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	CE	I. 4. 2. 13

Master

**MUSEUM OF  
MODERN ART**

**CIRCULATING**

---

**EXHIBITIONS**

**1947**

**1948**

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	CE	I. 4. 2. 13

## SUPPLEMENT

CIRCULATING EXHIBITIONS CATALOG, 1947-1948  
THE MUSEUM OF MODERN ART, NEW YORK

## BEN SHAHN

In the fall of 1947 the Museum will hold a comprehensive exhibition of the work of Ben Shahn. One of the most versatile of living American artists, he is unmistakably contemporary in style, a valuable witness of our epoch. As a "social" painter, he creates a sympathy for his subjects -- victims of injustice, the poor, the oppressed -- through an intensification of truth rather than through exaggeration. But he is also one of the finest lyric artists, a painter who likes best the description of his art as "hardboiled -- and beautiful." Famous for his gouache series on the Sacco-Vanzetti and Mooney cases and for his murals for the Federal Government, he has been employed as a graphic artist by both labor unions and government bureaus.

A number of these paintings have just returned from England where they were sent to be reproduced for the forthcoming publication on Ben Shahn by Penguin Books. They were subsequently circulated in England by the Arts Council of Great Britain. As many of the pictures have been on loan for so long it may be difficult to arrange for further extension. We hope, however, that the exhibition will include from twenty to twenty-five paintings and a selection of posters, prints, and photographs. The exhibition will be available to museums and college galleries after January and further information may be obtained in the autumn.

Space: 250 running feet

Rental fee, 3 weeks: \$300

## DRAWINGS from the collection of The Museum of Modern Art

A selection from the Museum's collection of over 235 drawings was shown at The Museum of Modern Art in April and May of this year. This is the most comprehensive group of 20th century drawings owned by any museum in the United States. Countries most strongly represented are the United States, France, Mexico, Germany, Italy, and the collection includes drawings from eleven other nations of Europe and North and South America. One hundred drawings from this group will be sent on tour.

Among the artists whose drawings are included are: Arp, Barlach, Blume, de Chirico, Dali, Derain, Despiu, Ernst, Graves, Grosz, Hart, Kandinsky, Kirchner, Kolbe, Kuniyoshi, Lachaise, Léger, Lehmbruck, Lipchitz, Maillol, Masson, Matisse, Matta, Miro, Modigliani, Moore, O'Keeffe, Orozco, Pascin, Pereira, Picasso, Portinari, Rivera, Rodin, Segonzac, Sheeler, Speicher, Tanguy, Tchelitchev, Weber, and Zorach.

Space: 350 running feet

Rental fee, 4 weeks: \$200

A smaller group, selected for those museums and college galleries unable to accommodate the more comprehensive collection, includes forty drawings by many of the same artists. Quality is maintained at the same level in this exhibition and a similar coverage made of European, North and South American works.

Space: 150 running feet

Rental fee, 3 weeks: \$75

## SYMBOLISM IN PAINTING

Since the beginning of time symbols have been used in painting to convey the artist's message. This exhibition surveys the domain of painting concerned with certain forms of symbolism, from the mid-19th century to the present time.

Twenty major examples show the work of artists who have borrowed their symbols directly from literature, of those who have made use of the symbols revealed by psychology in its study of the human unconscious, and of those who employ symbols which for centuries have been common to all men and have become accepted signs with which to communicate ideas by visual means.

The exhibition includes paintings by Beckmann, Berman, Böcklin, Chagall, de Chirico, Dali, Ensor, Ernst, Klee, Masson, Matisse, Miro, Monticelli, Moreau, Puvis de Chavannes, Sutherland, Tchelitchev.

Space: 125 running feet

Rental fee, 3 weeks: \$150



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

SEC. 562, P. L. & R.

THE MUSEUM OF MODERN ART  
11 West 53 Street, New York 19, N. Y.

## CONTENTS

FOREWORD	Page 2
GENERAL INFORMATION	3
PART I — EXHIBITIONS FOR MUSEUMS, COLLEGES, UNIVERSITIES	
Painting and Sculpture	6
Graphic Arts	9
Architecture	12
Industrial Design and Crafts	16
Theatre and Films	18
Photography	20
PART II — EXHIBITIONS FOR SCHOOLS, CLUBS, LIBRARIES	
Painting and Sculpture	24
Graphic Arts and Design	31
Architecture and Industrial Design	34
Photography	37
PART III — ART EDUCATION	38
PART IV — MULTIPLE EXHIBITIONS, SLIDE TALKS AND CLASSROOM MATERIAL	41
INDEX	47



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4.2.13

## FOREWORD

In order to send out this catalog at a time when it is most useful to exhibitors in planning schedules for the coming season, it has been necessary to omit complete information regarding some of the exhibitions to be offered for circulation. It has also been necessary to omit weights of exhibitions which are not yet packed. We must therefore ask exhibitors to write for fuller information about these shows later in the year.

The catalog incorporates listings of:

- exhibitions for the large or small museum, college or university . . . . Part I
- exhibitions for the elementary or secondary school, hospital, club, library, teachers' college, etc. . . . . Part II
- exhibitions for parents, teachers and students of art education . . . . . Part III
- multiple exhibitions, slide talks and classroom material for sale and rent . . . . . Part IV

To new exhibitors it should be made clear that the rental fee is the only expense except that of one-way transportation from the preceding city on the itinerary. To enable the exhibitor to estimate his total costs, wherever possible the weight of an exhibition when boxed has been noted. It is our policy, particularly with the heavier exhibitions, to plan the itinerary from city to city in such a way as to maintain express costs at a minimum. We therefore suggest that, when transportation charges are a factor, the exhibitor allow us to arrange a rental period in advance, convenient from the standpoint of location as well as date.

Slide talks and films are to be returned to the Museum express *prepaid* when checking is essential prior to re-use.

The director welcomes any suggestions for exhibitions or ways in which we might improve services.

April, 1947

Elodie Courter, Director

## GENERAL INFORMATION

### CONTENTS

Exhibitions listed under Part I are composed of original material or large panels containing photographs with accompanying text. Part II lists smaller exhibitions containing color reproductions, prints (lithographs, etchings, etc.), photographs, together with informative text for school and adult audiences. A few exhibitions of use to schools contain original material.

### DISPLAY SPACE

Exhibitions described in Part I require more display space than shows listed in Parts II and III which are planned for use in schools, hospitals, clubs, and small galleries. Running footage, meaning the linear wall space, is estimated for each show.

### REQUIREMENTS FOR EXHIBITION

The exhibitor must sign a contract accepting terms given by The Museum of Modern Art. These (in the case of exhibitions which include valuable works of art) concern adequate fire protection, packing facilities, reasonable protection against theft, care in handling material and *in all cases* agreement to follow directions for packing, handling, installing, publicity and insurance reports which the Museum sends each exhibitor.

### PUBLICITY

In most cases the Museum supplies releases and photographs for publicity use. Exhibitors are requested in signing the contract to give credit to the Museum for organizing the exhibition in *all* publicity releases, invitations, announcements. We ask that this request be respected.

### INSURANCE

The Museum insures all material included in its traveling exhibitions. Exhibitors are expected to cooperate in handling material and are requested to give reports on the condition of exhibits when received. A form is provided by the Museum for this purpose.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

## BOOKINGS

Requests for exhibitions will be granted in order of application, but the Museum reserves the right to arrange the most efficient schedule in point of time and geographical distribution. Two weeks are allowed between scheduled showings for packing, shipping and re-installation. Because of present shipping difficulties, the Museum cannot guarantee delivery dates. Exhibitors are therefore requested to ship exhibitions **48 hours after closing dates** so that they will reach their destination on schedule. EXHIBITORS NOT COMPLYING WITH THIS REGULATION WILL BE FINED THE COST OF THE DELAY TO THE SUBSEQUENT EXHIBITOR. Exhibitors are requested to communicate with the Museum if shipments do not arrive three days before scheduled opening dates.

## RENTAL FEES

Only a portion of the expense of an exhibition is represented in the rental charge; curatorial work, assembling and dispersing costs as well as overhead expenses are not reflected in the fees. THE NEW FEES LISTED IN THIS CATALOG, BASED ON THE INCREASED COST OF RAW MATERIALS, ARE EFFECTIVE ON ALL CONTRACTS SIGNED AFTER MAY 1, 1947.

