CONFIDENTIAL

THE MUSEUM OF MODERN ART

Date April 28, 1965

cc: Miss Miller
Mr. Greene

To:

Re:

From: René d'Harnoncourt

Alfred Barr

Dear René:

I hate to add to your troubles and the last thing I want to do is to embarrass the two devoted and able co-chairmen of the Junior Council but at the risk of being considered - and indeed, feeling - a spoilsport I must recall some of our discussion on Monday about the proposed tent to be erected in the Sculpture Garden for the Junior Council ball in mid-May.

1) I do not think it is wise to deprive our public by removing capital sculptures from the most central and visible area of the garden for five days in May, including a weekend, in order to install a tent for a single night's entertainment.

2) The ball may raise money for the excellent purposes of the Junior Council but it is an exclusive affair which both you and I, independently, feel is made conspicuous by the unsightly erection of a tent, a job that will disfigure the Garden for days on end in the eyes of 12 or 15 thousand members of our public very few of whom will have been invited to the party.

3) I am concerned over faulty procedure. I learned in your office only last Monday that the decision to have the tent in the Garden was made last December. I suppose you approved this decision at that time though you said you did not then know that the tent would take five days to pitch. Though the Museum Collections office is in charge of the Sculpture Garden (except for planting, etc.) neither Dorothy nor I heard of the tent until the middle of March and then only casually from Wilder when Dorothy was discussing with him a major reinstallation to accomodate the outdoor section of the Giacometti show. When I returned from ten days' vacation I learned that the invitations to the ball had already gone out.

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THE MUSEUM OF MODERN ART

Date

To:

Re:

From:

Junior Council Party

(Continued)

4) I would like to know why Dorothy and I were not informed or consulted.

5) I would like to have written assurance from you that this procedure will not be repeated.

6) I would like to have assurance from you that the erection of the tent this year will not be considered a precedent.

THE MUSEUM OF MODERN ART

cc: Mr. Barr
D. Dudley
B. Jones
R. Roob

Date ~~August 12, 1964~~

To: Wilder Green

Re: ~~Loud-speaker system~~

From: Dorothy Miller

Dear Wilder:

Please explain to me the loud-speaker system which has been installed in all the offices in the East Wing. I can understand why this is a good thing to have in an emergency, but is there no way to turn it off at other times? It is annoying, though not serious, always to hear the six o'clock announcement that the Museum is closing, but tonight, when I am working late to clear my desk before vacation, all hell broke loose in the form of an ear-splitting radio screaming from every office in the whole complex of the East Wing. I had to go down to the first floor, find the watchman and ask him to find the radio and get it turned off. It seemed to be somewhere in the east end of the first floor---a cleaner? or second watchman?

An awful lot of high-pressure night work has to be done regularly by the Museum staff and this kind of interruption doesn't seem necessary. Can't the watchmen have their radios (perfectly understandable) and the offices their nocturnal peace and quiet? After all, there are fire gongs here.

THE MUSEUM OF MODERN ART

CONFIDENTIAL

Date July 1, 1964

To: Mr. Barr
Mr. Koch
Miss Dudley
Miss Rubenstein

Re: Storeroom X

From: D. Vance

Yesterday the combination was changed for the first time since we acquired the vault. The new combination is 24-2-84-71.

I understand that the old combination and an extra set of keys are kept in the safe in the Treasurer's office. It should now be discarded.

(Seasonal changes to be introduced gradually over a period of seven weeks, uninfluenced by outdoor fluctuations.)

Let's try to achieve these conditions as soon as possible, bearing in mind that any "trial and error" will be at the expense of our irreplaceable collections. I certainly hope we won't pay for the system until it meets all the specifications.

THE MUSEUM OF MODERN ART

cc. Mr. Barr
Miss Miller
Mr. Koch

Date April 27, 1964

To: Mr. O'Rourke

Re: Atmospheric control.

From: David Vance

Confirming our conversations last week, the relative humidity in the second and third floor galleries of the "11" building is too low. The minimum recorded last week was 26%, and the maximum was 44%. As you may know, the range from 40 to 60% is considered fairly safe for most works of art. The ideal is about 55% with no fluctuation at all.

It is my understanding from preliminary meetings with representatives of J.B. and B. that the new system, when fully operational, will maintain the following conditions:

	Summer		Winter	
	Temp.	R.H.	Temp.	R.H.
Galleries:	Not over 78°	58% ± 2%	at least 72°	47% ± 2%
Storerooms:	Not over 78°	50% ± 2%	at least 72°	50% ± 2%

(Seasonal changes to be introduced gradually over a period of seven weeks, uninfluenced by outdoor fluctuations.)

Let's try to achieve these conditions as soon as possible, bearing in mind that any "trial and error" will be at the expense of our irreplaceable collections. I certainly hope we won't pay for the system until it meets all the specifications.

THE MUSEUM OF MODERN ART

cc. Mr. Barr
Miss Miller ✓
Mr. Koch
Miss Volkmer

Date April 22, 1964

To: Dorothy Dudley

Re: Country Storerooms

From: David Vance

Last Thursday we discovered some signs of moisture in the country storeroom. Two of the wood and rubber supports which we made to keep paintings off the floor had developed heavy mold growth and colonies of small, white, aphid-like insects. The situation seems very local, and no works of art are near the wet spot.

Humidity records from the storeroom have always been good. The moisture evidently comes through the floor in one place and builds up under any object that stops the circulation of air.

I reported the situation to Mr. Backus and gave him one of the supports to examine. The other was sealed up in plastic and brought back to the Museum.

THE MUSEUM OF MODERN ART

cc Mr. Barr
Mr. Koch

Date February 6, 1964

To: Mr. d'Harnoncourt

Re: Exhibition Schedule

From: Dorothy Dudley

Dear René:

Although the planning of the Museum's Exhibition Program does not fall within the province of my department, we are definitely concerned as you know with a great deal of the work involved in processing and handling the works to be shown. Because of this I feel that I should comment on the number and scale of exhibitions proposed, whenever it appears that our limited service areas would become overcrowded and therefore unsafe for handling works of art, or that the work load would be too heavy to be handled efficiently by the service departments.

It should be obvious that while each curator is involved with the preparation of a few exhibitions, the Registration, Production, and other central departments must handle works for all exhibitions while at the same time handling the continuous work connected with Museum Collection accessions and outgoing loans. The service departments are of course also involved with work connected with special events such as lectures, etc., as well as with building maintenance. If we schedule 22 exhibitions a year for the next three fiscal years (more, if there are to be special temporary exhibitions in the Museum Collection Galleries and Educational Program exhibitions) I fear that we will be in trouble.

I must disagree with a statement made at the last Committee Meeting that we have been handling 22 exhibitions a year comfortably. According to our records the number of exhibitions during the past four years is as follows:

1962-63	16 exhibitions	
1961-62	19 "	(including a circulating exhibition already prepared)
1960-61	22 "	(including the Len Lye demonstration and an exhibition of MOMA publications)
1959-60	22 "	(including the Tinguely special event)

The pressure of work was so great during the fiscal years 1959-60 and 1960-61 that in my memo of December 13, 1961, I wrote you that we could not handle it efficiently and that the congestion was causing unsafe conditions.

In addition to this, we have continued to fall further and further behind on work with the Museum Collections and with the maintenance of records that are essential for the efficient functioning of the Museum.

I am sorry to be such a pessimist but since the schedule has not been eased in any way since our last meeting I feel that I must report my concern to you. I had thought that it was decided at the previous meeting that some of the auditorium exhibits were to be eliminated. This would have helped a great deal.

I would also like to express my hope that there will be a greater effort to consider the over-all schedule - including not only temporary exhibitions but also publications, special events, etc. as these too generally involve the service departments to greater or less extent.

MEMORANDUM

TO: Staff

December 18, 1963

FROM: Richard H. Koch

RE: Fire Drill

The clamor of bells which has lately beset the Museum resulted from the accidental intrusion of a workman's jackhammer into the wiring of our fire alarm system. The system is now being checked out to be sure that it works properly following this mishap. Until further notice the ringing of gongs is to be considered a test, and the staff is urged not to run out into the snow on each such occasion.

At 10:30 A.M. on Thursday, December 19, however, we will have a fire drill on purpose. All members of the staff (except as indicated below) are expected to participate. The drill will commence with the ringing of the alarm gongs in all buildings, following which the buildings should be entirely evacuated via all stairways except the southwest stairway of the 11 Building, which is no longer to be regarded as a fire escape. Occupants of the office floors of No. 11 should walk down either the stairs at the northwest corner of the building or the stairs in the northeast fire tower, at the foot of which a new temporary doorway on the west side is to be used for egress to the Garden. The door at the east side of the fire tower, leading into the new East Wing, should not be used.

Occupants of the offices, shops, engine room and other underground spaces of No. 11 are to use the stairs at the northwest corner of the building, walking up to the Garden.

Occupants of the 21 and 23 Buildings, including children attending

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Occupants of the offices, shops, engine room and other underground spaces of No. 11 are to use the stairs at the northwest corner of the building, walking up to the Garden.

Occupants of the 21 and 23 Buildings, including children attending classes, will proceed according to the normal plan as published in the attached schedule.

Floor Monitors, or their alternates, designated in the Emergency Procedure schedule published on December 5, 1963, will check the areas respectively assigned to them to make certain that all spaces, including toilets, have been evacuated. After reporting by telephone to Peter Azzinaro at Extension 225, 235 or 234, each Monitor will leave the building by the nearest appropriate route.

Staff members should take with them pocketbooks and other valuables, as well as overcoats. All safes and locked files should be closed and locked as soon as the gongs begin to ring.

Alarm gongs will be rung a second time to indicate the end of the drill, following which everyone should return to his regular duties.

In order to avoid inconveniencing members of the public who may be in the 21 Lobby and the temporary bookstore at the time of the drill, the gongs and drill are to be disregarded in those areas. In the event of an actual emergency at any time the occupants of these spaces should leave the building either through the 53rd Street entrance to No. 21, through the lobby of the Whitney Museum or through the doors to the Garden.

December 18, 1963

FIRE DRILL INSTRUCTIONS

When the General Alarm sounds, please leave the Museum in a quiet and orderly manner by the respective exits indicated below. Please remain in the Garden or on the 53rd Street sidewalk until the alarm sounds a second time. Follow any special instructions issued by the floor monitors, and if in any doubt as to what to do ask their advice.

FIRE EXITS

MAIN BUILDING, 11 WEST 53RD STREET

All floors above the first:	Use either (a) the northwest stairway down to the Garden or (b) the new fire tower exits at the northeast corner of the building, descend to the first floor and go through the western doors to the Garden.
First floor:	Go out through the main doors to 53rd Street.
Mezzanine, basement shops, auditorium gallery and sub-basement:	Use the rear (northwest) fire stairs to the Garden.

21 WEST 53RD STREET

All floors except school, first and basement floors:	Use the interior fire stair at the back of each floor (northwest exit) and go down to the Garden.
School floors - front classrooms:	Use the front fire stairs and go down to 53rd Street.
School floors - rear classrooms:	Use the rear fire stairs and go down to the Garden.
First floor front:	Go straight out to 53rd Street.
First floor back:	Go straight out to the Garden.
Basement:	Use rear exits and go up to the Garden.

23 WEST 53RD STREET

All floors above the first:	Use the fire stairs behind the elevator and go out to 53rd Street through the fire corridor on the first floor.
First floor:	Go through the fire corridor out to 53rd Street.
Basement:	Go up the rear fire stairs and out to 53rd Street through the fire corridor on the first floor.

Please address any comments on the conduct of the fire drill to Peter Azzinaro.

MEMORANDUM

October 16, 1963

TO: Miss Akermark, Mr. Azzinaro, Mr. Barr, Mr. Drexler, Mr. Green, Mr. Griffith, Miss Johnson, Miss Legg, Mr. Lieberman, Miss Mayer, Miss Miller, Mr. Porter, Mr. Rasmussen, Mr. Riabov, Miss Rubenstein, Mr. Shaw, Mr. Wheeler

THE MUSEUM OF MODERN ART

cc: Dorothy Dudley
Richard Koch
Dorothy Miller

Date ~~October 30, 1963~~

To: Pete Azzinaro

Re: ~~2nd Floor Gallery~~

From:

David Haviland

The Acoustiguide, a two-pound portable tape playback machine, carrying a 50-minute recorded gallery talk, will be demonstrated in the

The 2nd floor Gallery will be closed to the public on November 4th at which time works of art will gradually be removed.

One Guard should be posted on the 2nd floor from November 4th until approximately December 1st during the time the Museum is open to the public.

Tomorrow's session will be limited to a demonstration and the answering of questions. On Monday afternoon, October 21, at 3:00, a

discussion of the pros and cons of our adopting the Acoustiguide.

MEMORANDUM

October 16, 1963

TO: Miss Akermark
Mr. Azzinaro
Mr. Barr
Mr. Chanin
Miss Constantine
Mr. Drexler
Miss Elliman
Miss Franc
Mrs. Godbout
Mr. Green
Mr. Griffith
Miss Johnson
Miss Jones
Miss Legg
Mr. Lieberman
Miss Mayer
Miss Miller
Mr. Porter
Mr. Rasmussen
Mr. Riabov
Miss Rubenstein
Mr. Seitz
Mr. Selz
Mrs. Shaw
Mrs. Stone
Mr. Szarkowski
Mr. Wheeler

FROM: Richard H. Koch

The Acoustiguide, a two-pound portable tape playback machine, carrying a 50-minute recorded gallery talk, will be demonstrated in the 4th floor projection room on Thursday morning, October 17, at 11:30. These machines have been successfully used at a number of other museums and are under consideration for use at this Museum when we reopen.

Tomorrow's session will be limited to a demonstration and the answering of questions. On Monday afternoon, October 21, at 3:00, a second meeting will be held in the 4th floor projection room for general discussion of the pros and cons of our adopting the Acoustiguide.

file

THE MUSEUM OF MODERN ART

cc: 2 file ✓
Sara Mazo

Date: September 11, 1963

To: Donald Dean

Re: 2nd Floor - Black Wall

From: David Haviland

Arrangements have been made with Mr. Valentine to repaint the black wall in the 2nd floor gallery either Friday - September 13th or Monday - September 16th.

Miss Mazo states that the pictures will be rehung exactly as they are now. Therefore it will not be necessary to remove picture hooks.

Will you please make arrangements with Mr. Valentine so that you can remove the paintings before work is started and rehung the same afternoon, as soon as the paint is dry, (by 2 p.m.) if this is feasible.

DH

file

THE MUSEUM OF MODERN ART

Date August 26, 1963

To: Platform Guards (Wendelken, Doughty)

Re: FIRE DOOR between 21 Lobby and ~~Stairs leading to mezzanine.~~

From: Donald Dean

Please check the above mentioned fire door every morning and report to me immediately if it has been left open.

cc: David Haviland
Dorothy Miller
Peter Azzinaro

THE MUSEUM OF MODERN ART

cc: Mr. Koch

Date August 20, 1963

To: David Haviland

From: Dorothy Miller

Re: Fire door between 21 lobby and stairs leading to the mezzanine

Dear Mr. Haviland:

Every morning the fire door between the 21 lobby and the stairs leading to the mezzanine is found propped open with a wooden wedge. Since this is a fire door it should be kept closed at all times. Could you give instructions that whoever is propping the door open in this way should remember to close it when finished using it?

THE MUSEUM OF MODERN ART

c.c.: Miss Miller

Date July 31, 1963

To: D. D.

From: D. V.

Re: ~~Leak~~

Water is seeping up through the floor in the space under the sidewalk at the front of the "21" building. There ~~is~~ are no works of art in the space now, but there are quite a few fancy M.C. frames and a few special boxes (such as the Lippold box). Nothing had gotten wet as of this morning. Owen has notified Mr. Haviland.

THE MUSEUM OF MODERN ART

To: Wilder Green

From: Alfred Barr

Re: ~~Sculpture Galleries~~

~~skylight~~

Dear Wilder:

I understand that you have some estimates for repairing our skylight. Our failure to keep rain out of our sculpture galleries seems to be rather disgraceful as well as damaging to our sculpture and humiliating vis-à-vis the public. For years now this technological puzzle has baffled us. Couldn't we do something about it, since I understand that Mr. Haviland is stumped?

THE MUSEUM OF MODERN ART

cc: Miss Miller
Miss Mazo

Date June 24, 1963

To: Wilder Green

From: Alfred Barr

Re: ~~Sculpture Galleries~~
~~skylight~~

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of Wilder Green.

I asked him why when they stretched the polyethelene over the skylight the west end was not entirely covered. His answer was that this material only comes in 100 foot rolls and that when they continue with the job they will add the additional footage.

Donald Dean was cutting the wood strips this afternoon which he say will be attached to one end of the polyethelene and then wedged at the back of the skylight (towards the building). He promised to finish the job, if possible, by Thursday.

Skylights

THE MUSEUM OF MODERN ART

cc: Dorothy Miller
Betsy Jones

Date June 4, 1963

To: Mr. Barr

From: Sara Mazo

Re: Sculpture galleries skylight

Dear Alfred:

As a follow up to the conversation with Don Dean earlier in the day Mr. Haviland called me this afternoon. He said that the polyethelene covering over the skylight "in all circumstances is a stop-gap measure." In a heavy storm there is the possibility that it may be blown or ripped off.

Mr. Haviland also told me that several bids have been received for the repair of the skylight and that these estimates are in the hands of Wilder Green.

I asked him why when they stretched the polyethelene over the skylight the west end was not entirely covered. His answer was that this material only comes in 100 foot rolls and that when they continue with the job they will add the additional footage.

Donald Dean was cutting the wood strips this afternoon which he say will be attached to one end of the polyethelene and then wedged at the back of the skylight (towards the building). He promised to finish the job, if possible, by Thursday.

THE MUSEUM OF MODERN ART

c.c.: D.C.M.

cc: Peter Selz
Richard Koch
Dorothy Dudley
Pete Azzinaro
Wilder Green
Sarah Mago
for your info

Date ~~May 2, 1963~~

To: D. D.

From: D. V.

Re: ~~Trip to X May 1, 1963~~

At 9:40 A.M. the temperature was 60° and the R.H. 60%. By the time we were ready to leave, about 12:30 the temperature was 62° and the R.H. 51%, just about what should be expected since we had the heaters on all the time. The dehumidifier, which I recently set to run two hours a day instead of one, came on normally while we were there. The longer run apparently has no effect as the R.H. is still near the upper limit. The amount of water in the can was no greater than usual.

The heating coils were on and the door was not rusty, but it was very dirty. It was serviced yesterday. I don't think it could be let go so long again.

I was surprised to see that we still have room for a little more small sculpture. Also, if the old lumber could be disposed of, one more platform for large pieces could be installed. As you know, we are completely full insofar as oversize paintings are concerned. There's lots of room for smaller paintings and drawings, especially works in slipcases.

THE MUSEUM OF MODERN ART

cc: Peter Selz
Richard Koch
Dorothy Dudley
Pete Azzinaro
Wilder Green
Sara Mazo ✓
For your info

Date March 8, 1963

To: Dave Haviland

From: Alicia Legg

Re: Vibrating walls in Nolde show

I have arranged with Pete Azzinaro and Pro Petrosino to remove the two Nolde paintings, Cat. 9 and Cat. 49 from their walls each night at closing time and to rehang them on Saturday and Sunday mornings just before the Museum opens. I showed Pete and Pro the two pictures and they will arrange to have two responsible men put the pictures on a truck, to be left in the gallery over night, and returned to the Mezzanine in the morning. Bill Farnie will have a truck available by closing time tonight. On weekday mornings, I might get Mike & Tom to rehang the pictures, if your men cannot.

I hope by Monday you can get Danny Clarke or an outside carpenter to build a pedestal with a supporting back for each picture, as this seems the only way to keep them from touching the wall. Please check with Wilder Green on the design of this as he has something very simple and effective in mind.

THE MUSEUM OF MODERN ART

cc: Miss Jones
Miss Mazo

Date February 26, 1963

To: Don Dean

Re: Lights on 6th floor

From: Dorothy Miller

Dear Don Dean:

The lights on the 6th floor are very inadequate for lighting paintings and sculptures which we have to show once a month to the Trustees meetings. Would it be possible to add two fixtures on each of the three strips lighting the walls in the Trustees section of the penthouse? There are now four fixtures on each strip and we really need at least six. Will you let me know if this will be possible?

