The Museum of Modern Art during the last two weeks of its exhibition of
Painting in Paris, closing Sunday, March 3rd, will be forced to charge admission,
at least in the afternoons. The Trustees have come to this decision with the
greatest reluctance, for the Museum was opened with every intention of making it
an institution open to the public free of charge. But an unprecedented situation
has arisen because of the entirely unexpected crowds which have filled the Museum
galleries, making it impossible in the afternoons to see the paintings and so con-
gest the elevator system in the Heckscher building that crowds gather in the
corridors both on the ground floor and on the twelfth floor where the galleries
of the Museum are situated.

Immeasurable complaints from visitors, some of them numerous, some of them
seriously resentful, have been received. They have come intending to look at
pictures and have instead been trampled, with no better compensation than a view
of other visitors' necks. Even critics, who ordinarily have plenty of opportuni-
ties to view the exhibitions in comfort, have complained. Burdick Pemberton of
The New Yorker calls the Museum exhibition "a mob scene...you fought your way
into the place and allowed your way through the rooms". Mr. McBride of the Sun
"sympathises with those who only see Miss Viborg's 'Picasso' over the heads of
hundreds of others". Mr. Louis E. Sterne, President of the Atlantic City Art
Gallery, left a pathetic note at the entrance, - "Hearty congratulations on your
very refreshing show. I wish though I had learned to play football. I will have
to come again early some morning".

More urgent still are the complaints which the patient management of the
Heckscher building has received from other tenants who are unable to leave their
offices or return to them without considerable delay during lunch hour and the
afternoon because the elevators are so crowded that they are forced to pass by
many floors without stopping on their way up and down to and from the Museum.
Every possible adjustment has been made but the 1500 visitors a day have made it
impossible to arrive at any solution of the problem except that of attempting
to distribute the crowds so that they will not be concentrated in the afternoons.

As a last resort the Museum has been forced to charge an admission fee of
fifty cents from 1 to 6 o'clock, and to open the galleries free of charge in the
evening from 8 to 10 on every day of the week, Saturday and Sunday excepted. The
galleries will remain open during the morning from 10 to 12, all day Saturday,
and Sunday afternoon admission free. The money accruing from the admission charge
will be turned back into the Museum funds for upkeep and purchase of pictures.

Changing admission in the afternoons is of course a temporary solution of an
urgent problem but is a vivid illustration of the need for adequate permanent
headquarters for the Museum, for it is evident that the present attendance is the
result of no merely casual excitement. The Museum has now been running four months
and the attendance during the last four weeks has been considerably higher than
during the first four weeks.