

THE BOARD OF TRUSTEES OF THE RINGLING MUSEUMS

MINUTES OF MEETING

JANUARY 10, 1964

The meeting was called to order at 1 P.M. by the Chairman, Dr. Sugg. Those present were Mr. Higgins, Mr. Bickel, Mr. Brorein, Jr., Assistant Attorney General Ralph Odum, Mr. Donahue and Mr. Harra.

MINUTES The minutes of the previous meeting were approved as mailed.

N.Y. WORLD'S FAIR After considerable discussion with Mr. Mel Miller and consultation with Mr. Odum, Mr. Higgins moved and Mr. Brorein, Jr. seconded the motion to authorize Mr. Miller to negotiate a contract with a responsible and legitimate agent, within the limitations set forth by Mr. Odum, for the loan and display of material from the Ringling Museum of the Circus to the Continental Circus at the New York World's Fair. Motion carried.

The contract should be for the loan to the agent of the material, with proper insurance coverage, at no cost to the State, and should give due credit to the Ringling Museums.

The contract shall be submitted to this Board for approval.

USE OF THE ASOLO THEATER Mr. Donahue shall make suitable administrative arrangements with the Palmer Bank, informing them of the Board's policy-that private institutions may not have the use of the theater.

RENEWAL OF DISPLAY Mr. Higgins moved and Mr. Brorein, Jr. seconded the motion that the sculptures presently on display in the median strip on U.S. 41, be permitted to remain there for an additional six months. Motion carried.

GIFTS Mr. Brorein, Jr. moved and Mr. Higgins seconded the motion that the Director write a letter of appreciation to the following people for their gifts to the Museum. Motion carried.

Mr. J. P. Yancey, Jr.--\$3,898.87 vested interest in the J.P. Yancey, Jr. Miniature Circus Parade Exhibit, giving us now 100% ownership of the exhibit.

Miss Eleanor Wheeler, Holmes Beach, Florida—Unrestricted gift of a double portrait of Misses Stuart Dunn and Harriet Reid by the American 19th century painter, George P. Healey.  
Mr. Burdine of Miami—painting by Eugene Massin.

REQUEST FOR POSITION The necessity for a "stationary engineer" at a salary of \$5200 was doubted, and it was thought that a competent maintenance man might be more useful and economical. The Director was asked to write a letter to Mr. Terry Lee; Reynolds, Smith and Hills; and others involved, expressing the concern of this Board about the progress of completion of the air conditioning system, the lack of proper humidification, and the extremely high cost of operation.

BUDGET TRANSFER After consultation with Mr. Spencer of the Florida Power and Light Corporation as to ways and means of reducing the rate structure for power, the Cabinet will be asked for emergency funds to cover the need of \$15,700 for operation of the air conditioning system.

Mr. Higgins moved and Mr. Brorein, Jr. seconded the motion to approve the transfer of funds to cover the purchase of a  $1\frac{1}{2}$  ton flat bed truck.  
Motion carried.

MR. KEMP, PUBLISHER It was the opinion of Mr. Odum, that if Mr. Kemp wishes to use the Ringling will in his forthcoming book, there could be no objection as long as no derogatory remarks were made concerning Mr. Ringling.

ACQUISITION Mr. Brorein, Jr. moved and Mr. Higgins seconded the motion to approve the purchase of Gaston Lachaise's "Standing Woman" for \$30,000.  
Motion carried. It is understood that we shall receive one of the plaster models from which Lachaise's bronzes are cast.

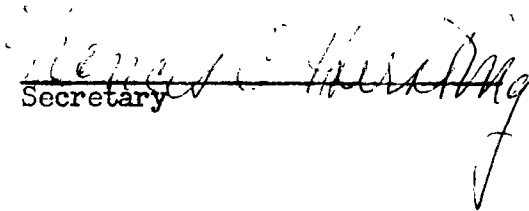
FINANCIAL REPORT Mr. Harra reported that receipts in December 1963 exceeded those of December 1962 by 54%.

MR. ODUM Mr. Odum made the suggestion that plans for Educational Television transmission facilities be included in the projected new building, as ETV,

both closed circuit and transmitted, is being used to an ever increasing extent in the State educational system. He suggested making contact with the owner of one of the newspapers in St. Petersburg who is in a position to render financial assistance in the project.

