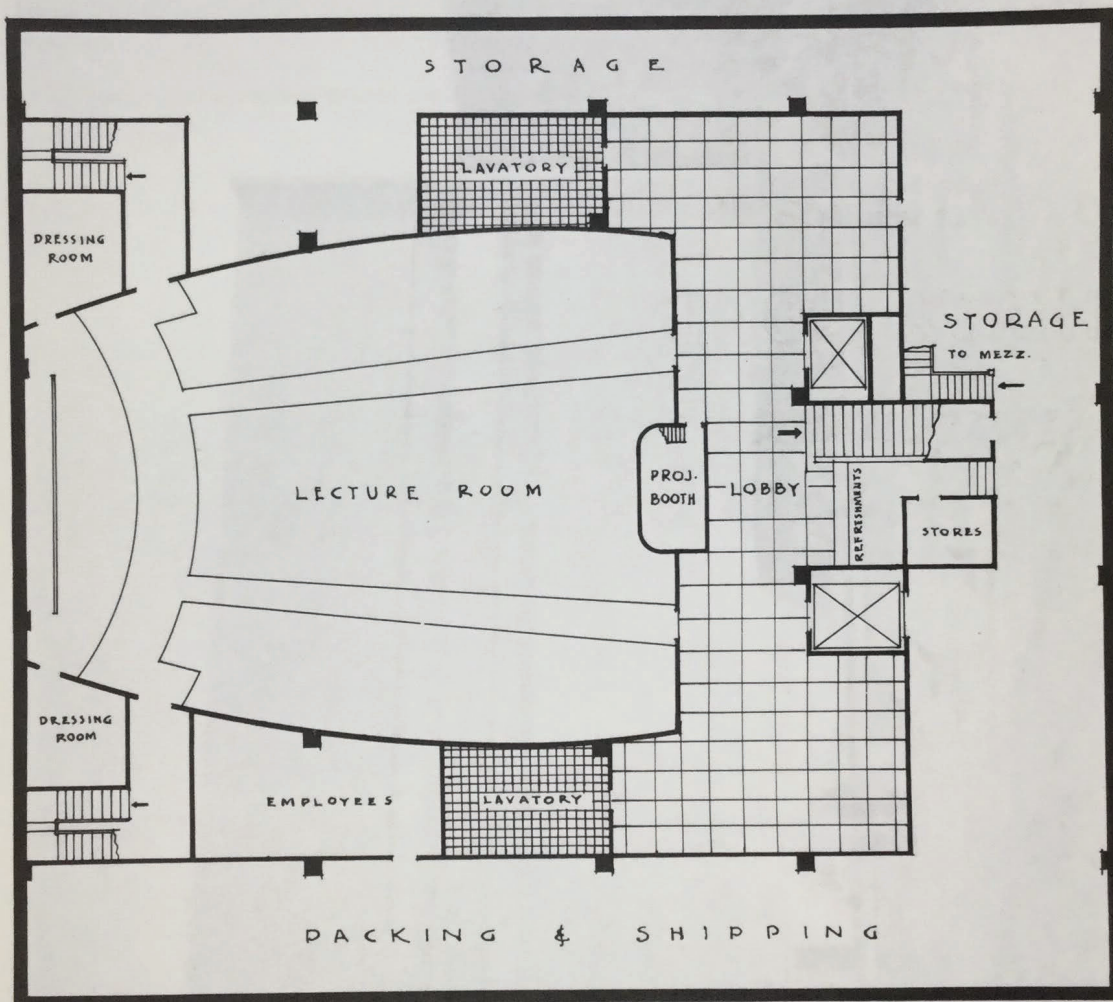


PLOT PLAN

WEST 53 RD. STREET

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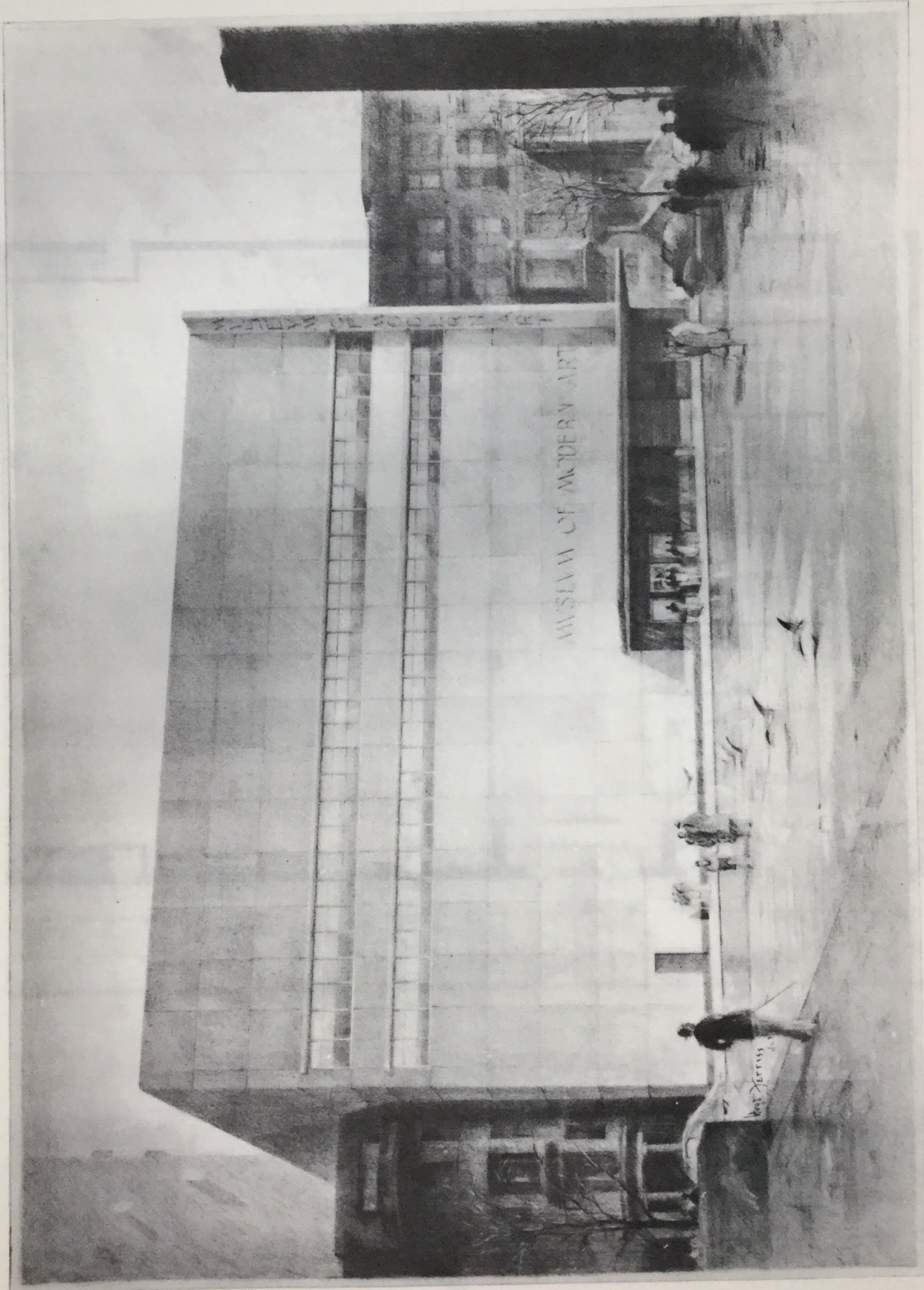
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BASEMENT

