

Posters for defense

Date

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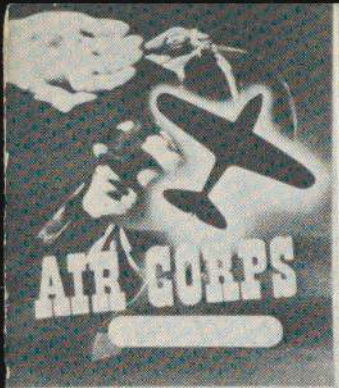
Publisher

The Museum of Modern Art

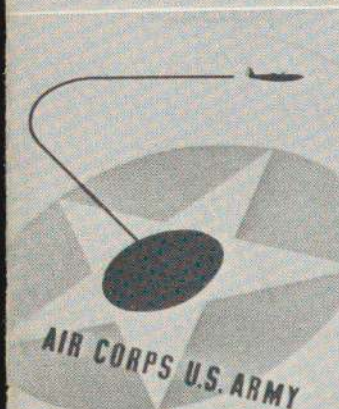
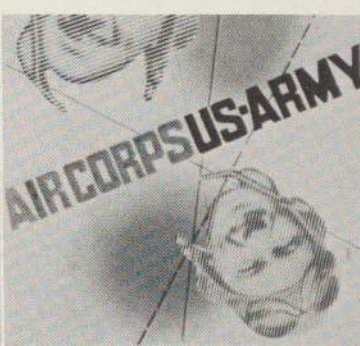
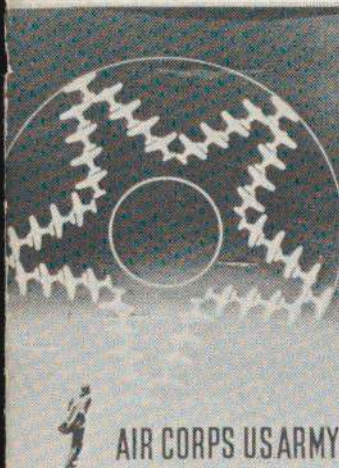
Exhibition URL

www.moma.org/calendar/exhibitions/3006

The Museum of Modern Art's exhibition history—from our founding in 1929 to the present—is available online. It includes exhibition catalogues, primary documents, installation views, and an index of participating artists.

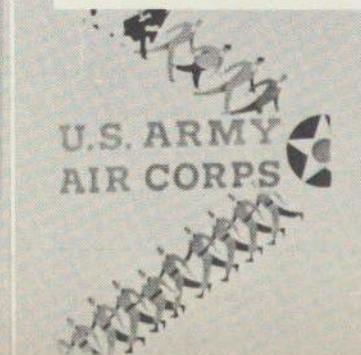
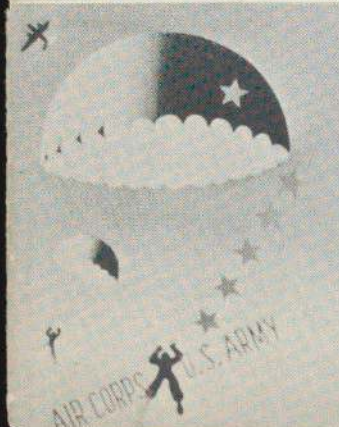


POSTERS FOR DEFENSE



THE BULLETIN
OF THE MUSEUM OF MODERN ART

6 VOLUME VIII
SEPTEMBER 1941



Archive
MoMA
139

We at the Museum of Modern Art have consistently maintained that the activities of the creative artist are an important social function and that in time of national emergency the artist can perform a service as valuable in its way as that of any other worker in defense. As a demonstration of this belief we have now an exhibition illustrating the role Britain has assigned to her artists in wartime.

Several months ago, confident that American artists needed only an opportunity to prove their ability and their willingness to serve in our national emergency, the Museum of Modern Art opened a competition for two groups of national defense posters: one for the Treasury, the other for the United States Army Air Corps.

We were sure of the artists. But we felt it was our job to bring their work convincingly to the attention of government agencies who need and are commissioning these services. More than six hundred artists throughout the country entered posters in the competition.

In our opinion these designs represent as dynamic and effective a group of contemporary posters as has been shown in this or any other country. We don't ask you to take our word for it. Look at these posters and decide for yourselves whether or not you agree with us that the American artist has brilliantly demonstrated his value as a worker for defense.

Although the competition was conducted for only two government departments, we earnestly hope that other government agencies will feel free to consult us as an intermediary between the artist and those who can use his work, which is a primary purpose of the Museum.