Re: Sculpture galleries

Miss Miller: Sara said I should be sure to tell you that the cleaners had removed most of the spots from the pedestals (hiding the traces?) last night. There is a strong smell of furniture polish or wax, and clean streaks at the bottoms of the pedestals.

- Nina

12/18

TO: Staff

FROM: Ric

to

the 11 Bui

aken,

effective immediately:

1. On evenings when the School is in session, the 21 elevator will not operate above the third floor after 8 P.M. Personnel working after that hour are asked to use the freight elevator of the 11 Building. The door between the loading platform and the 21 lobby will be locked at 7 P.M.

2. On evenings when the School is not in session, the 21 elevator will run to all floors and the loading platform will be left unlocked.

MEMORANDUM

TO: Staff

February 18, 1963

FROM: Richard H. Koch

RE: Security

In order to prevent unauthorized persons from gaining access to the 11 Building after closing time, the following measures are being taken, effective immediately:

1. On evenings when the School is in session, the 21 elevator will not operate above the third floor after 8 P.M. Personnel working after that hour are asked to use the freight elevator of the 11 Building. The door between the loading platform and the 21 lobby will be locked at 7 P.M.
2. On evenings when the School is not in session, the 21 elevator will run to all floors and the loading platform will be left unlocked.

THE MUSEUM OF MODERN ART

cc: Miss Miller
Mr. Wheeler
Mr. Koch
Miss Jones

Date ~~February 6, 1963~~

To: Grace M. Mayer

Re: ~~Second Floor Photography Alcove~~

From: Alfred H. Barr, Jr.

Dear Grace:

Thanks for your memo of February 1 about the second floor photography alcove. You embarrass me by the phrase "giving permission".

My function in this question is twofold: 1) to approve in a general way what John and you want to do on the second floor so that the space which was deducted from our painting collection should be used only for the photography collection and not for loan shows, except in case of emergency; 2) being sure that we don't go too far or disproportionately over our second floor installation budget which is Monroe's office but which I have to approve.

Consequently, when you and John write a memo of this kind would you be sure to address a copy to Betsy Jones who is Executive Secretary of the Collections.

Building

THE MUSEUM OF MODERN ART

cc: Miss Dudley
Mr. Koch
Mr. Haviland
Miss Miller
Miss Jones

Date January 29, 1963

To: Mr. Green

Re: Conditions in Storerooms

From: Mr. Vance

I was very much pleased that Mr. Ranier, who is designing the air conditioning for the new wings, happened to be on hand to observe the emergency in "S" last Friday. I took the opportunity to show him where we have had trouble with water and oil falling from the overhead ducts.

As I made my tour of inspection this morning I had a series of experiences, all fairly typical, that illustrate again the dangers of overhead pipes and ducts in storerooms.

In Storeroom 4, where a portable humidifier has been installed after all other measure failed to provide a safe level of R.H., I found that it had run out of water during the night and the humidity had fallen to about 20%.

In Storeroom 3, where a piece of sculpture was damaged yesterday by water which had condensed on a cold air duct, more water was condensing along the whole length of the duct and falling to soak the floor and carpeting on the sculpture platforms. Sculpture in this room has had to be moved twice this week so that the engineers could empty traps in the drainage lines from the school room sinks. I understand the traps have to be opened again soon.

In Storeroom 1 in the Mezzanine, where valuable loan shows are stored, water condensed and dripped from a drainage pipe during the night. By sheer chance nothing was damaged.

This illustrates again the need to get out of the present sculpture storerooms as soon as possible and to have space for storage where there will be nothing overhead but reinforced concrete.

Building

THE MUSEUM OF MODERN ART

cc: Miss Dudley
Mr. Koch
Miss Miller

Date December 13, 1962

To: Mr. Haviland

Re: Humidity Control

From: Mr. Vance

During the cold weather this week we have had dangerously dry conditions in several places and substandard R. H. in a good many others. (Fortunately conditions are good in Storeroom 3, where the wooden sculpture has been concentrated.)

On Tuesday I took the following readings.

Location	Psychrometer Dry	Psychrometer Wet	Psychrometer R.H.	Hygrothermograph Temp.	Hygrothermograph R.H.
Guernica room	76°	60°	37%	76°	37%
Storeroom 5	72 1/2°	57 1/2°	38%	73°	38%
First floor East	72 1/2°	54 1/2°	28%	--	--
First floor West	74°	57°	33%	--	--
Storeroom 4	73°	54°	25%	--	--
Storeroom 2	79°	58°	24%	--	--
Storeroom 3	79°	64°	42%	80°	40%
Storeroom 1	73°	56°	32%	--	--
Recording Room	75°	57°	30%	--	--

Official outdoor 10 A.M. readings: 21° and 49% R.H.

I don't have Wednesday's readings, since I gave you the scratch sheet, but they were generally in line with Tuesday and Thursday.

Thursday

Third floor East (Gorky)	73°	53°	22 1/2%	--	--
Brancusi Room	70°	52°	27%	--	--
Guernica Room	72 1/2°	58°	40%	73°	40%
Storeroom 5	--	--	--	73 1/2°	40%
First floor East	73°	59°	42%	--	--
First floor West	73°	57°	35%	--	--
Storeroom 4	72°	52°	22%	--	--
Storeroom 2	76 1/2°	55°	20%	--	--
Storeroom 3	75°	61°	44%	75°	42%
Storeroom 1	73°	56°	32%	--	--

Official outdoor readings 11 A.M.: 18° and 52% R.H.

I realize, of course, that some improvement will be automatic when the cold snap ends. Nevertheless I am quite concerned, especially about the third floor, where an extremely valuable painting show is being installed, Storeroom 4, where there are several important M.C. paintings, and Storeroom 1, where there are always a lot of valuable works of all kinds.

Do you think it would be wise to move one of the hygrothermographs to the third floor? If so, which one could best be spared?

THE MUSEUM OF MODERN ART

cc: Miss Miller
Mr. Haviland

Date ~~November 30, 1962~~

To: Dorothy Dudley

From: David Vance

Re: ~~Humidity in Sculpture~~
~~Storage~~

This morning I checked the humidity in the sculpture storerooms and found:

# 2	29%
# 3	40%
# 4	24%

As you know, I think several of the larger wooden pieces have already begun to react to the dryness. I have therefore asked Bill and Owen to move all wooden pieces from Storerooms 2 and 4 to # 3 until adequate control can be established in the other areas.

I notice that the wooden pedestal for Even the Centipede has split badly. Since we never use it, I wonder whether it should not be discarded?

THE MUSEUM OF MODERN ART

cc: Bill Farnie

Date Nov. 8, 1962

To: Dorothy Dudley

From: Sara Mazo

Re: Protection of sculpture in 3rd floor galleries when it rains

Dear Dorothy:

Until such time as the skylight above the sculpture galleries are fixed (whenever that will be!) Dorothy Miller has decided that we place polyetheline (sp.?) over those sculptures that have to be moved every time we have a rainstorm.

Here is a list of the sculptures that are most vulnerable and the approximate length of the sheets we will need to cover them during these emergencies:

Brancusi: Socrates - 10 feet
Pevsner: Torso - 10 feet
Lipchitz: Reclining Figure with Guitar - 6'
Roszak: Kitty Hawk - 14 feet
Lehmbruck: Kneeling Woman - 20 feet

After the sheets are cut if you will let me know we will attach a label to each one for identification.

Dorothy will write a memo to Mr. Haviland and the head guard re these sculpture raincoats.

THE MUSEUM OF MODERN ART

cc: Mr. Barr
Miss Dudley
Miss Jones
Mr. Koch

Date November 8, 1962

To: David Haviland

Re: Sculpture Galleries

From: Dorothy Miller

Dear Mr. Haviland:

Several months ago when you decided that my suggestion for waterproofing the third floor sculpture galleries could not be carried out, you said that you had a method which you could guarantee would keep the water out of the galleries. As it continues to pour in with every heavy rain, necessitating the moving of sculpture and often leaving it out of place indefinitely, we should appreciate knowing how soon your proposed repair can be carried out. Can it be done before winter sets in, or must we wait another five or six months for this much needed repair? Is this something our own engineers can do or will a skylight expert be called in?

I want to speak of another matter in this connection. Last Saturday during heavy rains a third floor guard properly reported to the engine room that rain was falling on a piece of sculpture. The reply he got from the engineer in charge was to report it to the curatorial staff. This is not the correct answer on a Saturday or Sunday since the curatorial staff is not ordinarily here on those days. As It happened Mr. Barr was here and went down and moved the sculpture. However, should not the engineers be instructed to respond to the guards' reports of trouble in the galleries over weekends?

We propose to take temporary measures to care for the sculpture when the skylights are leaking. Instead of hastily moving the sculpture, which could be dangerous when our custodians are not here, as over the weekends, we are preparing plastic sheets for the five or six pieces of sculpture which are usually under the leaks. These sheets will be given to you to store in your office. Will you please instruct the head guard to use them over weekends when the curatorial and custodial staff is not here to cope with the problem?

THE MUSEUM OF MODERN ART

cc: Miss Miller
Miss Jones Mr. Vance

Date October 15, 1962

To: Mr. Haviland

From: Mr. Barr

Re: Humidity control in the gallery floors.

Dear Mr. Haviland:

I have just read Mr. Vance's memo to Mr. Koch of October 2nd about your good work in improving our humidity control in the galleries. I would like to thank you and congratulate you.

Sincerely,

THE MUSEUM OF MODERN ART

cc: Miss Dudley
Mr. Barr
Miss Miller
Mr. Haviland

Date October 2, 1962

To: Mr. Koch

From: Mr. Vance

Re: Humidity control in the gallery floors

I attach last week's hygrothermograph records from the second and third floors together with charts covering a corresponding period last year.

Dave Haviland has improved our humidity control to a degree that I would not have believed possible a year ago. At that time the records for September 25 - October 9, 1961, seemed fairly good. The conditions during that period left a lot to be desired, but it seemed, to me at least, that nothing better could be expected with the Museum's equipment.

I don't know how this improvement was accomplished, but I think it's the best thing that has happened to the Collections for a long time.

Sara to note & return

Dan

THE MUSEUM OF MODERN ART

Date Sept. 27, 1962

To: Mr. Koch

Re: Dinner Oct. 2

From: Dorothy Miller

Dear Dick:

We have moved the sculpture out of the way in so far as possible without too great risk in the moving. Two of the pieces, Lehmbruck "Youth" and Noguchi "Centipede", will be protected with masonite cages since they could not well be moved.

The rest we want to cover with muslin sheeting to discourage vandalism and accidental spilling of foodstuffs, etc. As Frances Fleming has told you we are ordering a small amount of the cloth, and charging it to the costs of the dinner.

I doubt that the waiters will ever have worked in a place with so many valuable works of art in it, especially in such close quarters. Do you think we could ask the caterer to give them a special warning about being careful? I am really afraid of vandalism after the experiences we had with the Fuller Co. workmen in 1958.

I shall need to re-install the sculpture galleries after the dinner and before Mike and Tom get absorbed into the installation of the third floor shows. Could we set this work tentatively for Wednesday, Oct. 3? It will take about three hours.

DM

THE MUSEUM OF MODERN ART

c.c.: Miss Miller
Miss Rubenstein

Date Sept. 19, 1962

To: Miss Dudley

Re: Trip to "X" today

From: D. V.

Miss Rubenstein, Bill Farnie and I went to "X" this morning. The door was in good condition and the heating coils working. There was about twice the usual amount of water in the can and the dehumidifier was running when we went in. At 11;30 a.m. the temperature was 69°F and the R.H. 57%. These are very satisfactory readings.

With the following exceptions, everything was located and sent to the Museum:

141.40	Speicher	Head of a Girl	(I got the wrong Speicher, no. 213.40, same title.)
274.39	Kirchner	The Street	
28.35	Bellows	Head of a Woman	(Already at the Museum.)
548.54	Grosz	Self Portrait with a Model	(Already at the Museum.)

In addition to works on the list I sent to the Museum 213.40 Speicher (by mistake, see above) and 430.41 Lachaise. The latter was the only Lachaise drawing at "X" and not on my list. I thought this might be an oversight.

THE MUSEUM OF MODERN ART

cc: Mr. Barr Mr. Haviland
Miss Dudley Miss Jones
Mr. Green

Date August 30, 1962

To: Richard Koch

Re: Leaks in sculpture gallery roof

From: Dorothy Miller

Dear Dick:

I believe it is a well-established fact that there is no way known permanently to prevent skylights from leaking. At any rate, we have had some twenty years of experience with the skylights of the third floor sculpture galleries and our engineers have done everything in their power to keep the water out. Because we are understaffed, the more or less continuous repair of the joints of the skylights cannot be counted upon. Therefore, I ask that new measures be tried out to prevent our sculptures from being periodically doused with rainwater.

I have consulted Wilder Green and we feel the cheapest method to try, involving no construction, would be to use very large heavy-duty sheets of polyethelyne spread completely over the outside of the skylights and weighted down top and bottom. It seems to me that the water would simply run off into the gutter instead of going through the joints of the skylights during every heavy rainstorm.

I should add that for years we have had to move or remove sculptures in these galleries, leaving them out of place for days during bad weather. This is not practical, since there is no manpower available to move sculpture over weekends, nor is it healthy for the sculpture to get wet. We have had damages to the Lehmbruck cast stone figures, the Pevsner metal and celluloid pieces and the wood piece by Brancusi.

If you feel this suggestion is practical, may we put it into effect immediately, before the September hurricane storms begin?

8/30/62

Dear Dorothy:

Wilder Green is checking to see if polyethelyne would be the best thing to use. He will let you know when he finds out.

THE MUSEUM OF MODERN ART

cc: Alfred H. Barr, Jr.
Bill Lieberman
Dorothy Miller
William Seitz

To: Don Page

From: Elizabeth Shaw

Date August 28, 1962

Re: 1964 Calendar

Dear Don:

I have just read the minutes of the 1964 Calendar Committee meeting held on August 23. What a marvelous plethora of ideas.

I would think that a Picasso calendar or portraits and self portraits drawn from the collection would automatically be of high quality. In fact you could use the exhibition "Portraits from the Collection" as a basis, a show Bill did here recently and which is now traveling.

A calendar of the first 50 things acquired for the collection worries me however, because I'm afraid that such a basis for selection might be misinterpreted. Most "readers" will think these are the 50 best or 50 most important or 50 milestones etc., because they were first. Actually the reasons why we are able to acquire a particular work of art at a particular time are enormously varied and depend on many forces over which we have little control, including our financial resources at the time, interests of donors, availability of works, etc. Also I think some of the first things acquired we no longer have for one reason or another.

I think there is a great deal of confusion in the public mind about our acquisition policy and I should hate to see this compounded by a calendar illustrating the "first 50 things acquired."

MEMORANDUM

August 3, 1962

TO: Department Heads

FROM: Richard H. Koch

RE: Museum Building Program - Construction Schedule

The first phase of the Museum's construction program will begin in early November with the excavation for the building to be constructed at the east end of the garden and, at about the same time, with the demolition and excavation of the Prentice houses.

The building at the east end of the garden will contain, on the ground floor, a gallery of approximately 4,500 square feet. The People's Art Center will be housed on the floor below. This building will have a separate entrance on 54th Street. Its roof will form a sculpture court connected with the present garden by a series of terraces.

The building to be constructed on the site of the Prentice houses will have galleries (approximately 5,000 square feet each) on the first three floors. The fourth and fifth floors will provide additional office space, and the sixth floor extension of the Penthouse will be used as a replacement of the Guest House. The second and third floor gallery spaces of this building will communicate with the corresponding floors of the present main building of the Museum.

It is expected that these two buildings will be completed by December 1963. In order to facilitate the planning of the exhibition schedule for the coming two years, the construction schedule is set forth below:

NOVEMBER 1, 1962 - SEPTEMBER 1, 1963

Construction:

Building at east end of the garden.
Building on site of Prentice houses. (5-7 West 53rd Street)

Galleries:

All galleries will be available as at present.

SEPTEMBER 1, 1963 - DECEMBER 1, 1963

Construction:

Completion of building at east end of garden.
Completion of 5-7 West 53rd Street.
Commencement of remodeling of first floor of 11 West 53rd Street.

A temporary entrance to the Museum will lead directly from 53rd Street to the elevators and stair well. A small temporary lobby will be provided on the second floor. It has not yet been determined how the check room and publications sales will be handled.

Galleries:

First floor galleries closed.
Second floor galleries open.
Third floor galleries open.
Auditorium and auditorium gallery open.

? Whole Mus. may have to close here - Beckmann + de Kooning now scheduled -

DECEMBER 1, 1963 - APRIL 1, 1964

Construction:

Remodeling of first, second and third floors of 11 West 53rd Street building, and auditorium and auditorium gallery, including the replacement of the present passenger elevator with a new automatic high-speed system.

A temporary entrance to the Museum will lead from 54th Street into the new building at the east end of the garden. The 53rd Street entrance will be closed during this period.

Galleries:

First floor galleries closed.
Second floor galleries closed.
Third floor galleries closed.
Auditorium and auditorium gallery closed.
New east building gallery (first floor) open - 4,500 square feet.
New Prentice House (first floor) gallery open - 5,000 square feet.

On April 1, 1964 the first phase of the expansion of the Museum will have been completed -- in time for the opening of the World's Fair. Plans are being made for subsequent expansion to the west, but the precise schedule has not yet been determined.

Mar. to June '64 we will have something finished
Whitney prob. not available till 65. Open 66 or 67

THE MUSEUM OF MODERN ART

cc: Miss Dudley
Mr. Koch
Mr. Lieberman - Mrs. Hills
Miss Miller

Date July 26, 1962

To: Mr. Haviland

Re: Security

From: Mr. Vance

It happens occasionally that a person collecting a work of art from the Museum rushes away without waiting for a pass. Naturally, every effort is made by the Registrar's Custodian and by staff members in the Print Room and other departments to prevent this; but once in a while the messenger, who probably doesn't realize that a pass is needed, disappears while it is being prepared.

I know of at least two well-documented instances, one today and one on May 7. Both involved persons who are not staff members and who could not be known to the guards or receptionists. In both cases the messengers apparently left the building without being questioned.

This has got to be stopped.

machine copy: D. Dudley

THE MUSEUM OF MODERN ART

Date July 13, 1962

To: Nancy Steinke

From: Betsy Jones

Re: Replacement of Matisse chapels

Thanks for passing on the public complaints (of which I'm sure you get many more than we ever hear about) about glazed paintings and the placement of the Bird in Space.

I shall relay the latter to Dorothy Miller who returns in about two weeks.

As for non-reflecting glass, however, Jean Volkmer says the largest company that made it is now out of business. This is because the glass was not really good. It had to be put flush with the surface of the painting, which, of cousre, is very bad for oils, and, in the case of a picture like the Starry Night, not possible anyway. Then too, it was not really clear so that it gave a cloudy effect to the picture and some people felt it distorted them too.

We certainly do not like to glaze oils and do so only when the public forces us to by touching pictures -- e.g. the Starry Night. The next time someone complains you could explain this and ask them how they think we could keep inquisitive and destructive fingers off these paintings. (We can't afford to station a guard next to each one and do not have the space to rope them off.)

machi

THE ... ART

To: Sara ... isse

From: Mild

Two suggestions made recently to the Information Desk by visitors:

1) Consider using non-reflecting glass for paintings (especially the Starry Night)

2) Please consider moving the Bird in Space out into space rather than against the wall

Nancy Steinke

Dear Sara:

This will confirm the fact that on Wednesday morning, July 11, we will remove the green Matisse chasuble and replace it with the violet/blue and green appliques.

7/11/62 - Reminded Connie that the above chasuble should not be left on view continually. She agreed and said she would check it and try to replace it in about a month.

machine copy: D. Dudley

THE MUSEUM OF MODERN ART

Date July 10, 1962

To: Sara Mazo

From: Mildred Constantine

Re: Replacement of Matisse chasuble

Dear Sara:

This will confirm the fact that on Wednesday morning, July 11, we will remove the green Matisse chasuble and replace it with the violet/blue and green appliques.