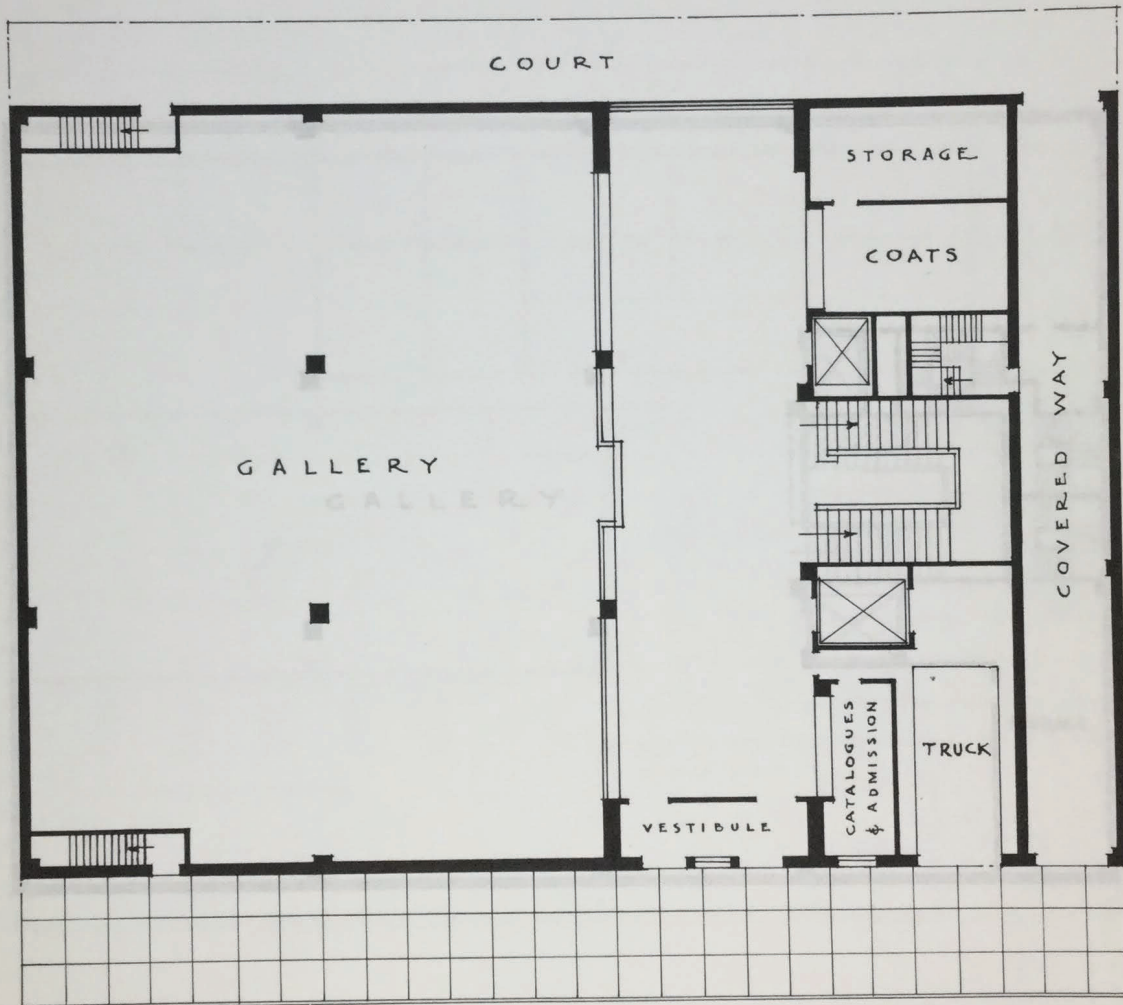
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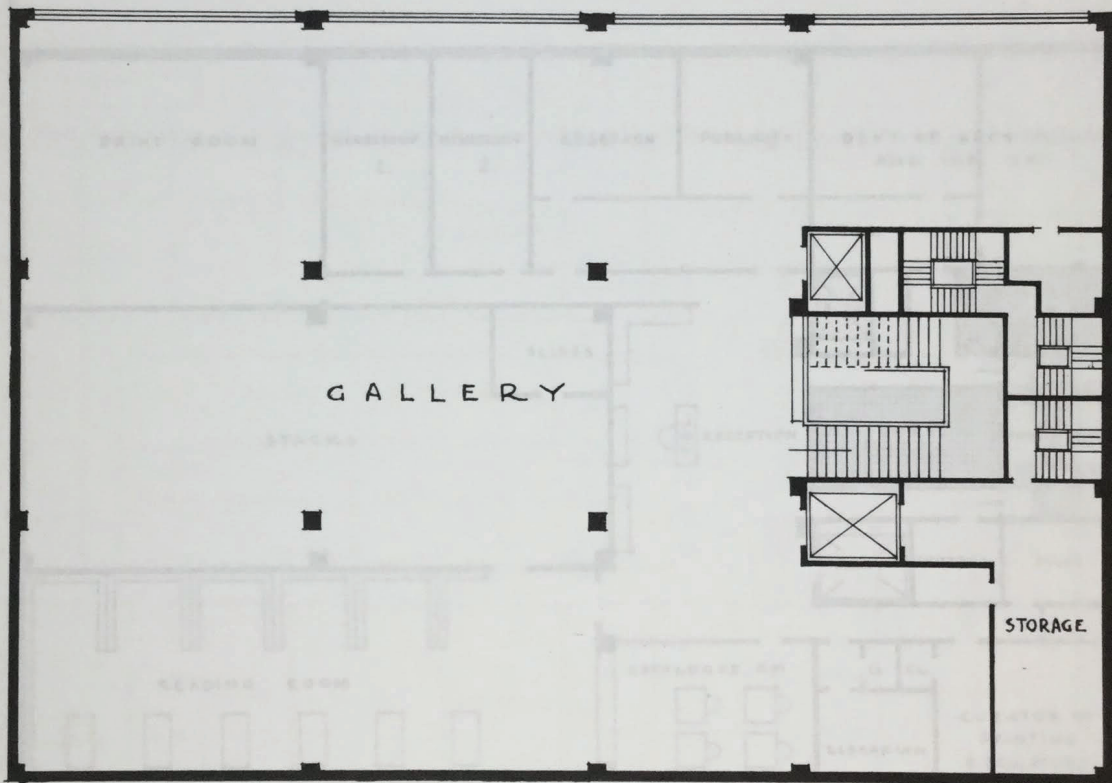
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SECOND FLOOR
GROUND PLAN

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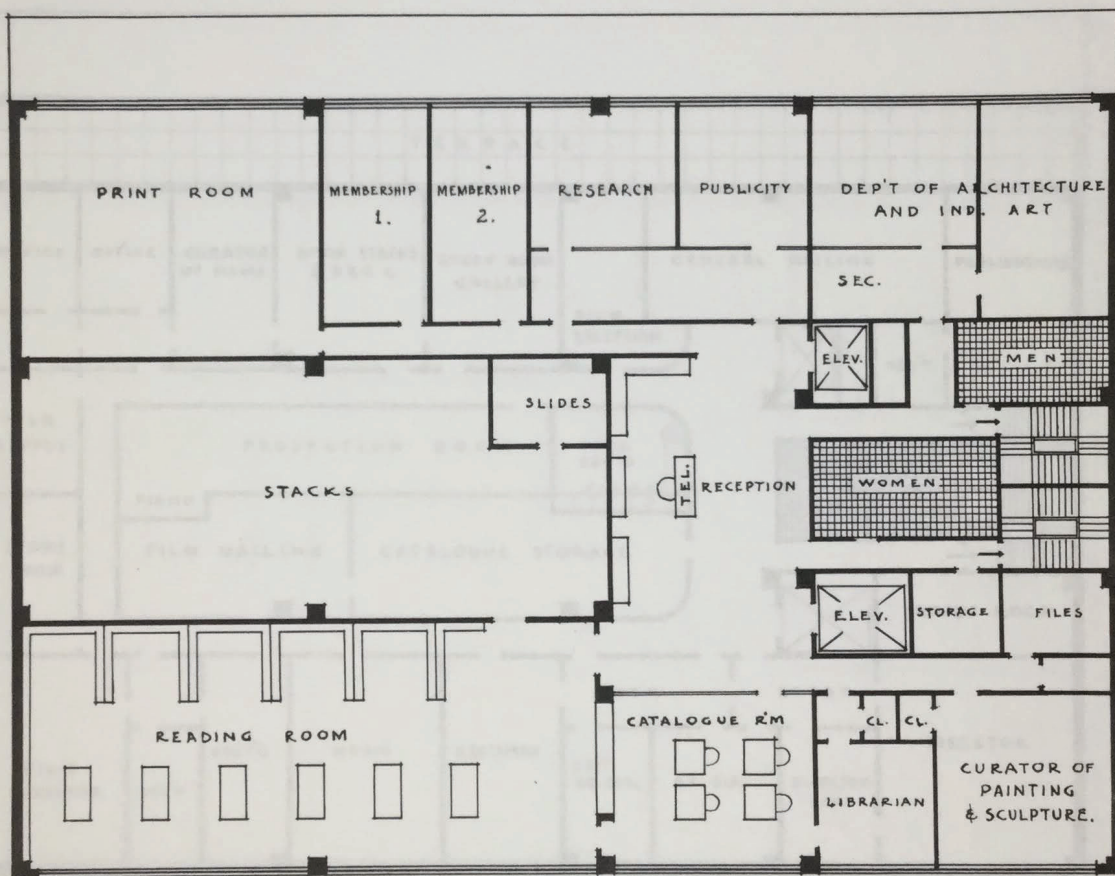