JOHN HAY WHITNEY

President of the Museum of Modern Art

Posters for Defense:

To make available to the Government modern posters by the best contemporary designers in the United States, the Museum of Modern Art recently held a competition for posters for national defense. Officials in the Treasury Department and the War Department were consulted and gave their approval and support. A total of \$2,000 provided by the Museum was distributed in prizes. The competition was divided into two groups, with a \$500 first prize in each: posters for Army Air Corps recruiting and posters for defense bonds. At the request of the Army and Treasury authorities the judging was done by members of the Museum staff in consultation with two executives of the well-known advertising company, J. Walter Thompson, and representatives of the government departments concerned. Thirty of the best posters submitted, including the fourteen prize-winning designs, were exhibited at the Museum during the summer. Both Army and Treasury officials expressed satisfaction with the remarkable results of the competition, and so acute is the need for fine posters that Harford Powel, Information Director of the Defense Savings Staff, has purchased the reproduction rights to all posters in the Treasury section. Atherton's first prize winning poster is already being reproduced. The Army now has several posters under consideration for future use.

The honor prizes are as follows:

Group A—Defense Bond Posters:

John C. Atherton, Ridgefield, Conn.	\$500
Joseph Binder, New York City	250
Hugh Donnell, West Redding, Conn.	50
Pat Rooney, New York City	50
Arnold Roston, New York City	50
Alex Sreinweiss, Westport, Conn.	50
Clara Fargo Thomas, New York City	50

Group B—Army Air Corps Recruiting Posters:

Joseph Binder, New York City	\$500
John C. Atherton, Ridgefield, Conn.	250
W. L. Frazer, Brooklyn, N. Y.	50
John A. Gibbs, New York City	50
Alfred S. Plane, New York City	50
Xanti Schawinsky, Edgewater, N. J.	50
Si Vanderlaan, Los Angeles, Calif.	50

So many excellent posters were received in the competition that the jury decided to choose sixteen additional posters for merit awards. The recipients of these awards are as follows:

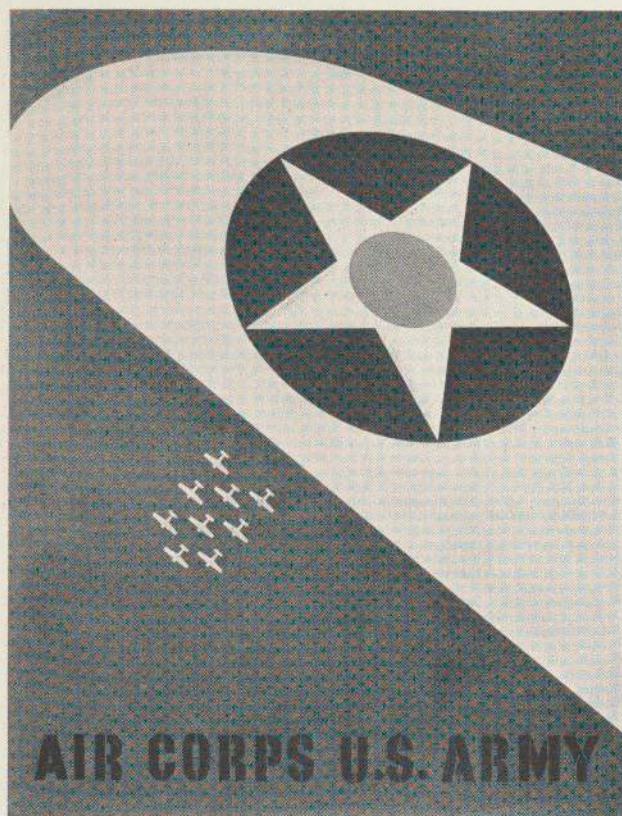
Group A:

John Milne Boothroyd, New York City
Jacques Ducas, Brooklyn, N. Y.
Jaro Fabry, Fort Monmouth, N. J.
Lester H. Kohs, New York City
Carl A. Paulson, New York City

George Giusti, New York City
James F. Hayes, Chicago, Ill.
Don S. Johnson, New York City
Daniel W. Keefe, New York City
George Platt Lynes, New York City
Leo Rackow, New York City
Leo Sternberg, Brooklyn, N. Y.
Ferdinand Texidor, New York City
Hal Zamboni, New York City

Group B:

Harold J. Brennan, New Wilmington, Pa.
Vincent Cavallaro, New York City



Recruit poster by Joseph Binder. Advertisements, placards and posters have been used for recruiting purposes for many centuries. It was recruit placards of the Middle Ages which inspired the "father of the modern poster," Jules Chéret, to lay the foundation stones, in the 1860s, of the poster as we know it today. But it was not until the first World War that armed forces became really important as subject matter for the poster. The Spanish-American War produced the "scare-head" caption. The World War gave great impetus to the development of poster advertising. Serving the same purpose as the "scare-head," the poster was meant to be to the eye what a shouted command is to the ear.