## TOTAL COST

Express charges *from the preceding city* on the itinerary must be added to the rental fee indicated for each exhibition. The rental fees quoted represent all other costs, including insurance. To indicate further the size and cost of an exhibition, weight of the packed boxes is given wherever possible. Weights of exhibitions not yet packed for shipment as this catalog goes to press will be given later on request.

Department of Circulating Exhibitions and Educational Services  
The Museum of Modern Art  
11 West 53 Street  
New York 19, New York

# PART I

*Exhibitions for  
Museums,  
Colleges,  
Universities*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

## PAINTING and SCULPTURE



Stanley Spencer's *The Nursery*, one of the paintings in THE PAINTER LOOKS AT PEOPLE.

### THE PAINTER LOOKS AT PEOPLE

From the innumerable variations in the treatment of the human figure in art, sixteen contemporary paintings have been selected to illustrate the differences both in psychological approach and in formal treatment.

In portraiture, allegory, abstract design, political, satirical or social comment the human figure appears in these paintings as the artist's vehicle of expression.

The exhibition, chosen from the Museum's Collection, includes the work of painters from Europe and North and South America, such as Castellanos, Evergood, Gropper, Hopper, Léger, Tamayo, Weber, and others.

Space: 120 running feet

Rental fee, 3 weeks: \$125

### NEW WATERCOLORS AND GOUACHES

The variety of contemporary work in watercolor is suggested in this exhibition of twenty-three pictures by artists whose work has recently been shown in New York galleries but who are not necessarily well known throughout the country. Most of these men and women are relatively young and their work is still in the process of development. In varying degrees, influences of current art movements are apparent in their work, but each artist has felt free to create as he wishes, bound by no particular dogma. The group is therefore characterized by liveliness of style, freshness of outlook, decidedly individual imagination and handling of the medium.

The artists included are: Baziotès, Bearden, Ben-Zion, Carreño, Freedman, Gottlieb, Mahl, Marfield, Rosenberg, Salemme, Schänker, and Wells.

Space: 125 running feet

Weight: 660 pounds

Rental fee, 3 weeks: \$75

### LIPCHITZ: PROMETHEUS — The evolution of a sculpture

Since 1933, Jacques Lipchitz has made numerous sketches, plaster models and several finished bronzes in various sizes in his search for an expression of the "will for freedom against the sinister forces of evil." The concept has changed from one in which Prometheus is shown triumphant, the chains broken, the vulture vanquished, to the terrible struggle of the animal and its antagonist. Most recently in the finished model for the wall statue which now adorns the Ministry of Education in Rio de Janeiro Prometheus again dominates the vulture but the two are united in flight — suggesting the dawn of a new era.

This exhibition includes three bronzes of different dates, approximately 18 inches high, fourteen enlarged photographs of the various plaster versions executed in France and the United States, and twenty-six framed drawings. The entire series shows Lipchitz' method of work, how an idea takes form and is put on paper before he touches his clay, and then how the idea changes as he works with clay.

Pedestals (about 40 inches high) must be provided by exhibitors for the three bronzes. A statement by the artist and labels written by John Rewald, well-known critic and author, accompany the exhibition.

Space: 100 running feet

Weight: 641 pounds

Rental fee, 3 weeks: \$80

### SIX INTERPRETATIONS IN BRONZE

The human figure has always been a favorite subject for the sculptor. In the 20th century we have seen it interpreted in many ways, from the idealized rep-



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13



One of the six bronzes included in this exhibition is Despiau's *Adolescence*, which is accompanied by several of his pencil studies.

resentation carried through the centuries which looks back to the classical sculpture of Greece, to the complete transformation of the model, a development of recent date.

In this exhibition we have assembled six small bronze figures and several drawings by leading sculptors. Maillol, Despiau, Lachaise, Kolbe, Laurens, and Lipchitz illustrate some of the variations of this theme in contemporary sculpture. Pedestals must be provided for the six bronzes. Measurements will be given on request.

Space: 100 running feet

Weight: 465 pounds

Rental fee, 3 weeks: \$75

## GRAPHIC ARTS

### EXPERIMENTAL PRINTMAKING IN EUROPE

A collection of recent prints show the innovations and experimental work in printmaking which have been going on in Europe during the war years. The work has been selected and brought back to this country by Stanley William Hayter, who has recently returned from his first trip abroad since the war. In 1928 Mr. Hayter, prominent etcher-engraver, founded the graphic arts workshop, Studio 17, which has been successively operated in Paris, San Francisco and now New York.

The exhibition includes the work of Joseph Hecht, originator of the modern burin revival, the recently acclaimed farm laborer Pierre Courtin, and the painter-photographer Raoul Ubac whose prints are double impressions resembling metal relief. Picasso's wartime etchings for book illustrations are shown as well as engravings by Vieillard, considered the finest contemporary engraver in France. The majority of the artists are French, but seven other nationalities are represented. They have in common a sure mastery of their medium and the courage to attempt new directions.

The exhibition contains approximately 40 prints by 20 artists. Some of the work has been purchased by the National Gallery of Art, Washington, D. C. and the Metropolitan Museum of Art, but duplicates of many of these prints will be available for purchase.

Space: 150 running feet

Rental fee, 3 weeks: \$105

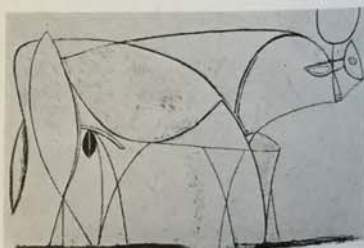
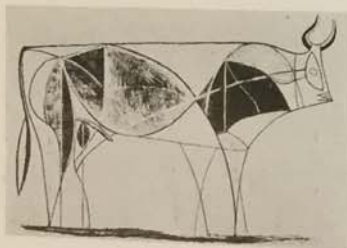
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

## RECENT LITHOGRAPHS BY PICASSO

From the collection of Merie Gallery, New York.

The evolution of a picture, the transition from realistic to abstract form, is shown in progressive detail in a collection of forty-six lithographs made by Picasso during the past year or two. In addition to several series of proofs, each pulled from a different state of the same stone, a number of single proof lithographs are included in the exhibition. The several series offer an unusual opportunity to watch Picasso in the process of making a picture. If we follow the series of the *Girl's Head*, *Two Figures*, or the *Bull* we find that Picasso has first drawn on the lithographic stone a comparatively naturalistic image which he then transforms and simplifies step by step.

So far as is known these lithographs had never been shown or reproduced prior to their display at The Museum of Modern Art last February. Alfred H. Barr, Jr. states, "All in all these forty-six prints prove once more the fecundity and ingenuity of



"In six stages the massive *Bull* is magically reduced to less than a dozen slender lines." Above are the first, second, fourth, and fifth proofs from successive states on one lithographic stone.

Picasso's art in which new forms are continually revealed by new techniques."

The forty-six black and white lithographs are individually matted and framed.

Space: 125 running feet

Rental fee, 3 weeks: \$125

## EXPRESSIONISM IN PRINTS

The term Expressionism, once used to identify a small group of painters in Germany who were reacting against Impressionism, is now generally applied to artists who exaggerate their colors or distort their forms to emphasize the dramatic or emotional aspects of their representations.

Edvard Munch, the great Norwegian painter, was a pioneer in the development of Expressionism and his bold experimentation in the field of graphic media, especially in wood-cutting, was greatly admired by the young German artists who formed *Die Brücke* (The Bridge), one of the first avowedly *expressionist* groups. Acclaimed by Nolde, Kirchner, Schmidt-Rottluff, Heckel and others, Munch's influence became paramount during the twenty years he spent in Germany. Perhaps his most important contribution to 20th century art was the significance and impetus his work gave to modern graphic expression.

The larger exhibition circulated last season has been reduced in size to accommodate smaller galleries. It will include the same artists but each is represented by three works only. Thirty-six prints, individually framed, present the graphic work of Barlach, Beckmann, Ensor, Gauguin, Heckel, Kandinsky, Kirchner, Kokoschka, Mueller, Munch, Nolde, and Schmidt-Rottluff.

Space: 150 running feet

Rental fee, 3 weeks: \$75

## ROUAULT: THE GREAT PRINTMAKER

Rouault's vitality and unconventionality as a painter are well known; as a printmaker he also follows a completely unorthodox technique and has created some of the most outstanding graphic work in the 20th century.

For nine years he labored continuously on the prints for *Miserere et Guerre*, perhaps his greatest accomplishment in the graphic arts. Huge etchings, extraordinarily rich technically, they remain remarkable for their power and clarity. Other series which include lithographs, aquatints and color etchings, represented in this exhibition, are: portraits from the *Frapier* series, *Petite Banlieue*, *Les Réincarnations du Père Ubu*, *Le Cirque*, *Le Cirque de l'Etoile Filante*, and *Passion*.