NEXT MEETING AND ADJOURNMENT The next meeting will be held on February 20.

The meeting was adjourned at 3:30 P.M.

  
Secretary

THE RINGLING MUSEUMS  
Sarasota Florida

AGENDA FOR BOARD OF TRUSTEES MEETING

January 10, 1964

RENEWAL OF LOANS

The city of Sarasota has placed eight garden sculptures from the Ringling collection on the median strips on Highway 41, the north and south approaches to the Museum. Permission is requested to continue this display for an additional six months.

GIFTS

Mrs. Fred E. Lykes of Brooksville, Florida, has donated \$1,000 to the Museum through the Ringling Museum Guild.

At the end of December, 1963, J. P. Yancey, Jr., of Newport News, Virginia, granted the Museum an additional \$3,898.87 vested interest in the J. P. Yancey, Jr., Miniature Circus Parade Exhibit. The Ringling Museum of the Circus now owns 100% of this exhibit.

The unrestricted gift of the following painting has been offered by Miss Eleanor Wheeler of Holmes Beach, Florida: a double portrait of Misses Stuart Dunn and Harriet Reid by the American 19th century painter George P. Healey.

Acceptance by the Board is requested.

ACQUISITIONS

At the last meeting of the Board I proposed that the Museum acquire a bronze cast of the 1912-27 Standing Woman by Gaston Lachaise, as the first major sculpture for the modern collection of the Ringling Museum, from the estate of Lachaise for \$30,000. Dr. Sugg raised two questions which I have investigated during the month. First, is a cast made after the artist's death from the original plaster a valid work of art? Second, what assurances will the Museum have that no more than 12 casts of the Standing Woman, including those already in existence, will ever be made?

Board of Trustees Agenda - January 10, 1964

The first question can be answered by the examples of posthumous casts in or recently purchased by the leading museums of the country. A large percentage of the bronzes in the Norton Gallery in Palm Beach are posthumous. The Balzac by Rodin, recently purchased by the Museum of Modern Art is a cast made from the original plaster many years after the artist's death. The Whitney Museum's Lachaise Standing Woman, the one most often reproduced, is a posthumous cast. The matter is not whether the artist was alive, but whether the cast is made from the original plaster rather than from an earlier cast. A well controlled cast made from the original plaster can, therefore, be said to be unquestionably a valid work of art.

The answer to the second question is dependent in part on faith in the integrity of other institutions and in the effectiveness of our legal system. First of all, the major plasters by Lachaise will eventually be given by the Lachaise Foundation to the country's foremost museums. The estate cannot promise at this moment which plaster will be given to which museum, but it will certainly assign the Standing Woman to a museum of first importance with the agreement that no new casts will ever be made. I am personally confident that no museum would violate such an agreement. If by any chance it were violated, the owners of the bronzes could jointly take the matter to the courts. There seems to be no doubt that the judgment would be in their favor.

I have discussed the sculpture as a work of art for acquisition with other art historians and museum officials. There is common agreement that: one, Lachaise's Standing Woman is unquestionably one of the greatest sculptures of the 20th century; two, it seems to fit admirably in our Ringling collection; three, it is a distinguished beginning for a new area of collecting; four, it would stimulate gifts of modern works to the collection; five, it is much easier to acquire modern paintings by gift than modern sculpture; and six, the price and importance of the work make it an excellent investment.

Mr. Brorein, in a private discussion, raised a point which I have been thinking about very seriously for several weeks. With the works of Rubens, Veronese, Rembrandt, Hals and other of the world's greatest masters, we have a museum in the "Cadillac" class. Mr. Brorein questions whether we have money available or potential gifts available to build a modern collection in the same class. I sincerely believe, and I have been given excellent reason for this belief by collectors, that if we can occasionally make a purchase of a modern work in the "Cadillac" class, we shall receive other works in that class and not have to restrict ourselves to "economy compacts".

Board of Trustees Agenda - January 10, 1964

On the basis of all these considerations, I recommend unqualifiedly that the Board grant permission to purchase the Standing Woman by Gaston Lachaise for \$30,000.