Joseph Binder, an internationally known poster artist, won first prize for this poster and also second prize in Group A for defense bonds. Born in Vienna in 1898, he came to the United States in 1933 to lecture and teach. In 1936 he applied for citizenship. Examples of his work are in leading museums here and abroad.

One of the best-known recruit posters from the first World War, by James Montgomery Flagg. Howard Chandler Christy and Flagg were two of the most popular poster artists of the last war; their work was frequently held up as a perfect example to other artists. The pointing finger technique shown here was one of the major themes of posters of the period. It was recommended in a textbook for poster artists published in 1918, *How to Put in Patriotic Posters the Stuff that Makes People Stop—Look—Act*, as "alive with action, arrests attention and stimulates the civilian to do his part."

There are still Army officers in control of recruiting publicity in Washington who say, "We've used that Uncle Sam poster off and on ever since we got it and we're going to use it now."

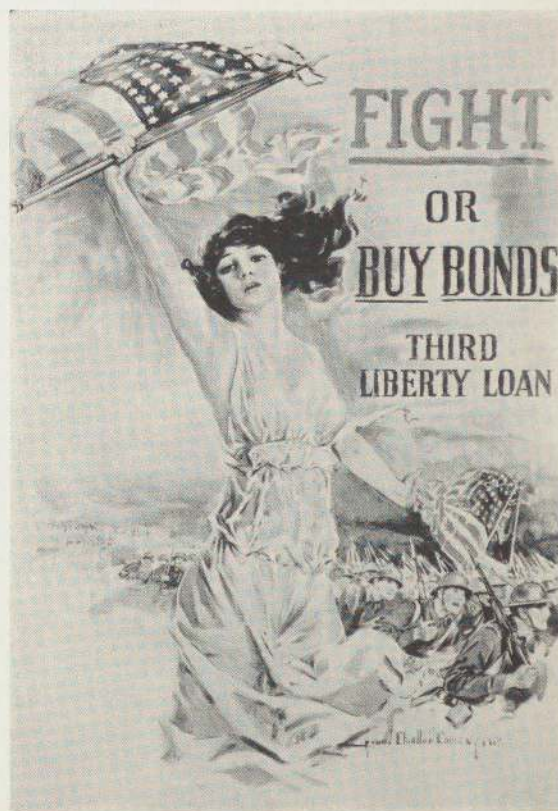




John C. Atherton's first prize poster for Defense Bonds being painted at one of New York's most prominent street corners, 42nd Street and 5th Avenue. The billboard is 48 feet high; the handclasp measures 29 feet across. Much advertising for defense bonds has been done by individual banks in addition to that done by the Treasury Department. This huge billboard is rented jointly for \$2,000 a month by three New York banks one of which, the Bowery Savings Bank, has already agreed to exhibit all of the thirty winning posters after they start on tour of the country. This is one of seventeen posters bought by the Treasury Department for use in its campaign for defense bonds and stamps.

Howard Chandler Christy's diaphanously clothed damsels, beckoning and flag-waving for some cause or other, were distributed during the first World War by the million. The "Stand Behind the Country's Girlhood" type of poster, used in every conceivable impersonation—now as Columbia, again as a Red Cross nurse or just an American girl of sweet sixteen—was a major form of emotional poster appeal.

Courtesy of Bartlett Hayes



DEFENSE POSTERS FOR TWO WARS:

The posters at the tops of these pages, done for the Museum's competition, show a remarkable change from those below, done for the first World War. The modern posters illustrate a marked development in esthetic quality. Their adult character, their lack of vulgarity, tacitly point out the weaknesses and faults of the 1918 posters. In achieving this high artistic merit, the designers of the competition posters have at the same time been able to incorporate in their work the elements of surprise and originality so essential in appealing to a present-day audience. Public taste and artistic inclination have traveled a long way since 1918. A recent survey made in the United States showed that simplicity and directness in the design of a poster and novelty in approach always attract the most attention and that the old themes and slogans actually have little or no popular appeal. "Join the Navy and See the World" turns out to be the very last reason why men do join the Navy.

For purely utilitarian purposes the poster must offer new effects, must not be repetitious. The great French poster artist Cassandre has pertinently observed that: "Continual repetition of a sound which is always the same ends by becoming silent—for your ear. The same is true of an image. This is a well-known physiological phenomenon. The poster should therefore be presented in an unhackneyed and surprising form; it should strike the man in the street like a visual accident. This is the *sine qua non* of its existence."

