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Museum of Modern Art

1936-1937  
Mr Newhall

Executive Director's Report

for the period

October 1, 1936 to June 30, 1937

(Overall Report)

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income: endowment fund, contributions, and operation earnings--and that the administration of the Museum resulted in a net surplus of \$3,440.21\* on June 30 of this year. As I pointed out last year, the relationship of these income sources has shifted considerably since the Museum was founded in 1929.

Sources of Income	Percent of Total Income		
	1929-30 (\$124,500)	1935-36 (\$109,000)	1936-37 (\$120,000)
Endowment	0%	20%	** 13.5%
Contributions	86	48	45.5
Operation earnings	14	52	41

I must confess that the phrase "operation earnings" is somewhat ambiguous, and brings up problems I am always wanting to discuss with you, but somehow there never seems enough time to do so. In an educational or charitable institution it is difficult to know whether to call income taken in through various services, such as travelling exhibitions and publications, actual "earnings" or simply money, but not enough, to throw in the widening breach, "expenditures." To put it in another way specifically--

\*This surplus was turned over to the Building Fund on the advice of the Finance Committee and by vote of the Trustees on October 14, 1937. A detailed report on finances will be found on pp. 33-34.

\*\*\$215,000. of the Endowment Fund was released from investments for the purchase of property.

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the Museum never counts in any departmental or executive overhead when figuring the expenditures on publishing a catalog. Later on in this report you will see that the Publications Department shows a surplus or "profit" on sales amounting to \$3,000. There is no real profit. Only printing, binding and author's fees, if any, are included in costs. The salaries of the Editor, assistant and order clerk, all of whom spend all their time on publications, are not included at all in the cost of publications! Nor yet are included the director's time, nor my own, nor any items to cover the heat and light (much night work comes in the rush before opening dates). If those things were included in establishing the price of publications, there would be no "profit" but a deficit of several thousands of dollars. And if we attempted to offset this deficit through sales it would be necessary to sell our books for from \$4.50 to \$6.50 each. Commercial houses would charge as much for books less well made, less well illustrated, and in larger editions. I know the Museum cannot compete with commercial publishing houses but the problem continues to be how far an institution should continue to expand its work when the cost of service to the public is always greater than the income derived from it. The standard in setting a sales price for our books has been partly based on cost and partly on what the public can pay. If we are to have a consistent plan for future

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expansion I think we should proceed on one of two principles: either we should base our charges on the real cost of production, or frankly approach the problem philanthropically through contributions and subventions.

The Museum closed its spring exhibition on May 30, the last to be held in the old quarters at 11 West 53rd Street. During the week of June 1st the permanent collection was checked and rechecked and the Museum moved to its temporary quarters in Rockefeller Center, 14 West 49th Street. Galleries, storage and workshop space were taken on the concourse level and office space on the 15th floor.

Wrecking began immediately on the old building and excavation for the new structure was begun on September 3rd, which is in the new fiscal year.

The Museum's Out-of-town Committees continue to grow. Their most recent development is the formation of the Museum of Modern Art Gallery in Washington through the initiative of Mrs. Dwight Davis and Mrs. George Garrett. Mrs. Davis and Mrs. Garrett have been most successful in securing Museum members in Washington who have contributed substantially to the Gallery there.

Two new projects were begun during the past year, both of which promise a bright future, and both of which

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originated in the Advisory Committee.

For a long time the Advisory Committee had discussed what the Museum might do to be of assistance to New York secondary schools, public and private. In the spring of 1937 through the energetic work of Mrs. John S. Parkinson, Jr. a fund was raised for what has been described as our Educational Project. The Museum secured the services of Mr. Victor D'Amico, head of the Department of Fine Arts at the Fieldston School, to devise a plan for the coming year by which the Museum's material would become more used by, and useful for, eleven New York schools. The number of schools was limited to eleven only because the Museum's facilities were limited and it was thought more practicable to begin in a small way. The Trustees have already received a preliminary report of Mr. D'Amico's plan. The actual work on the project does not begin until the year 1937-38.

The second project launched by the Advisory Committee this year has been the Report on Multiple Exhibitions of Objects of Daily Household Use, under the direction of Mr. Monroe Wheeler, with the help of a fund for research authorized by the Trustees in the spring of 1937. The Report on which Mr. Wheeler has been working throughout the summer of 1937 is some hundred pages long and will ultimately be sent to the Trustees. Already the plan of industrial art exhibitions has met with enthusiasm throughout the country.

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During the year there were 376 acquisitions, including 247 architecture and industrial art items. These acquisitions included the massive sculpture by Jacques Lipchitz which the Museum was compelled to bring into this country under bond as a manufacture in bronze because the customs examiners refused to admit it as art. You will find a complete list of acquisitions on pages 2 - 6.

During the past year much of the attention of all those concerned with the Museum's future has been focused on plans for the new building. The Building Committee, under the chairmanship of Mr. Stephen C. Clark, has met countless times and the members have given unstintedly of their time and energy to the intricate problems. The architects, Mr. Philip Goodwin and his associate, Mr. Edward D. Stone, have spared themselves nothing in cooperating with the Committee. You know better than I of the work Mr. Nelson Rockefeller has done toward raising the major part of the funds for the new building, and of the way in which the Trustees and close friends of the Museum have responded to the Museum's need in this vital step.

The past nine years of steady growth would have been impossible without the continued and generous support of the Trustees. I sometimes pause in this transitional year in an attempt to see what shape the Museum's future

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is taking. Can its chief function in contemporary life continue to be fulfilled by assembling temporary exhibitions, with the increasing exhaustion of our borrowing power, unsupported by important purchases? Or will its activities, as a national institution, take a different direction? Certainly this year marks the end of an epoch in the Museum's history. The past nine years are something to be proud of, but they are over.

Thomas Dabney Mabry, Jr.

Executive Director

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EXHIBITIONS

<u>Dates</u>	<u>Name of Exhibition</u>	<u>Attendance</u>
Sept.14-Oct.12	New Horizons in American Art (W.P.A.) American Art Portfolio	14,666
Oct.19-Nov.22	John Marin	20,032
Dec. 7-Jan.17	Fantastic Art, Dada, Surrealism	50,034
Jan.20-Feb. 2	Major Portion of Van Gogh Exhibition Exhibition of Rugs designed by American Artists	19,002
Feb.10-Mar. 7	Modern Architecture in England (Posters by E. McKnight Kauffer (New Acquisitions to the Permanent Collection including gifts of the Advisory Committee	11,353
Mar.17-Apr.18	Photography, 1839-1937	30,429
Apr.28-May 30	Prehistoric Rock Pictures in Europe and Africa (Paintings and Watercolors by Cézanne	13,675
May 7-May 30	(Reproductions of Paintings and Watercolors by Cézanne (Twelve Modern Paintings, 6 Permanent, 6 Loans	
11 Exhibitions	ATTENDANCE	<hr/> 159,191

Lenders

These exhibitions represent loans from 163 American, 127 foreign collectors and 16 American and 4 foreign museums; a total of approximately 2781 items.

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REGISTRAR'S REPORT

Miss Dorothy Dudley, Registrar

The increasing activities of various departments of the Museum and the increase in the number and size of exhibitions has resulted in much additional work for the registrar's department. This is illustrated by the following comparison of the nine month period covered by this report with the previous report for the full year 1935-1936.

	<u>1935-1936</u>	<u>October '11, '36 June 30, '37</u>
EXHIBITIONS.....	14	11
ITEMS RECORDED AS LOANS.....	790 (approx.)	2781 (approx.)
AMERICAN LENDERS, PRIVATE,...	121	163
AMERICAN LENDERS, MUSEUMS....	56	16
FOREIGN LENDERS, PRIVATE,....	13	127
FOREIGN LENDERS, MUSEUMS....	3	4
NEW ACQUISITIONS (including Architecture)	126	376
LOANS TO OTHER INSTITUTIONS.	30 to 17 institutions	118 to 34 institutions

For the first time current loans and accessions of the department of Architecture and Industrial Arts have been recorded and an attempt is being made to record accessions of previous years.