REQUEST FOR POSITION

Reynolds, Smith & Hill have recommended that a stationary engineer be added to the Ringling Museum staff to maintain the new air-conditioning system as well as the air-conditioning system in the Asolo Theatre and heating system in the residence. Permission is requested of the Board to ask the State Budget Commission to grant us the authority to clear such a position in a manner to be worked out by the Director, Controller and a representative of the Board.

BUDGET TRANSFERS

Permission to make the following transfers within the Expense category of the Operating Budget is requested to accommodate the cost of the Air Conditioning and Heating installation.

<u>TO:</u>		
Code No.		
2700	Utilities	\$ 5,000
3300	Fuel Oil	8,450
3600	Maintenance Materials	1,650
3900	Other Materials & Supplies	600
		<u>\$15,700</u>

<u>FROM</u>		
Code No.		
2100	Directors Public Relation Fund	\$ 500
2100	Billboards	1,000
2100	National & Misc. Advertising	1,000
2200	Communications & Transportation	70
2200	Exhibition Freight	1,000
2300	News Letter	1,000
2400	Contractual Repairs, Air Conditioning	1,230
2600	Travel	2,500
2900	Exhibition Rental	2,400
3200	Cloth for Gallery Walls	2,000
8500	Purchases for Resale	3,000
		<u>\$15,700</u>

Board of Trustees Agenda - January 10, 1964

Permission to make the following transfers within the Operating Capital Outlay category is requested in order to accommodate the purchase of a new 1 1/2 ton flat bed dump truck.

<u>TO</u>		
Code No.		
5400	Motor Vehicles Passenger	\$1,000
<u>FROM</u>		
Code No.		
5300	Educational & Scientific Equipment	\$1,000

Appended are the regular monthly reports.

BOARD OF TRUSTEES AGENDA - January 10, 1964

The leading painter in the southeastern part of Florida is Eugene Massin of Miami. When I was in Miami for the meeting of the Southeastern Museum Conference, I saw a painting of a courtroom lobby by Gene Massin, approximately 70" x 60", which I feel is the finest work which that artist had ever produced. The price asked by the James David Gallery, Massin's representative, was \$3,000. Mr. Roddy Burdine of Miami has offered to purchase the painting and give it to the Ringling Museum for its new modern collection. The painting is reserved for an exhibition of modern work in Miami from February 15 to March 15 and could be delivered immediately thereafter. Acceptance of Mr. Burdine's offer is requested.



ROBERT SCHOELKOPF GALLERY

825 MADISON AVENUE, NEW YORK, N. Y.

January 3rd 1964

MR. KENNETH DONAHUE  
Director  
John & Mable Ringling Museum of Art  
P. O. Box 1690  
Sarasota, Florida

Dear Mr. Donahue:

In answer to your letter of December 17th, to the first question: is a posthumous cast as 'valid' as a lifetime cast? - I must say, yes, if made from the original plaster. Most artists since Rodin do not finish their own bronzes although they may supervise the finishing. Posthumous casts I think are likely to receive as much or more attention than lifetime casts ever did. Perhaps one's main concern ought to be the quality of currently produced bronzes. At the risk of immodesty, I must say I am sorry that you are not able to see the retrospective of Lachaise's sculpture now at the Los Angeles County Museum, since I suggest the only way one can tell the difference between previous and present casts in this exhibition is by reading the labels! All bronzes are made for us by the Modern Art Foundry, and are supervised at all stages by an accomplished sculptor, Mr. Lindsey Decker of this city. The casts are clearly stamped and numbered by us.

Further, without posthumous casting we should have no work by Daumier and Degas, the two most important sculptors of the last century before Rodin. Since they cast no sculpture in their lifetimes, we do not know how the surfaces were intended to be finished and patined. We do know from extant casts what Lachaise intended his pieces to look like. In fact, only lack of funds and audience for his work kept the artist from making more casts than he did. He was on occasion obliged to exhibit only plasters, as in the Armory Show. Both the large standing female figures, the first casts of which he financed himself, the sculptor was forced to sell to others at cost in order to recover the expense of casting.