Fifty-three prints, individually framed, comprise the exhibition. The prints are large and must be handled with great care as many of them are unique examples of trial proofs which were never published.

Space: 200 running feet

Weight: 741 pounds

Rental fee, 3 weeks: \$94



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

## ARCHITECTURE

### TWO NEW CITIES

Two projects in North and South America are presented here as examples of modern city planning. This exhibition is of particular interest at this time when war-ravaged cities must be rebuilt and new communities are needed to remedy vast housing shortages everywhere.

*Cidade dos Motores*, Brazil, designed by Paul Lester Wiener and José Luis Sert, is a completely new city being built in the heart of a jungle near Rio de Janeiro; the *Michael Reese Hospital Project*, Chicago, is in a slum clearance program for the center of a large city for which Walter Gropius is consultant architect.

How the same principles of modern architecture and city planning can be successfully applied to find solutions to such contrasting problems is shown in original drawings, maps, photographic enlargements and models.

The exhibition, prepared by the architects of the two projects, will be shown at the Museum during the summer of 1947. It will be available for circulation after October, and details regarding size, rental fee, and contents may be obtained after July.

### MODERN BUILDINGS FOR SCHOOLS AND COLLEGES

The advantages of modern educational buildings from kindergarten through college are illustrated by photographs of outstanding work — both executed and projected. In response to continued requests for information on modern schools and colleges, the Museum has prepared this sequel to *MODERN ARCHITECTURE FOR THE MODERN SCHOOL*, revised and expanded in scope. The material selected is designed as a guide for the many educational institutions now considering new construction. It suggests ways of achieving the best and most economical buildings to meet the physical and psychological requirements of the students.

Well designed educational buildings abroad as well as those in our country emphasize the adaptability of modern architecture to varied climates and needs,

as opposed to the pseudo-revivalist styles on most of our campuses. The exhibition contains twenty panels, on which are mounted enlarged photographs, plans, and text.

Space: 100 running feet

Rental fee, 3 weeks: \$63



Maillart's bridge over the Arve, near Geneva, 1937. "Maillart's bridges seem to jump over rivers and abysses with the elegance and swiftness of greyhounds." — Sigfried Giedion.

### ROBERT MAILLART: ENGINEER

Concrete is an ancient material, but the idea of reinforcing it with steel to make monolithic structures, strong in tension as well as in compression, is less than seventy-five years old. The art of reinforced concrete construction is most highly developed in Europe, and it is a Swiss engineer, Robert Maillart, who has used the new material most appropriately, most daringly. Although he himself disclaimed any artistic intention, he created works of true contemporary feeling and high esthetic value.

Believing that the United States is too little familiar with Maillart's work, the Museum asked Dr. Sigfried Giedion, the well-known Swiss critic, to assemble this exhibition of photographic enlargements, diagrams, and explanatory text. The exhibition illustrates Maillart's lean and beautiful bridges, his spectacular parabolic vault for the Zurich 1939 Exposition, and his early and independent development of the mushroom column.

Twenty-one wood panels (the majority 24 x 32 inches) of enlarged photographs and brief text are supplemented by six technical drawings mounted separately.

Space: 125 running feet

Weight: 180 pounds

Rental fee, 3 weeks: \$85



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4.2.13

## TOWARD BETTER HOUSING

Formerly titled *The Lesson of War Housing*

A housing shortage is the country's outstanding post-war problem. Is prefabrication the answer? What has our past experience taught us?

This exhibition is unique in that it demonstrates *errors* as well as accomplishments incurred during our wartime housing developments. Thus the material presented serves not only as a thoughtful review, but as a valuable basis of experience for the construction of future projects.

Forty-two panels (averaging 30 x 30 inches and 30 x 42 inches) illustrate pre-war housing experience, the new problems war brought, new solutions found; under the heading "Design varied from bad to good" outstanding building projects are shown; other sections: "Some things we've learned," "Toward rational construction," "Job Organization," "Is prefabrication the answer," "A mechanical core," "Toward better land use," "Toward better communities," etc.

Space: 150 running feet

Weight: 330 pounds

Rental fee, 3 weeks: \$75

## HOUSES BY FRANK LLOYD WRIGHT

Wright's theories of open planning and organic use of material, principles of basic importance in the development of modern architecture all over the world, are illustrated by plans and photographs of houses designed over a span of forty years. Examples have been selected to show the remarkable variety of effect as the famous architect has dealt with varied materials, sites and living requirements.

Different views of sixteen houses are presented in thirty-four large photographs; small plans with labels give detailed information about each.

Space: 150 running feet

Weight: 253 pounds

Rental fee, 3 weeks: \$75

## A NEW AMERICAN ARCHITECTURE

This exhibition of twenty-eight wood panels (24 x 36 inches) and twenty-five enlarged photographs is designed for school and college galleries. It is based on the Museum's extensive exhibition of distinguished buildings, *BUILT IN USA*, selected to represent significant American architecture since 1932.

An introductory section traces the European and American roots of the new architecture and analyzes the esthetic and practical building developments in America during the past decade. The main section of the exhibition forms a study of recent architecture—houses, housing, schools, public, industrial and commercial buildings.

Space: 170 running feet

Weight: 303 pounds

Rental fee, 3 weeks: \$75

## INTEGRATED BUILDING: Planning kitchen, bathroom and storage space

Stove, bathtub, cupboard and closet can no longer live lives of rugged individualism as in the Victorian era. In the modern house these objects are welded into a unified whole so that the house becomes a complete living unit rather than an enclosure for separate and unrelated items of equipment.

This is the subject of a small exhibition which includes designs for future manufacture as well as photographs of already produced equipment. Examples of kitchens and bathrooms designed for manufacture in one piece—a "mechanical core" ready to build into the house; kitchens composed of movable, interchangeable units; and a kitchen-laundry wall unit are illustrated. Answers to storage problems are shown in built-in cupboards and shelves, or flexible, interchangeable, prefabricated units such as those which make up a *storage wall*. Unit furniture is also shown in three of the panels.

Fifteen colored panels, 39 x 30 inches, on which photographs, drawings, and explanatory labels are mounted, comprise this compact exhibition.

Space: 100 running feet

Weight: 220 pounds

Rental fee, 3 weeks: \$35

## IF YOU WANT TO BUILD A HOUSE

Based on the book of the same name published by the Museum, this exhibition offers no recipe for a universally palatable dream house, but it does suggest that a realistic approach will produce far more satisfactory results than any blind following of familiar but meaningless patterns.

Concentrating on the modern house and its reflection of individual living preferences, the forty-six enlarged photographs, panels and cartoons illustrate such subjects as: *Choosing the architect; Choosing the land; Small houses can seem large; Division of space: kitchen, dining, bedroom; Bathrooms; Living-Play-Study Space; Outdoor Living; Furniture; Storage-Heating; Sun Control; Ventilation; Materials and Structure.*

The photographs which make up the exhibition were chosen to indicate the endless variety of form possible in modern architecture as well as to illustrate the particular points under discussion. Plans and text accompany the photographs, and cartoons by Robert C. Osborn have been specially drawn to dramatize the subtle and frequently distressing relationship between man and his house.

There are nineteen colored panels, 24 x 36 inches; seven separately mounted cartoons; the twenty enlarged photographs vary in width but all are 21 inches high.

A series of thirty-two kodachrome slides (2 x 2 inches), showing various houses illustrated in the exhibition, is also provided. It is suggested that these be used in the exhibition shown in an automatic projector which can be rented from photographic supply shops in most cities.

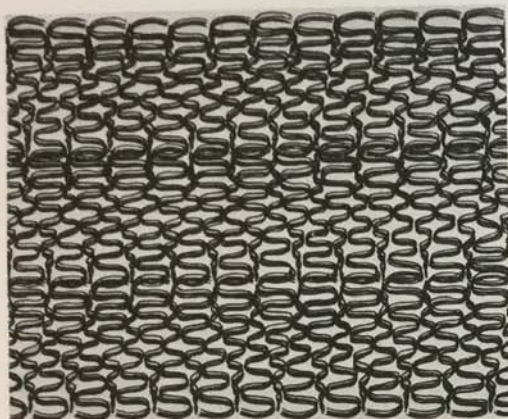
Space: 200 running feet

Weight: 232 pounds

Rental fee, 3 weeks: \$95



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13



Among the winning designs in the Museum's Competition for Printed Fabrics, this is shown in the exhibition both in the original drawing and as a printed textile.