When the Museum moved from 53rd Street to 14 West 49th Street the registrar made an inventory of Permanent and Loan collections and checked all items before they left the old building, and again when they arrived in the new quarters.

Accessions to Permanent Collection:-

<u>Oil paintings, etc.</u>	<u>Gift of</u>
Miró, Rope and Personages	Anonymous Gift
Arp, Two Heads	Anonymous Fund
Helion, Composition	Advisory Committee
Arp, Mountain, table, anchor, navel	Anonymous Fund
Magritte, The Path of the Air	Anonymous Fund

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Oil paintings, etc. (Continued)

Tanguy, Mama, Papa is wounded!  
 Gontcharova, Landscape #47  
 Ernst, Marine  
 de Chirico, Nostalgia of the  
 Infinite  
 Miro, Composition  
 Miro, Catalan Landscape  
 Mechau, Pony Express  
 Mechau, Dangers of the Mail  
 Gropper, The Senate  
 de Chirico, Toys of a Prince  
 Rodchenko, Non-objective Painting  
 Rodchenko, Non-objective Painting  
 Crowley, D.S.C.  
 Novar, The Butcher  
 Magritte, The Eye  
 Tanguy, Extinction of Unnecessary  
 Lights  
 Watkins, Still Life  
 Mondrian, Composition, Black,  
 White and Red  
 Siqueiros, Collective Suicide  
 (Ducó on wood)  
 Berman, Winter  
 Benton, Cotton Town  
 Miro, Landscape  
 Soutter, Head  
 Charlot, Woman lifting Reboso  
 Charlot, Landscape

Gift of

Anonymous Fund  
 The Artist  
 Anonymous Fund  
 Anonymous Fund  
 Advisory Committee  
 Anonymous Fund  
 A.C. Goodyear (Purchase Fund)  
 A.C. Goodyear " "  
 A.C. Goodyear " "  
 Anonymous Fund  
 The Artist  
 The Artist  
 Acquired by Barter  
 Acquired by Barter  
 Anonymous Fund  
 Anonymous Fund  
 A.C. Goodyear (Purchase Fund)  
 Advisory Committee  
 Dr. Gregory Zilboorg  
 Richard Blow  
 Marshall Field  
 Miss Janice Loeb  
 The Artist  
 Anonymous Fund  
 Anonymous Fund

Watercolors, pastels, collages, etc.

Ernst, Trophy, hypertrophied  
 Gontcharova, Watercolor  
 Gontcharová, Watercolor  
 Schwitters, Collage  
 Schwitters, Merz 379: Potsdamer  
 Ernst, Figure (Above the clouds..)  
 Gontcharova, Watercolor  
 Arsená, Politics under the "El"  
 Baker, Yentas  
 Basile, Robinson Crusoe as a  
 young man  
 Borrosco, Fruit  
 Casale, Interior  
 Dublínsky, A Bowl of Fruit  
 Eisen, Second Avenue "El"  
 Ganello, The Dark  
 Knobe, Jewish Wedding

Tristan M. Tzara  
 The Artist  
 The Artist  
 Anonymous Fund  
 Anonymous Fund  
 Anonymous Fund  
 The Artist  
 Acquired by Barter  
 Acquired by Barter  
 Acquired by Barter  
 Acquired by Barter  
 Acquired by Barter  
 Acquired by Barter  
 Acquired by Barter  
 Acquired by Barter  
 Acquired by Barter

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Watercolors, pastels, collages, etc. (Continued)

	Gift of
Lanotte, Deep Sea Diver	Acquired by Barter
Liguore, Going toTown	Acquired by Barter
Rich, Dressmaker	Acquired by Barter
Rimland, Household Duties	Acquired by Barter
Safer, Flying Trapeze	Acquired by Barter
Shubert, Our Street	Acquired by Barter

Drawings

Miro, Statue	Anonymous Fund
Oelze, Frieda	Anonymous Fund
Arp, Automatic Drawing	Hans Arp
Psychopathic Patient, Psychopathic Drawing	Ladislaus Szecsi
Psychopathic Patient, Psychopathic Drawing	Ladislaus Szecsi
Dali, Horsemen	Samuel Lewisohn

Prints, lithographs, etc.

Arp, Arpaden (Folio)	Anonymous Fund
Ramelet, Reverie Diabolique	Special Fund
Wotherspoon, Gossip	Special Fund
Gilbert, All is Vanity	Special Fund
Baumeister, Colored Lithograph	Anonymous Fund

Posters

Unsigned, Macy, 2 posters	R.H. Macy and Company
Carpenter, 5 posters	London Passenger Transport Bd.
Kauffer, 11 posters	"
Unsigned, 29 posters	"
Lombers, 3 posters	"
Perry, 1 poster	"
Anderson, 1 poster	"
Spradberry, 2 posters	"
Allinson, 1 poster	"
Beath, 1 poster	"
Mansbridge, 4 posters	"
Batty, 2 posters	"
Zero, 1 poster	"
O'Keefe, 3 posters	"
Brier, 1 poster	"
Klara, 1 poster	"
Unknown, 3 posters	Christian Zervos
Rovena, 1 poster	"
Peroteo, 1 poster	"

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Posters, (Continued)

Sola, 2 posters	Gift of Christian Zervos
H.V., 1 poster	"
Xirinin, 1 poster	"
Tontseri, 1 poster	"
Artechè, 1 poster	"
Miquel, 1 poster	"
Tecton, 1 poster	Purchase Fund
Pilichowski, 1 poster	"
Housing Mounts prepared by Bruno Funaro from material furnished by the Housing Center, London	"
Unknown, 1 poster	Wrigley Company
Shepard, 10 posters	"
Cassandre, 2 posters	American Inst. of Graphic Arts
Tchimoukow, 1 poster	Anonymous
Beall, 6 posters	The Artist

Photographs and Photostats - Architecture & Industrial Arts  
Collection

Kastner and Stonorov, 6 photographs of Carl Mackley Houses	Special Fund
120 photographs of Modern English Architecture	Purchase Fund

Photographs - Fine Arts Collection

Muybridge, 47 photo-lithographs, glass, and master negatives	Philadelphia Commercial Museum
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Sculpture and Constructions

Lehmbruck, Standing Youth	Anonymous Fund
Biederman, Construction	A.C. Goodyear (Purchase Fund)
Arp, Leaves and Navels	Anonymous Fund
Arp, Objects arranged according to the laws of chance	Anonymous Fund
Hepworth, sculpture	W.B. Bennet
Arp, Two Heads	Anonymous Fund
Giacometti, The Palace at 4 A.M.	Anonymous Fund
Nicholson, Relief	H.S. Ede
Aitken, Futility of a well-ordered life (Ceramic with blue glaze)	Anonymous Gift
Ferreñ, Relief	Advisory Committee
Mosco, Miner (head)	A.C. Goodyear (Purchase Fund)
Dorfan, Mother and Child	Acquired by Barter
Lachaise, Floating Figure	Anonymous Gift
Arp, Human Concretion	Advisory Committee

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Sculpture and Constructions (Continued)

Gross, Handlebar Riders	Gift of A.C. Goodyear (Purchase Fund)
Moore, Two Forms	Sir Michael Sadler
Lipchitz, Figure	Van Gogh Purchase Fund

Textiles

Zorach, The Jungle (Rug)	A.C. Goodyear (Purchase Fund)
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Three hundred and seventy six (376) items (including 247 Architecture and Industrial Art items) were added to the Permanent Collection. Four paintings previously accessioned were returned in exchange for three new paintings.