There are eight casts of Elevation (1912-27, 70"h.). I used the figure of ten in order to be safe, but since talking with you and Dr. sugg, I have compared the records of Mr. John B. Pierce Jr. (Administrator of the Lachaise Estate) in Boston with those of Prof. Donald B. Goodall, Head of the Art Department, University

of Texas at Austin who is preparing the definitive book on Lachaise to be published this spring by Shorewood Press, New York. Mr. Goodall has produced a catalogue raisonne of Lachaise's work and also the catalogue of the exhibition now on view in Los Angeles. Both gentlemen agree in their lists, which I had not checked when I spoke with you.

There are four lifetime casts. The first, now in the Albright-Knox Art Gallery, Buffalo, New York you may remember I suggested we use as the prototype for finishing your proposed cast. The second cast was given by Scofield Thayer as part of 'The Dial Collection' to the Worcester Art Museum. Also, the Art Institute of Chicago and the City Art Museum of St. Louis have lifetime casts though these were acquired after the artist's death. In 1936, after Lachaise died, the Whitney Museum of American Art bought its cast. About this time Sturgis Ingersoll acquired his cast which was lately given to the Philadelphia Museum of Art. Mr. Wurzburger's Janal Foundation owns a cast which has been promised to the Baltimore Museum of Art. The most recent cast was bought by Mr. William Zeckendorf and is now in New York City.

Since the edition for this piece has been set by Mr. Pierce at twelve, we therefore may make four more casts. You ask for assurances that no more than this proposed edition be cast. The Administrator has agreed to the destruction of Lachaise's original plasters, or, as an alternative to their destruction, the dispersal of these plasters, after editions are completed, to institutions for study with the proviso that they never be recast. He has provided purchasers of casts with a letter from him to this effect. You will understand, however, that he cannot at this stage promise individual plasters to specific institutions. Incidentally, the Estate will shortly become a non-profit Foundation under the supervision, also, of the Attorney-General of the State of Maine.

I enclose a photostat of Mr. Felix Landau's letter earlier this year to Mr. Alfred H. Barr, Jr. of the Museum of Modern Art. It is a statement of policy, which may help clarify our intentions.

Please let me know if there is any other information or assurance that I can provide. I wish you luck in your endeavor to acquire a major Lachaise sculpture.

Sincerely,

Robert J. Schoelkopf, Jr.(signed)

Robert J. Schoelkopf, Jr.

RJS :jn

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 69, California

Olympia 2-1444

April 24, 1963

Mr. Alfred H. Barr, Jr.  
Director of the Museum Collections  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Dear Mr. Barr:

As you may know, I together with Mr. Robert J. Schoelkopf, Jr. of New York City have been appointed the exclusive agents for the Estate of Gaston Lachaise by Mr. John B. Pierce, Jr., the Administrator, of Boston.

It is our intention to further the reputation of Gaston Lachaise through exhibition and publication and by making the artist's work available to museums and collectors. As part of our efforts, we have been involved in helping organize a major Lachaise retrospective at the Los Angeles County and Whitney Museums. Mindful of the great responsibility involved, we have reached an agreement with the Administrator of the Estate to ensure orderly casting from the original plasters within very strict limitations, as follows:

- 1) Casts will be made only from existing original plasters. No casts from stone, wood or bronze pieces will be permitted.
- 2) The total edition of any small sculpture is not to exceed twelve. That number includes casts made during the artist's lifetime, after death by his widow, Knoedler & Co. and E. Weyhe. In the cast of sculptures where the original plaster still exists, but twelve or more casts have already been made, no further casts will be permitted.
- 3) All casts will bear the stamp of the Lachaise Estate.

Mr. Alfred H. Barr, Jr.  
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April 24, 1963

- 4) In the case of major sculptures, a smaller total edition is to be fixed by us in agreement with the Administrator.
- 5) Major sculpture will be sold only to museums and public institutions of the highest standing.

I am writing specifically, at this time, to keep you apprised of our plans, as we intend to undertake the casting of another Floating Figure, of which to date your Museum has the only existing cast. The second cast of the Floating Figure has been commissioned by the City of Philadelphia's Society Hill Project, through its chief architect, I. M. Pei of New York City. The architect envisions its use as the central focus of a public plaza, in what is today the most distinguished metropolitan redevelopment program in this country.