Although there is still some opposition, as there always is to anything new, from a few die-hard conservatives, the attitude in Washington toward good modern posters is far from discouraging. It has often been said that the military are inclined to go about their preparations for this war with the methods of 1918, as if twenty-three intervening years had never been. The same

popular opinion generally believes that the Navy is more progressive than the Army. Yet in this case the Army has stolen a march by accepting modern design for posters as well as for "jeeps" or anti-tank guns. If we are to succeed in the defense effort, the Government must use the best modern creative talent as well as the best brains of the country.

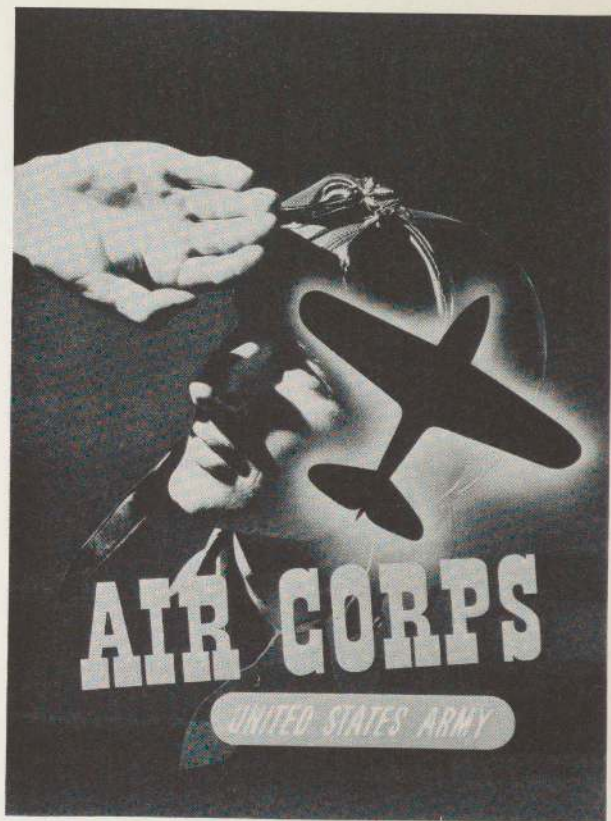
It is encouraging to find that, in addition to the Museum of Modern Art, there are other forces at work fostering the use of new design in defense posters. Fortune Magazine has just commissioned and published a portfolio of defense posters, including one by Joseph Binder, prize winner in the Museum's competition; one by George Giusti who received a Museum merit award, and one by Herbert Bayer, former Bauhäusler who designed the typography and layout for the Museum's book on the Bauhaus. These posters have been offered to the Government for production and distribution.

Still more encouragement comes from the Information Division of the Office of Emergency Management, where several enlightened people now maintain a clearinghouse for the poster needs of all defense agencies. They receive advice or actual designs from such outstanding experts in the modern poster field as E. McKnight Kauffer, who was given a one-man show by the Museum in 1937; Jean Carlu, well-known French poster designer; Joseph Binder, etc.

The influence is spreading to other parts of the continent. The Art Gallery of Toronto has announced a nation-wide poster competition similar to that of the Museum of Modern Art. The prize-winning designs will be put on exhibition in the Toronto Gallery on November 14, and all posters will be submitted to the Director of Public Information for use by the Canadian Government.

Not only is poster design greatly improved by all these innovations, but America's best living artists are now enabled to contribute their talents toward the defense of their country.

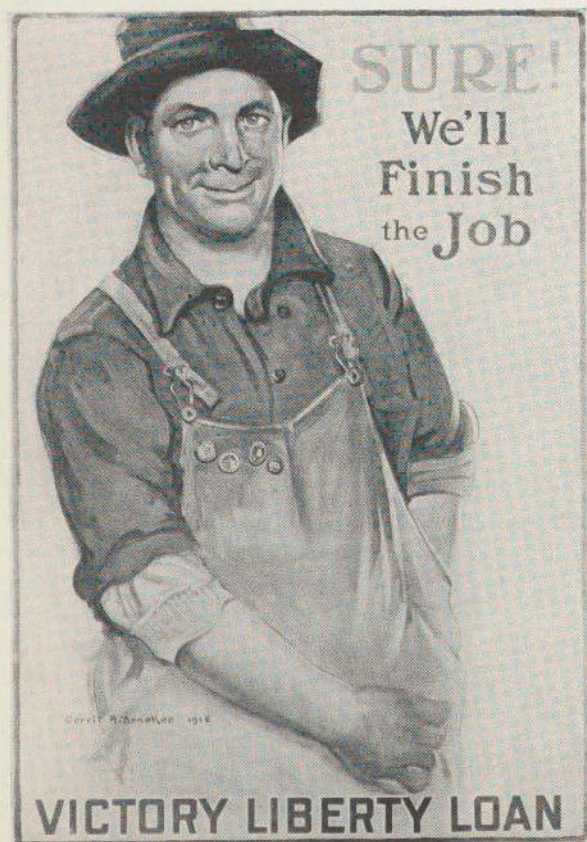
Recruiting poster by John C. Atherton, winner of second prize in this group and of first prize in the recruit poster group. Painted design and an enlarged, cut-out photograph have been superimposed one on the other to make a montage, a modern technique which has been used very effectively and artistically in a number of the prize-winning posters. Keynotes of the Museum's posters are confidence, cooperation, humor instead of the fear, sex appeal and tear-jerking found in typical posters of the first war. Mr. Atherton is both a surrealist artist of note and an advertising artist much in demand. His paintings have been exhibited in museums and galleries throughout the United States.



