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OUTLINE OF THE MUSEUM COLLECTION HISTORY CARD

I. General

History records are kept by the Registrar for all paintings, sculpture, and drawings in the Museum Collection. Entries are made whenever a work is placed on view either in the Museum or elsewhere, or when the work is used on a television program.

Standard abbreviations are used for cities, states, months, etc. If an entry must be carried over onto more than one line, the second and all succeeding lines are indented two spaces.

II. Exhibitions in the Museum

Museum exhibitions are entered by exhibition number. In the case of exhibitions held in numbered galleries, the floor and gallery are indicated by a Roman numeral and an Arabic numeral, respectively. It is occasionally desirable to note the exact location of a work even though it is not in a numbered area. The location is described verbally as briefly as possible. For official designations of the five areas of the Sculpture Garden, see the memo from Mr. Barr and Miss Miller dated July 8, 1964.

EXAMPLES:

Exh. 756.

Exh. 732, III-9.

Exh. 732, Sculpture Garden - Upper Terrace.

Exh. 732, Fire Tower.

Exh. 732, Second Floor Landing.

III. Announcement of New Acquisitions

When a work is shown for the first time as a part of the Museum Collection (generally in a Recent Acquisitions exhibition), the exhibition number should be followed by the remark "Acquisition announced." If formal announcement is made of a work's acquisition during the time that it is on view in any Museum show other than Recent Acquisitions, the date of announcement should be added to the above remark.

EXAMPLES:

Exh. 756. Acquisition announced.

Exh. 732, III-3A. Acquisition announced Feb. 15, 1965.

IV. Addition or removal of Works from an Exhibition

The dates of addition or removal of a work should be noted if they differ from the official opening and closing dates of an exhibition. In order to

WORKS ON PAPER
SHEET SIZE
IMAGE SIZE

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avoid possible duplication of information, the year in which a work is added is written in pencil until the piece is removed.

EXAMPLES:

Exh. 732, II-11. Removed Nov. 12, 1964.

Exh. 732, Sculpture Garden - Middle Terrace, June 17, 1964 - Apr. 3, 1965.

Exh. 732, III-5, Aug. 3 '65

Exh. 756, Mar. 8 - Apr. 3, 1965.

V. Unnumbered Installation in the Museum

Works from the Museum Collection are occasionally placed on view in areas which are not covered by an exhibition number (that is, in areas not open to the general public). An entry is made on the history card describing as concisely as possible the area in which the work is shown and giving the opening and closing dates of its installation. The year of the opening date is written in pencil until the work is removed.

EXAMPLES:

5th floor - 21 building reception area, Mar. 25 - July 21, 1965.

6th floor - Founder's Room, Feb. 25 '65

2nd floor - Personnel offices, Apr. 6 '65

5th floor - outside Director's office, Mar. 25 '65

VI. Formal Exhibitions at Other Institutions

A. Entries are arranged by name of institution, city (if not part of the title of the institution), state or country (only if the city listing is ambiguous), the abbreviation "exh." followed by the title of the exhibition in quotes, and dates of exhibition. Each segment of the entry is set off by commas.

EXAMPLES:

National Gallery of Art, Washington, D.C., exh. "Paintings from the Museum of Modern Art, New York", Dec. 16, 1963 - Mar. 1, 1964. (Extended to Mar. 22).

Galerie Chalette, N.Y., exh. "Leger", Mar. 29 - May 1, 1965.

Albany Institute of History and Art, exh. "Art in Science", Sept. 24 - Oct. 31, 1965.

OK FOR INSTALLATIONS IN PUBLIC AREAS; FOR OFFICES, ETC., FLAG CARD OR MAKE ENTRY IN PENCIL.

WHITE - MAIN CATALOGUE
GREEN - HISTORY
ORANGE - CONDITION
YELLOW - REMARKS

FORMAT

HISTORY CARDS

{ PTG - PAINTING
DNG - DRAWN
SC - SCULPTURE
WC - WATERCOLOR

CATALOGUE ONLY
{ PR PRINT
I.B. ILLUS. BKS
PHOTO
DES ARCH - DESIGN

- B. If the exhibition has no formal title, a brief notation as to its nature is substituted without quotation marks.