I trust that our undertaking meets with the approval and sympathy of the Museum of Modern Art. It is the Administrator's and our desire to carry forth this project to the satisfaction and with the agreement of all concerned.

Sincerely yours,

Felix Landau

FL:mb  
Cc. Dorothy Miller

MONTH ENDING:  
DECEMBER 31, 1963

RINGLING MUSEUM OF ART  
1963-64 BUDGET STATUS - YEAR to DATE

INCOME	Actual Income 1962-63	1963-64		Plus or Minus	%
		Budgeted Income	Actual Income		
General Revenue Appropriation	\$ 88,777	\$ 95,180	\$ 95,180	\$ -0-	
Incidental Income	\$	\$	\$	\$	
Admissions	53,811	62,200	60,355	(1,845)	
Sales Counters	12,927	15,100	17,014	1,914	
Memberships	1,620	2,200	1,805	(395)	
Movies	3,848	3,300	3,283	(17)	
Special Events	896	800	746	(54)	
Snack Bar	251	410	341	(69)	
Miscellaneous	29	350	548	198	
Sub-total	\$ 73,382	\$ 84,360	\$ 84,092	\$ (268)	(.0025%)
TOTAL - INCOME	\$ 162,159	\$ 179,540	\$ 179,272	\$ (268)	(.0015%)

EXPENDITURES	Actual Expenditures 1963-63	1963-64		Plus or Minus	%
		Budgeted Expend.	Actual Expend.		
Salaries	\$ 95,565	\$ 104,000	\$ 101,513	\$ (2,487)	
Other Personal Services	3,703	3,210	3,110	(100)	
Expenses	47,581	56,700	51,949	(4,751)	
Operating Capital Outlay	4,876	11,605	8,313	(3,292)	
TOTAL - EXPENDITURES	\$ 151,725	\$ 175,515	\$ 164,885	\$ (10,630)	(.06%)

MONTH ENDING:  
DECEMBER 31, 1963

INCIDENTAL INCOME

ADMISSIONS	December, 1963		YEAR to DATE		Plus or (Minus)	%
	No.	AMOUNT	Current	Previous		
Combination		\$	\$	\$	\$	
Regular	2,875	5,750.00				
Tour Group	11	18.70				
Convention	72	72.00	30,951.90	24,453.40	6,498.50	
Art Museum						
Regular	1,797	1,797.00				
Tour Group			8,050.50	7,277.00	773.50	
Residence						
Regular	2,523	2,523.00				
Tour Group	241	204.85				
Student	2	1.00	13,997.25	13,869.95	127.30	
Circus Museum						
Regular	2,547	1,910.75				
Tour Group						
Student			7,354.93	8,210.75	(855.82)	
<b>Total Admissions</b>	<b>10,068</b>	<b>\$ 12,277.30</b>	<b>\$ 60,354.58</b>	<b>\$ 53,811.10</b>	<b>\$ 6,543.48</b>	<b>12%</b>
<b>OTHER INCOME</b>		\$	\$	\$	\$	
SALES COUNTERS		4,867.10	17,013.94	12,926.65	4,087.29	
MEMBERSHIPS		325.00	1,805.00	1,620.00	185.00	
MOVIES		905.40	3,283.00	3,847.50	(564.50)	
SPECIAL EVENTS		-0-	746.00	896.50	(150.50)	
SNACK BAR		32.82	341.36	251.51	89.85	
MISCELLANEOUS		83.11	547.89	29.03	518.86	
<b>Total Other Income</b>		<b>\$ 6,213.43</b>	<b>\$ 23,737.19</b>	<b>\$ 19,571.19</b>	<b>\$ 4,166.00</b>	<b>21%</b>
<b>GRAND TOTAL</b>		<b>\$ 18,490.73</b>	<b>\$ 84,091.77</b>	<b>\$ 73,382.29</b>	<b>\$ 10,709.48</b>	<b>15%</b>

FREE ADMISSION	December 1963	Year to Date	
		Current	Previous
ART MUSEUM			
Sundays	5,942	17,521	21,987
Education Tours	1,417	3,006	3,016
Other	816	3,881	2,496
	<u>8,175</u>	<u>24,408</u>	<u>27,499</u>