The U. S. Navy is still satisfied today with this old war damsel by Howard Chandler Christy. At the request of the Navy, the artist has brought her up to date with a bit of streamlining, and the country may be spotted with her any day now.

The first poster issued in this country after we had entered the War in 1917 was a Navy recruit poster contributed by England's well-known poster artist Brangwyn at the instigation of Lieutenant Henry Reuter dahl, then head of the Navy's pictorial publicity organization. This started the ball rolling; the Committee of Public Information formed a Division of Pictorial Publicity under the voluntary chairmanship of Charles Dana Gibson, and more than 700 posters were issued during the year and a half of our participation in the war. At no time however was an open competition held to encourage the participation of artists throughout the country and to discover new talent.

Defense Bond poster by Pat Rooney, New York. The little man digging deep into his jeans for defense is somewhat reminiscent in its humor of the great French poster artist Cassandre's little Dubonnet man, yet is thoroughly American. With exactly the same sort of subject as the first World War poster below, it is calculated to catch the public eye much more readily because of its humorous appeal and skill in design. It has been proved over and over again that a certain amount of caricature counts in advertising.



Liberty Loan poster by Gerritt A. Bencker. One of the more effective posters from the last war, good in subject matter even if not in artistic merit. This is a straightforward, direct appeal for cooperation rather than fear-inspiring or throat-catching as was the majority.

Courtesy of Bartlett Hayes

Museum Notes:

Exhibitions

BUCKMINSTER FULLER'S DEMOUNTABLE DEFENSE HOUSE: Exhibition in the Museum garden of this ingenious defense shelter, developed from a standard metal grain storage bin, was announced as scheduled for July. Navy priorities have prevented delivery of the house, but Mr. Fuller now promises its arrival in New York in time to be exhibited late in September.

The completely prefabricated circular unit, twenty feet in diameter, will be set up in the Museum garden with complete living facilities for a family of four. Supplementary material will explain its possible adaptations to other defense needs such as barracks, storage units, stores, schoolrooms, etc.

THE WOODEN HOUSE IN AMERICA: One of the series of circulating exhibitions currently at the Museum, this show will be on view during September. These traveling shows have toured the country but have never before been exhibited in the Museum.

The one-man show of the work of *George Grosz*, previously announced for September, will open instead on October 7.

ORGANIC DESIGN IN HOME FURNISHINGS: On September 23 the Museum will open an exhibition of manufactured results of its competition held last winter for home furnishing designs. The designs of the eight prize winners in the United States are now being mass produced by eight factories, and the actual pieces as designed will not only be on view at the Museum but will simultaneously be on sale in twelve stores throughout the country.

The five prize winners from other American republics, who received round-trip tickets to New York and \$1,000 each for expenses, have all spent part of the summer touring the United States, visiting modern houses and factories and meeting architects and designers. Although their work is not to be manufactured in quantity, examples from the designs of the Latin American will be especially made for the Museum's exhibition, local material being imported for fabrication.

DAVID OCTAVIUS HILL: The Department of Photography will open an exhibition of the work of this great Scottish photographer on September 9.

ADVISORY COMMITTEE EXHIBITION: Techniques of painting is the subject of a special exhibition for Museum members now installed in the Members' Rooms on the sixth floor where it will remain through the month of September. Prepared for the Advisory Committee by Jean Charlot, the show includes some forty small pictures selected to illustrate the diversity of technical procedures within the art of painting.

Traditional techniques such as encaustic, tempera, distemper, fresco, gouache and watercolor are all represented by modern work, in most cases with comparative material from other periods. Examples of modern technical innovations include *collage*, *duco* painting and gouache on celluloid, an expedient of the animated cartoon. Labels explain briefly the technique employed in each example and point out its influence upon the esthetic of the picture.