## INDUSTRIAL DESIGN and CRAFTS

### COMPETITION FOR PRINTED FABRICS

The results of the COMPETITION FOR PRINTED FABRICS, conducted by the Museum in the spring of 1946, will be shown in an exhibition at the Museum in March, 1947. The exhibition will represent another step in collaborative planning between the Museum, manufacturers and stores, as prize-winning designs will be reproduced and offered for sale throughout the country.

The rules of the competition specified that all designs submitted be suitable for reproduction by the silk screen process limited to five colors. Actual printed fabrics made from the four winning designs and the twenty sketches which received honorable mentions comprise the exhibition.

Space: 150 running feet

Rental fee, 3 weeks: \$80

### MODERN TEXTILE DESIGN

This collection of contemporary handwoven, handprinted, machine-woven and machine-printed fabrics offers a summary view of current textile design. Because the interiors of our homes are simple, we rely largely upon textiles for decorative value. Therefore their color, texture and pattern become increasingly important. The designer also considers their further adaptation by taking advantage of materials which are washable, water or dust-repellent, transparent, light-reflecting, reversible and possessed of acoustic properties.

Section I discusses hand and machine weaving; Section II, printed fabrics; Section III, weaves. Twenty-seven panels of fabrics (averaging 3 x 4 feet), and six unmounted textiles, with explanatory labels, are included, as well as photographs showing the use of fabrics in modern interiors.

Space: 150 running feet

Weight: 680 pounds

Rental fee, 3 weeks: \$94

### MODERN HANDMADE JEWELRY

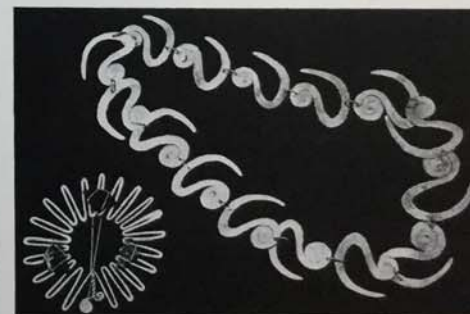
This exhibition was assembled to show that costume jewelry can be creatively designed. There are many individual craftsmen working in brass, chrome-nickel steel, bone, plastic, native stones, marbles, jacks, hardware, as well as the more usual silver and gold.

Over 140 pieces of jewelry are handsomely mounted on twenty-two painted wood panels (22 x 28 inches) protected by plastic sheets. They represent the work not only of professional craftsmen but amateurs in this field — painters and sculptors such as Calder, de Rivera, Lipchitz, de Diego, Pousette-Dart, Bertoia, and others.

Space: 100 running feet

Weight: 690 pounds

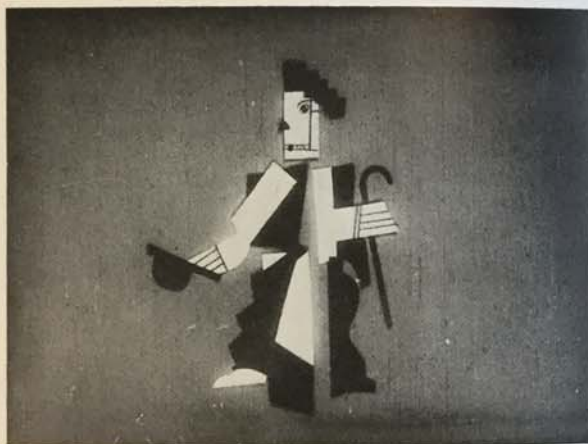
Rental fee, 3 weeks: \$105



The structural quality of Alexander Calder's brass necklace and brooch set with pieces of broken glass show the influence of his work as a sculptor.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I. 4. 2. 13

## THEATRE and FILMS



One of the "stills" shown in ART AND THE EXPERIMENTAL FILM, this animated figure of Chaplin occurs in *Ballet Mécanique*, an abstract film produced and directed by Fernand Léger in 1924.

### ART AND THE EXPERIMENTAL FILM

More often discussed than actually seen are the works of the experimental film-makers. Interest in experimental film forms continues to increase and, in response to this interest, the Museum has arranged this exhibition as an historical account of their development. References are made to the predominant art movements in Europe and America which have influenced or inspired the experimental film-makers. The films are analyzed under two categories:

*Abstract*, which begins with the pre-film sketches of Léopold Survage and extends

to the poster films of Len Lye, the experiments of the Whitney brothers, and the color symphonies of Mary Ellen Bute and Oskar Fischinger; and

*Fantastic, Surrealist* and related films, which are traced from the work of the early French pioneers through the films of Christopher Young, Maya Deren, and Hans Richter.

The exhibition contains twenty panels of "stills" from the films and original material with explanatory text. The Film Library is preparing two series of film programs to accompany this show.

Space: 80 running feet

Rental fee, 3 weeks: \$95\*  
\*with film, \$105

### COSTUME CARNIVAL

This exhibition introduces a series of paper sculptures by Erica Gorecka-Egan, wooden cut-outs and brilliant painted replicas of costumes, in addition to photographs, sketches, etc., installed in wooden cases and mounted on colored panels.

It is divided into two sections: the first contains paper sculptures illustrating three basic costumes — the draped gown, the poncho, and the kimono — as well as highly stylized contemporary costume forms. Ten wooden silhouettes define the characteristics of historical costumes. The second section contains copies of costumes designed by modern artists and points out that these artists have introduced a freer and more creative approach to the field of costume design. Among the contemporary artists whose costume designs have served as inspiration are Picasso, Léger, Schlemmer, Dali and Mérida.

Space: 100 running feet

Weight: 418 pounds

Rental fee, 3 weeks: \$55

### WORLD OF ILLUSION: The elements of stage design

Groups of light boxes demonstrate how the magical effects of theatrical décor are achieved. Models showing scenic devices emphasize the successive steps from the actual object to its final exaggeration or abstraction on the stage. The concepts of light, color, space, perspective, and proportion are analyzed and their applications in the art of stage design from the Renaissance to the present time are illustrated in these three-dimensional units.

While the models present the fundamentals of stage design, sketches and diagrams on accompanying panels emphasize contemporary solutions and experimental work. These examples are taken from the designs of Inigo Jones, Appia, Craig, Exter, Bel Geddes, Robert Edmond Jones, Simonson, Lauterer, Picasso, Noguchi, and others.

Space: 100 running feet

Rental fee, 3 weeks: \$100



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

## PHOTOGRAPHY

### HENRI CARTIER-BRESSON

In the spring of 1947 the Museum held an exhibition of the work of Henri Cartier-Bresson, one of the leading contemporary photographers of France. One hundred prints, made especially for the Museum by the photographer himself, show fifteen years of his work in France, England, Italy, Mexico, Greece, Spain and the United States.

Cartier-Bresson developed an entirely personal style of photography in the early 1930's which has been variously called "antigraphic" and the art of the "poetic accident." Using a miniature camera, he catches the transitory, split-second unseen phases of life. His work was interrupted by the war, during the course of which he was taken prisoner by the Germans. He escaped to North Africa and made his way to Paris at the time of its liberation. A series of portraits of eminent French writers and painters taken at this time are included in the exhibition.

Cartier-Bresson is also known for his documentary films, the latest of which, *Le Retour* produced for the OWI, follows the liberated French prisoners back from German camps through the huge centers of repatriation to their homes. Still pictures in the exhibition recapture the anguish and emotional intensity of the film.

Space: 150 running feet

Rental fee, 3 weeks: \$175



Cartier-Bresson's moving commentaries on Spain form one of the dramatic sections of his exhibition.

### NEW PHOTOGRAPHERS

A stimulating and challenging exhibition presents one of the most important phases of the Museum's work in photography. Among the hundreds of young or unknown photographers who bring or send in their photographs each year, there are many who are doing new and interesting work in established directions or evolving new directions of their own. Of these, the Museum has chosen seventeen who, when seen as a group, provide contrasts to each other and a balanced cross-section of the experimental thinking and seeing which may influence photography in future years.

The photographers whose work is represented are: Alfredo Boulton, Harry M. Callahan, Stanley Clough, Howard Dearstyne, Max Dupain, Godfrey Frankel, Rosalie Gwathmey, Robert Janssen, Gyorgy Kepes, Arthur Leipzig, Joe Munroe, Arnold Newman, Homer Page, Antonio Reynoso, Aaron Siskind, Frederick Sommer, Todd Webb.

