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	Newhall	II.5

cc: Mr. Barr  
Mr. Abbott  
Mrs. Newhall ✓

Mr. McAlpin requests that the completed copy arrive on the following morning during the closing week of October 1943, and report on same at end of week.  
May 8, 1943

Dear Dave:

For the past few weeks we have been having a series of conferences regarding a possible expansion of the Photography Department. None of the plans has yet been approved but everyone is extremely enthusiastic, and I really believe that we are on the verge of great activity in the department. I want to give you a very brief outline of the tentative plans at this stage of the game.

The general idea is that the department might be drastically increased both as to function and as to personnel. Willard Morgan would come in as Director of Photography. Beaumont Newhall would be Curator of Photography and in his absence Nancy Newhall would be Acting Curator. A specific definition of their respective duties has not been worked out but a rough approximation is given as point two in a letter from me to Dick, a copy of which is enclosed. The personnel of the department would be increased so that both Morgan and Beaumont, or Nancy, would have adequate help. Furthermore, the department would be given new quarters either on the fourth floor of this building or, what is more likely, in the Goodwin building across the street.

There are many points still to be cleared but this will give you a general idea of the plan. I very much hope you will approve. All of us here who have been involved in the discussions - Dick, Alfred, Nancy and those trustees to whom we have mentioned the plan - are extremely enthusiastic about this possible expansion, and I feel that the department could really become a focal point for photography in this country. Moreover, I believe it will play an increasingly important role in the Museum's general activities.

I will write you at greater length the first of the week and I will of course be extremely eager to have word from you as to whether you approve the plan in principle.

With kindest regards,

D. Sincerely,  
E. Secure correspondence file and accessories

Lieutenant Commander David McAlpin  
Hotel Lafayette  
16 & Eye Streets, N. W.  
Washington, D. C.

JTB:mc  
enclosure

A. Outline basic "flow" file, including:-

1. List of photographers
2. List of manufacturers
3. List of dealers
4. List of publications
5. List of Camera Clubs
6. List of Exhibits
7. List of Galleries
8. List of Schools and Colleges
9. List of Film Institutions
10. List of Museum Collections and collections



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PROGRAM

Department of Photography, Museum of Modern Art. Week of October 21st

1940.

Mr. McAlpin requests that the Committee take action on the following during the coming week of October 21st, and report on same at end of week.

FOR IMMEDIATE CONFIRMATION:

- T W F      Friday 10/21
- ✓ A 1. Find out what date Lawrence Rockefeller would have free for lunch with Dave McAlpin, Newhall, Abbott, Barr ( Louis XIV. Ro, Pl. 12:30)
  - A 2. Arrange for same, and check with all parties concerned soon as poss.
  - A 3. Following above, arrange for meeting with Barr and Abbott.
  - N 3. Arrange with Clark for visit in Rochester, preferably first part of week of Oct. 28th. § Plan program of visit in detail.
  - A 4. Arrange for meeting with Nelson Rockefeller soon as possible after meeting with Lawrence Rockefeller, Barr and Abbott.
  - A 5. Check with Dave on luncheon with Tom Maloney, Wed. Oct. 23rd.
  - A ✓ 6. Explain progress to date to Stieglitz ✓

FOR IMMEDIATE UNDERTAKING:

1. Presentation: (office set-up)

- look in Belmont - A*
- A A. Complete the preparation of 1 print, passe-partout hard-board back, metal or plastic edging.
  - A B. Consult Design Department, and arrange for production of viewing- easle, lighting, and lighting control. (see rough sketch 1.)  
Secure estimate on same, and probable date of completion and installation.
  - A C. Proceed with desk construction soon as possible.
  - ✓ D. Obtain letter-heads and cards immediately.
  - N E. Secure correspondence file and accessories

2. REFERENCE FACILITIES:

- N A. Outline basic "flow" file, including:-
1. List of photographers - U.S. camera file
  2. List of manufacturers - 1930's American camera trade
  3. List of dealers
  4. List of Publications - Library
  5. List of Camera Clubs
  6. List of Museums
  7. List of Galleries
  8. List of Schools and Colleges - Pratt Inst.
  9. List of Misc. Institutions
  10. List of Private Collections and collectors