7/11/62 - Reminded Connie that the above chasuble should not be left on view continually. She agreed and said she would check it and try to replace it in about a month.

Lackstrave

THE MUSEUM OF MODERN ART

cc: Miss Dudley
Betsy Jones

Date July 10, 1962

To: Arthur Drexler

Re: Matisse Green Chasuble

From: Sara Mazo

Dear Arthur:

I noticed today when I went through the second floor galleries that the green Matisse chasuble had been re-hung in the design section. You may recall some months ago Dorothy Miller asked that this chasuble be taken off view since it had faded badly and the black one was substituted.

Dorothy Miller will be returning to the Museum around the 20 of July if you wish to consult her about it. However, I would suggest that it be removed immediately and that another chasuble be hung instead so that the green is not washed out entirely by the lights.

Do not leave anyone chasuble hanging too long

7/10/62 - Wilder Green asked Connie to make a substitution. The black one also was effected by the lights & I suggested that they

The new custodian will be assigned to the Production Department three days a week. Curators needing assistance in their own storerooms to handle design objects, furniture, architectural models, posters, prints, photographs, and the corresponding reference material are to apply to the Production Manager for assistance, since the storage of these collections is not the responsibility of the Registrar. Requests for assistance in the galleries and at the Guest House (for artists' viewings and the like) should also be made directly to the Production Manager.

The new custodian will be available for such work only on the three days each week when he is assigned to the Production Department.

Collections

THE MUSEUM OF MODERN ART

cc: Publicity
Information Desk

Date July 2, 1962

To: Curatorial Departments
Production Office

Re:

From: Richard H. Koch

Please be sure to notify routinely the Lobby Information Desk whenever any section of the second floor is to be closed or rehung.

The new custodian will be assigned to the Production Department three days a week. Curators needing assistance in their own storerooms to handle design objects, furniture, architectural models, posters, prints, photographs, and the corresponding reference material are to apply to the Production Manager for assistance, since the storage of these collections is not the responsibility of the Registrar. Requests for assistance in the galleries and at the Guest House (for artists' viewings and the like) should also be made directly to the Production Manager.

The new custodian will be available for such work only on the three days each week when he is assigned to the Production Department.

THE MUSEUM OF MODERN ART

Mr. Haviland
Miss Rubenstein
~~Miss Miller~~ SM.
Miss Jones
Mr. Lieberman/Mr. Niland
Mr. Steichen/Miss Mayer
Miss Constantine
Mr. Barrows
Mr. Palmer
Miss Berge
Mr. Sheimo
Mrs. Davis

Date June 7, 1962

To: RICHARD KOCH

From: DAVID VANCE

Re: Inspection of Museum by our Fine Arts Insurance Underwriters.

On Thursday, June 14, at 10:00 a.m. Mr. James Fenwick of the Aetna Insurance Company will come to the Museum to inspect our arrangements for safe-keeping of the permanent collection and loans. I have no way of knowing what he may wish to see, but he will presumably be interested primarily in security arrangements, fire hazards, frequency of inventories and our methods of keeping track of works of art. I suppose he will not be interested in departmental reference collections, etc., which are not insured under our Fine Arts policy. I do not know whether Mr. Fenwick will need to inspect our storage at Santini.

TO: Heads of Departments

DATE: June 4, 1962

FROM: Richard Koch

RE: Additional Custodial Assistance.

Because of heavy demands on our custodians for work connected with processing and installing temporary exhibitions, it has become extremely difficult and sometimes impossible for them to devote enough time to vital work on the Museum's permanent collections. We have, therefore, added another custodian to the Production Department staff to help the Registrar's custodians and to handle requests from Curators for assistance with installation in the galleries and with the storage and handling of those collections which are kept in departmental storage space.

The new custodian will be assigned to work with the Registrar's custodians two full days each week. His assistance is needed primarily to enable the Registrar's custodians to give adequate attention to the processing of new acquisitions and, particularly, to the storage of paintings, sculpture and drawings, for which the Registrar is responsible, work which has had to be neglected to a large extent during the past year because of the pressure of the expanded program.

The new custodian will be assigned to the Production Department three days a week. Curators needing assistance in their own storerooms to handle design objects, furniture, architectural models, posters, prints, photographs, and the corresponding reference material are to apply to the Production Manager for assistance, since the storage of these collections is not the responsibility of the Registrar. Requests for assistance in the galleries and at the Guest House (for artists' viewings and the like) should also be made directly to the Production Manager.

The new custodian will be available for such work only on the three days each week when he is assigned to the Production Department.

THE MUSEUM OF MODERN ART

cc: Mr. Koch (graphs attached)
Miss Miller
Miss Jones

Date June 1, 1962

To: Mr. Haviland

From: David Vance

Re: Conditions in galleries and storerooms May 21 - 28, 1962.

	Temperature		Relative Humidity		
	Minimum	Maximum	Minimum	Maximum	Range
"S"	67°	73°	54%	42%	12%
2nd floor	67°	74°	43%	* 70% (56%)	27% (13%)
3rd floor	67°	77°	38%	75% (59%)	37% (21%)

* Figures in parenthesis show maximum relative humidity and the week's range without the peak Thursday morning. Unsatisfactory readings are underlined as usual.

Conditions were fairly good in "S", but the total range was a little too great.

There is considerable fluctuation of temperature in the third floor galleries, and relative humidity is still unsteady in both the second and third floors; 13 per cent is too much range and 21 per cent is terrible.

What happened Thursday morning may have been the worst physical blow to the Museum Collections since the fire, and I think it could have been prevented. It will never be possible to estimate the extent of damage during those few hours, but even if the depreciation were no more than 1/1000 of 1 per cent of the value involved it would still be a lot of money.

THE MUSEUM OF MODERN ART

cc: Dorothy Dudley
Richard Koch
Dorothy Miller

Date May 21, 1962

To: Mr. Haviland

Re: Conditions in galleries and storerooms

From: David Vance

May 14 - 21, 1962.

	Temperature		Relative Humidity		
	Minimum	Maximum	Minimum	Maximum	Range
"S"	68°	76°	44%	56%	12%
2nd floor	65°	76°	44%	66%	22%
3rd floor	67°	78°	31%	72%	41%

The refrigeration unit for "S" broke down Friday. The fans were turned off until repairs had been made, and no serious fluctuation resulted.

There was no violent change in the second floor, but the total range was more than it should be, and the safe maximum of 60% was exceeded for a short time Sunday morning.

There were violent changes all week in the third floor; the total range of 41% was much too great, and both the high and low limits were exceeded more than once.

The hygrothermograph on the third floor actually recorded a low of 52% and a high of 93%. This was so incredible that I checked the setting of the machine and found that it was 21% high. I don't know how it can have gotten so far off. This affects the past records for that floor and possibly the earlier readings for storeroom 1, where the same machine was used and the humidity seemed too high. I also checked the other two machines and found them to be set correctly.

THE MUSEUM OF MODERN ART

Date May 18, 1962

To: Dorothy Miller

Re: Requests from Mrs. Shaw

From: Sara Mazo

Dear Dorothy:

Elizabeth Shaw called this morning and asked that we use the following procedure:

Send duplicate "Gallery Changes" list to Nancy Steinke who will be responsible for information of this kind to the front desk. She will be working in Shaw's office.

Telephone Nancy Steinke whenever a piece of sculpture is removed from the garden or sculpture galleries and not necessarily replaced with another piece.

Also, Mrs. Shaw would like to be notified when the new pedestal is made and ready to be placed under the Marini Miracle because she thinks this will make good publicity photographs.

[illegible] the cleaning women. The cleaning women must be told that it is very bad for the sculptures to have the curtains draped on them (some of the sculptures are very fragile). It also tears the curtains.

Lastly, the cleaning women often neglect the drinking fountains, so that there is an accumulation of chewing gum, which is most unsightly.

[illegible] there until we [illegible] hear of they are to be shipped to Paris. Apparently [illegible] promised them, wanted for [illegible] w. hole fr. DM. 3-26 [illegible] the thing. As for us Sarnow = [illegible] Know they have not been offered to Andy. We are holding this in [illegible] until the [illegible] from the French museum. DD

cc: Miss Miller

THE MUSEUM OF MODERN ART

Date May 17, 1962

To: Mr. Haviland

From: Nina Kasanof (Museum Collections)

Re: Maintenance of exhibition areas.

Dear Mr. Haviland:

There are several maintenance problems I would like to call to your attention. I think the sculpture garden has been rather neglected lately -- there are always scraps of paper, etc., on the planted areas, and more serious -- in the pools. The east-most pool in particular looks very dirty and stagnant. (Who ever cleans the pools will find it well worth his while, as there are two pennies on the base of the Maillol River, and I'm sure lots more underneath all the papers and murky water.)

This morning, while going through the 3rd floor sculpture galleries, I had to unwind a curtain from one of the sculptures, where it had been propped by the cleaning women. The cleaning women must be told that it is very bad for the sculptures to have the curtains draped on them (some of the sculptures are very fragile). It also tears the curtains.

Lastly, the cleaning women often neglect the drinking fountains, so that there is an accumulation of chewing gum, which is most unsightly.

Sorrow of the Kings. As for us, we have not been offered to Andy. We are holding this in reserve until the loan from the French museum. DD

THE MUSEUM OF MODERN ART

cc: Andrew Olah

Date May 3, 1962

To: ~~Dorothy Dudley~~

From: Dorothy Miller

Re: Two pieces of plexiglas now on loading platform

Dear Dorothy:

Andrew Olah has pointed out as something very much worth saving two pieces of used plexiglas now on the loading platform which are too big for him to store. They are about 8 x 10 feet each and are worth about $80.00 each.

Is there any chance that these could be placed on top of the tills in the mezzanine until needed for Museum Collections framing?

DM.

We are holding these until we hear if they are to be shipped to Paris. Apparently Monnaie promised them, if wanted, for Matisse Sorrows of the King. As far as I know they have not been offered to Andy. We are holding them in mezz until we hear from the French museum. DD

DM's desk

THE MUSEUM OF MODERN ART

cc: Miss Dudley
Mr. Koch

Date April 30, 1962

To: David Haviland

From: Dorothy Miller

Re: First floor of fire-tower (Exhibition Gallery)

Dear Mr. Haviland:

The first floor of the big fire-tower at the north-east corner of the building was converted a couple of years ago into an exhibition gallery. We intend to continue exhibiting works of art from the Museum Collections in this space. However, it seems to be a space which tempts various members of the staff to leave things in it which would never ordinarily be left in other exhibition galleries. I am speaking of such things as ladders, spare pedestals, dead or dying plants, painter's drop cloths, porter's cleaning materials, etc.

Will you please let all the members of your large staff know that this fire-tower area is now entirely devoted to exhibitions and nothing extraneous must be left there.

Many thanks.

THE MUSEUM OF MODERN ART

cc: Mr. Koch
Miss Miller

Date April 26, 1962

To: Mr. Haviland

From: David Vance

Re: Conditions in galleries and storerooms, April 16 - 23, 1962.

	Temperature		Relative Humidity		
	Minimum	Maximum	Minimum	Maximum	Range
"S"	68°	78°	38%	48%	10%
2nd floor	68°	81°	39%	49%	10%
Storeroom 1	72°	80°	50%	83%	33%

In spite of the recent adjustment, Storeroom 1 is still too humid. The extreme of 83% was recorded Sunday night. Apparently, it was a reaction to high outdoor humidity, the sort of thing that can't be avoided at this time of year until we get the refrigeration working.

Miss Miller and I have agreed upon a spot in the third floor installation where a shelf is to be built for a hygrothermograph. Of course, the shelf will have to be painted to match the wall.

THE MUSEUM OF MODERN ART

cc: Dorothy Dudley
Bill Lieberman

Date April 20, 1962

To: Dorothy Miller

From: David Vance

Re: Catalogue listing of media used on a paper support.

Miss Dudley has asked me to reply to your question about the catalogue listing of media such as gouache, watercolor, etc., which are normally used on a paper support.

It has never been our custom to use the expression "on paper". Supports other than paper are always specified. Naturally, paper is mentioned in connection with media such as oil which are normally used on other surfaces.

I believe all our records are consistent in this respect from the beginning of the Collection up to the present. A quick check of the 1956 catalogue indicates that your department has followed the same practice.

P.S. When the paper is unusual in some way that influences the appearance of the work of art we say "...on green paper," "...on tracing paper," etc.

THE MUSEUM OF MODERN ART

Date April 13, 1962

To: Dorothy Miller

cc; Richard Koch
Betsy Jones
Sylvia Leiser
Sara Mazo

Re: "21" lobby

From: Victor D'Amico

Dear Dorothy,

I am sorry to hear about the incident in the "21" lobby regarding the wood carving by Raoul Hague which almost toppled over. It is unfortunate that certain children do get rambunctious in the lobby, and Sylvia does a superb job in maintaining order. I don't think, however, that a notice to parents or a sign will help to correct either bad manners or bad behavior on the part of parents and their children. Our teachers make efforts to discourage this sort of thing. I will be glad to send a notice to the staff asking them to bring the matter to the attention of parents and children. It seems to me, however, that the "21" lobby is the entrance to the school and that, for the safety of the children, as well as the works of art, only those works should be exhibited which can meet the requirements of the use of the lobby. I don't think it is safe to have anything on pedestals shown there that can be touched or upset.

On Saturdays some 200 parents and their children mill in and out of that lobby, not all at the same time, but during the day. It is, however, quite busy at times, and one child jostling another could cause an accident, even when he is not misbehaving. Perhaps when we get our new building, we shall have a waiting room that will keep the children and students independent of the other operations of the Museum. I have indicated this on my plans to Richard Koch and Wilder Green, and I hope that it will become a reality. In the meantime, I think we should make the lobby as safe as possible for both the works of art and the people who have to use it. I hope you agree with me.

VED/bd

Vic

THE MUSEUM OF MODERN ART

cc: Sara Mazo

Date April 13, 1962

To: David Haviland

Re: Pedestals in Museum Garden

From: Dorothy Miller

Dear Mr. Haviland:

Just as soon as possible we must recondition the pedestals of the sculpture in the Garden as the spring season is upon us and many people will be attending the opening of the "Design for Sports" exhibition in the Garden on May 10.

I should like to ask that someone examine all the pedestals carefully for repairs and possible renewals. One which must have a new top as soon as possible is that under the piece by Reg Butler called Oracle in the Southeast area of the Garden.

Last year we had great misfortune in the re-painting of pedestals. Owing to dampness, white scrofulous stains have been apparent on most of the pedestals for a year although we painted them twice. Can some sort of sealing undercoat be used to get rid of this condition before the paint is applied?

I am sending through Project Order #3118 for this reconditioning of pedestals.

THE MUSEUM OF MODERN ART

Date April 11, 1962

To: Dorothy Miller

Re: Museum garden

From: Sara M.

Dear Dorothy:

This is just to remind you that the pedestals in the garden need attention. All of the painted pedestals need a new paint job. (You remember the trouble we had last time they were painted! Whitish spots appeared on the surface after the paint dried). This spotting is still visible on many of them and during the winter months they have grown worse, of course. Some of the paint is scaling in big chunks especially on the pedestals of Rodin: St. John, Lehmbruck: Standing Woman, Matisse: Backs (also warping).

The top corners and sides of the recently made unpainted Jespers pedestal is warping.

Judging from the outside I don't think we need new pedestals but I really can't judge how sound they are on the inside. Expepting for the table top of the Butler Oracle, which is obviously scaled and rotting.

THE MUSEUM OF MODERN ART

cc: Betsy Jones
Sylvia Leiser
Sara Mazo

Date April 10, 1962

To: Victor D'Amico

Re: 21 Lobby

From: Dorothy Miller

Dear Victor:

As you know, Sylvia tries hard to maintain order in the 21 Lobby which is not always easy when it is full of children, owing to the philosophy of present-day mothers that anything the young ones want to do is permissible. I am writing you this because of a very near accident yesterday which might have had very serious consequences.

A Herculean child of six almost toppled over the heavy wood carving by Raoul Hague on its pedestal in the lobby. Sylvia rushed and caught the sculpture as it teetered back and forth, then showed me how it was shifted two inches off position on the pedestal.

If only this one incident were involved I should not be bothering you about it. However, Sylvia has continual trouble because of the necessity of constantly asking the children not to do certain things in the face of the parents' laissez-faire attitude and, on occasion, hostility toward any form of correction.

I wonder if it would help if a notice to parents were posted somewhere on the school floors asking that they please cooperate with the Museum in keeping the children from pushing or climbing on pedestal or sculpture, swinging on the doors and so on.

We particularly want to have some work of art on view in the lobby and have tried to choose one on a high enough pedestal to be safe from little hands. We would appreciate any suggestions you may have about this.

Many thanks.

THE MUSEUM OF MODERN ART

Date ~~April 3, 1962~~

To: Philip C. Johnson

Re:

From: Alfred H. Barr, Jr.

Dear Philip:

I have forgotten twice to speak with you about the trees in the garden. I think the pruning of the plane trees along 54th Street has been excellent. I would, however, hate to see the two willows (over the Sintenis Daphne) come out (though they too might be cropped) - we need green so much. Let's prune the willows anyway until the new beeches? are places where the cryptomeria were.

I am concerned about the rapid growth of the beeches on the Museum side, near the base of the stair tower. Their branches are weeping vigorously out into the space of the garden, are about to enfold the Calder and are masking and mingling with the Metro entrance. I will try to phone you tomorrow but meanwhile this memo will be in the mail and on Dick Koch's desk.

I am leaving tomorrow afternoon for four days and will be back Sunday afternoon.

THE MUSEUM OF MODERN ART

Date Mar. 27, 1962

To: Mr. Haviland

From: Sara Mazo

Re: Polishing bronzes in sculpture garden

Dear Mr. Haviland:

Miss Miller would like to have Mike and Tom start waxing the sculpture in the garden now that the weather has improved.

Henry Moore complained to her about the dirt which had accumulated on his sculpture in the garden.

THE MUSEUM OF MODERN ART

cc: Richard Koch
✓Alicia Legg
Monroe Wheeler
Sarah Rubenstein
Dorothy Dudley
William Lieberman
✓Dorothy Miller
Alfred Barr

Date March 23, 1962

To. William Seitz

Re.

From Peter Selz

Dick Koch and I agreed this morning that all letters requesting our 10% handling fee from dealers for works sold in exhibitions here will be written by him. All letters requesting payment on color plates should come from Monroe Wheeler's office.

Dona - file

THE MUSEUM OF MODERN ART

cc: Mr. Koch
Miss Miller

Date February 23, 1962

To: Mr. Haviland

Re: Security

From: Dorothy Dudley

Confirming our telephone conversation, I understand you will furnish me with a list of all copies of the storeroom master key in the possession of members of your department.

As you know, sculpture storeroom No. 2 was found unlocked on February 20, and No. 3 was found unlocked a few days earlier.

THE MUSEUM OF MODERN ART

cc DM FYI

Date February 20, 1962

To: Bill Lieberman

From: Betsy Jones

Re:

I'm leaving for the rest of this week this afternoon, but want to send you a brief comment on your memo of the 18th:

We have in recent years dropped listing the Trustees in ax. bulletins. We do, however, list the Committee on the Museum's Permanent Collection of Masterworks, You can find a list of this Committee as well as the Collections Committee in the most recent Ptg. & Sc. ax bulletin (Jan-Dec 1960), except that Edward M. M. Warburg should be added to the Masterworks Committee and (I blieve) Frank O'Hara should be added in place of Porter as an advisor to the Collections Committee. This latter listing I would have to check with Alfred.

Alfred did not speak to me about the allocation of the Boccioni, so again he will have to be asked about this.

nevers if all directors of shows ordered an additional two photographs for publicity purposes of every photograph they order from all sources in preparing the exhibition and catalog. While this would mean that in some instances we would acquire photographs of works not in the final selection, and in some instances would acquire photographs of works which we would not use for publicity, I think in the long run we would not find the photographs wasted. The Publicity Department always turns over to the library all left over photographs (some of which are sold to museums participating with us in major exhibitions) and they are eventually used one way or another.