Other exhibitions scheduled:

Oct. 7-Nov. 9: **GEORGE GROSZ:** paintings, drawings and lithographs

Oct. 28-Jan. 20: **IMAGE OF FREEDOM:** winning photographs from the Museum's competition

Nov. 18-Jan. 20: **JOAN MIRO**, directed by James Johnson Sweeney
SALVADOR DALI, directed by James Thrall Soby

Nov. 25-Jan. 11: **ARCHITECTURE OF ERIC MENDELSON**

Jan. 20-early March: **NEW AMERICAN LEADERS**

Mar. 17: **HENRI ROUSSEAU**, under the joint auspices of the Art Institute of Chicago and the Museum of Modern Art. Directed by Daniel Catton Rich.

The marked increase of reciprocal cultural relations between the United States and the Latin-American republics is bringing to our attention a great deal of new and unfamiliar South American art which the Museum is tentatively studying and will show in the near future.

ACQUISITIONS: The recent acquisitions, including a famous work by James Ensor, the foremost living Belgian artist, will remain on view in the galleries on the first and third floors until September 19.

EDUCATIONAL PROJECT: EXHIBITIONS IN THE YOUNG PEOPLE'S GALLERY

Aug. 26-Sept. 15: *Ancestral Sources of Modern Painting*. This is one of the Educational Project's rotating exhibitions which is now being circulated by the Department of Circulating Exhibitions.

Sept. 16-29: Several of a new series of exhibitions, especially prepared for high schools and elementary schools over the country, will be shown. These exhibitions are simple in nature and conform to the particular needs of rural and small schools. They are the result of an extensive survey of the needs of these schools.

LANTERN SLIDES: The Museum Library has prepared a catalog, available on request, of its slides of paintings and sculptures on sale at 50¢ each.

Rental: Any of the Museum's collection of 3,000 slides, covering all phases of modern art represented in the Museum's exhibitions, may be rented at the rate of \$1.00 a week for 50 slides (10% discount to members). The slides are of standard size, 3¼ x 4 inches, in black and white. Projectors may be rented from certain stores for \$5.00 an evening. For details apply to Mr. Beaumont Newhall, *Librarian*.

MEMBERS: In addition to the many privileges extended to members last year, the following are now offered:

Selection of one Museum color reproduction.

Free subscription to the New York Art Calendar, an impartial guide to current exhibitions in the New York region published semi-monthly, October 15 to May 1, regular subscription to which is \$2.50 a year.

Reduction of \$1.50 in the annual \$5.00 subscription rate to the *Magazine of Art*. This reduction is made possible through the Museum's affiliation with the American Federation of Arts. A discount certificate may be obtained by writing to the Museum.

The free book of ten complimentary guest tickets is now the privilege of Participating, Associate, Fellow and Life Members. Resident and Non-Resident Members may purchase these books at a reduced rate of \$2.00.

BULLETIN BINDER: A loose-leaf binder which will hold 16 issues, or the number of bulletins published over a period of two years, is now available at the Museum. Price \$1.00 including mailing costs; to members, 75¢.

THE DEPARTMENT OF CIRCULATING EXHIBITIONS has been asked by the Carnegie Corporation to supervise the circulation of an exhibition, *Art of Australia*, sponsored by the Corporation. The exhibition will have its first opening at the National Gallery of Art on October 1; its New York showing will take place at the Metropolitan Museum of Art in November. Thereafter it will be shown in Ottawa and other Canadian cities, later returning for circulation in the States and in Hawaii on its way back to Australia.

Britain at War: After the close of the Museum's exhibition on September 7 this show will go on tour, opening on October 3 at the National Gallery in Ottawa; on November 14 at the Art Gallery of Toronto.

Indian Art of the United States: This exhibition opened in Gallup, New Mexico, on August 14, as part of the celebration of the Annual Ceremonials. Prefabricated installation accompanied the exhibition.

Films:

37. THE COMEDY TRADITION (V): Harold Lloyd and Buster Keaton; Sept. 10, 11
 - 1906 DREAM OF A RABBIT FIEND, directed by Edwin S. Porter (Edison)
 - 1920 HIGH AND DIZZY, directed by Hal Roach, with Harold Lloyd, Mildred Davis (Harold Lloyd)
 - 1924 THE NAVIGATOR, directed by Donald Crisp and Keaton, with Buster Keaton (Keaton-Loew's, Inc.)
38. THE GERMAN FILM (V): THE MOVING CAMERA; Sept. 12, 13
 - 1924 THE LAST LAUGH, directed by F. W. Murnau, with Emil Jannings (Ufa)
39. WAR IN RETROSPECT (II); Sept. 14, 15
 - 1925 THE BIG PARADE, directed by King Vidor (Loew's, Inc.)
40. THE DOCUMENTARY FILM (II); Sept. 16, 17
 - 1925 GRASS, directed by Merian Cooper and Ernest Schoedsack (Paramount)
41. THE COMEDY TRADITION (VI); Sept. 18, 19
 - 1908 THE DOCTOR'S SECRET, directed by Georges Méliès (LeRoy)
 - 1909 GERTIE THE DINOSAUR, by Winsor McCay (R. W. McCay, Jr.)
 - 1916 HIS BITTER PILL, a Mack Sennett satire
 - 1925 THE FRESHMAN, with Harold Lloyd (Harold Lloyd)