SECOND FLOOR

THIRD OR LIBRARY FLOOR

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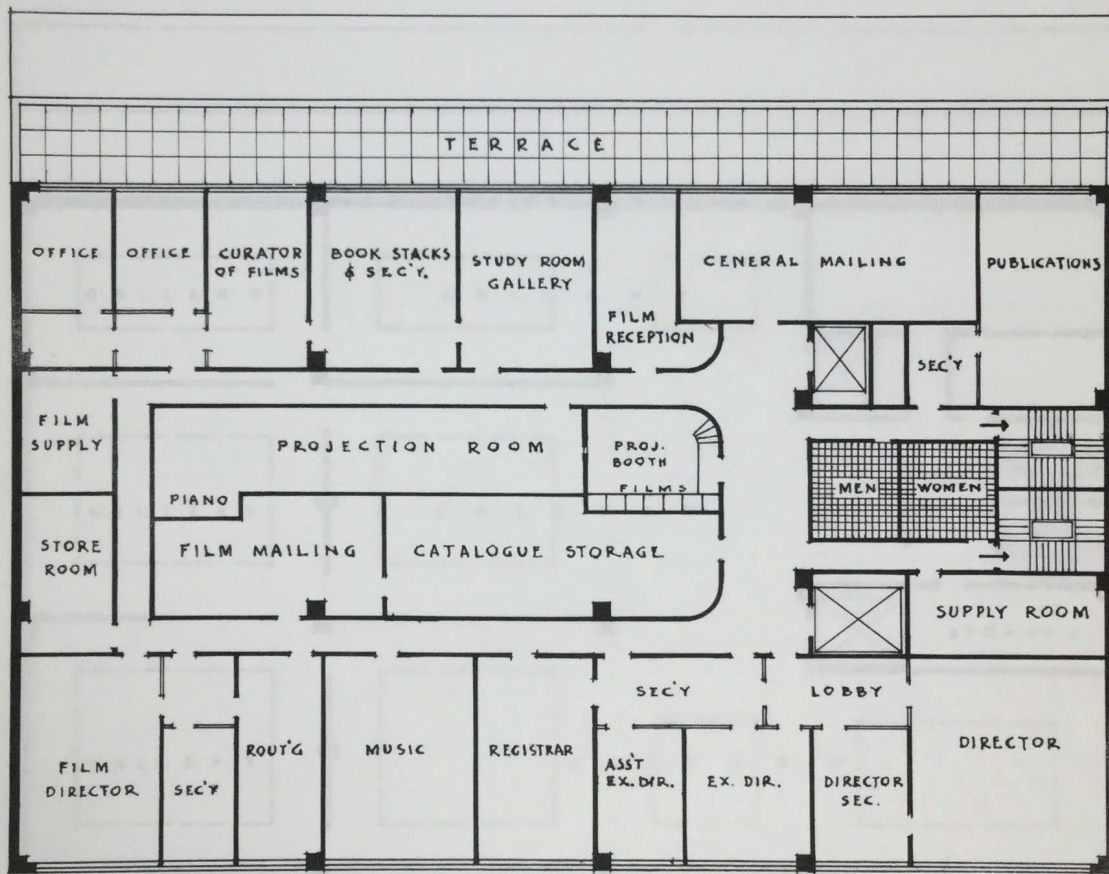
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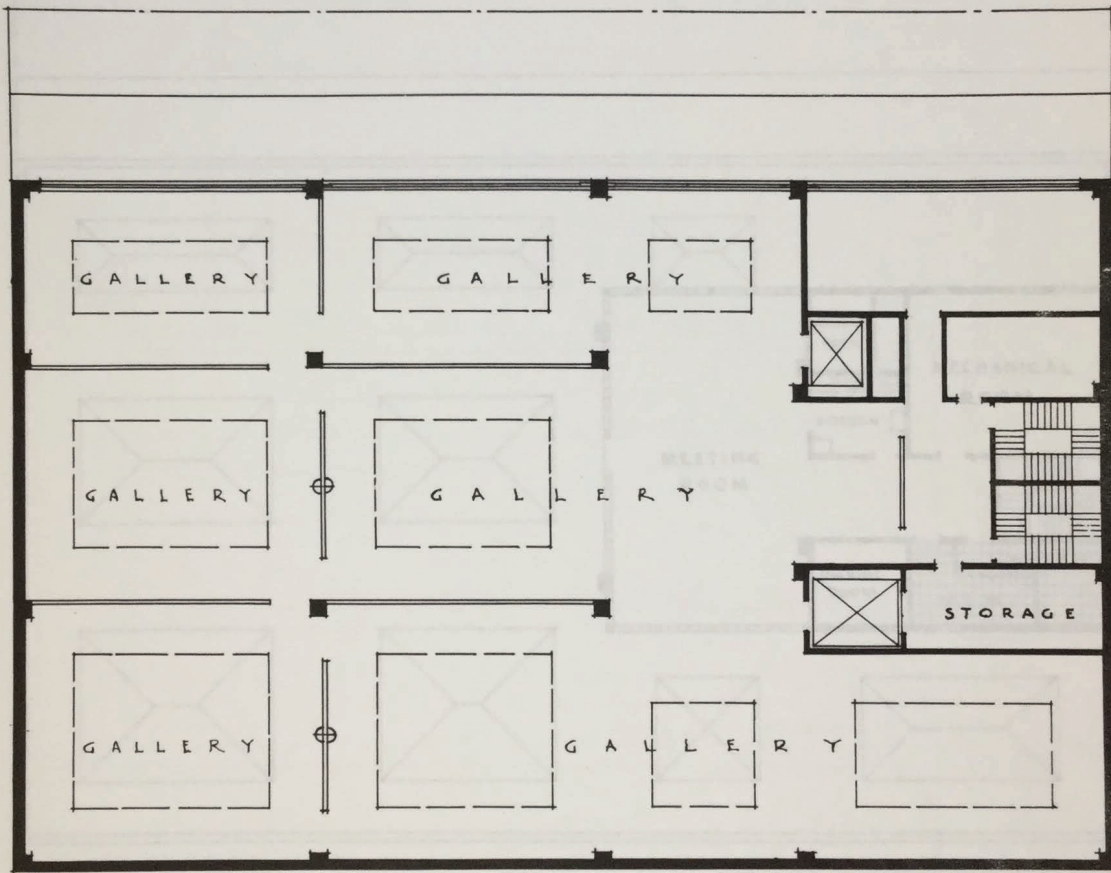
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FOURTH FLOOR
FILM LIBRARY

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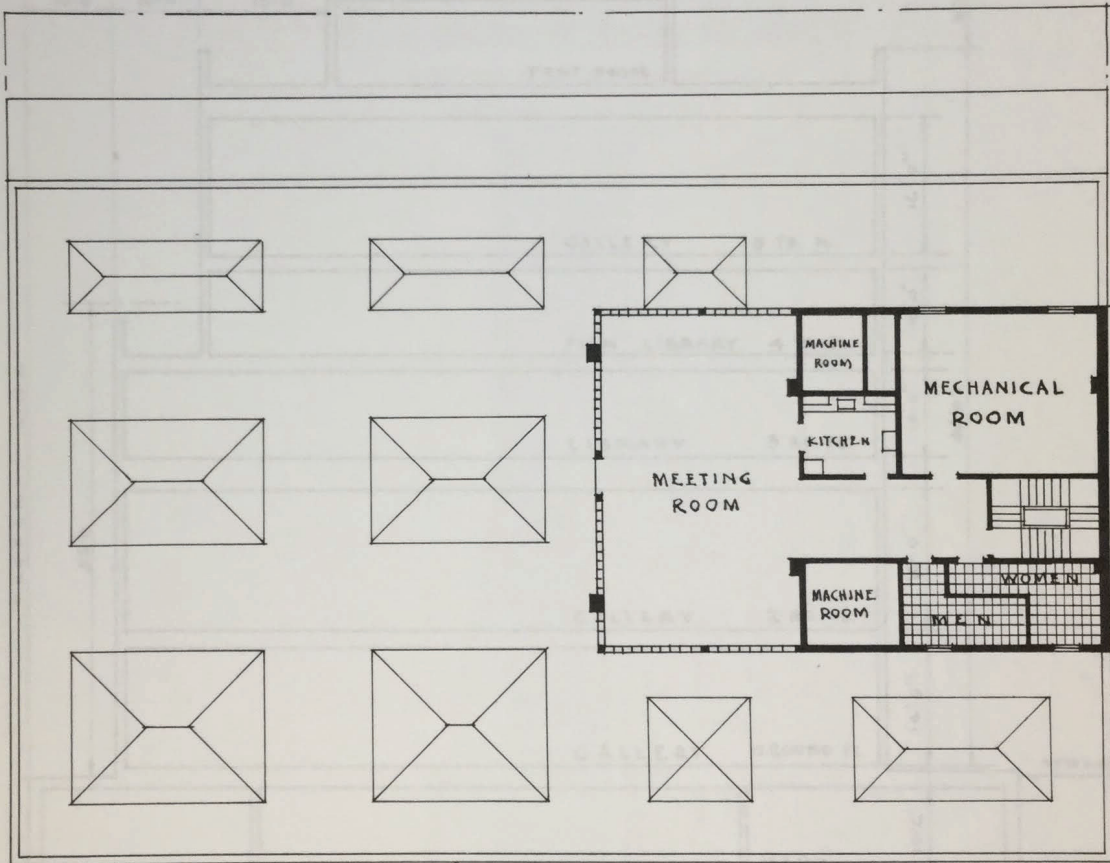
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FIFTH FLOOR