*look up Universal Photo Advertiser + Market Guide*

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- Maloney - Associations  
see Maloney  
ditto
11. List of major Reproduction Firms
  12. List of Publishers *begin -*
  13. List of Interested Advertising agencies
  14. List of Technical authorities
  15. List of Lectures (notable)
  16. List of Exhibits (notable)
  17. Check list with Library (?)
  18. File of Publications (notable)
  19. File of references (to Publications)
  20. File of Publi~~v~~ity, reviews, etc.
  21. File of Sources:- Esthetic  
Technical  
Editorial  
Commercial
- see comment
- complex project

NOTE: The Asst. will proceed with this outline under the direction of Mr. Newhall. All files, etc. subject to his plan and approval: see comment

3. SURVEY, INVESTIGATION of:-
- A. PHOTOGRAPHERS
  - B. REPRODUCTION PROCESSES
  - C. MUSEUMS
  - D. CAMERA CLUBS
  - E. INDIVIDUALS
  - F. INSTITUTIONS
  - G. SCHOOLS
- NAA*

Plan a working system of gathering material, discuss in terms of general benefit to Museum, discuss ways and means of general presentation of idea.

Discuss same with:- Membership Department  
Publication Department  
Mailing Department

in reference to:  
Costs,  
Methods,  
Appropriations  
Dues

4. BULLETIN: Plan content and format of first Bulletin, to be issued January 1st (circa) *see comment*. Discuss with:-

*NAA*  
PUBLICATION DEPARTMENT  
MAILING DEPARTMENT

figure costs, preparation time, and lists!



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5. SUBJECTS TO BE FURTHER DISCUSSED:

- A. EXHIBITS
- B. COLLECTION
- C. PUBLICITY
- D? PUBLICATIONS
  - 1. Reproductions
  - 2. Instructional Pamphlets
  - 3. Information on the Department
  - 4. JOURNAL OF PHOTOGRAPHY
  - 5. BULLETIN (see comment)
- E. DESIGN OF PHOTOGRAPHIC EQUIPMENT  
(licencing of man facture)
- F. EXHIBITS, at Museum, and Traveling  
Standard display equipment

THESE SUBJECTS ARE INCIDENTAL TO MAIN PROGRAM FOR WEEK, BUT  
MUST BE CONSIDERED AT THE FIRST OPPORTUNITY

6. Subjects to be discussed with other departments of the Museum;

- "Clientele"
- "Relationships with other Museums"
- "Interdepartmental relationships" (*(J.W.) Motion Picture Dept.*)
- "Museum Procedure"
- "Status of Members of the Department of Photography"
- "Explanation of Department of Photography prior to formal  
Announcement"

check with publicity dept. Miss Newmeyer  
will have release about end of November,  
unless we decide otherwise.

NOTE:

Mr. McAlpin, Chairman of Committee, insists on energetic action. As  
will be seen from "Comment", there are very definite reasons for this.  
The Contemplative period closes at end of week of October 14th.

The most important aspect of the problem is to correlate the work  
of the Department with the "Defense" program. The relationship  
of American Art to the interpretation of contemporary problems is  
of the greatest importance at this time.

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7. PUBLICATIONS (REPRODUCTIONS) Procedure:--

- A A. Inquire of Stieglitz the following about CAMERA WORK:
- Cost of Production *4/30*
    - actual
    - equivalent of time
    - approximate relationship to commercial publication
  - COST OF GRAVURES ALONE *821*
  - Income from sale of CAMERA WORK *83*
  - SIZE OF EDITIONS OF CAMERA WORK

- B. Discuss Portfolio (yearly?) of selected photographs  
*ref. to Maloney discussions on this*

- C. On the assumption that there are several types of publications in which the Museum may be interested: as follows:

Folders  
Catalogues \*  
Books: pictures and Text (critical)  
Pictures and text (descriptive)  
Pictures and text (short introduction)  
Pictures alone  
Portfolios:  
Originals (see above)  
Reproductions:

half-tones.  
colotype.  
Gravure.  
Photographic.

A It would be advisable to make some investigations and report on same within the week. A special meeting with the firm that produced Strands portfolio (Mexican) is important.

It would also be advisable to make some estimates of costs of the various processes, and of the details of completion

A set of figures on this subject would be a valuable adjunct to the Report to the Trustees.