The exhibition is composed of fifty-four original photographs arranged in groups on twenty-one cardboard panels, approximately 30 x 40 inches. Twenty kodachrome slides from series by Howard Dearstyne and Harry M. Callahan accompany the panels for use in an automatic projector.

Space: 100 running feet

Weight: 173 pounds

Rental fee, 3 weeks: \$65

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13



Two of the varied photographs included in LEADERS IN PHOTOGRAPHY — Walker Evans' *Cast-iron facade in New Orleans, 1935* and Ansel Adams' *Thunderstorm, Lake Tahoe, 1939*.

#### LEADERS IN PHOTOGRAPHY

The Museum has prepared six one-man shows which may be displayed individually, in combination, or in sequence. This arrangement is offered as a solution to the problem of limited gallery space for photographic displays which has prevented some of the museums, colleges, and schools from showing large exhibitions of photographs.

Brady, Evans and to a certain extent Atget follow the documentary tradition in their historic sense of people and cities; while Adams, Porter and Wright are concerned with the natural scene. Each photographer draws inspiration from reality and expresses it in his own individual way.

**Mathew B. Brady:** Unique records of the Civil War; portraits of such men as Lincoln, Lee, Grant, and others.

**Eugène Atget:** A remarkable series on Paris, its streets, shops, people.

**Walker Evans:** Direct comments on aspects of contemporary American life.

**Ansel Adams:** The majesty of Yosemite, a thunderstorm, the delicate patterns of clouds, surf, and weather-beaten wood, caught in brilliant detail.

**Cedric Wright:** Sensitive prints showing the relationship between this photographer's interest in nature and in music.

**Eliot Porter:** Training as a scientist influenced Porter's precise and brilliant records of plant life and birds.

Each group contains 15 prints.

Space (15 prints): 30 running feet

Rental fee (15 prints), 3 weeks: \$20

Weight: c. 100 pounds

## PART II

*Exhibitions for  
Schools,  
Clubs,  
Libraries*

*Note: Wherever possible repetition of pictures in these exhibitions has been avoided. Due to the scarcity of good color reproductions it has been necessary occasionally to use the same picture to illustrate the artist's work in different exhibitions. Exhibitors wishing to avoid any duplication should so state when making requests for these exhibitions.*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

## PAINTING and SCULPTURE

### general survey exhibitions

#### AMERICAN PAINTING BEFORE 1900

This exhibition is composed of twelve large framed color reproductions of exceptional quality, with accompanying labels. It covers briefly the period from 1675 through the 19th century in American painting, and includes such famous examples as Copley's *Portrait of Mrs. John Bacon*, Hick's *Peaceable Kingdom*, Whistler's *Little White Girl*, and Eakins' *John Biglen in a Single Scull*. Among other artists represented are Audubon, Durand, Homer, Inness.

These pictures with their label material are not only useful to art students but form an excellent background to the study of American history and culture. They also serve as an introduction to the following exhibition, AMERICAN PAINTING. Those who want further information and pictures on this subject we refer to the color slide talk entitled PAINTERS OF AMERICA: 1670-1945, listed on page 45.

Space: 50 running feet

Weight: 172 pounds

Rental fee, 2 weeks: \$18

#### AMERICAN PAINTING

Beginning with the three famous 19th century artists, Homer, Eakins, and Ryder, this exhibition gives the student an idea of the background and variety of 20th century American painting. Other artists represented are Glackens, Sloan, Bellows, Burchfield, Wood, Marin, Hartley, Dove, O'Keeffe, de Martini, and Graves. The color reproductions are mounted on fourteen panels (30 x 36 inches) with brief descriptions indicating each artist's contribution to American art.

The exhibition may be shown following AMERICAN PAINTING BEFORE 1900 as it lays more emphasis on the contemporary field and illustrates the few older artists by different works.

Space: 50 running feet

Weight: 100 pounds

Rental fee, 2 weeks: \$15

#### 19th CENTURY LEADERS OF MODERN PAINTING

Twenty-two large, framed color reproductions of works by well-known artists in France during the last century furnish a rich background to the study of contemporary art. Pictures by Courbet, Corot, Daumier, Manet, Monet, Degas, Renoir, Seurat, Cézanne, Gauguin, van Gogh, Toulouse-Lautrec, and Rousseau are supplemented by labels explaining the contribution of each artist to the development of modern painting.

Space: 75 running feet

Weight: 362 pounds

Rental fee, 2 weeks: \$20

Picasso's famous *Three Musicians* is one of the large silk screen reproductions illustrating Cubism in 20th CENTURY EUROPEAN PAINTERS.



#### 20th CENTURY EUROPEAN PAINTERS

Twenty framed reproductions of paintings by twelve modern artists provide an interesting sequel to the survey described above. Work by Bonnard, the last great French master of the Impressionist tradition, introduces paintings by Braque, Chagall, de Chirico, Kandinsky, Klee, Léger, Matisse, Miró, Modigliani, Picasso, and Rouault. Brief labels discuss the importance of each artist in the many trends developed since 1900.

Space: 75 running feet

Rental fee, 2 weeks: \$20

#### WHAT IS MODERN PAINTING?

For description see Part IV, MULTIPLE EXHIBITIONS.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

### A SURVEY OF AMERICAN SCULPTURE

Although no American sculptor prior to the 18th century is known to us by name, sculpture in this country has a tradition at least 20,000 years old, when the first Indians are believed to have settled on this continent.

This prehistoric art is used to introduce a photographic survey which traces the development of sculpture in America through the work of anonymous artists and Colonial craftsmen of the 17th and 18th centuries, whose wood carving tradition culminated in the work of William Rush and his contemporaries. The neo-classicism of the 19th century, and the later French influence as seen in the work of Saint-Gaudens are also discussed. The main trends of 20th century American sculpture are represented by the work of such leading artists as Epstein, Lachaise, Zorach, Calder, Flannagan, etc. The exhibition concludes with work by members of a younger group: David Smith, Callery, Grippe, and Cutler, who actively and imaginatively reinterpret trends initiated by the now-established 20th century leaders.

Seventeen panels (36 x 28 inches) of enlarged photographs and text comprise the exhibition.

Space: 75 running feet

Rental fee, 2 weeks: \$25



This portrait of *Henry Ward Beecher* was whittled from wood by an unknown farmer about 1850. The above exhibition also includes leading contemporary sculptors such as William Zorach whose marble *Mother and Child* is shown here.



### exhibitions on special subjects



Loren MacIver in her studio.

### HOW THE MODERN ARTIST WORKS

This is an exhibition designed to show how four modern artists plan and carry out their work. It includes a short history of their training, their thoughts on painting, and ways in which ideas for pictures occur to them and how they carry them out in their chosen medium. The purpose of the exhibition is to demonstrate some of the many methods of creating works of art and to show that the artist's philosophy, his personality, his background and his preference in media and tools all enter into the process of creating.

The exhibition contains twelve panels, several devoted to each artist, photographs of the artists, and brief statements by each. Four original paintings by Mervin Jules, Loren MacIver, I. Rice Pereira, Kurt Seligmann, preliminary sketches and color notes supplement the information on the panels.

Space: 75 running feet

Rental fee, 2 weeks: \$40

### ABSTRACT PAINTING

A group of some of the outstanding painters of abstract art are presented here in large color reproductions handsomely mounted on seventeen wood panels. They include Rodchenko, Picasso, Gris, Léger, Kandinsky, Mondrian, Masson, and others. The text is divided into two parts, one analyzing the particular picture, the other describing the school of abstract painting to which it belongs.

Space: 60 running feet

Weight: 233 pounds

Rental fee, 2 weeks: \$15

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13



Matisse is represented by four reproductions of his work in PICASSO, MATISSE, KLEE, ROUAULT, including *The Blue Window*.

#### PICASSO, MATISSE, KLEE, ROUAULT

These four modern masters are among the greatest artists of our time. Although this small exhibition cannot attempt to give a rounded view of their work, it presents through recent color reproductions outstanding paintings by these artists while the brief text describes the contribution of each man to the development of contemporary painting.

The largest reproductions, averaging 20 x 25 inches, were made by a special silk screen process which creates a surface quality, as well as color, in careful facsimile of the original painting. Thirteen panels, 30 x 35 inches, each with one large reproduction or several smaller ones, and text, comprise this exhibition of twenty pictures.

Space: 50 running feet

Weight: 97 pounds

Rental fee, 2 weeks: \$18

#### HOW MODERN ARTISTS PAINT PEOPLE

The fourteen pictures in this exhibition were chosen to show the many ways in which artists approach the portrayal of people in different activities, thus revealing their own moods and interests.

