Bateson

THE MUSEUM OF MODERN ART

Date March 24, 1943

To: Mr. Bateson

Re:

From: Mr. Barr

Dear Gregory:

The intelligent Princeton undergraduate whom I spoke to you about as a possible candidate is

George H. Hutzler
11 Campbell Hall
Princeton, N.J.

He says that he is enlisted in the Naval Reserve and will go to training school in the summer, but does not expect to be called until after graduation in June. He is working on a thesis on American humor, to some extent from the Freudian point of view, and so far has concluded that the American cartoon has passed through three periods: in the '70s and '80s it was best in the political field; during the early 20th century it was best in social issues; and more recently, he feels the best work has been done in such magazines as the New Yorker.

AHB:ljs

THE MUSEUM OF MODERN ART FILM LIBRARY

MEMO

From G.Bateson

To Mr. Barr

Date

Thank you for letting me see these. Especially I had not realized that the notion that all art is ideologically relevant had caught on so fast in Germany in '33. Mein Kampf of course says all this very clearly, but even so -

And the major premise, is I suppose correct. But just we dont like the ideology.

Enclosed - a draft of a very general memo which C.I.R. is sending in to give the Army ammunition in fighting for the sort of Regional Training that it wants.

G Bateson

THE MUSEUM OF MODERN ART

Date ~~February 25, 1943~~

To: Mr. Bateson

Re: ~~Attached~~

From: Mr. Barr

Dear Bateson: Here are manuscripts of three articles of a series which was to be called "Hitler and the Nine Muses". The fourth, the only one to be published, came out in the "Hound and Horn," 7:278-83, January 1934, under the title "Nationalism in German Films." Please be sure to return these as they are the only clean copies I have.

Siegfried Kracauer

THE MUSEUM OF MODERN ART

Date March 20, 1945

To: Film Library

Re: Film Library catalog

From: Alfred Barr

Will you please send the Film Library bulletin and film schedule to:

Mrs. de Menocal
181 Beacon Street
Boston, Mass.

Thank you.

Siegfried Kracauer

THE MUSEUM OF MODERN ART

Date April 14th, 1943

To: Mrs. Switzer

Re: Latin American comp. copies

From: Front Desk

P.F.C. Edwin Hewitt, a lender to the Latin American show, asked for a complimentary bound copy of the L tin American catalogue last Saturday, which I gave to him. Will you please see that this is replaced for us so that our stock will be in order? Thank you.

L. W. C.

Siegfried Kracauer

THE MUSEUM OF MODERN ART FILM LIBRARY

MEMO

From S. Kracauer

To Mr. Alfred H. Barr

Date Jan. 27, 1943

1/27

Dear Mr. Barr:

Many thanks for your kind advice and the permission to mention your name. I shall not fail to inform my friend about it.

I should be only too glad to have the opportunity of a talk with you. Please, let me know whenever you can spare a moment.

Yours sincerely

Siegfried Kracauer

THE MUSEUM OF MODERN ART

Date January 25, 1943

To: Dr. Kracauer

Re:

From: Mr. Barr

Dear Dr. Kracauer:

I think that the best person to ask about the possibility of selling your friend's Hawaiian and Moari objects would be James Johnson Sweeney. Please mention my name when you telephone him, and I am sure he will give you considered advice.

I was under the impression that we had met and talked together several times, though it is possible we have neverbeen formally introduced - but, indeed, this is really not necessary, since we are after all colleagues. I hope to have a chat with you shortly.