The Permanent Collection now includes nine hundred and sixty eight (968) items valued at \$538,477.25.\* This does not yet include the Architecture and Industrial Art accessions for previous years.

Loans to Other Institutions: -

Degas, Portrait of a Girl)	Lent to The Washington County Museum of Fine Arts, Md.
Degas, Woman's Head )	
Renoir, Fog at Guernsey )	
Gauguin, Head of a Tahitian)	The Toledo Museum of Art, Ohio
Cézanne, The Bather )	
Matisse, The Bather	Pierre Matisse Gallery, NYC.
Sheeler, Bucks County Barn	The Brooklyn Institute of Arts and Sciences
Schlemmer, Students on Bauhaus)	State University of Iowa
Steps )	
Cézanne, The Bathers )	
Glenny, Portrait of Mrs. Wolcott	Walker Galleries, Inc., NYC.
Cézanne, Fruit and Wine	The Memorial Art Gallery, Rochester, New York
Cézanne, Oranges )	The Columbus Gallery of Fine Arts, Ohio
Cézanne, Portrait of Madame Cézanne)	
de Chirico, Toys of a Prince (Evil Genius of a King)	The Pierre Matisse Gallery, New York

\* Insurance value

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Loans to Other Institutions: - (Continued)

Renoir, Fog at Guernsey	Lent to Fleming Museum Art Association, Robert Hull Fleming Museum, Burlington, Vt.
Lachaise, Portrait Head) Lachaise, John Marin )	The Boston Museum of Modern Art, Inc., in Germanic Museum, Harvard University, Cambridge, Mass.
Unknown, Charles V	Wadsworth Atheneum, Hartford, Conn.
Ernst, Leaning Woman ) Masson, Fighting Fishes ) Magritte, L'arbresavant ) Arp, Mountain, table, anchor, navel ) Tanguy, December, 1929 )	Mr. Albert E. McVitty, Princeton, New Jersey
Degas, Race Horses ) Degas, After the Bath )	Orangerie Museum, Paris, France
Cadmus, Greenwich Village Cafeteria	Mr. Paul Cadmus at Midtown Gallery, New York City
Cézanne, Fruit and Wine ) Gauguin, Head of a Tahitian ) Seurat, Lady Fishing )	Lyman Allyn Museum, New London, Conn.
Man Ray, Rayograph) Man Ray, Rayograph)	Prentiss Taylor, for Washington, D.C. Photographic Society
Hopper, Box Factory ) Hopper, Mrs. Acorn's Parlor ) Hopper, House by the Railroad)	Carnegie Institute, Pa.
Seurat, Fishing Fleet at Port-en-Bessin	Brown University, Providence, Rhode Island
Cassandre, Fête de Paris	The Greenwich Country Day School, Greenwich, Conn.
Matisse, Girl in Green	Petit Palais, Paris, France
Seurat, Fishing Fleet at Port-en-Bessin	Bennington College, Vt.
Gropper, The Senate	Pennsylvania Museum of Art, Philadelphia, Pa.

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Loans to Other Institutions (Continued)

Karfiol, Seated Nude 1929	)	Lent to Paris International Exposition, France (U.S. Bldg.)
Arp, Objects arranged according to the laws of chance or Navels	)	Vassar College, Dept. of Art, Poughkeepsie, N.Y.
Arp, Wooden relief	)	
Lissitzky, Folio of 4 lithographs from the Kestner-mappe	)	
Schlemmer, Bauhaus Steps	)	
Hartwig, Chess set	)	
Nicholson, Carved wood relief	)	
Baumeister, Colored lithograph	)	
Malevich, Suprematist Composition	)	
Malevich, Pencil drawing of Archi- tectural Design	)	
Moholy-Nagy, Folio of 6 lithographs	)	
Picasso Head	)	
Vordemberge-Gildewart, Composition	)	
10 photographs and plans	)	
Kastner & Stonorov, Carl Mackley Houses, pool	)	Juniata Housing Corp., Philadelphia, Pa.
Kastner & Stonorov, Carl Mackley Houses, general view	)	
Kastner & Stonorov, Carl Mackley Houses, detail	)	
Kastner & Stonorov, Carl Mackley Houses, site plan	)	
Kastner & Stonorov, Carl Mackley Houses	)	
Kastner & Stonorov, Carl Mackley Houses	)	
"Pop" Hart, Fruit Packers, Teuntepec, Mexico	)	The Cleveland Museum of Art, Ohio
"Pop" Hart, Horse Sale - Trying the Horses	)	
Blume, South of Scranton	)	The Cleveland Museum of Art, Ohio
H.H. Richardson, 145 items	)	Professor Henry-Russell Hitchcock, Jr., New London, Conn.
Seurat, Fishing Fleet at Port- en-Bessin	)	The Berkshire Museum, Pittsfield, Mass.
Cézanne, Pines and Rocks	)	

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Loans to Other Institutions (continued)

Kastner & Stonorov, Carl Mackley Houses, pool	) Oscar
Kastner & Stonorov, Carl Mackley Houses,	) Stonorov
general view	)
Kastner & Stonorov, Carl Mackley Houses,	)
detail	)
Kastner & Stonorov, Carl Mackley Houses,	)
site plan	)
Kastner & Stonorov, Carl Mackley Houses	)
Kastner & Stonorov, Carl Mackley Houses	)

Loans for Other than Exhibition Purposes:

Blume, Parade	Vogue Magazine, New York City
Paintings by Children (20)	Time Magazine, New York City
Paintings by Children (2)	Time Magazine, New York City
Cézanne, Man with Blue Cap	) Raymond and Raymond,
Seurat, Two Dancers	) New York City
Matisse, Bather	)
Marin, Camden Mountain Across	)
the Bay	)
Demuth, Acrobats	)
Prendergast, April Snow	)

DEPARTMENT OF CIRCULATING EXHIBITIONS

Miss Elodie Courter, Manager

1935-1936 - 25 exhibitions were sent out over a period of 12 months

1936-1937 - 29 exhibitions were sent out over a period of 9 months

(During the 12 months, October 1936-October 1937, 33 exhibitions have been sent out.)

The 29 exhibitions were shown 122 times in 65 different cities throughout the United States and Canada. 29 states are represented in this list. 19 exhibitions were held over from the previous season. 8 of the 10 new exhibitions were held at the Museum and later organized for circulation - 2 exhibitions were assembled by the department especially for circulation. These were:

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Drawings and Prints from the Permanent Collection and Reproductions of Paintings, Drawings and Watercolors by Cézanne.

Exhibitions for Out-of-Town Chairmen

The exhibition of Drawings and Prints from the Permanent Collection was assembled especially for out-of-town chairmen of the Museum. Showings were arranged by the chairmen in Detroit, Waterbury, Princeton, Minneapolis, Houston and Buffalo. This was one of the 5 exhibitions offered at cost to the out-of-town chairmen. Other exhibitions circulated at cost to membership chairmen included:

A Brief Survey of Modern Painting in Color Reproductions  
Reproductions of Modern Watercolors and Pastels  
Photographic Exhibition of Modern Architecture  
Exhibition of Machine Art

11 showings of these exhibitions were arranged for out-of-town chairmen in 6 different cities. The organizations showing the exhibitions included museums, colleges, clubs, public and private schools.

This service to out-of-town chairmen was inaugurated last year. The only cost to them is transportation and insurance. The Museum feels that this is a valuable privilege which will be increasingly used by out-of-town chairmen.

New Exhibitions Assembled by the Department Particularly for Circulation

30 color reproductions of Cézanne's work were purchased by the department for the circulating exhibition Reproductions of Paintings, Watercolors and Drawings by Cézanne. Biographical information and a critical analysis of Cézanne's art were provided for the exhibition by Jerome Klein. Mr. Klein is Art Critic on the New York Evening Post and a recognized authority on Cézanne. The information was edited and supplemented by the manager of the department. The department intends to assemble for circulation other similar collections of color reproductions showing the work of the most important modern painters.