\* The term "Catalogue" is considered to apply to an exhibit or to a collection - differentiated from a "Book", which need not be associated with an exhibit or collection.



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*A. Adams*

SUGGESTIONS FOR PROJECTS - DEPARTMENT OF PHOTOGRAPHY

1. The study of creative projects sponsored by the Department of Photography should be undertaken immediately.
2. Projects involving technic should always have an "esthetic undertone".
3. Projects may be justified (and amortized) and follows:
  - A. Moneys advanced for certain creative work might come from the purchase fund (the results of such work becoming additions to the permanent collection of prints).
  - B. Moneys advanced for other types of creative work might be considered subsidies; in conjunction with the Publications Department, the Department of Photography could organize books and monographs, published over the Museum's imprint; the returns therefrom be used to amortize advances, pay for production, and provide royalties to the authors and profit to the Museum. The demand for photographic publications assure a reasonable security in this venture.
4. The Production of a complete treatise on the History, Esthetics, and Practical Technic of Photography by Newhall and Adams would require a relatively large advance, but the returns would be correspondingly great. This work would require considerable time for preparation and completion.
5. Project-subjects are potentially varied and numerous. Suggestions are:
  - A. Experimental printing technics (Andreas Feininger)
  - B. Photography in Western American Exploration (Newhall, Adams, Farquhar *Taft*)
  - C. Black-and-White reproduction of works of art (Adams, Martin, Kennedy)
  - D. Animal photography (Bronx Zoo subjects)
  - E. Technic and esthetics of high-speed photography (Edgerton and Mili)
  - F. California mining town architecture (Adams, Spencer)
  - G. Technic of reportage (Meith, Hagel)
  - H. Aerial photography (Washburn *Clark*)
  - I. The work of Emerson (Nancy Newhall)
  - J. The Photo-Secession (Newhall, Stieglitz)
  - K. Practical working qualities of developers (Clark)
  - L. The protection and presentation of prints (Newhall, Adams)
  - M. Prints for various processes of reproduction
  - N. *Textbook for young people*
6. These subjects might be published in book or pamphlet form, priced at \$1.00 up. All might bear the imprint:

Department of Photography  
Museum of Modern Art  
New York

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7. I recommend a program of publication, whereby these publications would appear perhaps every other month. They should be of consistent format, but of individually appropriate typographic design.
8. With proper publicity and distribution, a considerable volume of sales would be assured.
9. It is presumed that only a few of these subjects would be distributed to members.
10. It is presumed that the technical-esthetic character of these publications would assure their value as permanent reference works.
11. The procedure of production would probably be:
  - A. Agreement by the Committee on the Series
  - B. Discussion with the Publications Department
  - C. Preparing of the Prospecti and estimates
  - D. Final check with the Publications Dept.
  - E. Authorization of work
  - F. Editorial completion, and production.
12. The Museum should be encouraged to favor this publication idea, as it would have both economical and publicity value to the Museum as a whole.



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469 Maple St.  
Winnetka, Illinois

January 30, 1945

Dear Nancy:

You were very good natured to write me as you did about picture prices. I knew as soon as I had sent off my last letter that you would probably disregard my admonition not to answer it, and I felt that I should not have said what I did about prices and values because I do not really think it important.

I realize that it is a very difficult problem because photographers must all have their own ideas, which may conflict with the museum policy. I, therefore, am not going to state an opinion further and will accept any valuation you wish to put on my photographs from 5 to 50 dollars. It is, after all, what they are worth to you that counts, not what the most prejudiced person - the author - thinks they are worth.

Very sincerely,

*Elst.*

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DRAFT LETTER ON REPRODUCTION RIGHTS TO BE SENT TO INDIVIDUAL PHOTOGRAPHERS  
1/11/44

Dear -----

Part of the function of the Museum's ~~Photography~~ collection is <sup>to</sup> ~~to serve as a picture file for people seeking information or instruction.~~  
In consequence <sup>we</sup> have many outside requests for copies of photographs to be used in various publications. In the past we have always referred such requests to the photographers concerned, and this reference will <sup>be</sup> continued, but it seemed advisable <sup>(in the interest of the photographers)</sup> to establish minimum fees for reproduction rights so that we can work together under <sup>a</sup> ~~some~~ consistent policy. The museum reserves the right to reproduce <sup>the photographs in its collection</sup> whatever it buys for its own publication or publicity. For outside publications we suggest the following minimum rates:

\$10.00 for each print used in books on photography.