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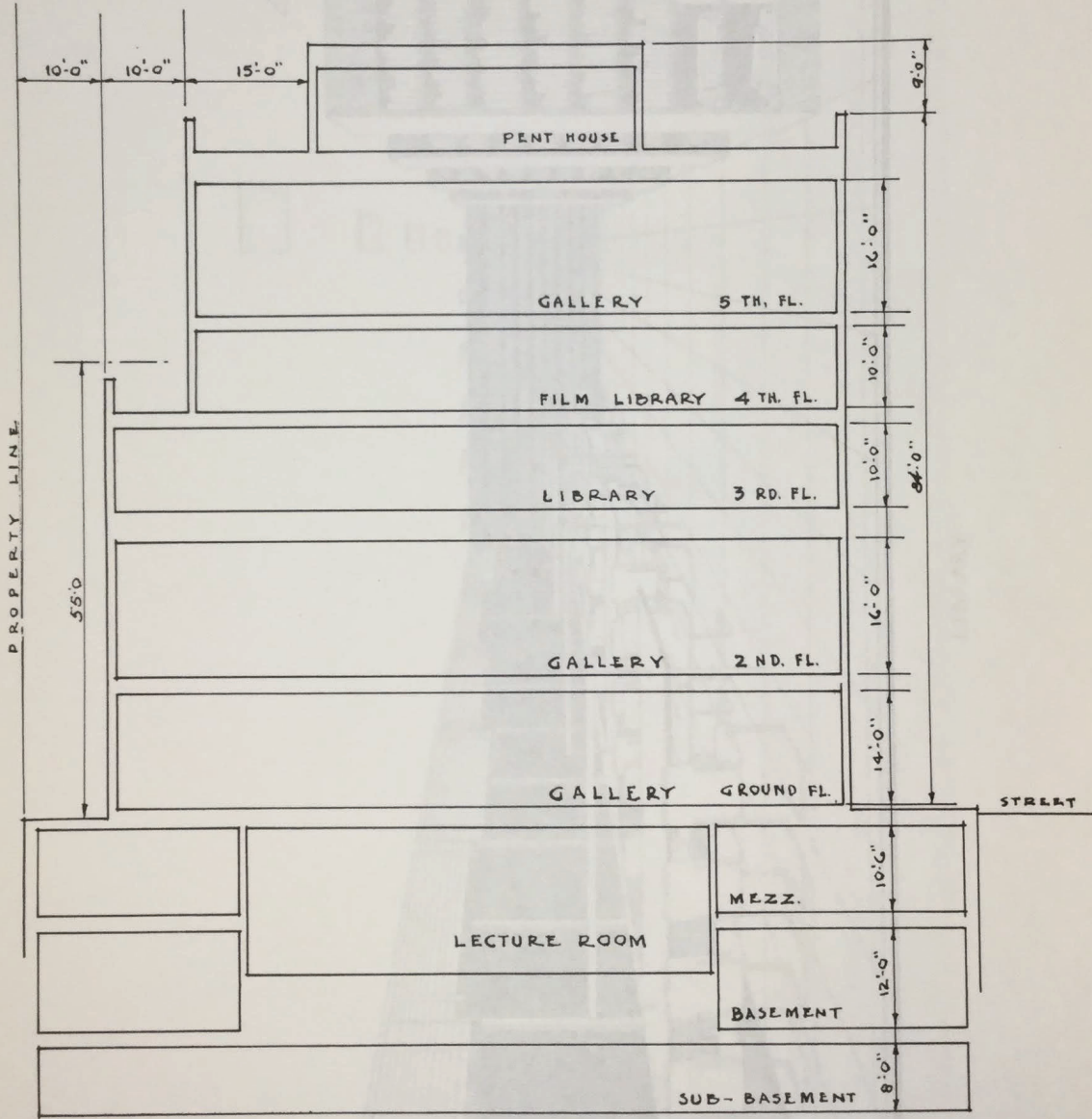


PENT HOUSE

CROSS SECTION

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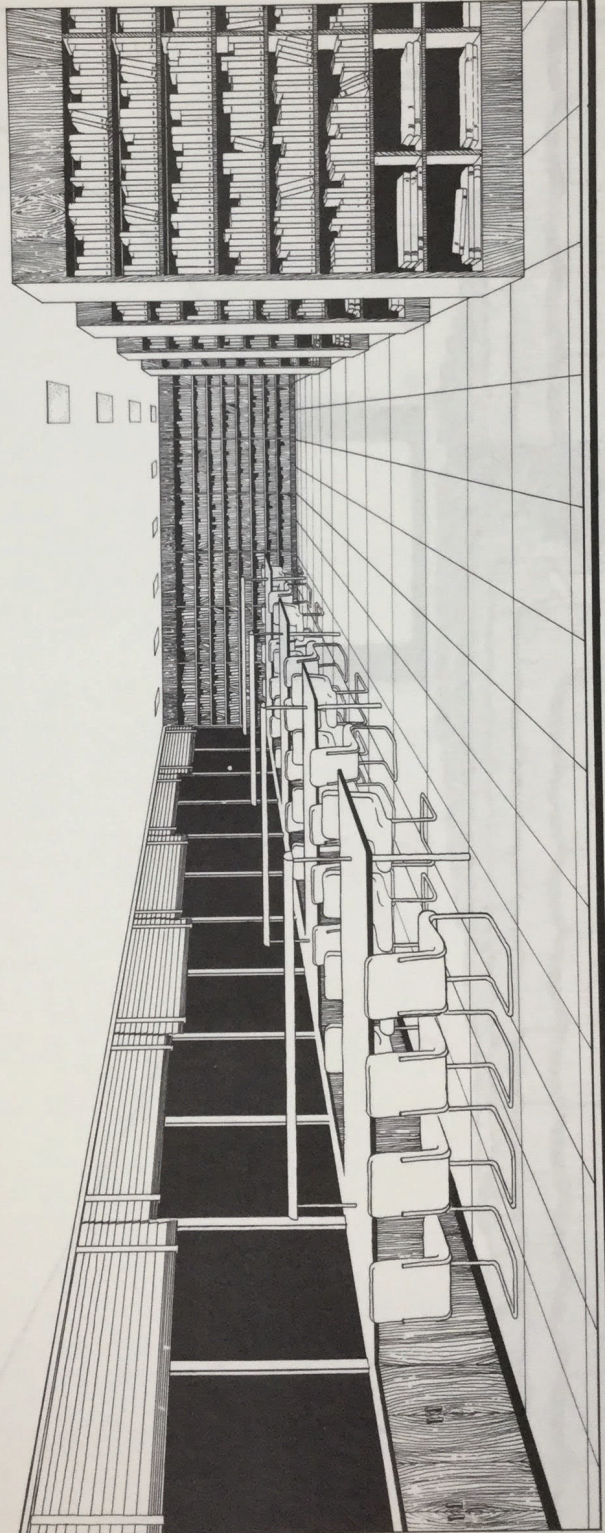
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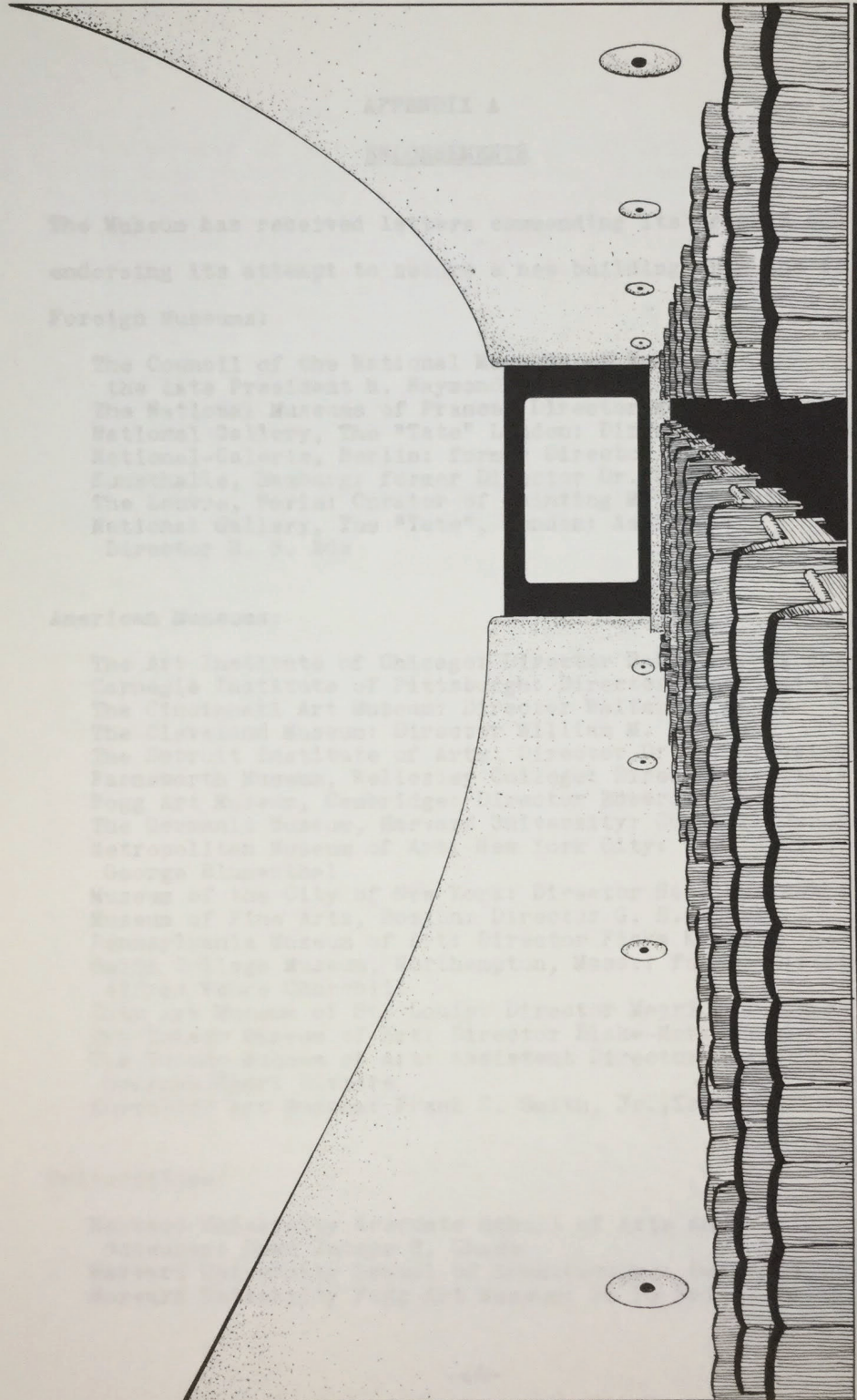
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LIBRARY

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LECTURE HALL

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APPENDIX A

ENDORSEMENTS

The Museum has received letters commending its program and endorsing its attempt to secure a new building from the following:

Foreign Museums:

The Council of the National Museums of France:
the late President M. Raymond Koechlin
The National Museums of France: Director M. Henri Verne
National Gallery, The "Tate" London: Director J. B. Munson
National-Galerie, Berlin: former Director Dr. Ludwig Justi
Kunsthalle, Hamburg: former Director Dr. Gustav Pauli
The Louvre, Paris: Curator of Painting M. Jean Guiffey
National Gallery, The "Tate", London: Assistant
Director H. S. Ede