The Cézanne exhibition was hung at the Museum to coincide with the May meeting of the Museum's out-of-town chairmen so that the members of this Committee might have an opportunity to see one of the circulating exhibitions as it would appear when hung according to our instructions,

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complete with labels and wall placards. (Mrs. William K. Prentice, Chairman of the Membership Committee in Princeton, immediately engaged the show for Miss Fine's School.)

#### Museum Exhibitions Re-assembled for Circulation

The Photography Exhibition, 1839-1937, held at the Museum in March and April, was divided into two shows for circulation: a comprehensive collection of about 400 items and a smaller selection including less than 150 items. The smaller exhibition, A Brief Survey of Photography from 1839-1937, was assembled by the Department in response to requests for such a show from a group of retail stores. 6 showings throughout the country were engaged by these department stores for the 1937-38 season. Other engagements have been made by colleges and schools.

Announcement of the Museum's spring exhibitions, namely, Modern Architecture in England, Posters by E. McKnight Kauffer, Photography, 1839-1937 and Prehistoric Rock Pictures from the Frobenius Collection, was made in March 1937. Letters were sent to 240 institutions. Schedules for all four exhibitions were filled within a few weeks following the announcement.

#### Catalog

Publication of the new catalog of circulating exhibitions for the 1937-1938 season was postponed until Fall because of indefinite information concerning shows to be held at the Museum's temporary quarters in Rockefeller Center.

#### General Progress

The list of institutions subscribing to circulating exhibitions during the period covered by this report includes 48 colleges, 46 museums, (1 of which was a scientific museum) 9 schools, 10 art associations, 2 galleries, 3 clubs, 1 department store, 2 theatres and 1 library.

The theatres listed are the Roxy in New York and the Fox Theatre in St. Louis. Exhibitions have been shown in the lobbies of these theatres and received interesting publicity. We have arranged for monthly exhibitions in the St. Louis theatre believing that the exhibitions are shown there to advantage and that they reach a new public.

In addition to the 29 circulating exhibitions, the following loans from the Permanent Collection and from

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special exhibitions have been arranged by this department as special circulating projects:

Sourat Fishing Fleet at Port-en-Bessin to Bennington College, Vermont  
 Sourat Fishing Fleet at Port-en-Bessin to Brown University, Providence, Rhode Island

Renoir Fog at Guernsey to University of Vermont, Burlington, Vermont

Thirty photographs for a Photography Exhibition at the Worcester Museum, Worcester, Massachusetts

Two photographs for the Washington, D. C. Photographic Society Exhibition

Architecture models and photographs for a special modern architecture exhibition at the University of Minnesota, Minneapolis

A Housing Exhibition - photographs, plans and placards - for a national conference on Housing at Massachusetts Institute of Technology, Boston, Massachusetts. The material was judged the outstanding section of the exhibit.

Six French paintings for an exhibition at the Montgomery Museum of Fine Arts, Alabama. Critical and descriptive notes on the pictures as well as publicity information were supplied by the department.

This year, for the first time, we arranged for the sale of pictures lent to a circulating exhibition by artists and dealers. The Exhibition of Fantastic Art, Dada and Surrealism included a large proportion of saleable loans - the following sales were made during the tour:

Picabia Catch as Catch Can  
 Tanguy Black Landscape  
 Chirico The Sailors' Barracks  
 Masson Leaf, Feather and Drop of Blood  
 Three 19th century prints - The World Topsy-Turvy

The Museum takes no commission on these sales. The service is arranged in appreciation to artists and dealers who allow us to keep their loans over such a long period.

We now require participating organizations to give the Museum credit on all printed invitations, announcements, posters, and releases issued for their showings,

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for organizing the circulating exhibitions. Heretofore most museums and other institutions holding our exhibitions omitted any mention that the exhibition was sent out by the Museum of Modern Art except in their publicity releases. We hope that a wider appreciation of the work of the Museum will result from this publicity.

Mention has been made in this report of many of the special activities which have been supplementary to the routine work of the department. The work of preparing the Museum's exhibitions for tour as well as the constant correspondence necessary to the scheduling of exhibitions, is of course the largest volume of work. The preparation of an exhibition for tour involves:

1. Correspondence with lenders for permission to extend loans for tour.
2. Supervision of mounting, framing and packing the material.
3. Arrangements for insurance.
4. Writing and mimeographing publicity releases, instructions regarding orders for photographs and catalogs, as well as directions for hanging, packing and unpacking the exhibits.

During the nine months included in this report the department prepared 77 different sets of mimeographed information on the new exhibitions and revised information on those exhibitions which were held over from previous years. After an exhibition is scheduled an average of three form letters with these sheets of information are sent to each institution holding an exhibition. Major exhibitions, such as Photography, 1839-1937 and Fantastic Art, Dada and Surrealism, require four form letters during the showing of an exhibition. The amount of time spent on these large circulating exhibitions this year was so great that little opportunity was given for the preparation of new circulating exhibitions in addition to those shown at the Museum.

The department also keeps in touch with other organizations circulating exhibitions so that duplication of material does not result. It seems to be generally recognized that the Museum's Circulating Exhibitions are the finest travelling exhibitions, not only in content but in the general arrangements made for exhibitors. Our packing arrangements for pictures have been studied by other organizations circulating exhibits and our information sheets sent out with the shows are serving as model forms for travelling exhibitions.

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The following exhibitions were circulated during the period October 1, 1936 through June 30, 1937:  
(\*new this year)

<u>Paintings, Watercolors and Drawings</u>	<u>No. of showings</u>
*New Horizons in American Art	3
Cubism and Abstract Art	6
*Modern Painters and Sculptors as Illustrators	8
*Fantastic Art, Dada and Surrealism	4
Twelve American Paintings	6
Twenty-five Watercolors from the Permanent Collection	6
26 Drawings from the Permanent Collection	7
*Drawings and Prints from the Permanent Collection	6
Paintings, Drawings and Watercolors by Vincent van Gogh	2
<u>Sculpture</u>	
Six Modern Sculptors	9
Photographs of African Negro Sculpture	4
<u>Photography</u>	
*Photography: 1839-1937	1
*A Brief Survey of Photography from 1839-1937	1
<u>Architecture</u>	
Architecture of Henry Hobson Richardson	5
Le Corbusier	1
Modern Architecture in California	1
*Modern Exposition Architecture	1
*Modern Architecture in England	1
Photographic Exhibition of Modern Architecture	1
<u>Theatre Art</u>	
Photographic Exhibition of Theatre Art	1
<u>Industrial Art</u>	
Machine Art	5
Posters by Cassandre	8
*Posters by E. McKnight Kauffer	2

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<u>Reproductions</u>	<u>No. of showings</u>
*Reproductions of American Painting	6
Reproductions of Paintings and Drawings by van Gogh	9
Reproductions of Modern Watercolors and Pastels	7
Reproductions of Mexican Frescoes by Diego Rivera	2
A Brief Survey of Modern Painting in Color Reproductions No. I	3
A Brief Survey of Modern Painting in Color Reproductions No. II	6
Total showings	122

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PUBLICATIONS DEPARTMENT

Mrs. Frances Collins, Editor

Publications

During the nine months from October 1st, 1936 to June 30th, 1937 the Museum published 7 catalogs, in editions totaling 20,089 copies. In addition it continued its experiment of publishing books not related to exhibitions, and brought out an American edition of 500 copies of The New Architecture and the Bauhaus by Professor Walter Gropius, published in England by Faber and Faber.