Siegfried Kracauer

AHB:ljs

THE MUSEUM OF MODERN ART FILM LIBRARY

MEMO

From Dr. S. Kracauer

To Mr. Alfred Barr

Date Jan.12, 1943

Dear Mr. Barr:

Would it be possible that I talk with you in the interest of a friend who has brought back some valuable objects of art from the Southern Sea -- among them a Hawaiian feather cape, a mask of tortoise-shell and several Maori things ? Last summer these objects were exhibited in the Brooklyn Museum, and now he wants to sell them. I should be so glad if you were, perhaps, in a position to give me an advice as to the possibilities he may have in this field. As I have desired for some time to meet you, I should greatly appreciate this opportunity. Many thanks in advance,

Yours sincerely

Siegfried Kracauer

THE MUSEUM OF MODERN ART

Date ~~February 8, 1943~~

To: MARGARET MILLER

Re: ~~URGENT URGENT URGENT~~

From ALFRED BARR

MADAME MARTINS PHONED TO SAY SHE NEEDED A WRITER, PREFERABLY A POET, TO FURBISH THE ENGLISH OF A TRANSLATION OF A BRAZILIAN FOLK POETRY WHICH SHE WANTS TO USE IN THE CATALOG OF HER EXHIBITION, WHICH GOES TO PRESS SHORTLY. SHE WILL COME TOMORROW * THURSDAY * AT THREE AND WILL ASK FOR YOU. SHE IS A TORNADO BUT DO NOT BE DISMAYED. I WILL INTRODUCE YOU IF I AM HERE. GET IN TOUCH WITH ME BEFORE IF YOU CAN.

ALFRED

Will you please let me know when this will be done so that I can report to Mr. Barr.

THE MUSEUM OF MODERN ART

Date July 19, 1943

To: Mr. Warren

From: Mr. Soby

cc: Mr. Barr

Re:

Mr. Barr has asked me to check with you on the following work in the garden which was to have been done early this summer:

1. a capital for the white sculpture which stands near the red fence (something seems to be being done about this now)
2. the section of fence to go up in the garden (Mr. Barr says you know where)
3. Waxing the garden sculpture on the list which you have. Couldn't we set up a waxing job schedule and have it done automatically at intervals.

Will you please let me know when this will be done so that I can report to Mr. Barr.

THE MUSEUM OF MODERN ART

Date January 22, 1943

To: Mr. Barr

From: Mr. Warren

Re: Rearrangement of offices.

The rearranging of the several offices as discussed with Miss Carson will take place Sunday, January 24th, beginning at 3 P. M.

3. Publicity. Now, when it is difficult to exchange exhibitions, publications, etc., between us and the other institutions in Latin-America, I believe it is necessary to secure good publicity for the Museum, at least in the most important Latin-American cities. This publicity has to be continuous.

4. Publications. In the last months the Museum was asked to act as sponsor for two important books on Latin-American art to be published, with English and Spanish texts, either in this country or in Latin-America: a monograph on Figari and a book on Colombian Art (pre-columbian, colonial, modern). Mr. Rockefeller has already promised to purchase a number of copies of the Colombian book to the amount of $5,000. It should be a good idea for the Museum to carry on this type of work.

5. I also believe that the Museum has to continue receiving the important Latin-American visitors in the U. S. A sort of "social program" may be planned to keep up our contact with them after they have left this country.

I think a title similar to Secretary for Latin-American Affairs would be appropriate for the work I am doing.

I hope the suggestions are clear

Luis

Siqueiros

THE MUSEUM OF MODERN ART

Date April 12, 1943

To: Mr. Barr

Re:

From: Mr. Zulueta

This is to supplement our conversation of last Thursday. As I told you at that time, I have several suggestions for the Museum's work in connection with Latin-America which I think may be useful. They are as follows:

1. Latin-American Artists File. I believe it is of primary importance to make a good Latin-American Artists File with information on each artist and, if possible, photographs of his work. There are good sources of information with which to work on the files of Argentina, Chile, Colombia, Cuba, and Mexico.

2. General Latin-American File. Such a file should be made and kept up to date as a complement to the Latin-American Artists File, to include important people, institutions, press and publications, and people and institutions connected with the Museum of Modern Art, etc. We also have to complete a good mailing list for Latin-America.

3. Publicity. Now, when it is difficult to exchange exhibitions, publications, etc., between us and the other institutions in Latin-America, I believe it is necessary to secure good publicity for the Museum, at least in the most important Latin-American cities. This publicity has to be continuous.