We would not send out any photographs without checking with the director of the show to make sure which works were in the final selection. Nor would we label the photographs until we had correct information at a later date.

These two prints should be charged to the publicity budget, of course. I don't know what the simplest bookkeeping device would be.

Loan - file

THE MUSEUM OF MODERN ART

To: Monroe Wheeler, Arthur Drexler, Peter Selz, Bill Seitz, Alicia Legg, Dorothy Miller, Waldo Rasmussen, Bill Lieberman, Pearl Moeller, Sarah Rubenstein, Dick Koch

From: Elizabeth Shaw

Date: January 22, 1962

Re: Ordering of Photos for Publicity

I would like to make a change in the way we handle the ordering of photographs for publicity in connection with temporary exhibitions. In the past we have waited until final selection of works to be included was made and a photo source list prepared by the department before placing an order with the Library for publicity prints. In some instances this is necessarily very close to the opening date of the show (in terms of lead time needed by magazines) and has resulted in our placing a large rush order with the library.

These orders overburden already overburdened staff and facilities of the library and too frequently can only be filled by the use of cables, messenger services and other expensive aids.

Therefore in the future I think it would save time, money and jangled nevers if all directors of shows ordered an additional two photographs for publicity purposes of every photograph they order from all sources in preparing the exhibition and catalog. While this would mean that in some instances we would acquire photographs of works not in the final selection, and in some instances would acquire photographs of works which we would not use for publicity, I think in the long run we would not find the photographs wasted. The Publicity Department always turns over to the library all left over photographs (some of which are sold to museums participating with us in major exhibitions) and they are eventually used one way or another.

We would not send out any photographs without checking with the director of the show to make sure which works were in the final selection. Nor would we label the photographs until we had correct information at a later date.

These two prints should be charged to the publicity budget, of course. I don't know what the simplest bookkeeping device would be.

THE MUSEUM OF MODERN ART

cc: Miss Jones
Miss Volkmer

Date January 17, 1962

To: Dorothy Dudley

From: Dorothy Miller

Re: Trustee's Room - damage to painting

Dear Dorothy:

This refers to David's memo of January 12 about the fact that during the night a painting which had been presented at the Trustee's meeting was knocked off the wall.

This leads me to ask if we could go back to our previous system of some years ago and have ~~Mike~~ both and Owen work overtime on the day of the monthly Trustee's meeting to remove all the works of art from the sixth floor.

As I recall, the first arrangement with the Trustee's room before the sixth floor was remodeled permitted the room to be locked against cleaners and other careless people. We always locked the Trustee's room immediately after the meetings. Then, I believe, there was a period when, since the locked door was eliminated, the custodians used to remove the works of art that same night.

Won't you let me know if this would be practical from your point of view? There is almost always one or more very valuable work of art presented to the Trustees. For instance, last time the Cézanne and the Bissière (worth about $19,000). We certainly cannot afford to risk these after what happened last week.

THE MUSEUM OF MODERN ART

cc: Miss Miller
Miss Bragazzi

Date January 10, 1962

To: Miss Mayer

Re: Loan to Kalamazoo.

From: David Vance

In Miss Dudley's absence, I am replying to your memo of January 9 informing her of the way our loan of 38 Museum Collection photographs was returned from loan to Kalamazoo Art Center.

The photographs were released from the mezzanine to Hahn Brothers on July 20, 1961. They were not wrapped for shipment at the Museum, and the protective papers now in the package are not of the kind we stock.

Hahn Brothers packed the photographs in a carton bearing the number "19" and forwarded them by van. This means they were collected at Hahn's warehouse and delivered to the door in Kalamazoo by the same truck.

The type of packing used was probably adequate for this kind of shipment, but certainly not for mail, or even Railway Express. The return shipment was made by Parcel Post, and the photographs were not even packed in the carton, but simply wrapped in cardboard. As you know, some of the mats were damaged.

I understand from Pat Walker that the photographs themselves have not been examined since their return. This is your job, since we have neither the records nor the technical knowledge to examine photographs.

I suggest that, after the extent of damage has been determined, you write to Kalamazoo to express our dissatisfaction with their treatment of the loan and require them to pay for the loss. If the examination cannot be completed right away, it might be well to write a preliminary letter so the borrowers can notify their insurance company of the pending claim.

THE MUSEUM OF MODERN ART

cc: Mr. Barr
Miss Jones
Miss Mazo
Mrs. Shaw
Mrs. Wells
Mrs. Woodruff

Date January 8, 1962

To: Allen Porter

Re: Members' Calendar of Events

From: Dorothy Miller

Dear Allen:

Alfred Barr wants the Members' Calendar of Events always to carry mention of the continuous presence in our galleries of selections from the Museum Collections. This should appear under the EXHIBITIONS heading on the Calendar. Here is the copy for all future Calendars until further notice:

"THE MUSEUM COLLECTIONS, selections: Paintings, sculptures, drawings, prints, photographs, architecture and design. Continuously on view, second and third floors, garden. Special exhibition: MODERN ALLEGORIES, with works by Gauguin, Munch, Ensor, Beckmann, Tchelitchew, Blume, Chagall, Klee, Delvaux, Siqueiros, Picasso, de Chirico, and others."

Whenever we close the MODERN ALLEGORIES show, we will let you know. The first part of the copy is for permanent use.

Many thanks.

THE MUSEUM OF MODERN ART

cc: Mr. Barr, Mr. Haviland, Miss Miller, Miss Volkmer, Mr. Koch

Date December 15, 1961

To: Dorothy Dudley

Re: Sculpture storerooms

From: David Vance

Yesterday Miss Miller reported a temperature of 85° in Storeroom No. 2 and expressed anxiety for the safety of several valuable pieces of wooden sculpture. (Some of these pieces belong in other storerooms but had been delivered to No. 2 by Mike and Tom. Bill and Owen didn't have time to move them.)

In the past, Storeroom No. 2 has usually been fairly stable at 78-80°. (The heat itself is relatively harmless, but it may indicate low humidity, which is the cause of checking.) I was unable to check the humidity yesterday because the engineers had borrowed our psychrometer. Today I got it back and checked various places where wooden sculpture is stored. The results were:

Storeroom 2	80°	32%
Storeroom 3	78°	36%
Storeroom 4	75°	34%
Brancusi Gallery	69°	59%

This indicates no significant difference between the sculpture storerooms. All are slightly drier than they should be but much better than an uncontrolled room would be at this time of year.

This morning Bill moved the Brancusi Cock and Nadelman Woman at a Piano to Storeroom No. 3, ~~which is their normal location~~. This leaves several massive wooden pieces in No. 2; for example, the Weinberg, Baskin and Hague sculptures. Do you think it would be a good idea to move these to another area? Yes - min 4' of room.

I think it is absurd that the Production Department should have to depend upon us for an essential instrument costing about $7.00. Will ask D Haviland to order.

Also, now that one of the hygrothermographs has left the building, it is hard to keep track of conditions in areas other than "S" and the 2nd floor galleries. Consequently, I had no idea that the temperature ever reached 85° in Storeroom No. 2; and now that I do know it, I have no way of finding out how often this happens, how long it stays up, or what effect, if any, it has on the humidity.

We should order another to replace the one we sent to country & charge to special fund. I'll discuss with Dick Koch. We may also need humidifyers. DD

THE MUSEUM OF MODERN ART

cc: Mr. Barr, Miss Dudley, Miss Miller, Mr. Koch, Mr. Faeth, Miss Volkmer

Date ~~December 11, 1961~~

To: David Haviland

Re: ~~Conditions in Storeroom~~ "S".

From: David Vance

1. Since the Miro was damaged, there has been little or no humidity control in "S". For several weeks now the entire painting collection has been subjected to dangerously low humidities (in the 20's and low 30's). I suppose it would drop even lower if the weather should turn cold.

I understand from our conversation Friday that repairs are being delayed by the lack of a spare part. If the part cannot be installed at once, I think we should consider using a portable humidifier.

2. The "exit" sign is out again. If someone could show me where to turn this on, I wouldn't have to bother you with it.

3. Thanks for having the door fixed again.

4. Last Friday I noticed that large quantities of dirt have accumulated in "S", apparently since the 11-8-61 committee meeting. This dirt is of the same kind that has recently been reported in the galleries - full of threads and fibers so that it forms "dust curls". We have always had a dust problem in "S", but this kind of dirt is a new development. I wonder if it is connected with the strong draft coming in around the door to the second floor galleries. I never noticed such a draft until recently.

THE MUSEUM OF MODERN ART

cc: Mr. Barr
Miss Dudley
Mr. Koch
Mr. Schmidt

Date December 8, 1961

To: David Haviland

Re: Bad conditions in "S" storage floor

From: Dorothy Miller

As I mentioned my my memo of November 20, the door from the "S" floor to the second floor landing no longer closes automatically as it should. This should be fixed as soon as possible.

THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt
Mr. Wheeler
Mr. Selz
Mr. Barr
Miss Miller

Date ~~December 4, 1961~~

To: Helen Franc

From: Elizabeth Shaw

Re: ~~Gallery closings during installation periods~~

It would be useful to have a sign outside closed galleries indicating which show is coming next. In fact we have asked for such a sign several times over the past few years but other more pressing things always interfere.

Meanwhile the gallery guide, which almost all visitors pick up explains which galleries are closed and what the future exhibition is.

emphasized at the time of the Museum fire when the west fire tower doors were illegally fastened open and the stairs filled with smoke so that several staff members were trapped on the fifth floor and had to escape by a window to the roof of the next building. After the fire every door in the building which led to a fire stair bore a large sign stating that the doors must be kept closed at all times.

Our guards seem not to know of this regulation at all and I believe they are the ones who continually prop open the doors in the interests of getting the crowds out faster. The Chagall show has been open ~~two weeks~~ 6 days now and the guards seem not to have yet received instructions in this very important matter, at least each time I have closed the doors and spoken to the guards about it, they are surprised to learn that the doors should not be open.

Please let me know if the northeast tower is no longer considered a fire escape. I thought we had had to build it for that purpose.

cc: Mr. d'Harnoncourt
Mr. Wheeler
Mr. Selz
Mr. Barr & Miss Miller
Mrs. Shaw

THE MUSEUM OF MODERN ART

Date ~~November 30, 1961~~

To: Mr. Koch

From: Helen Franc

Re: ~~Gallery closings during installation periods~~

Dear Dick: It is always somewhat disappointing for a visitor to find one of the Museum's galleries closed for installation, inevitable as this is. In a museum like ours, with a large paid admission, it is especially unfortunate that one whole floor may have to be closed for two or even three weeks.

May I suggest that for the sake of better public relations we try to convert this negative reaction into positive anticipation by the simple use of explanatory signs outside the gallery in question? A permanent sign reading CLOSED FOR INSTALLATION OF FORTHCOMING EXHIBITION could be followed by a changeable sign giving the title and opening date of the forthcoming attraction -- e.g., DUBUFFET--OPENING FEBRUARY 21.

emphasized at the time of the Museum fire when the west fire tower doors were illegally fastened open and the stairs filled with smoke so that several staff members were trapped on the fifth floor and had to escape by a window to the roof of the next building. After the fire every door in the building which led to a fire stair bore a large sign stating that the doors must be kept closed at all times.

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Please let me know if the northeast tower is no longer considered a fire escape. I thought we had had to build it for that purpose.

THE MUSEUM OF MODERN ART

cc: Mr. Barr
Miss Dudley
Mr. Haviland
Miss Jones
Mr. Schmidt

Date November 29, 1961

To: Richard Koch

Re: Fire Tower Doors

From: Dorothy Miller

Dear Dick:

I have been trying to catch you between meetings to speak to you about this situation arising from the Chagall crowds. I left a message for you the first day the show opened, but apparently the word has not yet reached the guards.

Everytime I go down to the galleries the doors to the northeast fire stairs are held wide open with wooden wedges on both third and second floors.

Am I mistaken in believing this stair is an official fire escape and that doors leading to it must be kept closed at all times according to fire regulations? My impression is that the importance of observing this rule was emphasized at the time of the Museum fire when the west fire tower doors were illegally fastened open and the stairs filled with smoke so that several staff members were trapped on the fifth floor and had to escape by a window to the roof of the next building. After the fire every door in the building which led to a fire stair bore a large sign stating that the doors must be kept closed at all times.

Our guards seem not to know of this regulation at all and I believe they are the ones who continually prop open the doors in the interests of getting the crowds out faster. The Chagall show has been open ~~two weeks~~ 10 days now and the guards seem not to have yet received instructions in this very important matter, at least each time I have closed the doors and spoken to the guards about it, they are surprised to learn that the doors should not be open.

Please let me know if the northeast tower is no longer considered a fire escape. I thought we had had to build it for that purpose.

Staff

THE MUSEUM OF MODERN ART

cc: Mr. Peter Selz
Miss Dorothy Miller
Mr. William Liberman
Miss Alicia Legg

Date November 21, 1961

To: Mr. William Seitz

Re:

From: Richard H. Koch

This memorandum amplifies my memorandum of October 18, 1961 regarding the sale of works of art from loan exhibitions sponsored by the Museum.

My attention has been called to the fact that the owner of such a work may already have sold it at the time we are approached by a prospective purchaser. Therefore, we should not quote the price at which he is willing to sell the work. Accordingly, when the director of a loan exhibition receives an inquiry from a prospective purchaser, he should advise the purchaser of the price quoted by the owner on the green loan agreement, and inform him that the Museum must confirm with the owner both the availability of the work and the price before a sale can be concluded. A letter in the attached form should then be immediately sent to the owner, and no other transaction should be entered into regarding this work until the owner's reply has been received. Thus we should be able to avoid being caught in the middle of an unpleasant controversy.

Please note that I have somewhat revamped the form letter attached to the accompanying memorandum by removing the name and address of the prospective purchaser. In the future, let's use the revised form.

Secondly, with regard to the 3% New York City sales tax: (A) No tax is payable when delivery to the purchaser is to be made outside New York City; (B) In all cases where the seller resides outside the City the amount of this tax should be added to the 10% check payable to the Museum, rather than to the 90% check payable to the seller. In such cases the Treasurer's Office will remit the tax to the City; (C) Where the owner resides or does business in New York City, the tax should be included in his check.

inside?

Miss Miller

MEMORANDUM TO: Curatorial Departments
Treasurer's Office

November 15, 1961

FROM: Richard H. Koch

This memorandum amplifies my memorandum of October 18, 1961 regarding the sale of works of art from loan exhibitions sponsored by the Museum.

My attention has been called to the fact that, unknown to us, the owner of such a work may already have sold it at the time we are approached by a prospective purchaser. The owner may also have changed his mind about the price at which he is willing to sell the work. Accordingly, when the director of a loan exhibition is approached by a prospective purchaser, he should advise the purchaser of the price quoted by the owner on the green loan agreement, and inform him that the Museum must confirm with the owner both the availability of the work and the price before a sale can be concluded. A letter in the attached form should then be immediately sent to the owner, and no other transaction should be entered into regarding this work until the owner's reply has been received. Thus we should be able to avoid being caught in the middle of an unpleasant controversy.

Secondly, with regard to the 3% New York City sales tax: (A) No tax is payable when delivery to the purchaser is to be made outside New York City; (B) In all cases where the seller resides outside the City the amount of this tax should be added to the 10% check payable to the Museum, rather than to the 90% check payable to the seller. In such cases the Treasurer's Office will remit the tax to the City; (C) Where the owner resides or does business in New York City, the tax should be included in his check.

inside?

FORM LETTER

(Date)

Mr. John Doe
John Doe Gallery
Main Street
New York 10, New York

Dear Mr. Doe:

The Museum has been approached by a person interested in purchasing (name of artist and title of work of art) now being shown at the Museum in the exhibition (title of exhibition). In the loan agreement form you have listed the selling price at $_____. As is specified on this form, the selling price "shall be understood to include a ten percent handling charge for the Museum of Modern Art."

If this piece is still available at this price, the Treasurer's Office of the Museum will bill the purchaser asking for two checks: one in the amount of 90% of the selling price, payable to you, and the other in the amount of 10% of the selling price, payable to the Museum. New York City sales tax, computed as 3% of the selling price, will be billed where applicable. Delivery will be postponed for some time because of the duration of the exhibition, and if the purchaser wishes to defer payment until delivery we shall inform him that the 10% due the Museum is due immediately. If it is your wish to conclude this transaction would you please authorize us to deliver the work to him at the conclusion of the exhibition.

With sincere thanks for your assistance in making the _____ exhibition a success.

Yours sincerely,

THE MUSEUM OF MODERN ART

cc: Mr. Barr
Miss Dudley
Miss Jones
Mr. Koch
Mr. Schmidt

Date October 24, 1961

To: René d'Harnoncourt

Re: National Gallery Inquiry

From: Dorothy Miller

Dear René:

In regard to John Walker's question as to our rules about copying works of art, our regulations have been chiefly prohibitory. Our galleries are too small ever to permit the setting up of easels, so we simply say no to this request unless a person wishes to copy while the Museum is closed to the public. This involves paying for the presence of a custodian and has rarely happened.

However we do not try to stop people from sketching in a notebook whether they are using pen or pencil (the guards are supposed to prevent anyone from pointing or gesticulating near a picture with pen in hand, since we have definitely had ink spots on paintings, though infrequently).

I do not recall that the use of watercolors has come up more than once or twice. Obviously no one can take up space on a bench by spreading out a set of watercolor paints. I think I would say no to such a request and would wish the guards to notify us if anyone did this in the galleries without permission.

In a few very special cases we have allowed students to copy paintings from the storeroom, working in office space. Obviously this is only the rare and exceptional instance.

Requests in connection with copying ordinarily come to the Museum Collections Department rather than to the Registrar.

Summarizing, I should say that our responses to almost all requests for copying are negative chiefly because of the overcrowded conditions in our galleries.

Miss Miller

THE MUSEUM OF MODERN ART

cc. William S. Lieberman
Dorothy Dudley
Dorothy Miller

MEMORANDUM Financial Departments
Treasurer's Office

Date October 2, 1961
October 18, 1961

FROM: Richard H. Koch

To: Bob Schmidt

Re: Junior Council Christmas Sale

From: Anne Jones

THE MUSEUM OF MODERN ART

cc: Mrs. Jones

Date October 20, 1961

To: Robert Schmidt

Re: Mrs. Jones' memo of October 2 about Christmas sale show

From: Dorothy Miller

I have just left word for Mrs. Jones that her request for the custodians help on December 18 cannot be granted since Museum Collections will have to use them all that day. Our Recent Acquisitions show opens that night.

Miss Miller

THE MUSEUM OF MODERN ART

cc. William S. Lieberman
Dorothy Dudley
Dorothy Miller

MEMORANDUM Curatorial Departments
Treasurer's Office

FROM: Richard H. Koch

To: Bob Schmidt

From: Anne Jones

Date October 2, 1961
October 18, 1961

Re: Junior Council Christmas Sale

Hereafter let us adopt the following standard procedure with respect to sales of works of art from loan exhibitions sponsored by the Museum.

The Junior Council Christmas Sale is scheduled for the Penthouse this year from November 21st through December 17th. As was the case last year, there will be two installations. The first installation from November 21st - December 3rd, the second from December 5th - December 17th.

Consequently, I would like to reserve the men for all day Monday, November 20th and Tuesday morning, November 21st; Monday, December 4th, and Tuesday morning, December 5th. The men should also be available to dismantle the show on December 18th.

Upon receipt of a sale slip, the name and address of the purchaser, the name and address of the seller, and the amount of the selling price. The Treasurer's Office will then bill the purchaser, asking for two checks: one in the amount of 90% of the selling price plus sales tax (if applicable) computed on 100%, payable to the seller, and the other in the amount of 10% of the selling price, payable to the Museum. The Museum will thus be assured of collection of its handling charge without the necessity of dunning the seller.

In case the purchaser wishes to defer payment until delivery (which may be postponed for some time because of the duration of the exhibition) the purchaser should be informed that the 10% due the Museum is nevertheless payable immediately. Arrangements for delivery of the work should be made by the purchaser directly with the seller.