NEW HORIZONS IN AMERICAN ART, by Holger Cahill, Edition 3091; cloth bound; sold for	\$2.50
JOHN MARIN, by Marsden Hartley, Henry McBride, E.M. Benson. Edition 2530; cloth bound; sold for	2.50
FANTASTIC ART, DADA, SURREALISM, by Alfred H. Barr, Jr. Edition 3009; cloth bound; sold for	3.00
MODERN ARCHITECTURE IN ENGLAND, by H.R. Hitchcock, Jr. and Catherine Bauer. Edition 2585; cloth bound; sold for	1.85
POSTERS BY E. MCKNIGHT KAUFFER, introduction by Aldous Huxley. Edition 2725; paper bound; sold for	.50
PHOTOGRAPHY 1839-1937, by Beaumont Newhall. Edi- tion 3060; cloth bound; sold for	3.00
PREHISTORIC ROCK PICTURES IN EUROPE AND AFRICA, by Professor Leo Frobenius and Douglas C.Fox. Edition 3089; cloth bound; sold for	1.85
THE NEW ARCHITECTURE AND THE BAUHAUS, by Professor Walter Gropius. American edition 500; cloth bound; sold for	1.75

This represented an increase over last year in the number of books published, which is not entirely indicated by the listing of the titles; of the five books published in 1935-1936 only three were publications of major size and scope; of the eight published during 1936-1937, seven were full size, cloth bound books, three of them including over 100 plates.

The edition of Fantastic Art, Dada, Surrealism was exhausted within six months and a new revised edition was ready in September. The New Architecture and The Bauhaus was also sold out by the end of June, and 1000 additional copies were ready for sale in September.

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During the same period the Museum published five bulletins, one a 32 page bulletin containing material supplementary to the Fantastic catalog. This was reprinted several times and was sold all over the country by Museums which had scheduled the circulating exhibition.

#### Sales and Distribution

##### a. United States

The number of copies of books sold during the year amounted to approximately 12,000, in addition to 7,600 copies distributed free of charge to members.

Publications were sent to 41 libraries, 63 museums, 118 university libraries in 45 different states, Washington, D.C., Philippine Islands, and Hawaii. It is very likely that our publications have been distributed more widely still, since many books are purchased through general agencies rather than directly from the Museum.

The Museum has continued to employ a travelling agent who has placed our books in the best stores throughout the country. His commissions at 12 1/2% amounted to \$196.88 for this year.

##### b. Foreign

Our publications have been sent to 20 foreign countries, namely Japan, England, Canada, U.S.S.R., Germany, Italy, Switzerland, France, Holland, Peru, Australia, South Africa, Mexico, Austria, China, Sweden, Denmark, Norway, India, Czechoslovakia.

The Museum has also continued its connection with George Allen and Unwin, Ltd. in England, who have been acting as our distributors in the British Dominions and in Europe. They have reported sales in Canada, Australia, India, New Zealand, Holland, Czechoslovakia, Denmark, France, Austria, Sweden, Finland, Poland, Norway, Germany and Russia. It is most advantageous to us to have this connection with Allen and Unwin, who assume upon themselves the task of handling numerous accounts in countries in Europe which have severe and complicated money restrictions.

We have also established connections with the Galleria del Milione Libreria in Milan, Italy, who sell all our publications.

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c. Summary of Sales and Costs for nine months.

<u>Sales</u> :* Catalogs and books published in 1936-37	\$ 11,773.53	
Catalogs and books of previous years	<u>5,234.75</u>	\$17,008.28
<u>Cost of Printing and Binding of only those catalogs and books sold and complimentary:</u>		
Members' copies	13,982.33	
	<u>8,722.94</u>	
	22,705.27	
<u>Less:</u> Copies to members chargeable to membership department at manufacturing cost	<u>8,722.94</u>	<u>13,982.33</u>
Surplus on sales over printing and binding costs <u>only</u>		\$ 3,025.95

Promotion

a. Book Reviews

Our publications were reviewed internationally in newspapers and journals. Following are a few reviews:

New Horizons in American Art

"This book in substance, treats of an American frontier.. No course of study, no survey of the modern scheme can be complete without this statement of the present American problem and the means applied to its solution."  
Arts and Decoration

John Marin

"This is another of those grand 'catalogs' the Museum of Modern Art puts out, 'catalogs' that become valuable monographs to be put permanently on the library shelf."  
Chicago Daily News

Fantastic Art, Dada, Surrealism

"A magnificent production which is indispensable for all who are interested in the progress of ideas. The beauty and accuracy of the reproductions, the care and precision with which opinion, commentary and information are provided make this a document of major importance."  
Combat, Brussels

Modern Architecture in England

"This is the most serious and the most constructive evaluation of modern architecture in England."  
Journal of the Royal Institute of British Architects

\*Including such special publications as "Vincent van Gogh" and "Architecture of H.H. Richardson and His Times."

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Photography, 1839-1937

"This book is comprehensive as well as concise, but even if its text were far less enlightening than it is it would be well worth having and keeping for its photographs."

New York Times

b. Direct Mail

During the year a total of 26,250 cards, promoting sales of new publications, were sent to the following lists at a cost of \$742.02:

Teachers of Art in Universities and Colleges  
Teachers of Art in High Schools  
Catalog Request List  
Museums  
Public Libraries  
Boards of Education  
University and High School Departments and Libraries  
Art Schools  
State Normal Schools  
Special list of people interested in Architecture (supplied by Mr. Hitchcock)  
Teachers of Architecture in Universities, Colleges, Schools  
American Members of the Royal Photographic Society of Great Britain  
List supplied by the U.S. Camera magazine  
Photographic Supply Stores  
Eastman Kodak Stores  
Teachers of Archaeology  
Teachers of Anthropology  
Museums of Natural History

The return on these mailings, which were sent in connection with the publication of New Horizons in American Art, Modern Architecture in England, Posters by E. McKnight Kauffer at Christmas, Photography, 1839-1937, Prehistoric Rock Pictures in Europe and Africa, represented an increase of about 200% over previous years.

The folder for Modern Architecture in England and Posters by E. McKnight Kauffer experimentally listed other books published on architecture and industrial art. There was a 5% return on this mailing, and this plan will be continued in the future.

The Museum also tried the experiment of inserting a leaflet describing membership in the Museum in all books that were sent out. Twenty-eight \$10. members were obtained in this way and the procedure will be continued.

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We are continually adding to our lists of people interested in our publications and they now include almost every field that is affected by our work.

Book Publication other than Exhibition Catalogs

The New Architecture and the Bauhaus is the American edition of the book published in England by Faber and Faber. Our edition of 500 copies was exhausted, and 1000 additional copies ordered. The book is being used in many schools and being sold in university bookstores all over the country. SHELTER RESEARCH, a new magazine on modern architecture, has made arrangements with us to offer our book in combination subscription to their magazine.

Special Awards

In November 1936 John Marin and Architecture of H.H. Richardson and his Times were selected by the American Institute of Graphic Arts as being two of the Fifty Best Books of the year from the point of view of design and production.

Photography, 1839-1937 was chosen by the Book Clinic of the American Institute of Graphic Arts as the second best designed book for the month of March, 1937.

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DEPARTMENT OF ARCHITECTURE AND INDUSTRIAL ART

Miss Ernestine Fantl, Curator - resigned February 1, 1937\*

Exhibitions

Fantastic Art, Dada, Surrealism

A small gallery in this exhibition was arranged by the Department to illustrate the element of the fantastic in architecture.

Modern Architecture in England

This exhibition was assembled largely from material collected by Miss Fantl in England during the summer of 1936. 72 enlarged photographs of recent buildings, plans, and a model lent by Maxwell Fry. One gallery was devoted to a history of town planning in England. The material obtained from the Housing Centre, London, was arranged on 17 large mounts.