4. Publications. In the last months the Museum was asked to act as sponsor for two important books on Latin-American art to be published, with English and Spanish texts, either in this country or in Latin-America: a monograph on Figari and a book on Colombian Art (pre-columbian, colonial, modern). Mr. Rockefeller has already promised to purchase a number of copies of the Colombian book to the amount of $5,000. It should be a good idea for the Museum to carry on this type of work.

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I think a title similar to Secretary for Latin-American Affairs would be appropriate for the work I am doing.

I hope the suggestions are clear

Luis

Siqueiros

THE MUSEUM OF MODERN ART

Date June 24, 1943

To: Mr. de Zulueta

Re: Norte - Ars

From: Mr. Barr

Dear Luis:

Here are some copies of Norte. Each will have some Latin American material which you can pull to pieces to file. The Library has a complete file of the magazine itself. When you are through, please send to Mrs. Newhall for photography.

AHB:rs

Of course, I told Mr. Brull that I would inform you. He insisted that this is just an idea. Mr. Brull is rather easy to deal with, and I think that it will be possible to select with him the paintings and to make the general plan for the exhibition if you are interested in this project. Please let me know any suggestions you have about it. We do not have to give him an official answer as it was a very unofficial and friendly suggestion.

L.

LZ:BK

Brull a friend of Roosevelt!
and gave museum his "
— better hold off.

THE MUSEUM OF MODERN ART

Date June 7, 1943

To: Mr. Alfred Barr

Re:

From: Mr. Luis Zulueta

Last week I had a talk with Mariano Brull, the well-known Cuban poet and diplomat, who, as you may know, is now Minister-Counselor at the Cuban Embassy in Washington. He told me that he is very interested in bringing to this country an exhibition of modern Cuban painting. He wants to assemble about 60 paintings, or so, from Romañach to the youngest painters. He suggested that maybe the Museum would be interested in showing this exhibition here or in circulating it through the country. He thinks that because of his diplomatic official position he may be able to obtain in Washington the money for this project.

Of course, I told Mr. Brull that I would inform you. He insisted that this is just an idea. Mr. Brull is rather easy to deal with, and I think that it will be possible to select with him the paintings and to make the general plan for the exhibition if you are interested in this project. Please let me know any suggestions you have about it. We do not have to give him an official answer as it was a very unofficial and friendly suggestion.

L.

LZ:BK

Brull a friend of Ravenet!
and gave museum his "
— better hold off.

THE MUSEUM OF MODERN ART

Date ~~April 22, 1943~~

To: Mr. de Zulueta

Re: ~~Siqueiros~~

From: Mr. Barr

Dear Luis: The Exhibitions Committee has approved an exhibition of the work of Siqueiros and we are anxious to find out in what collections his paintings are, both in the United States and in Mexico. Won't you please go through the books, catalogs and announcements in the Library and see how many of Siqueiros' paintings you can locate? Monroe Wheeler should have the list when it is completed, with a copy for our office.

THE MUSEUM OF MODERN ART

Date ~~April 12, 1943~~

To: Mr. de Zulueta

Re: ~~Abril~~

From: Mr. Barr

Dear Luis: I have looked through the photographs of Mr. Abril's work. They don't seem to me to show any great originality but some of his work is very sound and good, notably the two that I have marked.

I don't much like the highly rhetorical things under Soviet influence at the end of the book.

THE MUSEUM OF MODERN ART

Date: April 5, 1943

To: de Zulueta

Re:

From: Leslie Switzer

Luisito: The Museum has received from J.E. Payró, Albina 1138. 70 E., Buenos Aires, Argentina, three books by him on Maillol, Tintoretto, and Modern Painting. Would you be good enough to write him in Spanish saying that we are most grateful to have these for our Library, and that you are writing for Mr. Barr? Muchas gracias.

1943 - Budget matters

+ letr from Barr to Abbott

June 2 1943

Dear Dick

After you called Mr Clark yesterday he spoke at length with Jim about our budget proposals. Jim reports that Mr Clark was very angry with me for having raised some of these proposals again but did not wish to speak with me. He seemed to feel that we were asking or had asked for favors for our secretaries and for Dorothy Miller and her office.