American Museums:

The Art Institute of Chicago: Director Robert B. Harshe
Carnegie Institute of Pittsburgh: Director Homer Saint-Gaudens
The Cincinnati Art Museum: Director Walter H. Siple
The Cleveland Museum: Director William M. Milliken
The Detroit Institute of Arts: Director Dr. W. R. Valentiner
Farnsworth Museum, Wellesley College: Director Myrtila Avery
Fogg Art Museum, Cambridge: Director Edward W. Forbes
The Germanic Museum, Harvard University: Curator Charles L. Kuhn
Metropolitan Museum of Art, New York City: President
George Blumenthal
Museum of the City of New York: Director Hardinge Scholle
Museum of Fine Arts, Boston: Director G. H. Edgell
Pennsylvania Museum of Art: Director Fiske Kimball
Smith College Museum, Northampton, Mass.: former Director
Alfred Vance Churchill
City Art Museum of St. Louis: Director Meyric R. Rogers
The Toledo Museum of Art: Director Blake-More Godwin
The Toledo Museum of Art: Assistant Director Mme.
Georges-Henri Riviere
Worcester Art Museum: Frank C. Smith, Jr., Trustee

Universities:

Harvard University Graduate School of Arts and
Sciences: Dean George H. Chase
Harvard University School of Architecture: Dean Joseph Hudnut
Harvard University Fogg Art Museum: R. D. Feild, Tutor

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University of Berlin: Professor Adolph Goldschmidt
Harvard University: Professor Arthur McComb
Harvard University: Professor Chandler R. Post
New York University: former Dean James B. Munn
Princeton University: Professor C. R. Morey
Princeton University: Professor A. M. Friend, Jr.
Princeton University: Professor E. Baldwin Smith
Princeton University: Professor W. Frederick Stohlman
University of Chicago: Professor Edward F. Rothschild
Yale University School of the Fine Arts: Dean
Everett V. Meeks
Yale University School of the Fine Arts: Associate
Director Theodore Sizer

The letters are far too numerous to quote. The following three will serve as typical examples:

From H. S. Ede, Assistant Director National Gallery,
The "Tate", London:

"Your Gallery has arranged the most interesting exhibitions held in any country and though I have not been able to see them myself I am constantly hearing about them from visitors to the 'Tate' Gallery and know that they have been the means of awakening a most lively interest in these matters.

"I attribute to your exhibitions the ever growing desire, amongst art lovers here, to visit America, and it is surely of the utmost importance that so fine an institution should be placed on a permanent and fully authoritative footing.

"The public, generally speaking, needs to be nursed into a mood of contemporary thought, before it is ready to appreciate the deep seated and traditional beauty of the seemingly untraditional outlook of Modern Art; and though a good Picasso will hang well with a good Bellini, the weight of the past is usually too great to allow of this arrangement being practical under the inevitable auspices of public direction. It becomes essential in these days, when private patronage is so limited, that institutions should be formed where contemporary art may be seen and appreciated by contemporary people. I believe it to be of great importance that they should reserve the power to have exhibitions of contemporary painting of all schools, however 'advanced' without, by so doing, committing themselves as a body, to an expression of favourable or adverse opinion.

"In this way the public is given a wider range from which to form their standard of appreciation.

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"I hope that you will obtain the financial help to carry out the ideals which you have in mind."

From M. Henri Verne, Director, The National Museums of France:

"I feel that your supporters could not accomplish a more useful work for the United States and for the world than to create in New York a Museum of Modern Art. The magnificent succession of your exhibitions proves this for you have shown with a great care for impartiality all the artists who seem to be the most original and most individual.

"Such a museum contributes very largely to the cultivation of public taste and to the flowering of the artistic genius of your country. You have already a school of American painters displaying the youthful and fresh energy of your country. With the inspiration of your exhibitions and of your museum it should develop its originality so that you should soon have to show us in Paris a resumé of their significant works.

"To prove how much in agreement I am with you and how parallel are our plans, I may say that I have submitted to my ministry (Ministère de l'Instruction Publique) a plan to build a new Luxembourg more suited to its function and large enough to receive more completely the works of contemporary French and foreign schools."

From Dr. Gustav Pauli, Director of the Hamburg Museum:

"You have to fulfill a very important mission, first in the education and enlightenment of the inhabitants of New York, and then as an international means of the highest cultural relationship. Art seems to us the best and finest bridge towards understanding among civilized nations."

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APPENDIX B

LIST OF EXHIBITIONS HELD 1929 - 1936

	<u>Attendance</u>	
1929-1930:		
1. Cézanne, Gauguin, Seurat, van Gogh	47,293	
2. Nineteen Living Americans	27,924	
3. Painting in Paris	58,575	
4. Maillol and Lehmbruck, Max Weber, Paul Klee	15,018	
5. Forty-six Painters and Sculptors Under Thirty-five; Early Watercolors of Charles Burchfield	9,844	
6. Homer, Ryder, Eakins	11,388	
7. Summer Exhibition, 1930	<u>16,407</u>	186,449
1930-1931:		
8. Corot and Daumier	29,349	
9. Painting and Sculpture by Living Americans	21,117	
10. Toulouse-Lautrec and Odilon Redon	20,397	
11. Modern German Painting and Sculpture	26,044	
12. The Bliss Collection	<u>32,144</u>	129,051
1931-1932:		
13. Henri-Matisse	36,798	
14. Diego Rivera	56,519	
15. International Modern Architecture	33,714	
16. Murals by American Painters and Photographers	15,336	
17. Summer Exhibition, 1932	<u>30,722</u>	173,089

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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1932-1933:	<u>Attendance</u>
18. Persian Frescoes	8,322
19. American Painting and Sculpture, Today Folk Art	102,415
20. Architecture, School of Chicago	24,621
21. Maurice Sterne, Rivera, Toulouse-Lautrec, Fruit and Flower Paintings	37,396
22. Bliss and Permanent Collections	17,188
23. American Sources of Modern Art	15,454
24. Summer Exhibition	<u>15,782</u> 221,178
1933-1934:	
25. Modern European Art	7,273
26. Edward Hopper	16,988
27. Sixteen American Cities	10,456
28. International Exhibition of Theatre Art	45,090
29. Machine Art	31,200
30. Lillie P. Bliss Collection	<u>30,445</u> 141,452
1934-1935:	
31. Public Works of Art Project	10,095
32. Housing	16,912
33. Fifth Anniversary Exhibition	50,558
34. Lachaise, Bingham, miscellaneous paintings and sculpture from permanent collections and loans	24,183
35. African Negro Art	47,000

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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APPENDIX C

THE PERMANENT COLLECTION

The Permanent Collection includes work by the following artists, represented by the following works. In the case of objects by several artists, in the case of objects there are eleven oils and sixteen water colors, drawings.

	<u>Attendance</u>
1934-1935 (continued)	
36. European Commercial Printing of Today	11,911
37. Summer Exhibition	<u>33,683</u> 194,342
1935-1936	
38. Fernand Leger, Wiemeler Bookbindings, Modern Architecture in California	12,597
39. Le Corbusier	4,906
40. Vincent van Gogh	123,309
41. Gift of Mrs. John D. Rockefeller, Jr.	9,842
42. Cubism and Abstract Art	30,388
43. Modern Painters and Sculptors as Illustrators	11,163
44. Summer Exhibition	<u>17,078</u> 209,283

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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APPENDIX C

THE PERMANENT COLLECTION

The Permanent Collection includes work by the following artists. Although some are represented by one or two works, others are represented by several examples. In the case of Cézanne there are eleven oils and sixteen watercolors, drawings and lithographs.

Arp	Derain	Kane	Pechstein
Bacon	Desplau	Kantor	Picasso
Beckmann	Dickinson	Karfiol	Pissarro
Belling	Dix	Klee	Prendergast
Bellows	Doi	Kokoschka	Redon
Ben-Shmuel	du Bois	Kollwitz	Rivera
Berman	Dufresne	Kopman	Renoir
Biddle	Dufy	Krohg	Rouault
Blum	Eilshemius	Kruse	Rousseau
Bonhomme	Epstein	Kuhn	Roy
Bonnard	Ernst	Kuniyoshi	Sarrat
Branchard	Feininger	Lachaise	Scholz
Brancusi	Freidman	Laurencin	Segonzac
Braque	Friesz	Lehmbruck	Seurat
Brooks	Gargallo	Lipchitz	Shahn
Burchfield	Gaudier-Brzeska	Maillol	Sheeler
Calder	Gauguin	Marin	Signac
Campendonk	Gellert	Marquet	Sorine
Canade	Goeller	Masereel	Spencer
Cézanne	Gris	Matisse	Steer
Chagall	Goldthwaite	Mauny	Sterne
Charlot	Gromaire	Maurer	Taylor
de Chirico	Grosz	Meltsner	Tonny
Coleman	Guys	Merida	Toulouse-Lautrec
Cross	Haller	Miller	Utrillo
Dali	Hart	Miro	Vitlacil
Daumier	Heckel	Modigliani	Vivin
Davies	Hélion	Nakian	Vuillard
Davis	Hiler	Nash	Walkowitz
Degas	Hartley	O'Keeffe	Weber
Delacroix	Hugo	Orozco	Wilenchick
Demuth	Jacob	Pascin	Zorach

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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APPENDIX D