42. THE FRENCH FILM (IV): THE ADVANCE GUARD; Sept. 20, 21
1923 THE SMILING MADAME BEUDET, directed by Germaine Dulac (Mme. Dulac)
1925 MENILMONTANT, directed by Dmitri Kirsanov (D. Kirsanov)
1924 BALLET MÉCANIQUE, produced and directed by Fernand Léger (F. Léger)
1924 ENTR'ACTE, directed by René Clair (Fernand Léger)
43. THE RUSSIAN FILM (II); Sept. 22, 23
1922 KINO-PRAYDA, newsreels employing the new technique developed by Dziga Vertov
1923 KOMBRIG IVANOV, directed by Alexander Razumni. Excerpt only
1906 REBELLION, MUTINY IN ODESSA, directed by Ferdinand Zecca (British Film Institute)
1925 POTEMKIN, directed by Sergei Eisenstein (Scientific-Research Institute, Moscow and the Reichsfilmarchiv, Berlin)
44. THE EXPERIMENTAL FILM; Sept. 24, 25
1925 THE SALVATION HUNTERS, directed by Josef von Sternberg (Douglas Fairbanks)
45. THE GERMAN FILM (V); Sept. 26, 27
1925 VARIETY, directed by E. A. Dupont, with Emil Jannings, Lya de Putti (Harvard University Film Foundation)
46. THE INDEPENDENT PRODUCER: Sam Goldwyn; Sept. 28, 29
1925 STELLA DALLAS, directed by Henry King, with Ronald Colman, Belle Bennett, Lois Moran, Douglas Fairbanks, Jr., Jean Hersholt (Goldwyn)
47. THE GERMAN FILM (VI) LEGEND AND FANTASY; Sept. 30, Oct. 1
1926 METROPOLIS, directed by Fritz Lang (Ufa)
48. THE DOCUMENTARY FILM (III): Robert J. Flaherty; Oct. 2, 3
1926 MOANA (Flaherty)
49. THE STAR VEHICLE: Douglas Fairbanks (VI); Oct. 4, 5
1926 THE BLACK PIRATE, directed by Alfred Parker, with Billie Dove, Donald Crisp and others (Douglas Fairbanks)
50. ACE DIRECTORS: Frank Capra (I); Oct. 6, 7
1926 THE STRONG MAN, with Harry Langdon (Warner Brothers)
51. THE COMEDY TRADITION (VII); Oct. 8, 9
1926 HANDS UP!, directed by Clarence Badger, with Raymond Griffith, Marion Nixon, Virginia Lee Corbin (Paramount)
1928 TWO TARS, with Laurel and Hardy (Hal Roach—Loew's, Inc.)
52. THE MYSTERY STORY; Oct. 10, 11
1926 BEAU GESTE, directed by Herbert Brenon, with Ronald Colman, Mary Brian, William Powell, Alice Joyce, Ralph Forbes (Paramount)
53. THE DOCUMENTARY FILM (IV); Oct. 12, 13
1927 CHANG, directed by Merian Cooper and Ernest Schoedsack (Paramount)
54. THE FRENCH FILM (V); Oct. 14, 15
1927 THE ITALIAN STRAW HAT, directed by René Clair (Cinémathèque Française)
55. THE DOCUMENTARY FILM (V); Oct. 16, 17
1926-7 BERLIN, directed by Walter Ruttmann, (Reichsfilmarchiv)
1929 RAIN, by Joris Ivens and Mannus Franken (Joris Ivens)
56. THE COMEDY TRADITION (VIII); Oct. 18, 19
1927 THE GENERAL, directed by Buster Keaton and Clyde Bruckman, with Keaton (Schenck-U. A.)
1929 BIG BUSINESS, with Laurel and Hardy (Hal Roach—Loew's, Inc.)
57. THE GANGSTER FILM; Oct. 20, 21
1927 UNDERWORLD, directed by Josef von Sternberg, with George Bancroft (Paramount)
58. THE GERMAN FILM (VII): THE NEW REALISM; Oct. 22, 23
1927 THE LOVE OF JEANNE NEY, directed by G. W. Pabst, with Fritz Rasp, Vladimir Sokoloff, Brigitte Helm (Ufa)
59. THE GERMAN INFLUENCE (I); Oct. 24, 25
1927 THE STUDENT PRINCE, directed by Ernst Lubitsch, with Norma Shearer, Ramon Novarro (Loew's, Inc.)
60. THE GERMAN INFLUENCE (II); Oct. 26, 27
1927 SUNRISE, directed by F. W. Murnau, with George O'Brien and Janet Gaynor (Twentieth Century-Fox)
61. THE FRENCH FILM (VI) TRANSITION TO SOUND; Oct. 28, 29
1928 THE PASSION OF JOAN OF ARC, directed by Carl-Theodor Dreyer, with Falconetti (Cinémathèque Française)
62. THE END OF THE SILENT ERA (I); Oct. 30, 31
1928 THE WIND, directed by Victor Seastrom, with Lillian Gish and Lars Hanson (Loew's, Inc.)