EXAMPLE:

The Preservation Society of Newport, R.I., exh. in conjunction with the Washington-Rochambeau Celebration, July 2 - 31, 1955.

- C. If an exhibition is to be shown in more than one institution on a pre-arranged tour (such as the Museum's participating exhibitions), the title, preceded as usual by the abbreviation "exh." and the catalog listing, if any (see section XII), appear on the first line. If one of the participating museums publishes its own catalog, the data from that publication is added after the entry for that institution. The main catalog entry remains on the top line.

The various bookings are listed on succeeding lines by institution, city (if necessary) and dates. These entries are indented. If the show's first booking is at The Museum of Modern Art, the exhibition number is entered on the top line after the abbreviation "exh." and before the title of the exhibition. If a Museum booking is scheduled after the first showing, the exhibition number is omitted from the top line and placed chronologically.

EXAMPLES:

Exh. 757, "The Responsive Eye"-#122*.
 City Art Museum of St. Louis, May 20 - June 20, 1965.
 Seattle Art Museum, July 15 - Aug. 23, 1965. Not exh.
 The Pasadena Art Museum, Sept. 28 - Nov. 7, 1965.
 The Baltimore Museum of Art, Dec. 14, 1965 - Jan 23, 1966.

Exh. "Max Beckmann"-#27* (color).
 Museum of Fine Arts, Boston, Oct. 1 - Nov. 15, 1964.
 Exh. 754.
 Art Institute of Chicago, Mar. 12 - Apr. 11, 1965-#97.

Exh. "André Masson"-#44.
 Akademie der Kunste, Berlin, May 3 - 24, 1964.
 Stedelijk Museum, Amsterdam, June 12 - July 19, 1964.

- D. If an exhibition is not held on the premises of the organizing institution, the place of exhibition, preceded by the words "held at", is added after the title of the show.

EXAMPLE:

Mainichi Newspapers, Tokyo, exh. "Salvator Dali", held at Tokyo Prince Hotel, Sept. 9 - Oct. 18, 1964.

VII. Museum of Modern Art Circulating Exhibitions

Entries for Museum of Modern Art Circulating Exhibitions (this includes ICE, SPICE, etc.) are listed by the number and title of the exhibition, followed by the opening exhibition date as given on the loan receipt (this will not include the day of the month), and the closing date which is the month the work returns to the Museum. The itinerary of the exhibition is not listed.

EXAMPLES:

CE 61-24 "U.S. Government Art Projects: Some Distinguished Alumni", Feb. 1963 - Feb. 1964.

SPICE 23-59, "Art in Embassies: Warsaw", July 1962 - June 1964.

ICE-F-66-61 "Mark Rothko", Sept. 1961 - Oct. 1962-#34*.

VIII. Circulating Exhibitions Sponsored by Other Institutions

Entries for works used in circulating exhibitions sponsored by institutions other than The Museum of Modern Art are identical to those for regular outgoing loans except that the opening date of the tour (which does not include day of the month) and the month returned to the Museum are used as exhibition dates. The word "circulating" precedes the abbreviation "exh.". The itinerary is not listed.

EXAMPLE:

The American Federation of Art, N.Y., circulating exh. "Realism and Reality", Jan. 1965 - Jan. 1966.

IX. Informal Outgoing Loans

A. Except when works are sent briefly to an outside framer, to a gallery for appraisal, etc., each history card must indicate the exact location of any piece not in storage. If the work is not in a formal exhibition, its location, purpose for being there, and dates of its leaving and returning to the Museum must be entered. This listing should conform as closely as possible to the format used for exhibitions at other institutions (see section VI A and B).

EXAMPLES:

International Basic Economy Corporation, N.Y., for use in offices,
Nov. 27 '63

M. Weidner, for conservation, May 14 - Aug. 12, 1965.

Donor, for use in home, Aug. 27, 1960 - May 26, 1961.