When Jim and I made out our salary schedules for combined offices we simply put down our honest guess as to what would be fair increases, particularly under present inflationary conditions. You had not told us that you had in mind any general "cost of living" rise in the lower brackets. When you explained this to me I did not

remove these proposals.

In retrospect I still do not see why these lower market proposals seemed unreasonable considering our state of ignorance. When I first took on Switzer I could have paid him 50$. Instead I saved the museum several hundred dollars by paying him 30, later raised to 35. I had suggested 40 for next year.

Now does Jim's suggestion of 32.50 for Miss Collins seem to us exorbitant.

Are these salaries out of line with the salary of your secretary?

The other minor curatorial offices salaries were each carefully considered. I won't go over them again.

Our greatest error seems to have been proposing a secretary for Dorothy Miller's office. She needs one as we've explained ad nauseam (and how!) because without one she and Van Hook cannot do their work properly. They

cannot answer innumerable phone calls (4 in 12 minutes, the only time D could take) carry on letter writing, see artists do curatorial work (framing and repair care of objects, rehanging, labeling collecting information) bring new acquisition shows, bring exhibitions and catalogs etc etc. His case that D. has had a exciting one day a week and some weeks she has had none of Saturday time and recently an efficient volunteer. These stopgaps have not been adequate.

Dorothy is an expert in American painting but she can't keep up her knowledge without more time to see shows, studios, dealers' stockes, museums in other cities. And she needs some time for research — months, actually, for this fall show of Romaine Brooks.

The most efficient and economical way to use her talent (and Van Hoeks)

is, to give her a modicum of sentimental help.

As for her salary: except for the overall compensations etc. received by the whole staff, she has had no raise, I believe, since 1939 (you, I think, said this was preposterous - you might check it) During this time I believe almost everyone else ~~[illegible]~~ around her salary level has had a raise.

This year, what with the War and everything so on & the middle salaries you tell me is to get a raise - with three exceptions. Jim and I now simply suggesting a 4th.

Does D. deserve a raise apart from the above circumstances. Jim and I who know the quality of her work and her importance in the field think she does. During the past year she has done the

Flanagan show and catalog (except the preface); the Chinese (Willie) show; American 43 and catalog (except the preface); installation and framing (in which she saved us hundreds of dollars by her ingenious economies) of the Latin American show; the South West show (initiation and installation). Of course she had help with these jobs but hers was the principal responsibility and work.

D. is efficient, conscientious and economical. She works to the point of exhaustion. She can hang a painting show better than everyone I know. She has a nation wide reputation among artists and museum people for ability and knowledge. And because of her knowledge of American art her value increases steadily.

By our book keeping system she brings in cash into the museum

but people pay to see the shows she directs or installs. Her American shows are the most popular and profitable of our larger circulating shows (ask Elodie) She helps supply members with catalogs others of which are sold to the public.

I understand the theory that a curatorial dept like painting does not bring in an income as the expanded photography or extension depts. are expected to do. Therefore they are budgeted with with increases of tens of thousands of dollars. But a $2500 increase in pntg and sculpture is out of the question. Live for these other big expansions because I think they will make possible work we should be doing but I do not share your belief that they will pay for themselves for any case - now how to be convinced—

the endowment fund with which you propose to finance these promotions was raised primarily on the Museum's past and future in the field of painting.

I gather from you that after much debate ~~with~~ Mr. Clark saw some point in adding a secretary to the painting department. Perhaps this was due in part to your eloquence at the meeting – for which I again thank you most sincerely (though I suppose the decision had been made several days before)

As for Dorothy's salary raise: in view of Mr. Clark's strong expression of disapproval to Jim C (following his talk with you) I must ask you not to bring this matter before the Trustees as you suggested. Mr. Clark has been so magnificently generous in many ways that I don't

hard to bear him further. (You see, Dick, although you encourage me to fight for my opinion in my easily beaten - running as I do around the outside ~~fit~~ track.)