Posters by E. McKnight Kauffer

Held at the same time as Modern Architecture in England. 100 posters and 2 original gouaches, lent, with a few exceptions by Mr. Kauffer.

Summer Exhibition 1937

Arranged by the Department in the Architecture room of the new quarters in Rockefeller Center. A Project for a Community Center, the collaborative design of a group of painters, sculptors, and an architect (Stonorov). Models, plans, sketches of the murals and sculpture. Also, 2 models and 11 enlarged photographs of domestic architecture from the permanent collection.

Special Small Exhibitions

Arranged by the Department for individuals and colleges, including Wheaton, Vassar, and Teachers College, Columbia.

Circulating Exhibitions

Modern Architecture in England, Posters by Kauffer, and seven other exhibitions prepared by the Department in the past were shown at institutions throughout the country.

\* Mr. John McAndrew, now Curator, came to the Museum September 1, 1937.

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Film

New Architecture in the London Zoos, prepared for the Museum and Harvard University by L. Moholy-Nagy. Shown several times daily in connection with the exhibition of Modern Architecture in England

Publications, in collaboration with the Department of Publications.

Modern Architecture in England

A catalog of the exhibition, with essays on nineteenth and twentieth century English architecture by Henry-Russell Hitchcock, Jr. and on English housing by Catherine Bauer. 104 pages; 53 plates; edition of 2585.

Posters by E. McKnight Kauffer

An illustrated catalog of the exhibition, with a cover specially designed by Mr. Kauffer. Text includes a foreword by Aldous Huxley and biographical and technical notes by Mr. Kauffer. 24 pages; 12 plates; edition of 2725.

Loans

Numerous loans were made from the Department files of reference photographs to many newspapers, magazines, publishers, authors, etc.

Permanent Collection

During the year (October to June) 249 items were added to the permanent collection of the Museum for the Department of Architecture and Industrial Art. Included in this number are enlarged photographs, plans, 2 copies of the London Zoo film, and American and European posters.

Photograph Files

The Department owns a valuable collection of photographs, many of them unique, at least in this country. These are in constant demand by newspapers, architects, magazines, professors, students, etc. During the spring of 1937 it was possible through the efforts of a volunteer worker to start the labeling and sorting of this collection; only a small part of this work has now been finished.

Information Service

An informal information service is rendered to laymen and professionals in the fields of architecture and in-

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dustrial art. Frequent requests (about every other day) are received by mail and telephone for information on architects, designers, manufacturers, retailers, etc. Such requests are answered with material from our files, or after some research has been made.

#### Lectures

Lectures on architecture arranged by the department have been given at the Museum, and elsewhere under the auspices of the Museum. Informal conferences of architects, professors, critics, etc. have been held at the Museum, on housing and other topics.

#### Office Routine

The general office routine includes attention to all the phases of the work of the Department listed above. In addition the Department has, since the beginning of 1937, kept its own records of acquisitions and loans. Before this time no records of the architecture collection, such as the Registrar keeps for the fine arts collection, had been made. During the spring of 1937 a complete catalog of the permanent collection of this Department, acquired over the last five years, was begun.

#### LIBRARY

Mr. Beaumont Newhall, Librarian

#### Acquisitions

421 books and pamphlets by gift  
35 books and pamphlets by exchange  
53 books and pamphlets by purchase  
509

The total number of books in the library on June 30, 1937 was 2593 not including pamphlets, etc., in files. Two legal size, 4 drawer, filing cabinets were filled with ephemeral material, thereby doubling the collection.

Gifts received were from the following:

Wayne Andrew, Mrs. Cornelius N. Bliss, The Carnegie Corporation, Walter P. Chrysler, Jr., J. Corti, Marius De Zayas, The Franklin Institute, V.W. van Gogh, Philip Goodwin, A. Conger Goodyear, C. B. Harjes, Henry-Russell Hitchcock, Jr., Mrs. W. Hochschild, Miss E. R. Kellogg, Miss Ruth

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Lawrence, Alain Locke, Henry P. McIlhenny, Museum of Living Art, S. O'Sheel, Princeton University Press, Mrs. J. D. Rockefeller, Jr., Jacques Seligmann, L. Soutter, Toledo Museum of Art, Edward M.M. Warburg, Felix Wildenstein.

#### Readers

No complete record of the number of readers has been kept. The number has been small because in no way has the public been encouraged to use the library facilities, because of the cramped condition of the old 53rd Street quarters. However, many museum members and special students have found the collections both interesting and helpful.

#### Fact-finding

The library supplied information for the compilation of the surrealist, photography, English architecture and prehistoric rock-pictures exhibitions.

Free use of the library's information service has been made use of by New York publishing houses in particular. Life, Time, Fortune, the New Yorker, the New York Times, Scribners, Covici-Friede, have asked detailed questions.

#### Photographs

The library has gradually assumed the storage and selling or free distribution outside the Museum of prints from the Museum's negatives. Figures for this are not available, due to the present disorganized condition of the collection.

#### Lantern slides

2872 slides were circulated to 93 borrowers.

#### General

During the period covered by this report the librarian was fortunate to secure the volunteer services of Miss Margaret Ellis, Miss Doris L. Clark, Miss Joan Fisher and Mrs. Bernard Jackson.

The librarian directed the exhibition Photography 1839-1937; during the period that he was in Europe (October 1 to November 18, 1936) the volunteer assistants managed the library.

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LECTURES

Lectures given especially for Museum members were:

		<u>Attendance</u>
January 13	- Symposium - Artists Congress Speakers: Walter Quirt Salvador Dali Richard Huelsenbeck Meyer Schapiro Jerome Klein	230
April 6	"Art of Photography" Lecturer: Beaumont Newhall At the Dalton School	106
May 29	"Prehistoric Rock Pictures in Europe and Africa" Lecturer: Professor Leo Frobenius of The Institute for the Study of the Morphology of Civiliza- tion, Frankfurt on Main At the Dalton School	480

The lectures given at the Museum for special groups were:

		<u>Attendance</u>
Jan. 5	Ralph Pearson: New School	102
Jan. 12	J. Charlot: Florence Cane School	61
Jan. 25	Horace Mann School	45
Jan. 26	Mrs. Sutherland: Engineer's School	20
Jan. 28	Rahway, New Jersey High School Professor Young: Teachers College	30 125
Jan. 31	Eden Walker School	10
Feb. 1	Miss Richardson: W. P. A. Dr. McLain: Nurses Metropolitan Hospital	25 25
Feb. 2	Miss Dickinson: Finch School	20
Feb. 10	Mr. Friedman: Design Laboratory	31
Feb. 17	Miss Evans: State Teachers College	135
Feb. 18	Teachers College, Columbia University	10
Feb. 25	Pratt School	18
Feb. 27	Mr. Putnam: Smith College	19
March 3	Mr. Lescaze: Design Laboratory	125
March 20	School Art League	1250
March 30	Mr. Silberfeld: Newark High School	41
Apr. 1	Mr. Henser: Rochester University	36
Apr. 14	Miss Steiner: Long Beach High School Miss Walsh: Dobbs Ferry High School	41 19

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		<u>Attendance</u>
Apr. 16	Mr. Brown: Lincoln School	41
May. 3	Free group from Mills College	30
May 5	Pratt Institute	30
May 6	Miss Garson: W. P. A.	30
May 11	Riverside School	10
	Art Tours	25
May 12	Julia Richmond High School	15
	Washington Irving High School	20
May 13	Miss Holloch: Red Bank High School	34
	Miss Boas: Horace Mann School	15
	Kemble School, Bernardsville, N.J.	25
May 18	Pompton Lakes High School	18
	Public School No. 11	41
May 19	Lincoln School	40
	Art Tours	10
May 25	Miss Hetley, Public School No. 155, Brooklyn	32
May 27	Washington Irving High School	42

FILM SERIES

Film series for Museum members held at the American Museum of Natural History.