The foregoing programs are available for circulation to all Educational and Cultural Institutions or Film Study Groups. The names in parentheses are those of individuals and companies through whose courtesy and cooperation the Film Library has secured the films.

Circulating Exhibitions: SEPTEMBER—OCTOBER

<i>City</i>	<i>Institution</i>	<i>Exhibition</i>	<i>Dates</i>
ALEXANDRIA, LA.	Alexandria Art League	The Face of America	Oct. 13-Oct. 27
ANDOVER, MASS.	Addison Gallery of American Art	Posters for National Defense	Sept. 1-Sept. 22
CAMBRIDGE, MASS.	Germanic Museum	Stockholm Builds	Sept. 30-Oct. 21
DURHAM, N. H.	University of New Hampshire	Regional Building in America	Oct. 9-Oct. 30
GALLUP, N. M.	Gallup Art Center	Indian Art of the United States	Aug. 12-Sept. 15
IOWA CITY, IOWA	State University of Iowa	Georges Rouault (small)	Oct. 6-Oct. 29
LOUISVILLE, KY.	Louisville Art Association	Rainey Bennett: Watercolors of Venezuela	Oct. 4-Oct. 11
MADISON, WIS.	University of Wisconsin	Posters for National Defense	Oct. 11-Nov. 1
MIDDLEBURY, VT.	Middlebury College	Face of America	Sept. 22-Oct. 6
" "	" "	Emotional Design in Modern Painting	Sept. 25-Oct. 9
" "	" "	The Plan of a Painting	Oct. 28-Nov. 11
MIDDLETOWN, CONN.	Wesleyan University	12 Small Pictures	Oct. 13-Oct. 27
MONTCLAIR, N. J.	Montclair Art Museum	20th Century Sculpture and Constructions	Oct. 2-Oct. 26
NEW LONDON, CONN.	Lyman Allyn Museum	A History of the Modern Poster	Sept. 27-Oct. 18
" " "	" " "	The American Dance	Oct. 20-Nov. 10
NEW YORK CITY	Bowery Savings Bank	Posters for National Defense	Sept. 24-Oct. 6
OTTAWA, CANADA	National Gallery of Canada	Britain at War	Oct. 3-Nov. 1
ROCHESTER, N. Y.	Rochester Memorial Art Gallery	Fifteen American Sculptors	Oct. 1-Oct. 29
SARATOGA SPRINGS, N. Y.	Skidmore College	The Plan of a Painting	Oct. 1-Oct. 22
WELLESLEY, MASS.	Wellesley College	Paul Klee	Oct. 13-Nov. 3
WORCESTER, MASS.	Worcester Art Museum	Indian Art of the United States	Oct. 20-Nov. 17

SECONDARY SCHOOL EXHIBITIONS—Itinerary Schedule

CHATTANOOGA, TENN.	Chattanooga Art Association	Graphic Arts	Oct. 15-Oct. 30
LAWRENCEVILLE, N. J.	Lawrenceville School	Lettering and Arrangement in Poster Design	Oct. 1-Oct. 15
MIDDLEBURY, VT.	Middlebury College	Paul Cézanne	Oct. 2-Oct. 16
" "	" "	An Introduction to Modern Painting	Oct. 9-Oct. 23
" "	" "	Vincent van Gogh	Oct. 23-Nov. 6
MINNEAPOLIS, MINN.	University of Minnesota	The Modern Theatre: Stage Designs	Oct. 13-Nov. 3

NOTE: The exhibition of **POSTERS FOR DEFENSE**, which is the subject of this Bulletin, is available for circulation. Inquiries should be addressed to Miss Elodie Courter, Director, Department of Circulating Exhibitions, Museum of Modern Art, 11 West 53 Street, New York City.