Thanks for your help, anyway

R.

Dear Dick

After you called Mr Clark he spoke at length with Jim about ~~our proposals to~~ our budget ~~suggestions~~ proposals. ~~Mr Clark was~~ Jim reports that Mr. Clark was angry with me for having raised the question again but did not wish to speak with me. He seemed to feel that ~~I~~ we were asking special favors for our secretaries and for Dorothy Miller and her office since ~~then~~ (if I understand Jim ~~rightly~~) he believed that other departments were not asking for increases in ~~personnel~~ salaries. ~~I do not know whether this is true or not~~

When Jim and I made out our salaries we ~~should~~ put down our honest opinion as to what would be ~~a fair~~ fair increases under present

inflationary conditions. You ~~shall~~ not ~~tell~~ told us that you had in mind any general "wot flying" rule in the lower brackets. I explained this to you when we spoke on the phone this ~~the~~ morning and ~~did have~~ am not ~~at that time~~ ~~[illegible]~~ renewing ~~[illegible]~~ of ~~those~~ proposals. (~~I told Rowan what I [illegible]~~ ~~[illegible]~~ ~~[illegible]~~ ~~[illegible]~~) But, ~~[illegible]~~ under these circumstances, ~~so~~ why the proposed ~~[illegible]~~ I do not ~~think~~ raises ~~some~~ secretarial ~~[illegible]~~ ~~[illegible]~~ unreasonable ~~[illegible]~~. When I ~~took~~ ~~in [illegible]~~ ~~So~~ I first took on Mrs. Sawyer I could have paid her $50.00. Instead I saved the $ ~~[illegible]~~ several hundred dollars by paying her 30.00, later raised to 35.00. ~~I thought it is [illegible] I~~ ~~[illegible]~~ ~~[illegible]~~ ~~at 50~~ I had proposed 40.00 for next year.

~~I [illegible]~~ Was Jim's suggestion of 32.50 for Miss Catlin exhorbitant?

Are these salaries out of line with the salary of your secretary? My guess is that they are - I mean that they are considerably less - though I don't know.

Architecture and Industrial Design

Perhaps I ~~proposed~~ suggested too great a raise for Frederick – but at the time I ~~had~~ thought of ~~someone~~ we might have to ~~propose~~ put him in for "assistant in charge" of industrial design following Carson's resignation.

I shit photography.

Library: ~~It~~ We still think Karpel is worth 60 ~~[illegible]~~ 50. ~~[illegible]~~

Docents: ~~[illegible]~~ Perhaps Jim Snedden but it seems to me Olson is excellent – and as head docent should be paid 45.00

I suggest a 20.00 raise.

Zalinte. ~~We~~ I suggest

~~Dorothy Lytle~~

Registrar: I worked two weeks with Miss Lytle and know from first hand that she is first rate. ~~and~~ Although I ~~She~~ had a small-raise last year it was long overdue. I suppose 20.00 would have been more in line than 5.00. Mea culpa!

Our

Paintings: ~~My~~ present error
seems to have been proposing a
secretary for Dorothy Miller's office.
She needs one as ~~[illegible]~~ we've explained
ad nauseam because without one she and
Van Hook cannot do their work
decently. ~~They~~ cannot ~~[illegible]~~ know
Rose calls (~~[illegible]~~ in 12 minutes the only
time I counted), carry on correspondence,
do curatorial work (framing, care of
objects, frequent rehanging ~~[illegible]~~ and repair
and ~~so~~ labelling) ~~[illegible]~~ new
acquisitions, shows, seeing artists, and
doing exhibitions and catalogs,
assembling information on collections etc.
It's true that Dorothy ~~she~~ has had a ~~good~~ strong one
day a week and some weeks she
has had Saturday a couple days
but this has been highly irregular.
Dorothy is ~~[illegible]~~
on exhibition American paintings

but she can't keep up her knowledge without more time to see shows, dealer's stores, annuals in other cities, studios. If she had nothing else whatever to do except research between now and next fall she'd be able to do the American Romantic show as it should be done.