10-20 DM told D.L. [illegible]

Please note that the 10% charge is applicable regardless of whether the work is sold for the account of the artist, a dealer, or a private individual.

cc: Mr. Monroe Wheeler
Miss Dorothy Dudley

Miss Miller

MEMORANDUM TO: Curatorial Departments
Treasurer's Office

October 18, 1961

FROM: Richard H. Koch

Hereafter let us adopt the following standard procedure with respect to sales of works of art from loan exhibitions sponsored by the Museum.

As you know, the Museum's standard form of loan agreement provides for payment of a 10% handling charge to the Museum on all such sales, and lenders are asked to include this 10% in the selling price indicated on the face of the sheet. When a sale is made through the Museum in connection with such an exhibition, the director of the exhibition should tell the purchaser that he will be billed by the Treasurer's Office. The director will then immediately notify Sarah Rubenstein of the title of the work of art, the name of the artist, the name and address of the purchaser, the name and address of the seller, and the amount of the selling price. The Treasurer's Office will then bill the purchaser, asking for two checks: one in the amount of 90% of the selling price plus sales tax (if applicable) computed on 100%, payable to the seller, and the other in the amount of 10% of the selling price, payable to the Museum. The Museum will thus be assured of collection of its handling charge without the necessity of dunning the seller.

In case the purchaser wishes to defer payment until delivery (which may be postponed for some time because of the duration of the exhibition) the purchaser should be informed that the 10% due the Museum is nevertheless payable immediately. Arrangements for delivery of the work should be made by the purchaser directly with the seller.

Please note that the 10% charge is applicable regardless of whether the work is sold for the account of the artist, a dealer, or a private individual.

cc: Mr. Monroe Wheeler
Miss Dorothy Dudley

THE MUSEUM OF MODERN ART

Date Sept. 26, 1961

To: Dorothy Miller

Re: Galleries

From: Sara Mae H. Koch

Dear Dorothy:

I don't know if a new ruling has been set up for the electricians re checking the lights in the galleries. However, of late there has not been a daily check of the lights as in the past. This situation is worse at those times when a new exhibition is being installed or if there is any malfunctioning elsewhere in the building. The galleries seem to be the last to be serviced and considered.

There has always been a resistance to replacing bulbs in the large vitrene on 3rd. At first I thought it was because the electricians overlooked this area but I have learned that pressure only works when more than one bulb has to be replaced.

I mentioned this morning that the doors in the fire tower leading to the galleries have been locked in the mornings even after the public is in the building. This was so last week and this week too. I understand from the head guard that Mr. Haviland has issued new orders for security purposes. However, don't you think these doors should be open by the time the museum staff arrives in the morning?

Also, re the fire tower - frequently there are small accumulations of scraps of paper and other waste outside the doors that open into the galleries. In the past I have called Mr. Schmidt to get someone to clean up or else asked the man who waters our plants if he would mind picking up the rubbish. However, isn't there someone assigned to do this?

Mr. Barr

take up w. D./Coch
have seal

MEMORANDUM

TO: Curatorial Departments September 25, 1961

FROM: Richard H. Koch

Hereafter when a work of art is temporarily removed from an exhibition, for any reason whatsoever, a copy of the attached form is to be put on the wall in its place. The name of the artist, the title of the work and the department ordering such removal are to be typed on the form, which should be signed in ink by the director of the exhibition.

Copies of the form may be obtained from Harold Sheimo. To minimize the possibility of theft or misuse forms will be issued to curatorial departments, one at a time, as needed.

Curatorial departments will in all cases notify Pete Azzinaro before removing any work of art.

cc: Mr. David Haviland
Mr. Harold Sheimo
Mr. Pete Azzinaro
Registrar

TEMPORARILY REMOVED

SAMPLE

ARTIST.....

TITLE.....

.....

.....

by order of.....

department.....

THE MUSEUM OF MODERN ART

cc: Mr. Koch

Date August 18, 1961

To: David Haviland

From: Dorothy Miller

Re: Stanchions in Second Floor Galleries

Dear Mr. Haviland:

In the Museum Collections permanent installation on the second floor we have two directional signs mounted on stanchions. This summer these signs were removed, apparently because additional stanchions were needed on Thursday nights for the jazz concerts. We have lost considerable time trying to locate these hand lettered signs which have now reappeared.

Please give instructions to everyone concerned with preparation for the concerts that these two stanchions in the second floor galleries are not available for use in other parts of the building but must remain permanently on the second floor. The signs are essential to maintain the visitors understanding of the proper sequence of the exhibition.

Many thanks for your attention to this minor problem.

THE MUSEUM OF MODERN ART

Date: August 14, 1961

To: Mr. David Haviland

From: Dorothy Miller

Re: Door from 5th floor to Fire tower

The door from the 5th floor hall to the fire tower does not close completely unless pushed.

Pete Agyman

THE MUSEUM OF MODERN ART

c.c. Dorothy Miller

Date August 4, 1961

To: Mr. David Haviland

Re: Service on Freight Elevator

From: Peter Azzinaro

The contents of attached memo noted and read off to the guards at roll call. A copy of the memo has been posted on the guard's bulletin board.

Some men pointed out that at times the freight car stops unscheduled on floors - an action they cannot control - this occurring when carrying freight and not permitted to serve passengers. It is then necessary to restart the car and continue on it's way. Here, it may appear that passengers are being "flagged".

However, all guards were instructed and warned that the practice mentioned in the memo must never take place unnecessarily, and announce thru doors "freight only" if is the case. Also, with light freight, staff members should be and can be served.

Pete Azzinaro

THE MUSEUM OF MODERN ART

Date August 1, 1961

To: David Haviland

From: Dorothy Miller

Re: Elevators

Dear Mr. Haviland:

Some of our elevator operators, particularly on the freight car, have the habit of not opening the door when the elevator stops even though there are passengers waiting. Their theory seems to be that by looking out the small window in the door they can see anyone who may be waiting. This is not the case, as some people are very short and can't be seen through the window and others are standing to one side. It is infuriating to public and staff alike to have the elevator stop, only to proceed on without the door being opened to let people on.

We would all appreciate it if you would issue firm instructions that the door must be opened when the elevator stops at any given floor. The fact that it stops at all indicates that someone has rung the bell.

THE MUSEUM OF MODERN ART

cc: Monroe Wheeler
Dorothy Miller
Richard Koch
Sarah Rubenstein

Date July 28, 1961

To: Pearl Moeller

Re: List of prices for the use of stock photographs

From: Elizabeth Shaw

Dear Pearl:

I enclose a list of prices for the use of stock photographs in various kinds of publications. My thought is that these may be somewhat higher fees than we are charging and we might adjust our rates accordingly.

Obviously these fees only apply to non-art uses of transparencies and black and white photographs of paintings and sculpture.

At the moment we are about to receive a request for the one-time use of a transparency of a work by a living artist in a trade paper to advertise a trade press. Assuming that the use if approved by Collections and by the artist, we could ask a fee of $350 which we could split with the artist. There is also a new science magazine interested in color for covers.

When you have time, would you let me know how these rates compare in general with what we charge now?

This article is excerpted from Advertising Photogaaphy, to be published this fall by Hastings House.

This is a preliminary survey of prices currently quoted for the use of stock photographs by six leading photo agencies. Unless otherwise noted, it is for single color reproduction rights, transparency to be returned immediately after publication. Black-and-white photographs average 33 1/3 per cent to 50 per cent of color rates. Lowest and highest quotations are listed.

Advertising, National			
Exclusive-all rights	color	$650-$2500	Includes transparency
Exclusive-all rights	b&w	250 - 1000	Includes negative
Multiple Magazines	color	500- 2000	(Life, SEP, LHJ, etc.)
Multiple Magazines	b&w	350- 1000	
Single full page	color	500- 1500	(Life or SEP, etc.)
Single full page	b&w	250- 1000	(Life or SEP, etc.)
Background use	color	350- 1000	Multiple magazines
Advertising, Trade Paper	color	100- 350	
Advertising, Trade Paper	b&w	50- 150	
Annual Reports			
Cover	color	100- 500	
Cover	b&w	100- 250	
Inside	color	100- 300	
Inside	b&w	25- 100	
Artist's Reference	color, b&w	25- 100	
Billboards, 24 sheet	color	75- 1500	
Brochures			
Cover	color	100- 350	
Inside	color	50- 125	
Color used as b&w			one-half color rate
Display Cards			
National	color	125- 1000	
Regional	color	125- 500	
Local	color	100- 350	
Direct Mail	color	100- 300	
Editorial, Magazine covers	color	100- 1500	
Inside	color	100- 500	
Inside	b&w	25- 500	
Encyclopedias			
Inside	color	75- 150	
Books			
Cover jacket	color	250- 500	
Cover jacket	b&w	100- 500	
Inside	color	75- 200	
Inside	b&w	15- 50	
Frontispiece	color	125- 250	
Foreign rights			additional fee
Package Design	color	100- 750	
Greeting Cards	color	75- 200	
Record Covers	color	100- 500	
House Organs			
Cover	color	100- 600	
Inside	color	50- 150	
Presentation fee	color	25- 100	
Slide Film			
one time use	color	35- 100	
Calendars	color	100- 1000	
TV Commercial,network	color,b&w	50- 200	
TV Commerical, local	color, b&w	25- 100	

THE MUSEUM OF MODERN ART

cc: Mr. Barr, Miss Jones, Mr. Karpel, Miss Mazo, Miss Miller, Mrs. Shaw, Mr. Wheeler, Files

Date June 22, 1961

To: (Mr. Richard Koch
(Miss Sarah Rubenstein

Re: Mr. Sunami

From: Pearl Moeller

Dear Dick and Sarah:

In accordance with your wishes and those present yesterday at the meeting regarding Mr. Sunami, I've gathered together today the following figures which I hope will be meaningful to you in answer to some of the questions posed:

1. NUMBER OF REPRINTS SUNAMI MADE FROM EXISTING NEGATIVES FROM APRIL of '61 through JUNE '61 (month of June is estimated)

Made for staff - 832
Made for resale to public - 429
total, 3 months - 1,261 prints

If we increase the rate from 50¢ to 75¢ per print as Sunami has requested, and make it retroactive to April when he sent his letter, the amount would be $315.25 (1,261 prints times 25¢ each representing the increase per print).

2. NUMBER OF PRINTS MADE BY SUNAMI FOR THE WHOLE CALENDAR YEAR - beginning July 1, 1960 through June 30, 1961 (June has been estimated)

REPRINTS	- Museum staff business	- total ...	3,065
REPRINTS	- For resale to public	- total ...	1,464
			4,529 TOTAL

NEW NEGATIVES MADE FOR '60 - '61 - 577 total
(8x10 size) (one master print included)-
cost $4.00 each)

(page 2, continued)

MC

THE MUSEUM OF MODERN ART

Date June 23, 1961

To: Mrs. Elizabeth Shaw

From: Alfred Barr

Re: Mr. Sunami
(Page 2)

3. COMPARATIVE PRICES CHARGED CURRENTLY BY OTHER COMPETENT PHOTOGRAPHERS.

Name	New Negative and One Master Print	Conditions for Purchase of Negative Outright by Museum
Burckhardt (4x5 size*)	$5.00 each for ptg $6.00 each for sculpt.	will sell for $1.00 additional per negative, with hope that reprinting be always given to him.
Studly(4x5 size*)	$7.00 for first shot any medium, $6.00 for each additional neg.	$10.00 each for negative outright sale, but prefers never to sell.
Charles Uht (4x5 size*)	$7.50 per neg. for Ptg. $10.00 per neg. for Sculpt. (more, if difficult shot for sculpture)	This price includes selling of negative outright.

4. Reprint prices for above:

Burckhardt - $1.00 each
Studly - $1.25 each
Uht - $1.50 each

Please note Sunami has been paid for years only 50¢ each.

*(N.B. Sunami's negs. are all 8x10 size and do not necessitate enlarging to 8x10 as would other photographers' negatives. Enlargement charges normally would be $1.10 each via Compo. No one else makes 8x10 size negatives)

5. 3,700 negatives belonging to Sunami were brought to the Museum when War was declared in December of 1941 (he had made these for us)

Total number of negatives on hand now - 17,122

MC-

THE MUSEUM OF MODERN ART

cc: Mr. Selz
Miss Miller

Date June 9, 1961

To: Mrs. Elizabeth Shaw

Re:

From: Alfred Barr

Dear Elizabeth:

Forgive my being finicky but I feel that we should be careful whenever we use superlatives or claim priorities. I am sure it was an oversight but I do question, in the 4th line of your release number 54 on "Futurism," the statement that "The exhibition... surveys for the first time in this country..." I am not so much concerned about our two previous shows: a gallery of Futurist Art in 1936, and fifty Futurists' works in 1949, as I am the fact that there was an important Futurist exhibition which toured the country after its first showing at the Panama-Pacific Exhibition in San Francisco in 1915, and of the considerable survey of Futurist art at the Sidney Janis Gallery in 1954.

Yours pedantically,

THE MUSEUM OF MODERN ART

Alfred H. Barr, Jr.
Monroe Wheeler
Peter Selz
William Seitz
Dorothy C. Miller
Arthur Drexler
Wilder Green
Bill Lieberman
Alicia Legg
Grace Mayer

To:

From: Richard H. Koch

Date April 25, 1961

Re: Installation of Exhibitions Procedure

In order to insure maximum economy in the installation of exhibitions, the following procedure must be complied with in all cases hereafter.

Before drafting floor plans please secure from the Production Department a copy of the final plan of the preceding exhibition, as actually installed. In consultation with the director of the exhibition which will follow, please make every effort to formulate plans on the basis of the existing walls and other structural elements, minimizing both demolition and new construction. Estimates of construction, painting and lighting costs should then be obtained from the Production Office. Plans and estimated installation costs for each exhibition will then be reviewed by René d'Harnoncourt with the directors of that exhibition and the one that follows. Plans and estimates must be prepared sufficiently in advance so that after approval they can be delivered to the Production Department not less than two weeks before the date on which construction is scheduled to begin.

Cooperation of all hands is most earnestly requested.

THE MUSEUM OF MODERN ART

cc: Mrs. Shaw

Date April 11, 1961

To: René d'Harnoncourt

Re: Museum of Primitive Art

From: Dorothy Miller

Dear René:

Ellen Harrison has asked me if we would be willing to have a sign or poster somewhere around out Front Desk referring people to the Museum of Primitive Art. I told her I would bring this matter to your attention.

This is in connection with what they have been doing to try to increase the attendance over there.

cc: Mr. d'Harnoncourt Mr. Barr Mrs. Shaw
Mr. Wheeler ✓Miss Miller Mr. Koch

THE MUSEUM OF MODERN ART

Date March 30, 1961

To: Messrs. Seitz and Selz

From: Helen Franc

Re: COLLAGE AND THE OBJECT vs. THE ART OF ASSEMBLAGE

Dear Peter and Bill:

Taking completely unwarranted liberties with my ambiguous title and function as "Editorial Consultant to the Director," I am herewith registering a violent protest against the proposed title THE ART OF ASSEMBLAGE to replace COLLAGE AND THE OBJECT.

I am not impressed by the argument that the dictionary's second definition for "assemblage" is "The fitting together of parts and pieces as in machinery, carpentry and ~~XXXX~~ joinery." The first definition, that of a congregation of people "as in a political assemblage" (example given in the dictionary!) is so much more in ordinary usage that it is the one that will instantly occur to people's minds. Secondly, the word inevitably carries a connotation of mass production because of "assembly line"; this is certainly the opposite of what we want to convey. Finally, "art of assemblage" places emphasis on the act rather than on the finished product; it also leaves us without a descriptive adjective or noun to use for the objects themselves. I would even prefer (though by a hair's breadth) ASSEMBLED ART -- though I think it grates almost equally on the air.

I am equally unconvinced by the argument that Dubuffet has coined the French equivalent, "art d'assemblage." Nothing is more dangerous than the use of homonyms in translating from one language to another; génial in French does not mean genial in English, as a rule!

While COLLAGE AND THE OBJECT may not have been a perfect title, it at least aroused speculation and curiosity; I am afraid ART OF ASSEMBLAGE will seem both pompous and faintly ludicrous. If there are overriding reasons for abandoning the former title, may I suggest that we consider COMPOSITE ART? In distinguishing between "composite," "combination" and "compound" as adjectives, the dictionary says: "Composite suggests an object made by combining different, sometimes heterogeneous, parts; as, a composite photograph." It seems to me this definition quite precisely fits the present case and furthermore, the existence in visual arts terminology of "composite photograph" (i.e., one produced by printing different negatives on a single sheet) seems to me an advantage rather than otherwise, since it is easier to extend the meaning of a word in usage rather than substitute a wholly new one. If a new word like "collage" was used, it meant people had to be educated as to its usage, but an already accepted meaning did not have to be superseded.

As we know the Museum's prestige means that any title we employ is widely and rapidly adopted (witness the proliferation of "New Images!"), I think we must be very careful before introducing something new into modern art's already cluttered terminology. Since whatever title is chosen will have repercussions beyond its immediate application to this show, may I suggest the matter be discussed among several departments before a final decision is reached?

EXTRA COPIES

THE MUSEUM OF MODERN ART

To: Mr. D'Amico
Mrs. Muriel Davis
Miss Dudley
Miss Fleming
Miss Betsy Jones
Miss Pernas
Mr. Rasmussen
D. Miller

Date March 28, 1961

Re: Museum truck

From: Richard H. Koch

In the hope of achieving substantial savings, we are contemplating buying or renting a truck for the Museum. I have asked Harold Sheimo to make a study of the number of truck trips made each day by various departments so that we can see, on the one hand, how much idle time our own truck would have, and on the other hand, how many trips would still have to be made by an outside trucker because our truck was tied up.

Beginning April 3rd, will you please make an extra copy of each transportation order issued by your office, and send the copy to Harold Sheimo indicating 1) the estimated time required for the trip and 2) the urgency of the trip i.e. whether it could be deferred for a day or two.

THE MUSEUM OF MODERN ART

cc: Miss Dorothy Miller
All Reception Desks

Date March 16, 1961

To: Mr. Pete Azzinaro

Re: Art Thief

From: Richard H. Koch

Please alert all guards to the fact that a tall man, who wears a very full raglan overcoat, has recently been seen in New York art galleries, where thefts of works of art have occured. He is suspected of concealing stolen works under the overcoat.

In the event that any person answering this description should appear in the galleries, please keep a very close watch on him.

THE MUSEUM OF MODERN ART

cc: Dorothy Dudley
Betsy Jones

Date March 15, 1961

To: Richard Koch

Re Doors from the Garden into Far West Gallery

From: Dorothy Miller

Dear Dick:

You probably already know that the doors from the Garden into the area by the Whitney Museum and Restaurant doors are out of kilter again.

One of the doors stands open about 18" all the time, letting all the dampness from the Garden into the Far West Gallery.

THE MUSEUM OF MODERN ART

cc: Art Lending Service
René d'Harnoncourt
Dorothy Dudley
Betsy Jones
W. S. Lieberman, Robert Schmidt

Date: March 15, 1961

To: Richard Koch

Re: Art Thief

From: Dorothy C. Miller

Dear Dick:

I heard this week that there is an art thief rampant in New York. Last week he stole a painting by Childe Hassam from the Hirschl & Adler Gallery. Mr. Hirschl said he had been seen in several other galleries where thefts have occurred. He seems to be a tall man who wears a very full raglan overcoat under which he conceals his loot.

I think our guards and reception desks should be alerted to watch out for this person. We are checking the hanging of all small paintings on the Second Floor.

MC -

THE MUSEUM OF MODERN ART

cc: Dorothy Miller
Jean Volkmer
Sydney Dodd
Owen Linn

Date March 14, 1961

To: Bill Farnie

Re: Museum Collection Procedure

From: Dorothy H. Dudley

Dear Bill:

Whenever paintings from the Museum Collection are brought to the Mezzanine to be examined for shipment outside the Museum or for return to the storeroom, will you please see that their frames are vacuumed. This should be routine procedure as well as securing stretchers to frames, replacing backings when necessary, cleaning glass and plexiglas, etc.

Sculpture should also be vacuumed or brushed carefully with one of your new Badger Blender Brushes unless it is too fragile and must be cleaned by the Conservator.