MONTH ENDING:  
DECEMBER 31, 1963

CASH STATEMENT

	Balance: November 30th	Receipts	Expended	Balance: December 31st
	\$	\$	\$	\$
<u>GENERAL REVENUE</u>				
Salaries	7,717.57		6,385.00	1,332.57
Other Personal Services	-0-		-0-	-0-
Expenses	2,435.36		2,327.88	107.48
Operating Capital Outlay	3,818.12		2,131.49	1,686.63
 <u>INCIDENTAL FUND</u>				
	8,405.28	18,490.73		
Salaries			10,731.13	
Other Personal Services			458.76	
Expenses			3,513.21	
Operating Capital Outlay			-0-	
Balance				12,192.91
 <u>INCIDENTAL REVOLVING FUND</u>				
Cash on Hand	500.00			500.00
Cash on Deposit	1,000.00			1,000.00
 <u>INVESTMENT TRUST FUND</u>				
Capital Outlay	23,128.47	15,250.00	1,090.18	37,288.29
 <u>CAPITAL OUTLAY FUND</u>				
Project 1140-Air Conditioning	50,954.68		34,584.81	16,369.87
Project 2402-Lighting Fixtures	32,197.35		-0-	32,197.35
<u>TOTAL</u>	<u>\$ 130,156.83</u>	<u>\$ 33,740.73</u>	<u>\$ 61,222.46</u>	<u>\$ 102,675.10</u>

MONTH ENDING:  
DECEMBER 31, 1963

SUMMARY of EXPENDITURES  
1963-64 OPERATING BUDGET

Code		Budgeted	Expended	Encumbered	Balance
	<u>PERSONAL SERVICES</u>				
		\$	\$	\$	\$
1100	Salaries for 59 positions	208,000	101,513	-0-	106,487
	<u>OTHER PERSONAL SERVICES</u>				
1200	Individual Personal Services	7,200	2,081	617	4,502
1300	Other Personal Services	1,000	1,029	850	(879)
		8,200	3,110	1,467	3,623
	<u>EXPENSES</u>				
2100	Advertising	11,000	2,529	849	7,622
2200	Communication and Trans. of Things	10,500	2,996	3,624	3,880
2300	Printing and Reproduction	9,000	2,868	1,572	4,560
2400	Repairs and Maintenance	6,000	2,420	241	3,339
2600	Travel	5,000	1,457	188	3,355
2700	Utilities	22,000	7,019	5,476	9,505
2900	Other Contractual Services	12,200	2,684	3,367	6,149
3200	Building Construction Mat'ls-Spls.	5,000	907	92	4,001
3300	Fuel Oil	1,200	1,644	1,594	(2,038)
3400	Educa. and Agric. Materials	5,000	1,705	270	3,025
3600	Maintenance Materials and Supplies	3,000	1,091	269	1,640
3700	Motor Fuels and Lubricants	1,100	369	226	505
3800	Office Materials and Supplies	2,400	1,135	313	952
3900	Other Materials and Supplies	2,710	1,750	687	273
4100	Insurance and Surety Bonds	6,500	5,864	-0-	636
4400	Rental of Equipment	2,700	1,938	200	562
4900	Other Current Chgs. and Obligations	670	128	52	490
8500	Purchases for Resale	30,000	13,445	4,488	12,067
		135,980	51,949	23,508	60,523
	<u>OPERATING CAPITAL OUTLAY</u>				
5100	Books	2,000	945	105	950
5200	Buildings and Fixed Equipment	3,900	115	-0-	3,785
5300	Educational and Scientific Equip.	2,620	124	1,123	1,373
5400	Motor Vehicles - Passenger	2,500	500	-0-	2,000
5500	Motor Vehicles - Other	1,470	928	-0-	542
5600	Office Furniture and Equipment	2,790	897	-0-	1,893
5800	Other Structures and Improvements	3,850	2,802	-0-	1,048
5900	Other Capital Outlay	4,080	2,002	2,164	(86)
5901	Other Capital Outlay - Acquisitions	25,000	1,402	-0-	23,598
5902	Other Capital Outlay - Restorations	22,000	5,817	295	15,888
		70,210	15,532	3,687	50,991
	<u>TOTAL</u>	\$ 422,390	\$ 172,104	\$ 28,662	\$ 221,624