PUBLICATIONS OF THE MUSEUM OF MODERN ART, 1929-1936

1. Cezanne, Gauguin, Seurat, van Gogh
Introduction by Alfred H. Barr, Jr.
2. Paintings by 19 Living Americans
Introduction by Alfred H. Barr, Jr.
3. Painting in Paris
Introduction by Alfred H. Barr, Jr.
4. Lehmbruck-Maillol (out of print)
Introduction by Jere Abbott
5. Max Weber, Retrospective Exhibition
Introduction by Alfred H. Barr, Jr.
6. Paul Klee (out of print)
Introduction by Alfred H. Barr, Jr.
7. Charles Burchfield, Early Watercolors
Introduction by Alfred H. Barr, Jr.
8. Homer, Ryder, Eakins
Forewords by Bryson Burroughs, Frank Jewett Mather and
Lloyd Goodrich
9. Corot and Daumier
Introduction by Alfred H. Barr, Jr.
10. Painting and Sculpture by Living Americans
Introduction by Alfred H. Barr, Jr.
11. Toulouse-Lautrec and Odilon Redon
Introduction by Jere Abbott
12. German Painting and Sculpture
Introduction by Alfred H. Barr, Jr.
13. The Bliss Collection, Memorial Exhibition (out of print)
Introduction by Alfred H. Barr, Jr.
14. Henri-Matisse
Introduction by Alfred H. Barr, Jr.
15. Diego Rivera (out of print)
Introduction by Frances Flynn Paine

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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16. Modern Architecture
Introduction by Alfred H. Barr, Jr.
17. Murals by American Painters and Photographers
Forewords by Lincoln Kirstein and Julien Levy
18. American Painting and Sculpture
Introduction by Holger Cahill
19. American Folk Art
Introduction by Holger Cahill
20. A Brief Survey of Modern Painting
Introduction by Alfred H. Barr, Jr.
21. Maurice Sterne
Introduction by Horace Kallen
22. American Sources of Modern Art
Introduction by Holger Cahill
23. Diego Rivera Portfolio
Introduction by Jere Abbott
24. Edward Hopper
Forewords by Charles Burchfield and Alfred H. Barr, Jr.
25. Painting and Sculpture from Sixteen American Cities
Edited by Alfred H. Barr, Jr.
26. Theatre Art
Edited and with introduction by Lee Simonson
27. Machine Art
Introduction by Alfred H. Barr, Jr.
28. The Lillie P. Bliss Collection
Forewords by A. Conger Goodyear and Alfred H. Barr, Jr.
29. Modern Works of Art
Introduction by Alfred H. Barr, Jr.
30. America Can't Have Housing
Edited by Dr. Carol Aronovici
31. Gaston Lachaise
Introduction by Lincoln Kirstein
32. George Caleb Bingham
Forewords by Meyric R. Rogers, James B. Musick and Arthur Pope

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33. African Negro Art
Introduction by James Johnson Sweeney
 34. Ignatz Wiemeler, Modern Bookbinder
Forewords by Monroe Wheeler and Ignatz Wiemeler
 35. Vincent van Gogh
With excerpts from the artist's letters
 36. Architecture of H. H. Richardson and His Times
by Henry-Russell Hitchcock, Jr.
 37. Posters by Cassandre
Introduction by Ernestine M. Fantl
 38. Cubism and Abstract Art
Introduction by Alfred H. Barr, Jr.
 39. Modern Painters and Sculptors as Illustrators
Introduction by Monroe Wheeler
- Publications added after September 15, 1936:
40. New Horizons in American Art
Introduction by Holger Cahill
 41. John Marin
Critical essays by Henry McBride, Marsden Hartley
and E. M. Benson

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APPENDIX E

DISTRIBUTION OF PUBLICATION SALES

From 1929 to 1936 Museum publications have been sold in
 46 states besides the Philippine Islands,
 District of Columbia, Hawaii, Panama
 Canal Zone

16 foreign countries: Argentina, Australia,
 Canada, Central America, Denmark, Egypt,
 England, France, Germany, Holland, India,
 Italy, Japan, Mexico, Norway, Peru.

Their distribution includes

42 public libraries
 110 school and college art departments and
 libraries
 48 museum libraries.

Number of copies of the major Museum publications
 distributed 1929-1936: 75,229

1929-1930	Oct. 2 to Oct. 15	Richard C. Weiser Model and Photographs
	Nov. 16 to Dec. 7	Walker Evans Photographs
	Jan. 2 to Jan. 24	Philadelphia Savings Fund Society Building by Howe and Lescaze - Model, Furniture, and Photographs
	Mar. 5 to Apr. 29	Machine Art
	Apr. 5 to May 5	Early Modern Architecture
	June to September	Housing Exhibition (Fourth Floor)
1931-1932	Oct. 13 to Nov. 27	Housing Exhibition
	Nov. 19 to Jan. 20	Gifts to Permanent Collection of the Depart- ment of Architecture from the Exhibition of Machine Art (in connection with the Fifth Anniversary Exhibition)
	Mar. 15 to June 1	European Commercial Building of Today

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APPENDIX F

ARCHITECTURAL AND INDUSTRIAL ART EXHIBITIONS

<u>1931-1932</u>		
Feb. 10 to Mar. 23	International Exhibition of Modern Architecture	
<u>1932-1933</u>		
Jan. 18 to Feb. 23	Early Modern Architecture: Chicago 1870-1910	
Feb. 20 to Mar. 26	ARCHITECTURE ROOM: Exhibition of Modern Furniture by Le Corbusier, Marcel Breuer and Mies van der Rohe, and the Diego Rivera Reproductions.	
Mar. 27 to May 3	Typography Contest	
Apr. 3 to Apr. 25	Work of Young Architects in the Middle West	
Apr. 10 to Apr. 25	Useful Objects: 1900 and Today	
July 10 to Sept. 30	Project for Home in North Carolina by William T. Priestley	
<u>1933-1934</u>		
Oct. 4 to Oct. 25	Richard C. Wood: Model and Photographs	
Nov. 16 to Dec. 7	Walker Evans Photographs	
Jan. 2 to Jan. 24	Philadelphia Savings Fund Society Building by Howe and Lescaze - Model, Furniture, and Photographs	
Mar. 5 to Apr. 29	Machine Art	
Apr. 5 to May 5	Early Museum Architecture	
June to September	Housing Exhibition (Fourth Floor)	
<u>1934-1935</u>		
Oct. 15 to Nov. 27	Housing Exhibition	
Nov. 19 to Jan. 20	Gifts to Permanent Collection of the Department of Architecture from the Exhibition of Machine Art (in connection with the Fifth Anniversary Exhibition)	
May 22 to June 1	European Commercial Printing of Today	

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APPENDIX 3

FILE PROGRAMS AVAILABLE FOR CIRCULATION

1935-1936

- Sept. 30 to Oct. 24 California Architects
- Oct. 24 to Oct. 31 Architecture and Furniture by Le Corbusier (First Floor)
- Jan. 14 to Feb. 16 Posters by Cassandre (Second Floor)
- Mar. 2 to Apr. 19 Architecture, Furniture, Typography (one room in connection with large exhibition of Cubism and Abstract Art)
- June 9 to July 12 Modern Architecture in Federal Housing (Fourth Floor)
- June 9 to Sept. 6 Modern Exposition Architecture

- 1914 THE POSITIVE with Wm. S. Hart
- 1914 A POOL THERE WAS with Theda Bara (Fox)
- 1917 THE CLEVER DUMMY, a Mack Sennett comedy
- 1916 INTOLERANCE (D. W. Griffith)
- 1918 SINGS by Stella Sings (Mrs. Sings)
- 1927 SINGERS by F. W. Murnau (Fox)
- 1927 Two scenes from THE JAZZ SINGER (Warner)
- 1927 Sovietness reversal with George Bernard Shaw (Fox)
- 1930 ALL QUIET ON THE WESTERN FRONT (Universal)
- 1928 STEAM BOAT WILKIN by Walt Disney (Disney)
- 1928 FLAME CHASE, the first Mickey Mouse (Disney)
- 1928 THE LAST COMMAND by Josef von Sternberg (Paramount)

File Series II: Some Memorable American Films, 1926-1934

- 1. The "Western" Film
 - 1903 THE GRAY TRAIN ROBBERY by Porter (Edison)
 - 1915 THE LAST CARD with Wm. S. Hart
 - 1903 THE COVERED WAGON by James Cruze (Paramount) or
 - 1924 THE IRON HORSE by John Ford (Fox)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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APPENDIX G

FILM PROGRAMS AVAILABLE FOR CIRCULATIONFilm Series I: A Short Survey of the Film in America, 1895-1932

- | | | |
|----------------------------------|-------|---|
| 1. The Development of Narrative | c1893 | THE EXECUTION OF MARY QUEEN OF SCOTS (Edison) |
| | c1895 | WASH DAY TROUBLES |
| | 1902 | A TRIP TO THE MOON (Melies) |
| | 1903 | THE GREAT TRAIN ROBBERY by Edwin S. Porter (Edison) |
| | c1905 | FAUST, a Pathe film |
| 2. The Rise of the American Film | 1911 | QUEEN ELIZABETH with Sarah Bernhardt (Paramount) |
| | 1912 | THE NEW YORK HAT by D. W. Griffith, with Mary Pickford and Lionel Barrymore (Miss Pickford) |
| | 1914 | THE FUGITIVE with Wm. S. Hart |
| | 1914 | A FOOL THERE WAS with Theda Bara (Fox) |
| | 1917 | THE CLEVER DUMMY, a Mack Sennett comedy |
| 3. D. W. Griffith | 1916 | INTOLERANCE (D. W. Griffith) |
| 4. The German Influence | 1928 | HANDS by Stella Simon (Mrs. Simon) |
| | 1927 | SUNRISE by F. W. Murnau (Fox) |
| 5. The Talkies | 1927 | Two scenes from THE JAZZ SINGER (Warner) |
| | 1927 | Movietone newsreel with George Bernard Shaw (Fox) |
| | 1930 | ALL QUIET ON THE WESTERN FRONT (Universal) |
| | 1928 | STEAM BOAT WILLIE by Walt Disney (Disney) |
| 5a. The End of the Silent Era | 1928 | PLANE CRAZY, the first Mickey Mouse (Disney) |
| | 1928 | THE LAST COMMAND by Josef von Sternberg (Paramount) |