After the cleaning of the ducts, now in progress, has been completed, we hope to have all storerooms thoroughly cleaned. We cannot, of course, at this time attempt to remove all dirt from the frames on paintings in storage. It will help, however, if frames on paintings handled in the Mezzanine are cleaned before they return to storage.

Sydney will continue to report to the curators any conditions requiring special treatment in the Conservation Laboratory or the shops.

THE MUSEUM OF MODERN ART

cc: Betsy Jones
Dorothy Dudley

Date February 28, 1961

To: Alfred Barr

Re: Second Floor: tiny gallery near Lippold alcove

From: Dorothy Miller

Dear Alfred:

This is just to get down on paper my suggestion that we recover for paintings in the collection the tiny gallery near to the Lippold alcove now used for prints.

It seems to me that when space on the Second Floor is at such a premium it is wasteful to have the long north wall of the northeast gallery on second devoted to a curtain and one or two prints. It has been this way ever since November 16, 1959, since which time we have had no place for our realist paintings.

RHK

THE MUSEUM OF MODERN ART

cc: Mr. Robert Faeth
Mr. Charles Keppel Mr. Robert Schmidt
Mr. Dominick Lawrence

Date February 6, 1961

To: Mr. Rene d'Harnoncourt
Mr. Alfred Barr Miss Dorothy Miller

Re: Water mains

From: Miss Dorothy Dudley

Richard H. Koch

Since our recent meeting I have looked into the question of what would happen in the event of a break in the 53 Street water mains. The following information is fairly reassuring:

1) The mains are virtually brand-new, having been installed within the last two years.
2) A reinforced concrete wall separates the mains from the Museum.
3) The Independent Subway is deeper than the deepest part of our sub-basement.

In the unlikely event of a break in the main, the water would primarily flow into the subway. Any seepage through or around the reinforced concrete wall of the Museum would slowly collect in the sub-basement. There would be ample warning so that any works of art at the basement level could be taken upstairs.

I have discussed this matter with Charlie Keppel who has promised to take it up in turn with the people in charge of building maintenance at Rockefeller Center. Charlie will let me know in case there is anything to add.

RHK

THE MUSEUM OF MODERN ART

cc: Richard Koch

Date February 3, 1961

To: Dorothy Dudley

From: Dorothy Miller

Re: Installation of 20 ft. Monet on Second Floor

Dear Dorothy:

In order to make a place on the second floor for the 20 ft. Monet would you please remove the two paintings on the west wall of the Guernica room, namely, the two big Chagalls.

I think the painting should be placed against that wall with its face to the wall.

Mr. Koch as a matter will check just today, he will check with you on this date and will notify you when it will be done.

THE MUSEUM OF MODERN ART

cc: Mr. Schmidt
Miss Dudley

Date February 3, 1961

To: Mr. Koch

From: Dorothy Miller

Re: Leaks in the Vitrine on the 3rd floor

URGENT

Dear Dick:

There have been leaks in the skylight over the vitrine in the 3rd floor sculpture gallery, resulting in unsightly spotting all over the floor of the vitrine. We must repaint this just as soon as possible. I suggest early next week when the sculpture galleries will be closed for the rebuilding of the 3rd floor.

Will you please let me know when this can be scheduled?

More important, can we take care of the cause of the leaks as soon as possible?

Mr. Koch will notify you when it will be done -

THE MUSEUM OF MODERN ART

Date February 3, 1961

To: Richard Koch

From: Dorothy Miller

Re: 20 ft. Monet installation on Second Floor

Dear Dick:

Attached is Alfred's new sketch of proposed installation of the 20 ft. Monet panel on the second floor. It is not drawn to exact scale, obviously.

His idea is to place 2 x 4's vertically at intervals behind the picture bolted to the steel uprights inside the wall. The steel uprights can be found using Mike's method of tapping the wall and using a very small drill without damaging the sheet rock. On the sketch the red marks indicate big angle irons which would hold the painting top and bottom, using as many as needed.

Alfred feels that the painting must be held out from the wall as it is in the third floor installation to eliminate the very heavy shadow beneath it. In other words, my idea of putting it right against the wall is not so good.

If Rudy thinks it better, the 2 x 4's could run across the wall horizontally instead of vertically but several of them would be necessary particularly at the bottom to allow the angle iron to be long enough and give enough leverage.

I have to be at a meeting until about 3:00 today, but will check with you on this matter then.

THE MUSEUM OF MODERN ART

cc: Richard Koch

Date February 2, 1961

To: Tom Dalton and Mike Poppo

Re: Fire Tower

From: Dorothy Miller

Dear Mike and Tom:

Can you foresee any difficulty in driving picture hooks into the unpainted plaster wall of the fire tower?

Mike and Tom can do it then. I am asking Miss Dudley whether her men, when they dismantle the third floor, can take the painting into the fire-tower.

THE MUSEUM OF MODERN ART

cc: Dorothy Dudley
Betsy Jones
Richard Koch
Robert Schmidt

Date February 2, 1961

To: Alfred Barr

From: Dorothy Miller

Re: Disposition of large Gottlieb

Dear Alfred:

Unless you object, we will definitely plan to hang the large Gottlieb canvas in the fire-tower on the landing between the fourth and fifth floors. This wall is free of any encumbrance such as a radiator and the ceiling is fairly high so that the painting can be hung out of reach of the hands of very small children should they wander up there.

We will plan to watch the picture fairly closely for atmospheric effects, etc. Dick Koch has pointed out that, as we know, there is no humidity control in the fire-tower. The radiators can be turned off individually if necessary.

DCM →

I will try to get the painting hung sometime on Monday if Mike and Tom can do it then. I am asking Miss Dudley whether her men, when they dismantle the third floor , can take the painting into the fire-tower.

THE MUSEUM OF MODERN ART

cc: Dorothy Miller
Bob Schmidt
Bill Farnie and Owen Linn

Date February 2, 1961

To: David Vance

From: Dorothy H. Dudley

Re: Dismantling of Recent Acquisitions Exhibition

Dear David:

When the Recent Acquisitions Exhibition is dismantled on Sunday evening, will you please have the following delivered as indicated:

Mies Collage to Arthur Drexler's office
Film stills to Film Library
Tiffany glass and other objects to be specified by Greta Daniel to the Design storeroom
One photograph to the Photography Department (Pat Walker will let you know which one)

DCM → On Monday morning, (beginning at 7 A. M.) the 20' Monet will be taken to the 2nd floor galleries. I am asking Dorothy Miller where we should leave it. The triptych will be taken to Storeroom 4 and the Gottlieb to the fire tower landing between the 4th and 5th floors. If Mr. Barr approves, Dorothy will have it hung on that wall.

I will be here at 7 Monday morning and have asked Mr. Schmidt to have Rudi, Danny, Dean, Mike and Tom come in to help Bill and Owen.

Dorothy —

Yes — the radiators are independently controlled. I remind you that there is no humidity control.

DHD

THE MUSEUM OF MODERN ART

cc: Alfred Barr
Dorothy Dudley

Date February 1, 1961

To: Richard Koch

From: Dorothy Miller

Re: Gottlieb: Unstill Life #3

Dear Dick:

As you know, we are contemplating hanging the Gottlieb painting which is approximately 6'8" high x 15'6" wide in the fire tower since we have no room to store it.

We need to know whether the radiators in the fire tower can be turned off individually. It would be essential to turn off the radiator on whatever floor we hang the Gottlieb, particularly if we decide to hang it on the fourth or fifth floor to obviate the possibility of vandalism on the floors to which the public is admitted. On the fourth and fifth floors the painting would have to be hung directly over the radiator because of the low ceilings.

Would appreciate if you would find out about this point —

D.

Dorothy —

Yes — the radiators are independently controlled. I remind you that there is no humidity control.

Dick

THE MUSEUM OF MODERN ART

cc: Mr. Bob Schmidt
Mr. Dominick Lawrence
Mr. Bob Faeth

Date February 1, 1961

To: Mr. Rene d'Harnoncourt Miss Dorothy Miller
Mr. Alfred Barr, Jr. Miss Dorothy Dudley

From: Richard H. Koch

Re: Cleaning of Air Conditioning Ducts

In about two weeks the Fireproofing Corporation of America will vacuum-clean the air conditioning systems serving the galleries, the mezzanine and the "S" floor. Work will be done after 6 P.M. and will require an estimated three weeks.

This company cleaned our ducts about five years ago and is thoroughly familiar with our problems. Among its current customers are such organizations as Ciba Chemical Corporation, Charles Pfizer Co., Kollsman Instrument Company, Fafnir Ball Bearing Company, Roosevelt Hospital and Presbyterian Hospital. Its work for these organizations includes the cleaning of air conditioning systems in operating rooms, research laboratories and other such specialized areas. I believe that this company is well qualified to do our work.

During the cleaning of each section of the system cheesecloth will be installed in all anemostats in order to catch any dirt which might be dislodged. It will be advisable, however, to remove any works of art which might be directly beneath an anemostat to avoid any accidental contact with ladders or workmen. The Fireproofing Corporation will keep Bob Faeth informed of its work schedule, and he in turn will notify Dorothy Dudley when works of art should be temporarily removed for this purpose.

Materials have been ordered for increasing the humidity of the galleries, and within about ten days we can expect some results from the contemplated changes. I have also instituted a study of what will be necessary in order to control the humidity on the 4th and 5th floors, which are presently entirely lacking in equipment for this purpose. I will keep you informed on developments.

RHK

→ D.M.

THE MUSEUM OF MODERN ART

cc: ~~Mr. Schmidt~~

Date February 1, 1961

To: Richard Koch

From Dorothy Miller

Re: Garden Restaurant

Dear Dick:

For a long time we have had a handsome sculpture in the form of a copper relief hanging as decoration in the Garden Restaurant. The lighting has always been inadequate to show this piece when daylight fails and this is particularly unfortunate when we are having a Museum preview party in the Restaurant.

The matter of lighting the sculpture is extremely simple and involves only tilting the bulb in the existing "high-hat" fixture in the ceiling. When I recently asked our electricians to make this adjustment they told me that they do not service the lights in the Garden Restaurant at all and were not supposed to touch them. Can you figure out a way in which we could get this little job accomplished sometime soon?

I also have a suggestion to improve the deplorable conditions which exist in the Garden Restaurant when we have a bar serving hundreds of people drinks on our Contributing Members' preview nights. I think all the tables and chairs should be removed from the Restaurant entirely, stacking them in the Garden if necessary. Then I would place the bar in the center of the room on the food counter. I think this would eliminate the impossible bottleneck which results when so many people are pushing up and down the narrow central aisle created by the pressure of the tables, a bottleneck which seems to me not only extremely disagreeable to everyone but dangerous from the point of view of fire control.

At the Rothko opening a number of people complained to me that the drinks were too strong!

→ D.M.

THE MUSEUM OF MODERN ART

Date January 31, 1961

To: Mr. Rene d'Harnoncourt
Mr. Alfred Barr
Mr. Monroe Wheeler

From: Richard H. Koch

Re: Requests to copy works of art

I understand from the Front Desk that we have recently had several requests from painters for permission to copy works of art in the Galleries.

So far as I can ascertain we have no policy on such matters. Please let me know what you think we ought to do.

RHK

I told René it was against our policy to permit copying of our paintings by painters in our galleries.

A —

RHK

D.M.

THE MUSEUM OF MODERN ART

cc: Rene d'Harnoncourt
Dorothy Dudley

Date January 30, 1961

To: Alfred H. Barr, Jr.

From: Richard H. Koch

Re: Exhibition of works of art in the northeast fire tower.

A check with the Building Code and conferences with the Fire Department indicate that works of art may be exhibited in the northeast fire tower provided only that they do not interfere with free passage.

RHK

if not repair, the problem.

Donnelly then reported the matter to Bill Lieberman, who happened to be in the Museum, and who himself called the engineers and asked that they do something about the lights. Upon being rudely turned down by the engineers, Bill called me at home. I telephoned the engineers and ordered them to investigate and call me back. About 20 minutes later they reported by telephone that a fuse had blown, and that it had been easily and quickly repaired.

I have since formally confirmed by memorandum, of which you have a copy, that the senior security officer on duty is in charge of the Museum on weekends, and I expect no recurrence of this problem. The recalcitrant engineers have been warned that any unjustified refusal to follow orders will be grounds for immediate discharge.

- D.M.

THE MUSEUM OF MODERN ART

cc: Mr. Rene d'Harnoncourt
Mr. Bob Faeth
Mr. Bob Schmidt
Mr. Dominick Lawrence
Mr. Bill Lieberman

Date January 24, 1961

To: Mr. Alfred Barr, Jr.

Re: Failure of gallery lighting on Saturday, January 7.

From: Richard H. Koch

When one of the guards assigned to the second floor gallery switched on the lights shortly before 11 AM on Saturday, January 7 he noticed that a number of the lamps did not light. He reported this immediately to Larry Donnelly, acting Head Guard, who in turn immediately notified the engineers on duty. The engineers were at that point engaged in overhauling a hot water heater, the parts of which were spread over the engine room floor. Reassembling the heater and restoring it to operation was expected to take all day. Mistakenly assuming that a few of the lamps on the second floor had simply burned out, and believing that their replacement was not a matter of high priority, the engineers were unwilling to respond to Donnelly's request that they come upstairs and review, if not repair, the problem.

Donnelly then reported the matter to Bill Lieberman, who happened to be in the Museum, and who himself called the engineers and asked that they do something about the lights. Upon being rudely turned down by the engineers, Bill called me at home. I telephoned the engineers and ordered them to investigate and call me back. About 20 minutes later they reported by telephone that a fuse had blown, and that it had been easily and quickly repaired.

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THE MUSEUM OF MODERN ART

To: Mr. Soby, Mr. d'Harnoncourt, Mr. Barr, Miss Miller, Miss Dudley, Mrs. Mellon, Mr. Koch, Mr. McCray, Mr. O'Hara, Mr. Lieberman, Miss Rubenstein, Mrs. Shaw, Mr. Selz, Mr. Seitz

Date January 23, 1961

Re: Viewing in Guest House

From: Alicia Legg

I have not held weekly interviews with artists since October 1960. Instead, it was decided to hold three viewings a year to which artists could submit up to three works each. As there was no available space in the Museum, Dorothy Dudley and I visited three warehouses: Fahn, Santini and Manhattan Storage. They all offered different facilities and space, but the estimates were felt to be too high as the Department of Painting and Sculpture has no funds for this purpose.

In the meantime, artists who wrote or telephoned about showing their work to the Museum were told they would be notified when the new viewing procedure was organized. By December 1st we had received 102 requests for a viewing, and we found that we could use the Guest House from December 12-16, with the actual viewing day set for Wednesday the 14th. In spite of the unusually bad weather, with severe snow and icy conditions, 65 artists participated (195 works).

It was unfortunate for this trial viewing that we were not able to keep the space long enough for those staff members unable to attend the formal viewing on Wed. December 14 to see the work on their own time. For example, the members of the Museum Collections Department were installing an exhibition, and were unable to get to the Guest House at all that particular week. Besides, as the Guest House was not physically set up for this purpose it was impossible to browse through the pictures, because there were no racks or tills, and it would have been unfair to many artists whose pictures were stacked behind other work.

Since the December viewing we have had 40 inquiries by telephone or letter about a future viewing, and we have told people we would notify them when they could again submit work. The Department of Painting and Sculpture Exhibitions believes this to be an essential activity for the Museum, both for the opportunity to see new work, either for exhibition or acquisition, as well as for the good will value to the Museum. However, if we continue to maintain a viewing policy, it would be necessary to have the full cooperation of the Museum staff to make the time, effort, and expense worth while, and funds would have to be provided to cover the cost.

Assuming we may continue to use the Guest House, I am listing below some facts and some needed facilities and equipment:

PLACE: Museum Guest House, 242 East 52nd Street

TIME: Three viewings -- fall, winter, spring.

(These must be scheduled ahead and assured that the Guest House would be available for at least 1 full week (8 days).

EQUIPMENT AND SUPPLIES

Demountable tills (for storage and examination)

Viewing rack

Printed application forms (to save clerical work on receipt of work)

Trucking of equipment from Museum to Guest House and return

Viewing lights

PERSONNEL

One assistant to receive and release work during the entire period.

Two custodians for the entire day of the formal viewing.

* * * * * * * * * *

There are two alternatives: to hold formal viewings or to abandon the policy of looking at submitted work.

Miss Miller

THE MUSEUM OF MODERN ART

c.c.: Miss Miller
Mr. Faeth
Mr. Lawrence
Miss Dudley - Registrar's file

Date ~~Jan. 20, 1961~~

To: Mr. Koch

Re: ~~Sculpture Storeroom 3~~

From: D. Vance

Snow has piled up again in the air duct which runs the length of Storeroom 3. There is more this time than I have seen before.

Our sculpture storerooms are getting very crowded, and it would be a big help to be able to use the space under this duct.

Dorothy - We may need to send sculpture to the country soon if more space is not available. I hope the frames will be upload on MC ptgs soon as that will help. DD

2. Work of established artists not well-known in New York

3. Work from the Museum's collections

4. Selections from private Collections

5. Small groups related by locality, circle, medium, style, theme, etc.

6. Selections from the Art Lending Service

7. Annual print sale.

It could be said that a good part of this list merely repeats what has already been done in the Penthouse, and such is indeed the case. It is our intention simply to loosen and enrich the whole program.

The Penthouse also offers an excellent space for activities beside exhibitions, which could both enhance membership in the Museum and expand our program as it relates to the ideas of the art scene. As examples of such activities (which could include demonstrations, discussions, and specialized lectures for which the auditorium is inappropriate) one could mention the proposed demonstration of light and movement sculpture by Len Lye - - Nankoku Hidai's request for a roundtable discussion on calligraphic painting, Richard Hülsenbeck's lecture-discussion on the problems of chance in modern art, performances of electronic music (for which the auditorium is not suited), the new mode of painter's presentations known as "happenings."

Miss Miller

THE MUSEUM OF MODERN ART

Date January 17, 1961

To: René d'Harnoncourt

Re: Penthouse exhibitions and activities

From: Peter Sola and William C. Seitz

In a memo of September 27, 1960, we proposed that the ten-year-old series of "New Talent" exhibitions be supplanted by a more informal program to be called "Penthouse Exhibitions" (this designation could be augmented to read "Penthouse Exhibitions for Members.") Our thoughts concerning the proposals made in this memorandum (pp. 3-4: "New Talent") are essentially unchanged, but, if we are to proceed with plans for the program a decision must be made, and a budget provided, in the very near future.

The aim of these proposals is to offer the Museum membership exhibitions and activities of special interest. Following is a list of possible types of exhibitions:

1. "New Talent" (though not so-labeled)
2. Work of established artists not well-known in New York
3. Work from the Museum's collections
4. Selections from private Collections
5. Small groups related by locality, circle, medium, style, theme, etc.
6. Selections from the Art Lending Service
7. Annual print sale.

It could be said that a good part of this list merely repeats what has already been done in the Penthouse, and such is indeed the case. It is our intention simply to loosen and enrich the whole program.

The Penthouse also offers an excellent space for activities beside exhibitions, which could both enhance membership in the Museum and expand our program as it relates to the ideas of the art scene. As examples of such activities (which could include demonstrations, discussions, and specialized lectures for which the auditorium is inappropriate) one could mention the proposed demonstration of light and movement sculpture by Len Lye -- Nankoku Hidai's request for a roundtable discussion on calligraphic painting, Richard Hülsenbeck's lecture-discussion on the problems of chance in modern art, performances of electronic music (for which the auditorium is not suited), the new mode of painter's presentations known as "happenings."

THE MUSEUM OF MODERN ART

Date January 17, 1961

To: René d'Harnoncourt

Re:

From: Peter Selz and William C. Seitz

It should be emphasized that we do not wish, nor do we have the time, for a constant stream of Penthouse activities; nor do we wish to inaugurate anything comparable to the regular Museum program but rather, in an informal and unpretentious way, to take advantage of stimulating possibilities when they offer themselves. In fact we would have time for only very few activities during the year. The only alternative to such a plan, or some part of it, would be the exclusion of the Penthouse space from the planning of our department.