		<u>Attendance</u>
Jan. 10	The Film in Germany - Legend and Fantasy	650
Jan. 24	The Film in Germany - The Moving Camera	500
Feb. 7	The Film in Germany - Pabst and Realism	400
Feb. 21	The Film in France - From Lumière to René Clair	429
Mar. 7	The Film in France - The Advance Guard	210
Mar. 21	French Films - The Fall of the House of Usher, and The Seashell and the Clergyman	444
Apr. 4	German Film - Beggar's Opera	485
Apr. 18	French Film - Therèse Raquin	200

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MEMBERSHIP

Miss Carol Maynard, Secretary

General

The total number of members on June 30th, 1937 was 2611.

The Museum now has members in 39 states and the District of Columbia. It is interesting to note that West Virginia is the only state east of the Mississippi which is not represented. We have no members in Idaho, Kansas, Montana, Nebraska, Nevada, North Dakota, South Dakota, Utah and West Virginia.

The Museum has Out-of-Town membership in England, Canada, Italy, France, India, Hawaii, the Netherlands, Switzerland, Poland, China and Japan.

During the year fifteen of our members of long standing presented \$10. memberships as gifts to their friends. It has been gratifying to read the comments many members have sent in to the Museum telling us how much they have enjoyed their catalogs and bulletins throughout the year. Some have written that their children have used the catalogs in their college work.

Two years ago the Museum discontinued taking any new educational memberships which had formerly been offered at \$2. to students and teachers of art. It was discontinued because the Museum could not afford to offer all the privileges of an annual (\$10.) membership at such a low figure. Also, it was found that many persons were taking advantage of this cheap membership who were neither students nor teachers. An educational membership, for all students and teachers, not merely students and teachers of art, which would include the catalogs is contemplated by the Executive Director. If it would be possible to arrange to offer such a membership at a figure somewhat less than five dollars, it would be within the price range of this group of professional people. It is hoped that during the year this may be arranged and a mailing announcement sent out to teachers throughout the country.

During the past year a set of By-Laws was put in force to govern the activities of both the in-town and out-of-town Membership Committees. These rules have greatly clarified the relationship of such groups to the Museum. In these By-Laws for the Out-of-town Membership

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(Memberships continued)

	<u>Membership returns</u>	<u>Revenue</u>
Office	63	\$ 660.00
Memberships as gifts	15	150.00
Lapsed renewals	21	261.00
Honorary	19	
	<hr/>	
Total new members	742	\$8,869.00
Total membership Oct. 1, 1936	2,138	
Lapsed during period to June 30, 1937	269	<hr/> 1,869
Grand total - membership June 30, 1937	2,611	\$20,358.00

As a result of the efforts to secure new members the membership was increased 35% over the total membership of October 1, 1936. However, during the year there have been 226 persons who have allowed their memberships to lapse, 34 who have resigned and 9 who have died. Thus, during the year only 12 percent of the total lapsed, which is the same figure as that for the year 1935-36.

The percentage returns on the cost of the various promotional efforts made during the year are very gratifying. The large mailing brought in only .7% of memberships as compared to the total number of people invited to join but the return in money was 128.5%. The return on the insertion of the slip which announced the privileges of membership in all publications was 935% of the cost and the return on the cost of the invitations printed for the afternoon opening of the return of the van Gogh paintings was 100.1%. The income from these efforts is small but would seem worth continuing because of the gradual broadening of membership support which is the result.

PUBLICITY DEPARTMENT

Miss Sarah Newmeyer, Manager

During 1936-1937 the Publicity Department sent out 83,000 pieces of release mail including releases for the Film Library. This figure does not include, however,

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the many letters and photographs sent out. This represents:

Reader circulation	479,730,388
Number of States	48
Number of foreign publications	31
Number of U. S. publications	935
Total number of clippings	4,107

General

For the year there were 119 clippings from the New York Times alone. This is an average of one every three days. There were 95 clippings from the Herald Tribune; 85 from the Sun; 47 from the World-Telegram; 44 from the Boston Transcript; and between 20 to 30 clippings each from a score of the leading newspapers of the country, with many more newspapers throughout the country giving the Museum space in their columns at least a dozen times each during the year. We had two double spreads ("New Horizons in American Art" and "Photography, 1839-1937") in the New York Times Magazine section. In the Herald Tribune we had three rotogravure spreads ("New Horizons in American Art," "Fantastic Art, Dada, Surrealism" and "Photography, 1839-1937"). We had many other rotogravure and magazine section spreads in large circulation newspapers throughout the country.

For the Surrealism show we had the cover of Time (photograph of Dali), two full pages (3 columns across, with no advertising) and an additional column. We had five other spreads or columns in Time during the past year.

The Museum has also appeared frequently in the new magazine Life. In its second issue we had a color page of children's paintings exhibited at the Museum. We had five pages-- 2 in color, 3 in black and white on Surrealism. We had a color spread on Cézanne and one on the return of van Gogh's pictures to Holland after their showing in this country under the auspices of the Museum. This van Gogh spread is unique in that newspapers and magazines can seldom be induced to give space to the wind-up of an event. They all want advance, or spot, news. In addition to the four color spreads mentioned we had 5 black and white spreads in Life. This adds up to 9 appearances, from 3 to 5 full pages each. No other museum or art institution in the country has appeared more than twice in Life during the past year.

Foreign

It is extremely difficult to get an adequate clip-

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ping service for the principal cities and publications of Europe. We have tried several and are now using a London service with fair results. Partly through this service and partly through reports of friends and Museum members who are travelling abroad, we note a decided increase in items published about the Museum, particularly in England, and a remarkable increase of interest in Prague and Tokyo. The London Times printed almost the entire release on our Film Library showing of Hamlet--69 lines. The release was published in full without a change in the New York Wall Street Journal, the Boston Transcript, and in many other newspapers throughout the country. The release was not only on Hamlet but gave a short history of the founding of the Film Library, its aims and accomplishments as well. The release was doubtless printed in a good many other foreign publications of which we have no clippings. It obtained as well very wide and complete coverage in the United States. Stories about the New Museum building with pictures were printed in English newspapers including the London Times. We have received 45 clippings for a three or four month period from foreign newspapers. In addition to the English papers these come from Melbourne, Australia; Brussels, Belgium; Paris, France; Ceylon, India; The Hague, Holland; Prague, Czechoslovakia.

#### Newsreels

Paramount and Universal did newsreels on our Surrealist show which were exhibited all over the country. Paramount also made an interesting and extremely entertaining newsreel of the children's section of our New Horizons exhibition. In this reel two of the children explained their paintings - paintings which we acquired for the Museum's permanent collection. It is extremely rare for a museum under any conditions to be in newsreels. During the past four years activities of the Museum have been shown in nine news reels.

#### From a report sent to the Executive Director from Miss Newmeyer

"It is difficult to describe briefly the work of this department and if I described it exhaustively it would be very boring. All I can say is that I send out releases on all Museum news that Mr. Barr and Mr. Mabry consider available for publication. This "news" concerns additions to staff, acquisitions, publications, exhibitions and activities of the Museum. The greater portion of the work is done on exhibitions, preliminary work sometimes beginning months ahead. I am, of course, in constant contact with newspapers and magazine people

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throughout the city and by mail throughout the country. Just this morning I received a letter from an editor of the Charleston Daily Mail (West Virginia) requesting me to put him on my permanent mailing list 'for all publicity material emanating from your office. I find it quite serviceable, in my notes on the Fine arts.' Such letters from newspapers outside of New York are not at all infrequent. We have received many compliments by mail and in person from newspaper people on our publicity material.