Film Series II: Some Memorable American Films, 1896-1934

- | | | |
|-----------------------|------|---|
| 1. The "Western" Film | 1903 | THE GREAT TRAIN ROBBERY by Porter (Edison) |
| | 1915 | THE LAST CARD with Wm. S. Hart |
| | 1923 | THE COVERED WAGON by James Cruze (Paramount) or |
| | 1924 | THE IRON HORSE by John Ford (Fox) |

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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2. "Comedies" 1900 THE DOCTOR'S SECRET by George Melies
 1909 GERTIE THE DINOSAUR by Winsor McCay
 (McCay)
 1916 HIS BITTER PILL, a Mack Sennett satire
 1925 THE FRESHMAN with Harold Lloyd
 (Harold Lloyd)
 1928 THE SEX LIFE OF THE POLYP with Robert
 Benchley (Fox)
 1929 THE SKELETON DANCE by Walt Disney
 (Disney)
3. The Film and 1935 MARCH OF TIME No. 2 (March of Time)
 Contemporary 1933 CAVALCADE by Frank Lloyd (Fox)
 Life
4. Mystery and c1907 TATTERS: A TALE OF THE SLUMS
 Violence -8 (Crick and Martin)
 1927 UNDERWORLD by Josef von Sternberg
 (Paramount) or
 1928 THE CAT AND THE CANARY by Paul Leni
 (Universal) or
 1932 I AM A FUGITIVE FROM THE CHAIN GANG
 (Warner)
5. Screen 1896 THE MAY IRWIN-JOHN C. RICE KISS
 Personalities (Edison)
 1915 ENOCH ARDEN with Wallace Reid and
 Lillian Gish (two reels only)
 1924 MONSIEUR BEAUCAIRE with Rudolph Valentino
 (Paramount) or
 1928 THE LAST COMMAND with Emil Jannings
 (Paramount) or
 1924 BEAU BRUMMEL with John Barrymore
 (Warner)

Film Series III: The Film in Germany

Programs will be available as follows: Program 1, Jan. 1, 1937; Program 2, Jan. 15, 1937; Program 3, Feb. 1, 1937; Program 3a, March 15, 1937; Program 3b, March 15, 1937; Program 4, Feb. 15, 1937; Program 5, Mar. 1, 1937; Program 5a, Mar. 15, 1937; Program 5b, Mar. 15, 1937.

1. Legend and 1896 Primitive German films by the pioneer
 Fantasy Skladanowsky
 1909 DON JUAN'S WEDDING, a comedy with the
 actor Giampietro
 c1913 MISUNDERSTOOD, a melodrama with
 Germany's most popular actress,
 Henny Porten

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- Supplementary Programs Available:
- 1920 THE GOLEM: one sequence only. The eminent actor, Paul Wegener, in a legend with an expressionist setting.
- 1919 THE CABINET OF DR. CALIGARI, directed by Robert Wiene. Most celebrated of foreign films, it has seldom been shown in its entirety.
2. The Moving Camera
- 1921 HAMLET: one sequence only. The Danish actress, Asta Nielsen, as Hamlet in Holinshed's, not Shakespeare's version.
- 1924 THE LAST LAUGH, directed by F. W. Murnau, with Jannings. Its creative use of studio mechanics had a marked influence on the American film.
3. Pabst and Realism
- 1927 THE LOVE OF JEANNE NEY, directed by G. W. Pabst. A powerful essay in realism, with an international setting.

Supplementary Programs Available with the above:

- 3a. 1930 THE BEGGARS' OPERA (Dreigroschenoper). Kurt Weill's opera translated to the screen by G. W. Pabst: a sound film.
- 3b. 1932 EMIL AND THE DETECTIVES, directed by Gerhard Lamprecht. A German talking film in which schoolboys outwit a crook.

Film Series III (continued) The Film in France

4. From Lumière to Rene Clair
- 1895 Films by Louis Lumière, the French pioneer.
- c1901 THE RUNAWAY HORSE, an early 'chase' film.
- 1914 FANTOMAS, a serial widely circulated in Europe, contemporary with THE PERILS OF PAULINE.
- 1923 THE CRAZY RAY (Paris qui dort). Rene Clair's first film.
5. The Advance Guard
- 1923 THE SMILING MADAME BEUDET, a psychological study directed by Germaine Dulac.
- 1925 MENILMONTANT, produced and directed independently by Dmitri Kirsanov.
- 1928 STARFISH (Etoile de Mer) directed by Man Ray, eminent American photographer.

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Supplementary Programs Available:

- 5a 1928 THE FALL OF THE HOUSE OF USHER, an essay in the macabre, directed by Jean Epstein
- 1928 THE SEASHELL AND THE CLERGYMAN (La Coquille et le Clergyman), a surrealist film directed by Germaine Dulac.
- 5b 1928 THERESE RAQUIN, directed by Jacques Feyder. German technique combined with French psychology.

LIST OF INSTITUTIONS EXHIBITING FILM PROGRAMS DURING THE YEAR 1936

Adelphi Academy Alumnae Association
 Albright Museum, Buffalo
 American Booksellers Association
 Art Institute of Chicago
 Barnard College Club of New York
 Boston Committee of the Museum of Modern Art
 Bryn Mawr College
 Child Walker School of Fine Arts, Boston
 Civic Leisure League, Cincinnati
 Colgate University
 College of the City of New York
 College of William and Mary
 Colorado Springs Fine Arts Center
 Columbia University
 Columbus Gallery of Fine Arts (Ohio)
 Connecticut College
 Cornell University
 Dartmouth College

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Detroit Institute of Arts
Haverford College
Junior League of the City of New York
Louisville Art Association
Metropolitan Museum of Art, New York
Milwaukee Art Institute
Mount Holyoke College
Museum of Modern Art, New York
National Film Society of Canada
Ottawa Society
Toronto Society
Vancouver Society
Montreal Society
Kingston Society
New York Public Library
New Haven Committee of the Museum of Modern Art
New Philadelphia Players, Ohio
New York Adult Education Council
Olivet College Film Society
Pennsylvania Museum of Art, Philadelphia
Philadelphia Art Alliance
Philadelphia College of Pharmacy and Science
Pittsburgh Council of Parent-Teachers Associations
Pittsburgh Junior League
Pomfret School
Princeton University
Providence Art Club
Resettlement Administration, Washington
San Francisco Museum of Art
Smith College

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Smith College Club of New York		
Special Libraries Association of New York		
Springfield Museum of Fine Arts, Mass.		
Stephens College, Columbia, Mo.		
Stevens Institute of Technology	No. of Publi- cations	Total Clippings
Syracuse University		1,694
Tacoma Newspaper Guild, Washington		1,730
Tacoma Dramatic League, Washington		2,073
University of Buffalo	27	3,536
University of California	725	3,100
University of Indiana		
University of Michigan, Art Cinema League		
University of Minnesota		
University of Pennsylvania Museum		
University of Pennsylvania, Department of Fine Arts		
University of Pittsburgh		
University of Washington		
University of Wisconsin		
Vassar College		
Wadsworth Atheneum, Hartford		
Wayne University, Detroit		
Mary C. Wheeler School, Providence, R. I.		
Worcester Art Museum, Mass.		
U. S. Government, Department of Agriculture		
Yale University Theatre		
Young Men's Christian Association of Dayton, Ohio		

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APPENDIX H

SUMMARY OF NEWS ITEMS RELATING TO MUSEUM

Privileges:

<u>Year</u>	<u>Reader Circulation</u>	<u>No. of States</u>	<u>No. of Foreign</u>	<u>No. of Publi-cations</u>	<u>Total Clippings</u>
1931-32	85,483,967				1,694
1932-33	244,196,330	21		551	1,730
1933-34	*428,244,380	48	33	675	3,033
1934-35	433,159,440	48	25	464	3,506
1935-36	629,429,179	48	98	725	5,100

7. Discount on purchases of color reproductions.

8. Use of the Museum library.

* Whistler's "Mother" largely accounted for unusual increase.

10. Museum publications free.

11. Visits to small private collections.

12. Accompaniment of a Museum instructor through the Museum, by appointment.

13. Professional advice of the Director, by appointment, on modern works of art.

Classes of Memberships

		Privileges
Sustaining	\$500	1 to 13 inclusive
Contributing	250	" " " "
Fellow	100	" " " "
Associate	45	1 to 11 inclusive
*Out-of-town Annual (75 miles or over)	25	1 to 10 inclusive
Annual	15	1 to 9 inclusive

*Out-of-town annual members pay flat fees for visits to the Museum, frequent visits to the Museum galleries and give the same series of Museum publications.