Bill Seitz will be back in New York on February 2nd or 3rd and it might be best to plan the meeting for Friday, February 3rd.

Bill Seitz

THE MUSEUM OF MODERN ART

cc: Mrs. Rockefeller, Mr. Barr,
Miss Miller, Mr. Lieberman,
Miss Dudley, Mr. Drexler, Mr. Green.

Date January 9, 1961

To: Mr. Haviland, Mrs. Borden,
Miss Rubenstein

Re: Temporary help in mounting room.

From: René d'Harnoncourt

In order to diminish the increasing backlog of work to be done by the Mounting Department for the division of Collections, I have authorized the temporary employment of an additional assistant to Andrew Olah. Additional space has also been made available in an area adjacent to the framing room so that this work can be handled with a maximum of efficiency.

This work will proceed concurrently with the mounting and framing of the Frank Lloyd Wright drawings. The cost of the extra man will be charged against project orders from the Department of Collections and against the Frank Lloyd Wright drawings exhibition.

Sara note o return

THE MUSEUM OF MODERN ART

cc: Mr. Barr
Miss Miller
Mr. Drexler
Miss Volkmer

Date December 29, 1960

To: Mr. Koch

Re: Dust control

From: D. Vance

Our efforts in the field of atmospheric control since the "new" system was installed have aimed mainly at humidity control - without very much to show for it. Other aspects of the problem have not received the same attention. However, some recent events show that atmospheric dirt in the Museum can no longer be ignored.

On Thursday evening, December 8, a group of freshly washed pieces from the Heil Collection was left on one of the examining tables in the mezzanine recording room. The table surface was covered with clean, white tissue. In the morning, the whole table was covered with a very fine, black, soot-like material that had apparently come from an air diffuser above the table. The dirt on one of the sheets of tissue was partially preserved by spraying it with pastel fixitive. It can be seen in the Registrar's office. Luckily some unframed drawings 10 or 12' away were not affected.

This is the fourth such incident reported this year, and I think that we can assume that most cases go unreported. The first time it happened, one of the guards actually saw the cloud of soot issue from the diffuser in the "Post-Impressionism" gallery on the second floor. The exact cause is unknown; but it seems certain that the dirt comes from a residue, which has accumulated in the ducts in the years since they were last washed.

Probably the harm caused by these sudden puffs of dirt is more psychological than chemical - especially when they occur in galleries that are open to the public. It is the steady but invisible settling of particles that makes real trouble. But the sudden outbursts show that potentially dangerous deposits exist in the air ducts.

In addition to the dirt that enters the building through the air intakes, a great deal gets in through open doors and windows or is carried in on clothing, shoes, and goods delivered to the Museum. A lot of this must get picked up and circulated with the air.*

The importance of all this lies in the fact that most of the substances that accumulate as "dirt" are active agents of destruction. The ability of microscopic particles to penetrate almost any material in depth multiplies their effectiveness. In other words, the fraction of atmospheric dirt which gets through the filters is more destructive than the part that doesn't.

*I attach a copy of a memo Miss Dudley has just received from Jean Volkmer, who has tested several key works in the second floor galleries for deposits of grime. The actual cotton wads used are sewed to the original of this memo and may be seen in Miss Dudley's office.

The following are some of the ways in which dirt hastens the deterioration of works of art:

(1) Most dirt is hygroscopic, i.e. it extracts water vapor from the air and holds it. Since water is necessary or at least helpful in most of the chemical reactions that destroy wood, paper, fabric, stone, and metal, these materials break down much more rapidly when permeated and/or coated with hygroscopic particles. The effect of this is especially noticeable when dirt accumulates between the canvas and stretcher of a painting and rots away the edges

This tendency of dirt to store moisture means that effective humidity on a soiled surface may be much higher than in the air of the room. In this way, dirt can defeat the whole purpose of humidity control.

(2) Dirt and the moisture it contains can support fungus and bacterial growths. Some bacteria can even utilize inorganic materials such as rust particles. Such colonies may not only stain paper, canvas, stone, etc., but also secrete acids and bases that cause decay.

(3) In an industrial atmosphere, such as that of New York, air-borne grime is rich in corrosive substances, especially sulphur dioxide, which is easily converted into sulphuric acid. (This change is facilitated by the presence of water and iron, which accounts for the deterioration of canvas around nail heads). Limestone and marble are vulnerable, and paper is even more so. I have read that some libraries pass incoming air through an alkaline bath to eliminate sulphur dioxide.

(4) No material which is to any degree porous can be cleaned "like new" without some abrading of the surface. Some dirt inevitably lodges in microscopic pores where it resists every attempt to float it out. Thus every cleaning leaves a surface either slightly darker than the last or physically damaged or both. Many modern paintings can never be cleaned at all.

Most of these kinds of disintegration are particularly dangerous because they may go undetected beneath the surface until an object is beyond repair.

The cost of all this to the Museum doesn't end with damage to the collections. All equipment suffers in the same ways so that not only cleaning costs but a large part of all repair and replacement can be considered part of the dirt bill. For example, the penthouse curtains, installed only six months ago, are badly darkened in front of each air outlet. I understand the cleaning will be expensive; and, of course, the life of the fabric is measured in the number of cleanings it will stand. Also, delicate electric and electronic equipment is notoriously vulnerable to dirt. Library books suffer as much as anything. The list is endless.

It seems to me that several things could be done to minimize this kind of loss.

(1) Was cleaning the air ducts provided for in this year's budget?

(2) Better temperature control in the offices so that windows will not have to be opened so often.

(3) Systematic vacuuming (whenever needed and practical) of material delivered to the Museum.

(4) A program for cleaning out dirt anywhere in the Museum buildings, whether it shows or not.

(5) More use of glass and plexiglass protection for works on exhibition.

All this is no substitute for more effective filtering, which I'm told would be very expensive to install in the existing buildings.

THE MUSEUM OF MODERN ART

Date December 31, 1960

To: David Vance and Dorothy Dudley

Re: Dust and dirt in galleries

From: Jane Wolbmer

I will not be able to do duplicates of this memo for obvious reasons, so I send you two the only copy, for these pieces of dirty cotton are precious!

This morning I went into the second floor galleries to test various pictures for dirt, so that David's memo concerning this problem might have more real evidence backing it up. I had suspected that there was a lack of cleanliness in the galleries, for one look at the ammonstabs stove gives a clue, plus the fact that certain paintings, especially the white ones, looked dirty to me. I used just barely damp swabs of cotton, and wiped small surface areas on the paintings noted below. Fortunately most of our paintings are protected by a varnish film, but one of these, the Jackson Pollock "Number 1" which had been cleaned after the fire, has no varnish, is painted on raw cotton duck with a light coating of size, and really cannot be cleaned as it was after the fire without now endangering the paint film. Cleaning is a terrible strain on paintings, and each time it is done, some of the oil is leached out of the paint film, causing loss of adhesion; which eventually results in paint loss. This Pollock should not be cleaned again certainly within the next 25 years - but if it goes on catching such quantities of dirt, the picture will be greatly altered in appearance, and we will be back where we were with it just after the fire - an all-grey picture will face us, instead of the colorful one the artist intended. There are many other paintings in our collection which have the same problem - they cannot be varnished, and they have delicate dust-catching surfaces. (Nothing!)

Here are my findings:

from: top edge, Mondrian "Broadway Boogie Woogie"

from white areas on paint film of same picture

This picture was lined and cleaned by the Rocks in July, 1955, at a cost of $1,000.

From: tops of long paint blobs and drippings, Jackson Pollock "Number 1"
This painting was very carefully and thoroughly cleaned in April-May, 1959

From Tchelitchew, "Hide and Seek" - This painting was re-lined and cleaned after fire damage, in 1959. Finished work in July.

From Gorkomo, "Tiger and Rocks" which was lined and cleaned in August, 1958

THE MUSEUM OF MODERN ART

Date December 29, 1960

To: David Vance and Dorothy Dudley

Re: Dust and dirt in galleries

From: Jean Volkmer

I will not be able to do duplicates of this memo for obvious reasons, so I send you two the only copy, for these pieces of dirty cotton are precious!

This morning I went into the second floor galleries to test various pictures for dirt, so that David's memo concerning this problem might have more real evidence backing it up. I had suspected that there was a lack of cleanliness in the galleries, for one look at the anemostats above gives a clue, plus the fact that certain paintings, especially the white ones, looked dirty to me. I used just barely damp swabs of cotton, and wiped small surface areas on the paintings noted below. Fortunately most of our paintings are protected by a varnish film, but one of these, the Jackson Pollock "Number 1" which had been cleaned after the fire, has no varnish, is painted on raw cotton duck with a light coating of size, and really cannot be cleaned as it was after the fire without now endangering the paint film. Cleaning is a terrible strain on paintings, and each time it is done, some of the oil is leached out of the paint film, causing loss of adhesion; which eventually results in paint loss. This Pollock should not be cleaned again certainly within the next 25 years - but if it goes on catching such quantities of dirt, the picture will be greatly altered in appearance, and we will be back where we were with it just after the fire - an all-grey picture will face us, instead of the colorful one the artist intended. There are many other paintings in our collection which have the same problem - they cannot be varnished, and they have delicate dust-catching surfaces. (Rothko!)

Here are my findings:

from: top edge, Mondrian "Broadway Boogie Woogie"

from white areas on paint film of same picture

This picture was lined and cleaned by the Kecks in July, 1938, at a cost of $1,000.

From: tops of long paint blobs and drippings, Jackson Pollock "Number 1"
This painting was very carefully and thoroughly cleaned in April-May, 1959

From Tchelitchew, "Hide and Seek" - This painting was re-lined and cleaned after fire damage, in 1959. Finished work in July.

From Cezanne, "Pines and Rocks" which was lined and cleaned in August, 1958

THE MUSEUM OF MODERN ART

Date ~~December 29, 1960~~

To: David Vance - Dorothy Dudley

Re: ~~Evidence, continued~~

From: Jean

Here is the swab which I ran over the area of the nude figure and the couch in the Rousseau, "The Dream":

This picture was cleaned in late summer, 1958.

THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt
Miss Miller
Miss Dudley

Date 27 December 1960

To: Mr. Koch

Re: Airconditioning works of art

From: Alfred Barr

Dear Dick,

I am extremely disturbed by David Vance's memorandum of December 22 to you.

The temperature deviations are not too serious, though I should think that 78° would be a lot higher than the public would like. The low humidity and the radical changes are very serious. Optimum humidity would be 50%, safe minimum humidity 40%. Our actual minimum for the first floor of 16% and the second floor of 17% is really dangerous.

I realize that our airconditioning is no doubt chronically and perhaps hopelessly inefficient. Nevertheless, I hope that every possible step will be taken to improve the conditions revealed in David Vance's memorandum.

THE MUSEUM OF MODERN ART

cc: Alfred Barr
René d'Harnoncourt
Bill Seitz
Alicia Legg
Dorothy Miller
Bill Lieberman
Liz Shaw

Date November 25, 1960

To: Monroe Wheeler

Re:

From: Peter Selz

I have been giving much thought to the problem of our show, which will replace the Bonnard exhibition in December, 1961. As you remember, the Board has approved the substitution of the Kandinsky show but, of course, there is the problem with the Guggenheim. I still feel that Kandinsky is a strong enough painter for two simultaneous exhibitions in New York, if the areas can be intelligently divided. As the Guggenheim owns some magnificent early abstract expressionist pictures and we would certainly want to show work of this period, a chronological division does not seem feasible. It would be best, therefore, to ask the Guggenheim to limit itself to showing works from their own collection and for us to have a superbly selected loan show, which would not be very large (about 100 canvases). I feel that much of the attraction of the Wright building has now worn off and that people would surely come here to see the Kandinskys. There are two important matters to be considered before we can definitely commit ourselves to the Kandinsky show:

1. We should get one or both of the major Kandinsky compositions from Russia. Alfred feels that this is possible if we are willing to give them a quid pro quo loan of equivalent value.

2. Having the assurance of the loans from Munich, we must now make sure that Nina Kandinsky will lend to us and, as Alfred knows her better than anyone else, I wonder if a cable or telephone call from him might ascertain her willingness to lend to us.

If the Kandinsky show is not feasible, I have two substitute suggestions: Giacometti and Brancusi. As I outlined earlier, I feel that these two artists are surely among the greatest sculptors of our time and, because of their contrast, would make a splendid combination. I would suggest, however, that they should be scheduled as two one-man shows. Separate catalogues should be published. Giacometti's importance to current activities is a major consideration in doing a Giacometti show at this time. Important as he is, however, I cannot visualize a whole third floor show devoted to him exclusively as, after one or two rooms of surrealist compositions, the thin figures would become repetitive. It would also be impossible to have a Brancusi show filling the whole third floor for many years to come, as the estate in Paris will not be settled for some time. There are enough great Brancusis in American collections to make a splendid show for half of the third floor. I might point out that this major sculpture show would be relatively inexpensive, as most of the Giacomettis can be borrowed from David Thompson and the Brancusis from Philadelphia and the Guggenheim. I believe that Carl Zigrosser might help us in getting the Philadelphia loans if we give up the Kandinsky show. The fact that the Guggenheim Museum had both a Brancusi show and a Giacometti show during the last decade need not be a deterrent. This is a new

THE MUSEUM OF MODERN ART

Date November 25, 1960

To: Monroe Wheeler

Re:

From: Peter Selz

context and many people will be able to have a new opportunity to see works by both sculptors. Frankly, I would be most enthusiastic about this exhibition and I think it might be offered to Philadelphia after having been shown here, as so many loans will come from there. The Kandinsky show, would, of course, be shared with Chicago.

Dubuffet. We must do a major Dubuffet show as soon as possible and this might be the spot to put it. Tom Messer has agreed to postpone the Dubuffet show announced for the Institute of Contemporary Art in Boston if we are able to have a Dubuffet show here in 1961 or 1962, and would do it jointly with Boston. In Boston the show would be shown simultaneous at the Institute of Contemporary Art and at the Fogg Museum. The selection of this exhibition would present no problems at all, as the major collectors, as well as Pierre Matisse and Daniel Cordier, are most cooperative. The Dubuffet show might not have the same strong popular appeal as either the Kandinsky or the Brancusi - Giacometti shows, but would mean a great deal to a large segment of the art world, due to the enormous influence he has exerted both here and in Europe. The variety of Dubuffet's work since 1945 is so great that a brilliant exhibition could be installed on the third floor, even if it would not have the more than 300 items of the current show at the Musée des Arts Décoratifs in Paris. We discussed a combined Dubuffet - Tobey show, but on second thought, I feel that, due to accidental similarities found in recent paintings by Dubuffet and the older work by Tobey, the public might draw the wrong conclusions.

I agree that a Rodin show is something we really should do but I feel very strongly that it should be on the first floor and in the garden and, therefore, not held during the winter months. The idea of taking the elevator to see the Burghers of Calais does not appeal to me, even if the floor were strong enough to hold them. The Rodin show could be held after the Figure Painting show, in the fall of 1962.

Alfred's suggestion: re-route watchman's
stations so it is inconvenient for him
to take a short cut through locked fire exits from 5.

THE MUSEUM OF MODERN ART

P.B. copy for Mrs Miller

Date November 1, 1960

cc: Mr. Koch

To: Miss Dudley

Re: "S" Floor Door Unbolted

From: Bob Schmidt

Since my memo to Mr. Koch on October 25th, a copy of which you received, there was a second incident in regards to the "S" floor being unbolted. It was reported immediately by a nightwatchman coming on duty at 2:30 A.M., October 26th. We could only conclude that the guilty party was the nightwatchman on duty prior to the man who reported the unbolted door.

The nightwatchman who failed to report the unbolted door and who says he did not use it has been given a final warning. Any case which indicates carelessness on duty will result in his immediate dismissal.

Again we are stressing the importance of keeping "S" floor doors locked at all times to all Production Department personnel who have access to the doors keys. This includes the watchmen and electricians and engineers.

Alfred's suggestion: re-route watchman's stations so it is inconvenient for him to take a short cut through bolted fire exits from S.

THE MUSEUM OF MODERN ART

cc: Alicia Legg, William Seitz, Frank O'Hara, Alfred Barr, Dorothy Miller, James Soby

Date: October 5, 1960

To: René d'Harnoncourt

From: Peter Selz

Re: Art Lending Service

Pursuant to my memorandum of September 27th, I have a new suggestion regarding the Art Lending Service. Anne Jones was not happy about the proposal we made to divide the galleries into four parts and I now suggest that Bill Seitz take over the total responsibility for selections for the Art Lending Service. Alicia Legg and Frank O'Hara will still help him in covering about one third of the galleries each but he will have the over all responsibility. This new proposal seems to be in keeping with the desires of the Art Lending Service as they would like to have one of us in charge. It would have the additional advantage of making less requirements on my own time, which is becoming scarcer by the minute. In another year however, when I am less pressed for time, I might take over the Art Lending selections myself.

PS:kb

THE MUSEUM OF MODERN ART

cc: Alicia Legg
William Seitz
Frank O'Hara
Alfred Barr
Dorothy Miller

Date ~~September 27, 1960~~

To: René d'Harnoncourt

From: Peter Selz

Re: ~~Reorganization of certain~~ aspects in the Department of Painting and ~~Sculpture Exhibitions~~

ARTIST VIEWINGS

1. Artist viewings have become an increasing burden on the Department of Painting and Sculpture Exhibitions and especially on the curatorial time of Alicia Legg. Although only one day a week is set aside for interviews (during which ten artists are usually seen at half-hour intervals) the preliminary arrangements, by photographs and slides, take up considerable time the rest of the week. At the same time, Miss Legg often has to go to galleries or artist's studios to see work which cannot be brought to the Museum.

Although we ask artists to bring a written biography, they often do not do this, so it is necessary to jot down vital statistics, as well as the short report of the work brought in, which is useful as a reminder and future reference.

As it is necessary to bring the work to the attention of the other members of the Department, as well as Alfred Barr and Dorothy Miller, it often means that work is held for an unnecessarily long time, sometimes giving the artist a distorted impression of its importance.

Because of the pressure of regular departmental work, we have been forced to temporarily discontinue the weekly viewings, yet the Museum must continue its service of seeing works of art although there really is no need to see the artists themselves. I suggest that we should perhaps adopt a procedure something like the Whitney Museum's -- having work brought three or four times a year, kept for a week or two, and looked at by all the curatorial staff. This could be done either at a formal viewing or at the convenience of each individual staff member. As there is no space in the building, it would undoubtedly be best to rent space at Santini's warehouse for one week three or four times a year. I have discussed this matter with Alfred Barr and Dorothy Miller and they agree that this is the best way to proceed in viewing work. Specifically, the artists would be asked to bring the work on Mondays and Tuesdays, members of the Departments concerned would view the work on Wednesdays and Thursdays, whereupon the artists would remove the work from the warehouse.

One of the reasons for Miss Legg's feeling of frustration during the personal interviews is that she can say so little. As a matter of policy, the Museum does not give an opinion or a criticism of works brought in and it is very difficult to say nothing graciously when you are face to face with the artist and his work.

There are really very few actual opportunities to make use of the work. Besides acquisition, there is only the New Talent series.

THE MUSEUM OF MODERN ART

Date September 27, 1960

To: René d'Harnoncourt

From: Peter Selz

Re:

NEW TALENT

II. First of all, I want to propose that we do not abandon the program begun by Andrew Ritchie in 1950, which has produced a series of distinguished exhibitions, has offered opportunities to many good artists, and has made an impressive number of sales. Any revised program should surely continue to give relatively unknown artists of ability a chance to exhibit, and it should continue to make works available for purchase by Museum members.

The proposals outlined below aim at expanding and enriching the program while at the same time eliminating certain hampering restrictions to its operation.

1) It is recommended that the program be designated simply as "Penthouse Exhibitions," and that the label "New Talent" be abandoned. Although this term may have been appropriate when the exhibitions were initiated, it seems to have outlived its usefulness because (among other reasons) of the expansion of exhibition opportunities, an increase in the number of artists approaching our department with their work, and a general dissatisfaction, both in the Museum and outside, with certain implications and ambiguities inherent in the term "new talent," which has already become a cliché.