The color reproductions are mounted on twelve panels (30 x 36 inches). They convey Dufy's and Bellow's enthusiasm for the colorful scenes of sport, Renoir's human enjoyment of everyday pastimes, Daumier's social convictions, Gauguin's feeling for the decorative beauty of Tahitian figures, Mervin Jules' interest in men at work, and many other subjects.

Space: 60 running feet

Weight: 96 pounds

Rental fee, 2 weeks: \$15

#### ACTORS AND CLOWNS

This subject has held a special fascination for modern artists, many of whom find in the stage and circus arena a dramatic counterpart of the real world. Masked and costumed figures, harlequins, clowns, ballet dancers, and acrobats are shown as represented by such well-known artists as Daumier, Picasso, Watkins, Toulouse-Lautrec, and Degas.

The pictures in this lively show are mounted on twelve colored panels (26 x 30 inches); brief text points out the varied ways in which the theme has been interpreted. The exhibition will appeal to younger students as well as high school groups.

Space: 50 running feet

Weight: 80 pounds

Rental fee, 2 weeks: \$12

#### FIFTEEN MODERN WATERCOLORS

Large and amazingly faithful reproductions offer students an opportunity to study contemporary watercolor painting. Such masters of watercolor technique as Cézanne, Demuth, Marin, Burchfield, and Redon are represented by important examples of their work.

The reproductions are individually framed and protected with glass; separate labels give information about each artist.

Space: 60 running feet

Weight: 346 pounds

Rental fee, 2 weeks: \$23

#### exhibitions prepared for elementary schools

##### ILLUSTRATIONS FOR CHILDREN'S BOOKS

Pictures in books are the child's introduction to art. They make an indelible impression on him and constitute a continuous avenue of appreciation as the child grows. This exhibition comprises a selection of the best illustrations in currently available children's books. Although originally intended to interest parents and teachers in the promotion of better art for children's books, the exhibition has proved especially appealing to younger groups.

Twenty panels (averaging 30 x 40 inches) contain original drawings and watercolors by such well-known artists as Susanne Suba, Jean Charlot, Juliet Kepes, William Pène du Bois. A few pages from books, or trial proofs, have been used when the original was not available, or for purposes of comparison.

Space: 100 running feet

Weight: 142 pounds

Rental fee, 2 weeks: \$25



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13



Leonard Pytlak's *Fish* is a favorite silk screen print in the exhibition NEW PICTURES FOR CHILDREN.

#### NEW PICTURES FOR CHILDREN

This exhibition has been especially prepared for children from the ages of six to twelve. Sixteen gaily colored silk screen prints, matted separately, illustrate familiar scenes in cities and small towns, children skating, a circus, animals and fish. The artists include Riva Helfond, Chet La More, Guy Maccoy, Leonard Pytlak, and others whose work has special appeal for children. Duplicate prints may be purchased at low cost.

Space: 75 running feet

Weight: 75 pounds

Rental fee, 2 weeks: \$15

#### AN ARTIST'S ZOO

Charles Smith has invented a new way of printing—a combination of graphic and painting media. Although he impresses the color on his paper by means of simple shapes of flat wood, he makes only one copy of each picture because he varies the position, shape, and color of the blocks every time.

In this exhibition are shown some of the more simple and humorous of these monotype prints representing barnyard creatures and other phenomena of animal life. In many cases the whole picture is printed with two or three shapes only, and the art lies in the subtle and amusing relationships that are made out of them. Eighteen prints are mounted in gaily colored mats. Most of them are for sale.

Space: 75 running feet

Weight: 90 pounds

Rental fee, 2 weeks: \$25

## GRAPHIC ARTS and DESIGN

#### AMERICAN PRINTS

Twenty original prints, individually mounted, show the versatility with which a number of American artists have interpreted the American scene. The lithographs and etchings range in subject matter from rural retreats to the city subway, and reflect the particular interests of the artists represented. Included are Peggy Bacon, Stuart Davis, John Marin, Charles Sheeler, and twelve others.

Space: 75 running feet

Rental fee, 2 weeks: \$20



Niles Spencer describes a section of the American scene with his lithograph of a *White Factory*.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4.2.13

## DRAWINGS BY MATISSE, SEURAT, RENOIR AND VAN GOGH

Seventeen colored mounts, 26 x 30 inches, contain reproductions of drawings by these four artists. Quill drawing, conté crayon, pencil, ink, charcoal, sanguine and chalk are the media used. Because drawings can be accurately reproduced, this exhibition makes an excellent basis for studying and comparing the techniques of master draftsmen.

Space: 60 running feet

Weight: 105 pounds

Rental fee, 2 weeks: \$12

## ON BEING A CARTOONIST

The expressive power of cartoons is the theme of this exhibition, prepared by R. Osborn to show the aspiring young cartoonist the essentials of good cartooning and the dangers of imitation.

Although not an historical survey, the ninety cartoons reproduced in this exhibition include examples from Egyptian wall painting, medieval manuscripts, drawings by Leonardo da Vinci, as well as examples from the work of Breughel, Hogarth, Goya, Daumier, Tenniel, Posada, Rowlandson, Rouault, Bemelmans, Gropper, Grosz, the Kukryniksi, Low, Picasso, and others.

Reproductions of these cartoons, and of supplementary drawings made for the exhibition by R. Osborn, are mounted on twenty-one cardboard panels, 30 x 30 inches and 30 x 40 inches.

Space: 100 running feet

Weight: 140 pounds

Rental fee, 2 weeks: \$25

## CONTEMPORARY ADVERTISING

Advertising in America is more widespread and extravagant than in any other country in the world. It reaches the majority of the population through newspapers and magazines, commercial displays, book jackets, subway cards and packaging. Although our advertisers have the finest technical facilities mass production can offer, the esthetic standards of the work produced are too often unsatisfactory.

This exhibition acknowledges that an advertisement is not successful unless it fulfills its function "to sell" but it also points out that many selling solutions can be found without sacrificing standards of good design. Actual examples of advertising material will be shown from this country and abroad.

Twenty panels, including some original material, show the work of such outstanding designers as McKnight Kauffer, Bayer, Rand, Kepes, Nietzsche, Cassandre, and others.

Space: 100 running feet

Rental fee, 2 weeks: \$30



Examples of good poster design, such as this one by McKnight Kauffer, are employed in DESIGN AND THE MODERN POSTER to illustrate the points under discussion.

## DESIGN AND THE MODERN POSTER

A poster is intended to command attention and to project an idea quickly and clearly. Good design in posters depends on the successful integration of word and image.

Many techniques — line drawing, photography, photomontage, abstract design and sometimes typography alone — have been used effectively and combined in a variety of ways to present ideas.

Panels of photographs, diagrams and text explain the purpose and techniques of the contemporary poster designer. Ten original posters by Europeans and Americans prominent in this field, including Bayer, McKnight Kauffer, and Cassandre, serve as examples of effective design.

Space: 100 running feet

Rental fee, 2 weeks: \$20

## ELEMENTS OF DESIGN

For description see Part IV, MULTIPLE EXHIBITIONS.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

## ARCHITECTURE and INDUSTRIAL DESIGN



Living quarters of a low cost house built in California by Richard J. Neutra, one of many modern interiors discussed in MODERN ROOMS OF THE LAST FIFTY YEARS.

### MODERN ROOMS OF THE LAST FIFTY YEARS

Modern architects and designers have been studying the art of arranging rooms for many years. The photographs in this exhibition show how their ideas have developed during the past half-century and how they are applied in American homes today.

The exhibition first presents the 19th century *Revival of Crafts*, based on the honest handcraft of the Middle Ages, which took place in opposition to the Victorian grandeur then flourishing. The next section discusses the *Influence of Industry* following the first World War and the principles of modern design developed by the artists' groups abroad. The last section, entitled *The Present Synthesis*, illustrates how modern design and modern rooms blend the machine arts with the hand arts, guided by the same principles that have prevailed ever since the earliest modern efforts — honesty of means, simplicity, clarity, lightness, unity.

The twenty-four panels, 30 x 24 inches, contain text supplementing photographs of interiors — in England, Spain, Germany, Scotland, Austria, Sweden, France, Czechoslovakia, as well as the United States — by internationally-known designers and architects from William Morris to Breuer, Gropius, Miës van der Rohe, and Frank Lloyd Wright.