The most efficient and economical way to use her talent is to give her a modicum of secretarial help.

As for her salary, except for the pension and cost of living adjustments etc which everybody got she has (I believe) not had a raise since the summer of 1939. (I believe you said this was preposterous — you might check it). During this time I believe that everyone at her general

(1) ~~She~~ This last year she has done the Flannagan show and catalog (except proofs); the Chinese (Willis) show; Americans 43 and catalog (except proofs); installation and framing (in which she saved us thousands of dollars by her economies) of the Latin American show; ~~[illegible]~~ South west show (initiation and installation). Of course she had help with these jobs ~~[illegible]~~ but has borne the principal responsibility and work.

salary level has had a raise,
D. sometimes two raises. ~~This year~~ ~~[illegible]~~

Expres

van G ✓0
a Marin 2 ~~[illegible]~~
( ) Matta 0
Gauguin ✓
Matisse 0
Kandinsky 0
Beckmann 0
Rouault. 0
Kokoschka 0

~~Exp~~ Abstractions

Cezanne (2) 00
Seurat
Picasso - dem 0
Braque 0 0. 00
Gris ✓0
Mondrian ✓0
Braque ✓
Picasso ✓0

~~Abst~~ Free subject

Rousseau ✓0
Chagall ✓ Burchfield ✓0
a Eilshemius 0 Graves 0
Chirico ✓0
Dali ✓0
Klee (Ritter or [illegible])
Miró ✓0
a Blume 0
Tchelitchew (✓)0

Sh [illegible]

~~At a~~ ... activities - which ... men in ...
Accomm... more and ② ¶ By our [illegible] each
~~And [illegible] that~~ ~~[illegible]~~ it brings ~~[illegible]~~ ~~the [illegible]~~
into the Museum.

salary level has had a raise, sometimes two raises. ~~This year no one got a raise~~ ~~one of middle salaries~~ in the middle salaries) Blair is this year. ~~No one got a raise~~ ~~many~~ to get a raise ~~except~~ ~~[illegible]~~ with ~~[illegible]~~ (not counting Karfil) exceptions. ~~[illegible]~~. We have ~~suggested~~ ~~[illegible]~~ suggested a ~~fourth~~ exception.

~~[illegible]~~ ~~beginning~~ ~~this position~~

~~Does~~ ~~Dorothy~~ deserve a raise? Jim and I are in a better position to judge the quality ~~and quantity~~ of her work than anyone else. We think she does ① She is efficient, a conscientious, ~~[illegible]~~ and ~~economical~~ ~~[illegible]~~. She works to the point of exhaustion. She has a notion with reputation among artists and museum people for ability and knowledge. She is the key person about which ② ~~[illegible]~~ to build our American painting activities – which should ~~be~~ ~~[illegible]~~ around. ~~She~~ ~~[illegible]~~ person more and more in point. ③ By or the end of ~~[illegible]~~ ~~[illegible]~~ ~~[illegible]~~ with the museum. ~~[illegible]~~

She can, many a handicap show better than anyone I know.

I understand ~~from~~ that you
the Dept. of
~~and Mr. Clark~~ feel that painting
bring in an income
and sculpture ~~cannot~~ ~~[illegible]~~ does not ~~[illegible]~~
~~like photography~~ ~~[illegible]~~ -traveling exhibitions,
~~for~~ ~~[illegible]~~ ~~[illegible]~~ etc. therefore
photography, films to expend
you feel free to ~~suggest~~ ~~propose~~ $30,000 ~~for~~
$80,000 (was it?). for
photography, . ~~But~~ Is an increase of dept
Extension. the painting and sculpture is
2500 for ~~[illegible] privileges~~
~~a request for~~ Has it ever occurred with which you
reasonable during wartime. ~~allowed~~ ~~[illegible]~~ propose to help finance
is ~~not~~ that the endowment fund ~~[illegible]~~ these ~~[illegible]~~ But
to you ~~are [illegible] people Dudl~~,
~~Mitt~~, ~~people~~ Dorothy
people ~~[illegible]~~ pay to see the shows ~~of the Museum's~~
initials.
organize or are the most
the larger ~~Studies~~ being
Her American shows and profitable ~~[illegible]~~ of (and sculpture). The public
practicable ~~[illegible]~~ shows. and catalogs ~~money~~
~~shows~~ traveling
members ~~with [illegible]~~
~~supply~~ ~~[illegible]~~ ~~[illegible]~~
~~She is not~~
~~[illegible]~~ ~~She~~