There is a corollary service I give my publicity "Contacts" that benefits the Museum only indirectly, but greatly. It consists of an effort to help newspaper and magazine people get art information that has nothing to do with the Museum of Modern Art. Art editors, City editors, and, particularly, news-magazine scouts constantly ring me up for help on a variety of matters. Usually my help consists of no more than directing them to probable sources. Willingness to help in this way, and the occasional actual help is very much appreciated. I realize that such an attitude is 'good policy;' however, that does not happen to be my motive. It is a case of gratitude -- these people are very helpful to me and to the Museum, so I enjoy being of any service to them.

Another service I give which fits into no category is advice about publicity to museum people who come to me from other cities for that purpose. Recently a graduate of Mr. Sachs' class in the Fogg Museum came to see me to get an idea of Museum publicity. Several times a year I receive visits of this sort from various parts of the country."

American Association of Museums

In May 1936 when the American Association of Museums had its annual convention in New York, Miss Newmeyer was unanimously elected Chairman of the Publicity and Radio Sections for the 1937 annual meeting, which was held the first week of May in New Orleans. She was also re-elected Chairman for 1937-38.

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STATEMENT OF INCOME AND EXPENDITURES

Nine months ending June 30, 1937

INCOME

Endowment fund income		\$16,148.03
Contributions		54,625.00
Operating income:		
Members dues	21,074.25	
Admission fees	2,541.10	
Circulating exh. fees	8,520.00	
Publication sales	16,978.33	
Commissions, etc.	277.63	49,391.31
		<hr/>
Total income		\$120,164.34

EXPENDITURES

General activities		
Museum exhibitions	12,065.97	
Permanent collection exp.	2,013.34	
Small collection visits	13.90	
Circulating exhibitions	4,184.97	
Lectures	359.26	
Film programs	627.11	
Photographs	1,865.99	
Cost of publications sold and distributed	14,891.30	
Commissions on sales	196.88	
Cost of members catalogs	8,723.77	44,942.49
		<hr/>
Departmental expense		
Building operation	18,822.13	
Director's office	12,018.20	
Executive & Clerical off.	10,618.52	
Publications	5,343.92	
Architecture	2,122.85	
Circulating exhibitions	2,443.23	
Publicity	3,237.10	
Membership	3,648.06	
Library	2,081.80	60,335.81
		<hr/>
General expenses		
Telephone & telegraph	1,238.41	
Legal and auditing	575.00	
Custodian fees	159.94	
Depreciation of furni- ture and equipment	1,136.82	

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General expenses continued

Loss of catalogs - accumulated difference in inventories	1,962.40	
Moving and construction of new galleries	5,769.24	
Loss on furniture and equipment discarded	1,511.12	
Contingencies	92.90	11,445.83

Total expenses 116,724.13

Excess of income over expenses for period: \$ 3,440.21

STAFF CHANGES

Resignations

Miss Alice E. Mallette resigned as Registrar on October 10, 1937, after 8 years of service.

Miss Ernestine M. Fantl resigned as Curator of Architecture and Industrial Art on February 15, 1937, having been appointed to that position on November 14, 1935.

Miss Elizabeth Knedler resigned as the Director's secretary on November 15, 1936.

Miss Eleanor Howland resigned as the Director's secretary on May 15, 1937 having taken over that position on November 1, 1936.

Additions

Miss Dorothy Dudley joined the staff on October 1, 1936 as Registrar.

Miss Janet Henrich joined the staff on February 22, 1937 as secretary in the Department of Architecture and Industrial Art.

The following persons joined the staff for short periods:

Miss J. Wilkinson - 1/2 time assistant in publicity department.

Miss F. Leissler - general assistant.

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Miss Katherine Kirby - secretary to the director.  
Miss Doris Clark - membership assistant

Mr. Walter A. Troy took over the duties of builder's representative on June 8, 1937, to represent the Museum in all dealings with the architect and contractor for the new building.

#### FILM LIBRARY

During the year the Museum of Modern Art Film Library Corporation distributed 348 film programs. These showings were sponsored by 78 groups comprised of college, museum and film study groups throughout the country. This circulation of programs covered 21 states of the United States and 4 provinces in Canada.

In the course of the year the Film Library issued a new series of nine film programs and printed program notes covering five of these programs. It also prepared a Bulletin and a reprint of a magazine article.

During the summer a new film series of thirteen programs was prepared. The Film Library prepared a course on the motion picture which will be included in the fall curriculum at Columbia University, under the auspices of the Fine Arts Department.

A complete separate report on the activities and accomplishments of the Film Library during the year is being prepared by John E. Abbott, Director, and will be mailed to the Trustees at a later date.

#### OFFICERS AND COMMITTEES

##### Officers

President	- A. Conger Goodyear
1st Vice-President	- John Hay Whitney
2nd Vice-President	- Samuel A. Lewisohn
Treasurer	- Nelson A. Rockefeller
Secretary	- Thomas D. Mabry, Jr.
Assistant Treasurer	- Thomas D. Mabry, Jr.

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Officers and Committees continued

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Terms expiring 12/31/37

Mrs. W. Murray Crane	Mrs. John D. Rockefeller, Jr.
Edsel B. Ford	Paul J. Sachs
Philip Goodwin	Edward M. M. Warburg
A. Conger Goodyear	

Terms expiring 12/31/38

Cornelius N. Bliss	Beardsley Ruml
Mrs. Robert Woods Bliss	Mrs. John S. Sheppard
The Lord Duveen of Millbank	John Hay Whitney
Nelson A. Rockefeller	

Terms expiring 12/31/39

Stephen C. Clark	William S. Paley
Marshall Field	Mrs. Charles S. Payson
Samuel A. Lewisohn	Mrs. Stanley Resor

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Chairman, Nelson A. Rockefeller	A. Conger Goodyear
Cornelius N. Bliss	Mrs. Stanley Resor
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Officers and Committees continued

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Architecture Committee

Chairman, Philip Goodwin            Professor Joseph Hudnut  
Alfred H. Barr, Jr.                    Philip Johnson  
Miss Catherine Bauer                 Chauncey D. Stillman  
John Coolidge                         St. John Smith, Jr.  
Henry-Russell Hitchcock, Jr.

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Michael Cuypers	Nelson A. Rockefeller
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George Gershwin (deceased)	Charles G. Shaw
Michael M. Hare	St. John Smith, Jr.
Sidney Janis	Mrs. George Palen Snow
Lincoln Kirstein	Miss Nathalie Swan
Mrs. Henry Labouisse, Jr.	Mrs. George H. Warren, Jr.
Mrs. Ewan MacVeagh	Monroe Wheeler
Mrs. D. Percy Morgan, Jr.	<u>Associate Members</u>
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Mrs. John Parkinson, Jr.	Mrs. B. E. Hutchinson
Mrs. Charles S. Payson	Nathaniel Saltonstall
Mrs. Duncan Read	John Walker, III

Library Committee

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Vice-Chairman, Beaumont Newhall	Dr. Hellmut Lehmann-Haupt
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Frank Crowninshield	Robert Tannahill
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Henry-Russell Hitchcock, Jr.	

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Mrs. Raymond B. Fosdick	Mrs. Kenneth Simpson
Mrs. George S. Franklin	Mrs. Augustus Van Cortlandt, Jr.
Mrs. Artemus L. Gates	Mrs. George Henry Warren, Jr.
Mrs. Bernard F. Gimbel	Mrs. Benjamin P. Watson
Mrs. Walter Hochschild	Miss Mary Hoyt Wiborg
Mrs. O'Donnell Iselin	Miss Marion G. Willard
Mrs. B. Brewster Jennings	Mrs. Charles J. Liebman
Mrs. Samuel A. Lewisohn	Mrs. Nelson A. Rockefeller
Mrs. Charles A. Lindley	
Mrs. Ernest C. Poole	