Space: 60 running feet

Rental fee, 2 weeks: \$30

### MODERN AMERICAN HOUSES

This is a smaller version of the exhibition described on page 15, under the title IF YOU WANT TO BUILD A HOUSE. It contains much of the same material, though differently organized and with fewer large photographs.

It postulates that good modern architecture goes by no formulae but is determined by the living habits and space requirements of the client, as well as by the site, the climate, and the materials used. The modern architect considers these problems without the impediment of past styles or false traditions; his solutions are therefore fresh, original, and various.

Photographs, cartoons, and text are combined on fifteen colored panels, 30 x 40 inches, supplemented by eight separate enlargements.

Space: 75 running feet

Weight: 207 pounds

Rental fee, 2 weeks: \$25

### UNIT FURNITURE

Unit furniture has been produced since the last decade of the 19th century but it was at first confined to bookcases and office furnishings. During the opening years at the Bauhaus in Germany, Marcel Breuer produced domestic furniture in metal so that all cabinets, movable closets, buffets, tables, desks, beds, night tables and so forth had standardized dimensions and could thus be combined according to needs and available space.

Since that time, many different unit systems have been produced in this country and during the war they were used in great quantities for ships, barracks and workers' housing. Recently designs have been made for post-war consumption and the emphasis given to unit systems shows their practicability for contemporary living.

The exhibition surveys the unit principle from the earliest types to the development of the modular system, the Storgewall, the Packaged Building System, and concludes with an indication of the unlimited possibilities for "building with units." The photographs, diagrams and brief text are mounted on sixteen red, yellow and blue panels, 30 x 24 inches.

Space: 75 running feet

Weight: 109 pounds

Rental fee, 2 weeks: \$22

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13



Four of the panels, green, white, and black, from the exhibition described below.



### MODERN CHAIR DESIGN

Good chair design is not a matter of period or style. Certain classical examples stand out at any time as logical and beautiful solutions of the problem — something to sit on. They make the most of the tools and materials at hand; they make us comfortable; they look well.

This exhibition examines recent chair designs that attempt to accomplish these aims in terms of contemporary living and modern production methods. The results are as different from chairs of the past as our mode of living is different from that of our grandparents.

Photographs and text mounted on twenty-seven panels, 28 x 22 inches, illustrate such headings as *Wanted Today: Comfortable Chairs, Chairs Suited to Contemporary Living, Economical and Durable Chairs, Chairs That are Beautiful*; and survey successful solutions in designing the straight chair, the "occasional" chair, the easy chair, the reclining chair.

Space: 70 running feet

Weight: 138 pounds

Rental fee, 2 weeks: \$22

### LOOK AT YOUR NEIGHBORHOOD

For description see Part IV, MULTIPLE EXHIBITIONS.

## PHOTOGRAPHY

### A CENTURY OF PHOTOGRAPHY

For the student and amateur interested in the major developments in photography, this exhibition is an illuminating survey of the great photographs of the last hundred years. Photography's rôles, as an undeniable historical record, as the scientist's valued tool, as visual news, as an art in its own right, are amply illustrated. Reproductions of the finest original prints in the Museum's Collection make available to schools and colleges the work of such masters as Daguerre, Talbot, Hill, Brady, and our own contemporaries, Steichen, Evans, Weston, Adams, and many others.

Fifteen matboard panels, 30 x 40 inches, on which prints are mounted in groups with accompanying short text, comprise this compact history of photography from the early daguerreotype to aerial photographs, three-dimensional prints, and photographs of objects invisible to human eyes. Three smaller panels describe the invention of photography in the early 19th century through pictures, diagrams, and text.

Space: 75 running feet

Weight: 132 pounds

Rental fee, 2 weeks: \$20

A slide talk of the same title (see page 45) may be found useful in conjunction with the exhibition.

### CREATIVE PHOTOGRAPHY

For description see Part IV, MULTIPLE EXHIBITIONS.

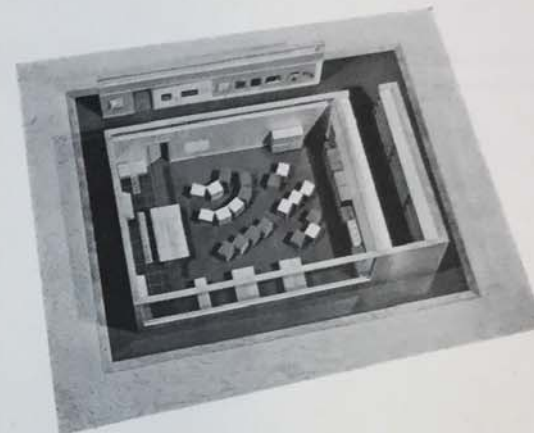


The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.4.2.13

## PART III

### Art Education

*A selection of exhibitions especially designed for use in parent-teacher meetings, teachers' colleges, and by teachers and students in other colleges and schools.*



DESIGNED FOR CHILDREN includes a scale model of an art studio for Junior and Senior High School grades, here shown divided for two kinds of classroom work, with work benches, storage closets and a display wall for exhibitions.

### DESIGNED FOR CHILDREN

This exhibition was prepared by the Director of the Museum's Educational Program in response to popular demand for color prints, art equipment and furniture especially designed for children.

It is divided into four types of materials: *Games*, including puzzles and construction sets; *Art Sets* for stimulating creative work, including paint boxes, sculpture and collage kits, etc.; *Art Equipment*, including individual tables, easels; *Pictures*, including color reproductions chosen by children and serigraphs selected to interest children of different age levels. Most of the material shown may be purchased. A special feature of the exhibition is the model (4 x 5 feet) of a school art room with bilateral lighting, a storage wall made up of multiple units, unit furniture, and a wall-easel. It is not presented as a fixed plan, but offers suggestions which may be adapted to many existing art rooms.

Thirteen panels and twenty-eight color prints are designed to be hung on the wall; fourteen other items, furniture and model can be placed on shelves, tables or, in some cases, on the floor.

Space: 150 running feet

Weight: 897 pounds

Rental fee, 3 weeks: \$75

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

#### UNDERSTANDING THE CHILD THROUGH ART

An exhibition prepared in collaboration with the Committee on Art in American Education and Society presents the creative expressions of children from the point of view of education and child development. Of particular value to teachers, administrators, and parents, it affords a comprehensive and detailed view of children's art work in various media (submitted by schools throughout the country), as well as of development of personality from early childhood through adolescence.

Two-dimensional work such as drawings, paintings, and watercolors are originals. Pottery, sculpture and other three-dimensional work is presented through photographs. Thirty blue, gray and red panels, 30 x 40 inches, with brief but pertinent captions are divided into ten sections in each of which three age groups are represented.

Space: 150 running feet

Weight: 143 pounds

Rental fee, 3 weeks: \$22

A kodachrome slide talk of the same title is offered for use in conjunction with this exhibition (see page 45).

#### DEVELOPMENT IN CHILDREN'S ART

This exhibition illustrates the creative growth of children, ages six to eleven years, over short periods of instruction from three to fourteen sessions. It is intended to assist parents and teachers to understand the necessity of helping the child to express his own individuality and to develop at his own rate of growth. The work includes examples of average children expressing everyday ideas and does *not* deal with gifted children.

The exhibition has been assembled from the children's art classes in the Educational Program of The Museum of Modern Art.

Thirty-six panels, 30 x 40 inches, are included.

Space: 150 running feet

Weight: 222 pounds

Rental fee, 3 weeks: \$20

The slide talk, CHILD DEVELOPMENT THROUGH ART, presents in kodachrome other interesting examples of this subject (for description see page 45).

#### HOW CHILDREN PAINT

Thirty-seven panels, 26½ x 30 inches, contain paintings and some photographs of work in clay and constructions, executed by children from four to eight years during the Children's Holiday Circus of Modern Art. The panels are divided into such categories as *People, Animals, Houses, Abstractions*. One section shows the hindrance of indoctrinary influences on young children caused by dogmatic teaching, stereotyped copy books and other devices to which the children had previously been exposed.

Space: 150 running feet

Weight: 190 pounds

Rental fee, 2 weeks: \$15

## PART IV

*Multiple Exhibitions,  
Slide Talks,  
and Classroom Material  
for sale and rent*



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I. 4. 2. 13



LOOK AT YOUR NEIGHBORHOOD, Panel 3.

ELEMENTS OF DESIGN, Panel 1. (below)

## MULTIPLE EXHIBITIONS



ELEMENTS OF DESIGN, Panel 1. (below)

WHAT IS MODERN PAINTING?, Panel 10.