of these ~~which~~ are
sold to the public.

promotions was raised primarily
on the Museum's ~~[illegible]~~ past and future in the
field of painting?

~~To co~~

~~this letter's too long.~~

I gather from Jim that after
much discussion Mr. Clark ~~[illegible]~~
saw some point ~~to~~ ~~adding~~ giving
Dorothy a secretary. Perhaps this
was due to your eloquence at the
meeting — for which my most
sincere thanks. (I was naive
enough to think the committee had
~~might~~ not ~~have~~ ~~turned~~ turned down the
suggestion ~~as you~~ but your
~~[illegible]~~ as for
disillusioned me.) (whether or not they are)
I should have known that such
decisions are made, before or after the meeting, in view of Mr Clark's
strong ~~expression~~ of disapproval
~~after talking~~ ~~[illegible]~~ ~~under~~
~~issue: in~~
As for his salary
~~the circumstance~~ ~~we~~ I must
ask you not to bring this matter
before the Trustees as you suggested.
~~The debate might prove unseemly~~
Mr Clark has been so magnanimous ~~[illegible]~~
generous that I don't want to
bother him further. (You (following his
conversation
with you)
all Jim very easily
beaten — rumours, as I see,
around the outside track).

Confidential

THE MUSEUM OF MODERN ART

(1)

Date May 12 '43

To: Abbott

From: Miss Barr and Soby

Re: Budget 43-44 salaries - suggestions

	present	proposed
Office of director and asst director		
Sawyer	35	40
Catlin	27.50	32.50

Note: the work of both secretaries has been very satisfactory.

Painting & sculpture		
D. Miller	(year) 4447.20	year (5197.20)
Van Hook	43	50
secretary	? (one day strong now has relatives)	30

Note: If Miss Miller is to do exhibitions, continue her curatorial work on collection, maintain office routine and keep up her knowledge and contacts in the field of American ptg she badly needs a full time competent secretary.

Architecture and Industrial Design		
Carson	50	(leaving)
Trudeau	32	37.50

(2)

THE MUSEUM OF MODERN ART

Photography (see also special budget)

To: N. Newhall 35 Re: ~~50~~

From: Mazo 29 ?

Library (see also special budget)

Karpel 43 60

Docents

Olson 40 45

Donahue 36 leaving

? Garson — 36

Latin American

Zulueta 35 37.50

Registrar

Dudley (year) 3979.40 ?

Lytle 43 48

Olson 32 35

Present - 5/1/43

Directors office -

	Salaries	Expenses -	
A.H. Barr Jr.	190 / 19,638.24 / 19,838	Executive exp -	2000 -
James T. Soby.	+ 190 / 2500 - / 2690	Incidental - approx. account of items of exp.	
L. Switzer (35)	1820 -		
M. Cadlin (27.50)	1430 -		
	21,772		

Painting & Sculpture

Dorothy Miller	+ 190 / 4200 - / 4390	Dept exp.	1000 -
E. van Haag (43)	2236 -	Calligraphers	250 -
	6683.20		
?	30		

Arch & Ind'l Design:

Glen Carson (50)	2600 -	Dept. Arch	500 -
G. Fredericq (32)	1664 -	" - Ind'l	500 -
	3264 -		

Photography.

M. Newhall (35)	1820 -	Dept.	800 -
S. Mozo (29)	1508 -		
	3328		