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APPENDIX I

CLASSES AND PRIVILEGES OF MEMBERSHIP

Privileges:

1. Invitations to private openings held by the Trustees.
2. Free admission by card to member and family on Mondays and Fridays when the Museum is not open free to the public.
3. Ten complimentary tickets a year for distribution, each of which admits the bearer on either a Monday or a Friday.
4. The Museum Bulletin, six issues annually.
5. Free admission to the series of film programs (probably ten) to be given from November 1936 to June 1937.
6. Free admission to all lectures.
7. Discount on purchases of color reproductions.
8. Use of the Museum library.
9. A copy of the Annual Report.
10. Museum publications free.
11. Visits to small private collections.
12. Accompaniment of a Museum instructor through the Museum, by appointment.
13. Professional advice of the Director, by appointment, on modern works of art.

Classes of Membership:

		<u>Privileges</u>
Sustaining	\$500	1 to 13 inclusive
Contributing	250	" " " "
Fellow	100	" " " "
Associate	25	1 to 11 inclusive
*Out-of-town Annual (75 miles or more)	10	1 to 10 inclusive
Annual	10	1 to 9 inclusive

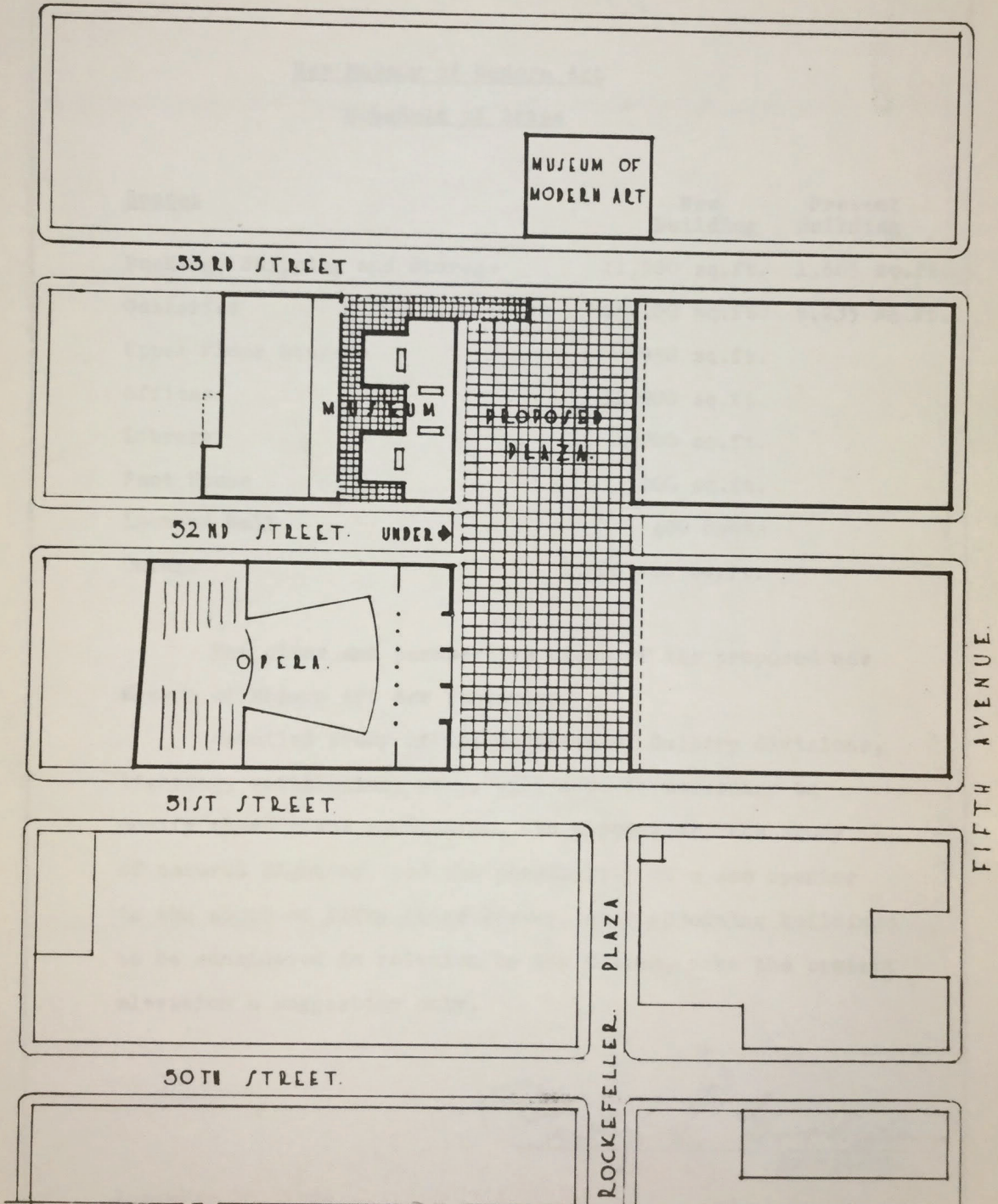
*Out-of-town annual members too far from New York to make frequent visits to the Museum galleries are given the annual series of Museum publications.

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PROPOSED MUNICIPAL CENTER
In relation to new museum

CHART NO. 8



SCALE $\frac{1}{128}'' = 1'$

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New Museum of Modern Art

Schedule of Areas

<u>Spaces</u>	New Building	Present Building
Packing, Shipping and Storage	11,200 sq.ft.	1,665 sq.ft.
Galleries	25,100 sq.ft.	6,235 sq.ft.
Upper Floor Storage	950 sq.ft.	
Offices	12,900 sq.ft.	
Library	4,700 sq.ft.	
Pent House	1,200 sq.ft.	
Lecture Hall	480 Seats	
Cubage	1,300,000 cu.ft.	

The plans and perspective views of the proposed new Museum of Modern Art are tentative.

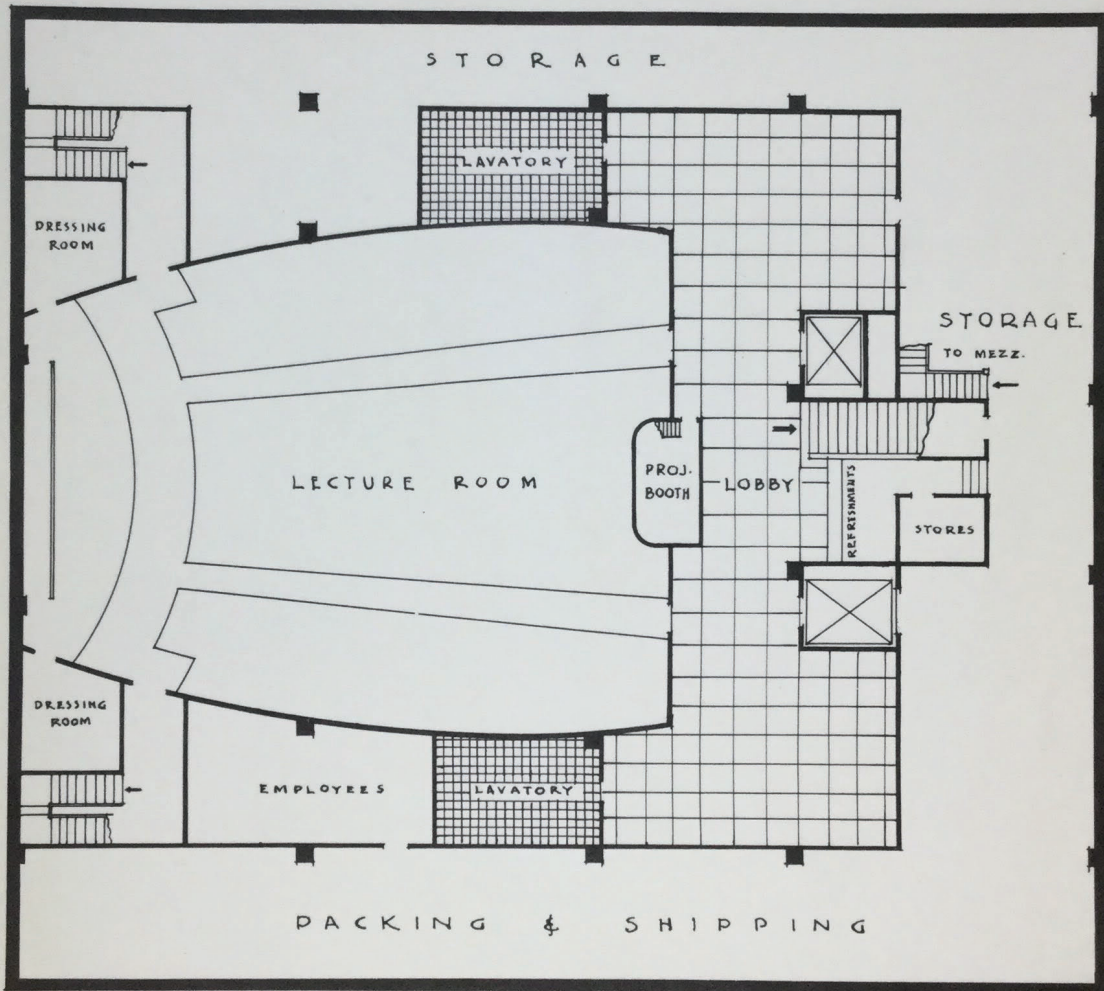
Detailed study of the problems of Gallery divisions, lighting, ventilation, etc., will make it necessary to modify these plans radically. In particular, the study of natural lighting, and the possibility of a new opening to the south of Fifty-third Street, with adjoining buildings to be considered in relation to the Museum, make the present elevation a suggestion only.

Philip L. Goodwin
Architect.

November 10, 1936.

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BASEMENT