E.V. Thaw and Co., N.Y., for sale, Apr. 5 '65

Sidney E. Cohn, for use in court, May 24, 1965.

B. When a work is used on television, the first presentation of the program is listed on the card. Data is supposed to be provided by the Publicity Department, and an entry is not made unless they give Registrar the necessary information. The listing for broadcasts from a studio should conform as closely as possible to the format used for exhibitions at other institutions. When a broadcast is made from the Museum, the entry is based on that for exhibitions not held on the premises of the organizing institution (see section VI D).

EXAMPLES:

NBC, N.Y., exh. on Dave Garroway television program "Today", Jan. 18, 1960.

CBS, N.Y., exh. on public affairs television program, Mar. 13, 1963.

ABC, N.Y., exh. on television program "Eye on New York", Apr. 3, 1965.
Filmed at The Museum of Modern Art.

X. Listing of Items with Sub-Numbers

When individual items from a series cataloged under one number are used, the pertinent secondary numbers are listed in parentheses after the main entry. When the entire series is used, the remark "(whole series)" appears after the main entry.

EXAMPLES:

Downtown Gallery, N.Y., exh. "In 1940", Mar. 13 - Apr. 1, 1950. (.26,.29)..

Exh. 732, II-20. (.5,.6,.11,.20,.22,.26,.29).

Albany Institute of History and Art, exh. "Beauty and Is It Art?", Nov. 1 - 30, 1944. (a).

Exh. 732, III-5. (whole series).

XI. Listing of Old Loan Numbers

If a work has been exhibited in the Museum prior to its acquisition, its old number appears in parentheses after the exhibition number.

EXAMPLES:

Exh. 757. (65.104).

Exh. 601. (EL 49.1059).

XII. Catalog Listings, Reproductions

If a catalog is published in conjunction with any exhibition in which a work from the Museum Collection appears, appropriate data are listed after the main exhibition entry. This is true of catalogs published by

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other institutions as well as by The Museum of Modern Art.

The following abbreviations are used:

-#8	catalog number 8
-#8*	illustrated
-#8* (color)	illustrated in color
-#8* p. 37	page of illustration not noted in checklist. (pg no. refers to illus.)
-* p. 37	work illustrated, but checklist not numbered " " " " "
-#8* (frontispiece)	frontispiece (pg. of illus. may or may not be noted in checklist).

EXAMPLES:

Exh. 619-*p. 83.

ICE-F-66-61 "Mark Rothko", Sept. 1961 - Oct. 1962-#29*.

Galerie Chalette, N.Y., exh. "Leger", Mar. 29 - May 1, 1965-#4* (color).

insstituto de arte contemporânea

ADDENDA

When the same exhibition is both a circulating and a Museum exhibition, it is listed under both numbers in the order in which the showings were held. The second entry is given in parentheses with a brief explanatory note.

EXAMPLES:

Exh. 776-#13*. (Circulated as ICE-F-95-63 "Robert Motherwell", Sept. 1965 -
ICE-D-13-64 "The New Japanese Painting and Sculpture", June 1964 -
(Shown at MOMA as Exh. 802)-#41* (color).

To: Staff

July 8, 1964

From: Alfred H. Barr, Jr. and
Dorothy C. Miller

Re: Sculpture Garden

We feel it will be useful to have definite designations for the various areas of the Garden with which everyone will be familiar. We suggest the following:

MAIN GARDEN - This is the large general area embracing the two pools and all on one level.

There are then four terraces:

WEST TERRACE - Where the restaurant is,

SOUTH TERRACE - Just outside the doors of the No. 11 building,

MIDDLE TERRACE - North of the new east wing,

UPPER TERRACE

The Registrar will use these names for records of the location of sculpture in the Garden.

The MIDDLE TERRACE is the area which will occasionally be used for temporary exhibitions since it adjoins the temporary exhibition gallery.