2) As an added inducement to Museum membership, it is recommended that the program be sufficiently loosened so that, in addition to "new talent" or similar exhibitions which would have been held under the previous program, other exhibitions of special interest (such as that of finished and unfinished work by Piet Mondrian now under consideration) can be held. Certain of these exhibitions could perhaps be drawn from, or be identical with, those to be circulated by the Domestic or International programs.

The effect of this change should be to remove the stigma that has been attached to the label, to allow older artists and those well known in other circles than New York to be more properly included, and to add an element of surprise and newness that would prevent the program from being stultified by a redundant format. This repetition, in fact, may be one reason that New Talent exhibitions have often had such cursory critical attention.

In other words, we plan to add considerably to the advantages of Museum membership by using the penthouse gallery to its utmost advantage. The Penthouse Exhibitions would absorb the New Talent, special exhibitions of considerable interest (possibly for later use as circulating exhibitions) as well as highly improved selections for the Art Lending Service.

THE MUSEUM OF MODERN ART

MEMORANDUM

Date September 27, 1960

7/29/60

To: René d'Harnoncourt Department Heads

From: Peter Selz Richard H. Koch

Re:

Subject: Manual on MOMA's Organization and Procedures

There is, of course, the matter of budgeting the Penthouse Exhibitions. I am not sure that the current procedure of asking for handouts from special trustees need be continued. The Penthouse Exhibitions are - as we see them- primarily membership functions and might be budgeted by the Membership Department. The Junior Council could be asked to contribute for its Art Lending shows, the Department of Circulating Exhibitions for small circulating shows exhibited first in the Penthouse. You may, however, be able to think of a simpler formula.

ART LENDING III. This Department, as you know, has been requested by the Junior Council to take over the job of selecting works. This was done by Jane Sabersky for the last two years. I do feel that this falls under the auspices of this Department, especially as we are constantly asked by artists and dealers to see pictures at galleries, both in exhibitions and on hand. There has also been some feeling that members of the Museum staff did not get around to the galleries frequently enough, and consequently many interesting and worthwhile shows have been missed.

This will, however, entail considerable additional burdens on the curatorial time of the members of the staff but with less time being consumed by artist viewings, we should be able to do it. Therefore, it might be a good idea for the four curatorial members of this Department, William Seitz, Alicia Legg, Frank O'Hara and myself, to combine the Art Lending reviewing job with a conscious effort to see works in the galleries. This could be done by dividing the city into four parts, and each of us would try to cover 1/4 of the galleries. In addition, it would also require what really amounts to an educational service for the ladies of the Junior Council, in which we would have to answer their questions, explain our choices, etc.

I understand that Jane Sabersky received a certain annual fee to cover her expenses for the Art Lending Service and I feel that an amount equal to that should be transferred from the Junior Council to this Department in order to cover the expenses such as taxis, etc., involved in carrying out this work.

PS:kb

M E M O R A N D U M

7/29/60

To: Department Heads

From: Richard H. Koch

Subject: Manual on MOMA's Organization and Procedures

In accordance with the discussion at the meeting of department heads on July 27, will you please look over the memorandum and outline prepared by Helen Franc on the basis of the 1949-52 material, which I sent to you on July 25, and let us have your comments and suggestions by August 12. A revised working outline for the manual incorporating these will then be submitted for your approval before being distributed to guide each of you in preparing your respective sections.

Any drafts or outlines salvaged from the earlier manual that apply to your department are attached herewith, with an explanatory note. Though these are largely outdated they may prove suggestive as points of departure.

Dorothy:
Herewith the old outline for Collections. I have sent the draft on Print Room direct to Bill.
Is Alfred's mimeographed memo of April 15, 1952, "Model Procedure for Making Loans from the Museum Collections" still in use — with a few corrections?
Helen F

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7/29/60

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HHF

Museum Collections

I. Introduction (2 Typ)

II. Organization of Collection

a. Permanent
b. Study
c. " --

III. Acquisitions

a. Agreement with Metropolitan
b. Collection Funds
c. Committee on Museum Collections

IV. Museum Exhibitions from Collections

a. Permanent
b. Recent acquisition
c. Special exhibitions

V. Loans to other institutions

VI. Publications re collection

VII Publication and photograph rights

VIII Records - lists of artists etc.

IX Valuations

X. Paintings for offices

I Print Room

a. Introduction
b. Hours, members etc.
c. Records
d. Services?

3/3/52

THE MUSEUM OF MODERN ART

cc: Mrs. Shaw
Mr. Rasmussen

Date July 26, 1960

To: Dorothy Miller

Re:

From: Dorothy Dudley

Dear Dorothy:

Attached are copies of the memos (1 confidential) that Liz, Waldo, and I sent to Dick Koch before the June 24th meeting of department heads or their alternates called to discuss the amendment of the Museum's policy regarding sick or emergency leave with pay. (See memorandum of June 17, 1960 from Mr. Koch to staff).

As you know, the former policy of 12 days sick or emergency leave per fiscal year is now being continued but only for the office staff. (See memorandum of July 1, 1960 from Mr. Koch). It was my understanding that most of the department heads attending the July 24th meeting intended their comments to apply to the entire Museum staff including maintenance personnel. Waldo and I think this matter should be brought up again for discussion - perhaps when all heads of departments have returned from vacation - unless you and Alfred think it should be discussed at tomorrow's meeting.

If Alfred has time, will you consult him and let us know whether you think this matter should be brought up at once or later -

Dorothy

July 1, 1960

To: Office Staff

From: Richard H. Koch Re: Sick Leave Policy

In view of the comments of a number of Department Heads, the amendment of the Museum's policy regarding sick or emergency leave with pay, announced in my memorandum of June 17, 1960, has been further amended. With respect to the office staff the former policy of twelve days sick or emergency leave per fiscal year will be continued until further notice, except that no employee will be eligible for more than five days leave unless his Department Head certifies as to the existence of a bona fide illness or emergency.

THE MUSEUM OF MODERN ART

cc: D. Miller

Date June 24, 1960

To: Alfred Barr

Re:

From: Betsy Jones

Dear Alfred:

Today at a special meeting of department heads or their alternates called at the request of Dudley & Liz Shaw, Dick Koch's June 17 memo curtailing sick leave was revoked and the following new policy adopted: sick & emergency leave will be paid, as before, up to 12 days, but after five a certificate from department head will be necessary for each of the last 7 days; Mrs. Borden to notifiy department head when first 5 are used up. This was Dudley's proposal countering Koch's which was that 5 paid days would be allowed with the provision that if department head certifies that employee was actually sick up to 7 more would be allowed. Dudley's revision was supported by most of the people present (Liz, Woodruff, Griffith, Akermark, Waldo, Karpel, Pearl, Jean Volkmer, Wilder Green, Victor D'Amico and Bob Schmidt) who also agreed that even this was not a wise way to cut down on absenteeism which was the ostensible cause for the new edict, although Victor D'Amico had been told, perhaps only in the case of his department where absentees must be replaced, that it was budgetary. Borden and Rubenstein had no figures to defend their charge of abuse of sick leave nor would they say where it centered; in the end they siad it was "general." In addition to Dudley, Liz, Waldo, Woodruff and Akermark spoke particularly well. Dudley had drawn up a comparative chart of benefits allowed by other museums in the city versus ours and we were low in almost every category: paid holidays, vacation time, sick & emergency leave, lunch and fainting room facilities.

At the end of the meeting Dick Koch announced that this year's deficit was the largest ever -- $152,000 -- and that the Trustees had allowed a two-year lewway at the end of which the Museum must have a balanced budget. He therefore asked department heads to try to find ways in which expenses of their department can be cut and sources of income that can be drawn upon. A meeting about the third week in July will consider these problems.

Betsy

cc: Mrs. Borden
Miss Rubenstein

THE MUSEUM OF MODERN ART

Date June 23, 1960
June 17, 1960

To: Mr. Koch

Re:

From: Elizabeth Shaw
Dorothy Dudley
FROM: Richard H. Koch

Dear Dick:

1. Sick or Emergency Leave With Pay

As you know, we and many other staff members are greatly ~~disturbed~~ concerned by the memorandum of June 17 stating that effective July 1, sick or emergency leave will be reduced to five days each year and that any additional absences will be deducted from accrued vacation. Obviously this step would not have been taken unless the statistics on absenteeism seemed to present a serious problem, and one which should be called to the attention of the entire staff.

We have asked you to call a meeting of the Department Heads or their alternates, so that we may have the opportunity of discussing this problem with you, of considering its possible causes and of trying to see how we can help solve it.

Since we do not believe, however, that sick leave can be isolated from other related questions, we are listing below a few points that we hope may also be taken up at the meeting:

1. Is absenteeism considered to be general throughout the Museum or is it concentrated in certain areas, which may indicate that these are trouble spots for reasons that should be looked into?
2. How do the Museum's standards for sick and emergency leave, vacations, holidays, leaves without pay, etc. compare with those of similar institutions in this area? (see attached chart)
3. What can we do to give new employees a more positive motivation by seeing that they are better oriented about the Museum when they join the Staff?

(cont'd.)

June 17, 1960

TO: Staff

FROM: Richard H. Koch

1. Sick or Emergency Leave with Pay.

Effective Friday, July 1, 1960 the policy of the Museum for sick leave or emergency leave with pay will be amended and thenceforth there will be an allowance of five days with pay each fiscal year. Subsequent absences will be applied against accrued vacation in order to assure continuity of wages. Disability benefit payments will begin after ten consecutive days of absence due to illness. Disability benefit payments are 50% of the weekly wage to a maximum of $45 a week, not exceeding eighteen weeks in a fiscal year.

This amendment covers all regular Museum employees.

2. Group Insurance Rates.

The attached chart indicates the new group insurance rates effective July 1, 1960. This is due to increased costs and, as in the past, the Museum is absorbing approximately half of the increase.

Royalties

THE MUSEUM OF MODERN ART

(Mr. Drexler
(Mr. Sels CC: Mr. d'Harnoncourt

PLAN OF INSURANCE AND CONTRIBUTION BY MEMBERS - EFFECTIVE JULY 1, 1960

Basic Rate of Annual Earnings

	1 Less than $1,561	2 $1,561 but less than $2,521	3 $2,521 but less than $4,000	4 $4,000 but less than $6,000	5 $6,000 but less than $9,000	6 $9,000 but less than $12,000	7 $12,000 but less than $15,000	8 $15,000 and Over
FOR EMPLOYEES:								
Life Insurance.....	$1,000	$2,000	$3,000	$4,000	$6,000	$7,000	$8,000	$10,000
Health Care Benefits up to.....	$10,000	$10,000	$10,000	$10,000	$10,000	$10,000	$10,000	$10,000
FOR DEPENDENTS:								
Health Care Benefits up to.....	$10,000	$10,000	$10,000	$10,000	$10,000	$10,000	$10,000	$10,000
YOUR WEEKLY CONTRIBUTION:								
Employee only.....	$ 1.02	$ 1.14	$ 1.25	$ 1.37	$ 1.60	$ 1.71	$ 1.83	$ 2.07
Employee with Spouse only.....	$ 2.72	$ 2.84	$ 2.96	$ 3.07	$ 3.30	$ 3.42	$ 3.53	$ 3.76
Employee with One or more Children only.....	$ 1.82	$ 1.93	$ 2.05	$ 2.16	$ 2.39	$ 2.51	$ 2.63	$ 2.86
Employee with Spouse and One or more Children only.....	$ 3.06	$ 3.18	$ 3.29	$ 3.41	$ 3.64	$ 3.76	$ 3.87	$ 4.10

NOTE: Employees who retire on pension will have their Group Life Insurance reduced to $1,000 upon the date of retirement. Health Care Benefits will be limited to an over-all maximum of $2,500 upon attainment of age 65.

the advance - will be determined on the basis of the total number of words and will be divided among the authors pro rata.

Royalties

THE MUSEUM OF MODERN ART

(Mr. Drexler
(Mr. Sels
(Mr. Lieberman
(Mr. D'Amico
(Mr. Griffith
(Miss Miller

CC: Mr. d'Harnoncourt
Mr. Barr
Mr. Wheeler
Mr. McCray

Date May 20, 1960

To:

Re: Royalties

From: Richard H. Koch

authors: 000 copies, 4% of retail list price, after copies, 6%.

2. Outside authors: on first 5000 copies, 5% of retail list price, after 7½%.

3. No royalties on membership distribution and complimentary copies.

4. Advance against above royalties to be paid on delivery of manuscript

The Finance Committee has tentatively approved the inclusion in next year's budget of appropriations to cover royalties on Museum publications written by members of the staff, and has asked that the attached proposal be circulated to interested staff members for comment. Since the Committee meets again on Tuesday, May 24, I should appreciate your studying the proposal over the weekend and letting me know your reactions on Monday.

7500 - 15,000	500
15,000 - 22,500	750
22,500 - 30,000	1000
30,000 - 50,000	1500
50,000 - 100,000	2000
Over 100,000	2500

B. Fee Basis

1. For pamphlets of less than 3000 words and prefaces to checklists, a flat fee of 5¢ per word will be paid in lieu of royalties.

2. For translations and large bibliographical works the fee will be individually determined.

C. Neither fee nor royalty

1. Except under special circumstances no fee or royalty will be paid for checklists of exhibitions, catalogs of the Collections or portions thereof, or routine bibliographies.

D. General

1. The Museum shall have first option on all works written by members of its staff and, upon reasonable notice, on their writing time.

2. In the case of books with multiple authors, the fee or royalty - and the advance - will be determined on the basis of the total number of words and will be divided among the authors pro rata.

PROPOSAL FOR COMPENSATION OF WRITERS OF MUSEUM PUBLICATIONS

A. Royalties

1. Staff authors: on first 5000 copies, 4% of retail list price, after 5000 copies, 6%.

2. Outside authors: on first 5000 copies, 5% of retail list price, after 5000 copies, 7½%.

3. No royalties on membership distribution and complimentary copies.

4. Advance against above royalties to be paid on delivery of manuscript as follows:

Number of words	Amount
3000 - 7500	$250
7500 - 15,000	500
15,000 - 22,500	750
22,500 - 30,000	1000
30,000 - 50,000	1500
50,000 - 100,000	2000
Over 100,000	2500

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THE MUSEUM OF MODERN ART

Date April 13, 1960

To: Dorothy Miller

From: Bob Schmidt

Re: Steam Leak 4th floor affecting Sculpture Gallery

Dear Miss Miller:

The flange on a steam line on the 4th floor above the sculpture gallery has not yet been replaced. It is on order and as soon as the engineers have replaced it I will notify you. It is a part that was installed when "11" was erected and will take a bit of time to get a proper fitting. That steam line is not functioning at the present but I'd suggest waiting until repairs are made before placing sculpture in that area.

Bob Schmidt

Report just received - copy attached
WD

THE MUSEUM OF MODERN ART

cc: Mr. Barr
Miss Miller
Mr. Schmidt
Mr. Paeth

Date September 15, 1959

To: Bernard Jones

Re: Storeroom 5

From: Dorothy Dudley

Dear Bernie:

On September 11 at 10:30 AM, we discovered water dripping from the cold air duct in two places between the elevator and the desk in Storeroom 5 ("S"). The engineers who were notified report that this was the result of condensation of moisture. You will recall that sculpture in Storeroom 3 has already been damaged by water dripping on it. See my memo of June 1.

We are awaiting a report from Mr. Schmidt as to the cause of condensation and hope that he will recommend something to prevent a recurrence.

Report just received - copy attached
DD

September 15, 1959

Leak in "S" Floor

Dorothy Dudley

Bob Schmidt

Dear Miss Dudley:

Our engineers have gone over the entire problem of the leak on "S" floor without being able to say definitely what has caused the drip. The various factors which cause us to believe it must be the design of the system don't help us solve the problem. The reheat coils are shut off so we have to assume that there is no leak there. The high humidity on a cooler day (this seems to be the time it occurs) might cause condensation in the ducts from the 7th floor to "S". And then the area of the leak seems to be a low spot in the ductwork where it might collect water more readily. If it happens again it will mean examining the ducts from within to determine where the condensation is coming from. Until then Mr. Faeth has suggested putting in an absorbent material in that area to help prevent a leak and letting the area flow evaporate the dampness.

THE MUSEUM OF MODERN ART

cc: Dorothy Miller

Date April 13, 1959

To: Mr. Alfred Barr

From: Sara Mazo

Re: CONDITIONS IN GALLERIES
2nd & 3rd floors

Dear Alfred:

These are your recommendations as well as the conditions noted in the galleries on the second and third floors the afternoon of April 10:

SECOND FLOOR

Walls cracking
corner of 1st gallery
2 places in 2nd gallery
in corner of 3rd, 4th, 8th gallery
6th gallery

In gallery 5: remove fire bell and replace at ceiling level.

Mask door near floor below Jack Levine painting.

In gallery 6: extend curtain to full width of opening.

Add an arrow to the right on the sign which reads - EMERGENCY EXIT ONLY →

and stabilize the sign on the stanchion so that it does not swing out of place.

The headers in galleries 7, 8 and 9 have only a first coat of paint.

The track for the curtains on the north side of the building, facing the garden, has not as yet been replaced.

The lock for the slot has not been installed.

THIRD FLOOR

No light near the telephone which is in complete darkness.

Replace glass in skylight; work begun but not completed.

Masking of wall at end of the sculpture galleries to hide the red fire box near exit doors of fire tower.

THE MUSEUM OF MODERN ART

cc: D. Miller

Date 10 April 1959

To: Mr. Jones

Re: Uncompleted work: 2nd floor

From: Alfred Barr

Dear Bernie,

Just to confirm our conversation about some of the uncompleted work on the second floor which may possibly involve your budget, although much of it was projected at the time the Museum reopened.

1. Moving the extraordinarily unsightly fire gong from the wall to the ceiling or at least to the top of the wall in the southeast gallery, 2nd floor.

done 2. Make it possible to move the curtains without having them fall down on the north wall of the second floor. Probably a new track is necessary.

3. There are a good many cracks in the paint on the second floor. The worse are in the corners where two walls join, but a few appear in the east and west permanent walls. These are not yet critical but may develop seriously during the year.

THE MUSEUM OF MODERN ART

cc: Dorothy Miller

Date March 24, 1959

To: Alfred Barr

From: Dorothy Dudley

Re: Research to be done on acquisitions

Dear Alfred:

It has always been my understanding that the Registration Department is not expected to do the scholarly research necessary to complete records of accessions to the Museum Collection. Certainly we do not have the time with our present staff, and Dorothy is so pressed with other work that she often cannot complete the research for months or even years after works are acquired. For example, among the early 1958 acquisitions, there are several which still require more or less extensive research to complete their exhibition histories, sequence of ownership, etc.

If Olive continues to work part-time in the Registration Department (I am urging that she be continued three days a week in my 1959-60 budget proposals) I would like to suggest that she or another member of my staff take care of obvious research such as checking exhibitions and former owners when they are indicated on stickers on the reverse of frames and stretchers. If this can be done in the Registration Department it would release your staff for further research which only you or Dorothy can direct.

I suggest this not only as a help to your department but because the usefullness of our files is impaired when the permanent records are not completed for two years or more after works are accepted. It is also a handicap to us that records for as many as seven or eight committee meetings encumber our desks awaiting completion so that permanent card records can be made and filed.

If this seems feasible to you and Dorothy I will include it with other urgent work to be done in support of my request for a part time assistant.

THE MUSEUM OF MODERN ART

cc: Jean Volkmer

Date February 16, 1959

To: Mr. Alfred H. Barr

Re:

From: Dorothy D. Miller

Dear Alfred:

The two hygrothermographs are at last ready to be installed on the second floor. Rudy has made shelves to fit them. I have not seen these, but I told him to make them as neat and thin and delicate as possible. They will be painted the color of the wall as soon as we know which walls they will be placed on.

Jean Volkmer feels we should have one in the realistic room where the Balthus is hanging and the other one somewhere in the neighborhood of the Leger gallery or the Guernica gallery. I suggest that you will want to decide where to put them because they are not very pretty in relation to pictures. Jean can bring one to you with its shelf whenever you want her to.

Sara - Did this get done? D

Not yet

1st one installed March 13, 1959
2nd " to be installed ?

BUILDING, ETC - STATE
Rockefeller