\$15.00 for each print used in photographic or <sup>standard</sup> small magazines.

\$25.00 for each print used in luxury magazines (Harpers Bazaar, Vogue, Saturday Evening Post etc)

Whenever any of the <sup>third</sup> ~~last~~ group feature any picture the usual page rights should be paid.

It seemed necessary, at the same time, since the museum is a non-profit organization, that the museum receive a small fee of 10% to cover the expenses incurred in carrying out such transactions.

We hope that you will find these suggestions satisfactory and that they may help to establish more equitable and consistent relationships between photographers and the public.

Dot - agency -  
classification of negs -



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# THE MUSEUM OF MODERN ART

Date \_\_\_\_\_

Stamp for <sup>copy</sup> photo:

~~COPY PHOTOGRAPH  
FOR REFERENCE ONLY  
NOT FOR REPRODUCTION  
OR DISPLAY~~

Consuelo Kenaga (Putnam)

Raran Siskind

Sol Libsohn

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# THE MUSEUM OF MODERN ART

Date \_\_\_\_\_

To:

Program---additions

Re: \_\_\_\_\_

PROOF  
COPY ~~PHOTODUPLICATION~~  
FOR REFERENCE ONLY  
NOT FOR DISPLAY  
OR REPRODUCTION  
PROPERTY OF  
THE MUSEUM OF MODERN ART

Please return by 30 days

Consuelo Kenaga (Putnam)

Aaron Siskind

Sol Libsohn



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# THE MUSEUM OF MODERN ART

Date \_\_\_\_\_

To:

Program---additions

Re: \_\_\_\_\_

From: N.Newhall

Morgan get retainer fee, list as advisory director? With duties clearly defined so that we don't just impinge constantly on his time? \$1000 enough? ✓

### Educational fellowships:

1- Lectures on photography as art and arthistory for colleges, camera clubs, etc by Elizabeth McCausland, Hyatt Mayor, others? Maybe Schwarz?

How-to-do-it shows, filmstrips etc prepared by specialists, as HI Williams, how to make a color carbro print.

Special exhibition techniques for education---as Strand's technique for photomurals, B.Abbott's for large macrophotos

Series of related shows, talks for camera clubs, to climax with a "salon" of their work.

Problem shows: photo-books: how combine text and photos?---McCausland  
reproduction: comparisons of processes; facsimiles, etc.

Publications: portfolios of reproductions; ~~XXXXXX~~ *Epstein*

Archives: material, methods *McCausland Yanduhill*  
*Tennant Beni* *Adams*

Library: collect and bind original material on or by important phot's workers

Book on photographic installation from all periods

### Creative fellowships:

To photographers, some to deal with special problems in their particular fields---press, science, color, journalism, etc---some for straight creative work--- say 10 photographers be given \$200 each

\$2000

(Levitt, model, Egel, Strand Edams etc.

Publicity value; effect on photographers stimulating, enthusiastic  
Tryout for larger fellowships in future

*Consuelo Kenaga (Putnam)*

*Ramon Siskind*

*Sal Libsahn*

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16 Downing Road  
 Hanover N.H.  
 May 14, 1945

The Museum of Modern Art  
 11 West 53 St.  
 New York, N.Y.

Dear Sis:

I enclose my membership fee. I am not interested in any reproductions as I have no use for them.

Will you please tell me whether it would be possible to get a couple of pictures framed - i.e. in a frame very like the one you used on the Picasso silk screen print. If so I will send dimensions, but the pictures are approximately the size of the silk screen print. Can you give me an idea of what they would cost.

Also have you a book of photographs of American that would be acceptable to a boy in the Pacific - I have already sent one volume. I think it was Walker Evans: American Photographs. I understand the

P.C.  
 5/15/45  
 - Publication

Ext. sent  
 5/15/45



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Men suffer from boredom. It would be  
a good idea if we could get out a volume  
- American 1945 - to distribute - or rather  
to be available. Perhaps we have already  
done something of this sort.

Sincerely  
Eileen M. Waterman