CREATIVE PHOTOGRAPHY, Panel 9.



Of considerable importance in the development of visual aids for schools and colleges, libraries and adult groups is a new series of exhibitions recently prepared by the Museum. By a special process small exhibitions are reproduced in quantity for sale as well as rental. The subjects covered are of lasting interest so that they may be used repeatedly each school term. Light in weight, the panels are easily installed and transported; editions designed for rental are mounted on sturdier backing. The panels, with a running commentary, can be hung together as a self-explanatory and decorative exhibition; they are also useful when shown one panel at a time to illustrate a lecture. The first exhibitions in this series, which will provide a library of exhibitions on the modern arts, follow.

### LOOK AT YOUR NEIGHBORHOOD

This exhibition attempts to answer the demands from educational and civic organizations for intelligent and practical information on community planning. It is gauged to the interest of a wide public, laymen, high school and college students, and acquaints them with the general considerations essential to small or large scale planning. It presents such neighborhood requirements as a shopping center, community center, school, etc., in drawings, photographs and diagrams, with explanatory text.

The exhibition contains twelve panels, each 30 x 40 inches, and a title panel 15 x 30 inches. The original drawings, some in color, photographs and text, accurately reproduced by a special photogravure process, are mounted on heavy cardboard. The panels are packed in cardboard cases ready for shipment.

Space: 60 running feet	Weight of rental copy: 132 pounds	Rental fee, 3 weeks: \$12
	Weight of sale copy: 32 pounds	Sale price: \$45

### WHAT IS MODERN PAINTING?

Informative text introduces thirty-one reproductions in full color and nine photographs, mounted on fourteen panels 29 x 40 inches, showing the important trends in art during the past seventy-five years: realism, impressionism, expressionism, cubism, surrealism, magic realism, and other phases of modern painting. A valuable exhibition to all those who find the subject puzzling and difficult; a clear introduction to the study of the subject for students of high school and college age.

Space: 70 running feet	Weight of rental copy: 136 pounds	Rental fee, 3 weeks: \$18
	Weight of sale copy: 45 pounds	Sale price: \$60

A booklet (44 pages; 44 plates) of the same title is available for use in conjunction with the above exhibition and in teaching the subject of modern art. It is



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

\$1.00 a single copy with a discount of 20% to educational institutions.

A kodachrome slide talk (see page 45) may be rented to supplement the exhibition, or purchased for permanent use.

## CREATIVE PHOTOGRAPHY

This exhibition shows the amateur the extraordinarily wide range of expression in photography through some of the finest examples of professional and amateur work and explains briefly the camera controls used to achieve them.

For the classroom, camera club, or gallery, this series of twelve panels, 30 x 40 inches, will provide a lively teaching portfolio or handsome exhibition on photography. Twenty-five enlarged photographs and many smaller ones are reproduced by a special process which retains the quality of the original print more accurately than any other mechanical process.

The sale price has been fixed below cost in order to offer the exhibition at the unusually low rate of \$25. Therefore this exhibition is not offered for rental.

Space: 60 running feet

Weight: 45 pounds

Sale price: \$25

The slide talk, A CENTURY OF PHOTOGRAPHY, may be used as an interesting supplement to the above exhibition (for description see page 45).

## ELEMENTS OF DESIGN

Designed and planned by Robert J. Wolff in collaboration with the Museum staff, this portfolio-exhibition is a new experiment in the field of visual education. On twenty-four cardboard panels, 20 x 25 inches in size, ideas basic to all designing are introduced in dramatic pictorial form. Large photographs, photomontages, drawings and color reproductions tell the story. A minimum of text is required to explain what is clearly illustrated by the pictures.

Examples of designing are drawn from every field, for whether a man is a painter, a sculptor, an architect, an industrial designer or a photographer, he must be aware of these fundamental tools: first, his own senses and the materials with which he works; secondly, such abstract concepts as space, form, line, color; and finally, the relationship of all these things to each other. It should be useful to all teachers and students of design.

The panels that make up this exhibition are contained in a convenient cardboard portfolio where they can be kept when not on display. The whole is packed in a carton ready for shipment.

Space: 60 running feet

Weight: 20 pounds

Sale price: \$30\*

\*20% discount to educational institutions

## SLIDE TALKS

As an increasingly popular service to teachers and speakers, a number of slide talks have been prepared or are in preparation for use in classrooms, assembly programs and meetings. Each set of approximately forty slides is accompanied by text which may be read (in about forty-five minutes) as a running commentary with the slides or used as background material for other talks prepared by the speakers.

The slides are made in two standard sizes, in black and white, and in kodachrome wherever practicable. Several of the sets will be found useful in conjunction with exhibitions on the same subject. Because of the large demand, requests for purchases may require up to one month for delivery.

Exhibitors should note that the best results will be gained in displaying these slides if the projector is equipped with a light of sufficient brilliance, and a beaded screen is used. The smaller slides must be projected nearer the screen than the 3 1/4 x 4 inch size. Teachers should experiment with the slides before classroom use to gain the most satisfactory results.

Title	Type of Slide	Size	Purchase Price	
			Weekly Rental	per Set†
Painters of America: 1670-1945	Kodachrome, 3 1/4 x 4"		\$10	\$75
What is Modern Painting?	Kodachrome, 3 1/4 x 4"		10	75
What is Modern Sculpture?	Black-White, 3 1/4 x 4", 2 x 2"		6	35
*A Century of Photography	Black-White, 3 1/4 x 4"		6	35
*Modern Architecture for the Modern School	Black-White, 3 1/4 x 4"		6	35
Scenic Art in Modern Ballet:				
1. Costumes	Black-White, Kodachrome, 3 1/4 x 4"		8	55
2. Settings	Black-White, Kodachrome, 3 1/4 x 4"		8	55
Understanding the Child through Art	Kodachrome, 2 x 2"		10	60
Child Development through Art	Kodachrome, 2 x 2"		10	

\*Will be made in 2 x 2" size on request.

†Prices subject to change.

The following slide talks are now in preparation:

Houses and Architecture  
Mobile Design

The Museum welcomes suggestions for topics which would be of greatest use in slide talk form.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

## CLASSROOM MATERIAL

This year the Museum hopes to develop a program of additional teaching materials for use in connection with art courses and lectures in schools and colleges. The purpose of this new service is to provide a source of teaching aids in the modern field at a cost low enough to make them available to art teachers with small budgets.

The Museum plans (1) A series of teaching portfolios on painting, sculpture, architecture, industrial design and so forth. The photographs will be large in size and printed on heavy stock, suitable for exhibition in the classroom or for individual study. Each set will include about forty pictures and will be sold for approximately \$5.

(2) A series of filmstrips both in color and black and white to be made up each year with a view to producing comprehensive filmstrip libraries on the contemporary arts. The first series will be made up of surveys of painting, sculpture, architecture, etc., with accompanying notes.

This program will be undertaken only if there is sufficient demand for such material to warrant production on a large scale and at a reasonable price. The Museum will welcome any suggestions as to the subject matter and size which would be most useful to its exhibitors.

It is hoped that it may be possible to offer the filmstrips and portfolios in packages which would make them available at a lower cost than if sold singly. A system of subscriptions for both teaching portfolios and filmstrips will be considered with a view to offering these services at a reduction to annual subscribers.

Further information will be available next October.

## INDEX

### A

Abstract Painting	page 27
Actors and Clowns	29
American Painting	24
American Painting before 1900	24
American Prints	31
Art and the Experimental Film	18
Artist's Zoo, An	30

### C

Cartier-Bresson, Henri	20
Century of Photography, A (exhibition)	37
Century of Photography, A (slides)	45
Child Development through Art (slides)	45
Competition for Printed Fabrics	16
Contemporary Advertising	32
Costume Carnival	19
Creative Photography	44

### D

Design and the Modern Poster	33
Designed for Children	39
Development in Children's Art	40
Drawings by Matisse, Seurat, Renoir and van Gogh	32

### E

Elements of Design	44
Experimental Printmaking in Europe	9
Expressionism in Prints	11

### F

Fifteen Modern Watercolors	29
----------------------------	----

### H

Houses by Frank Lloyd Wright	14
How Children Paint	40
How Modern Artists Paint People	28
How the Modern Artist Works	27

### I

If You Want to Build a House	15
Illustrations for Children's Books	29
Integrated Building	15

### L

Leaders in Photography	22
Lipchitz: Prometheus	7
Look at Your Neighborhood	43

### M

Maillart, Robert: Engineer	13
----------------------------	----

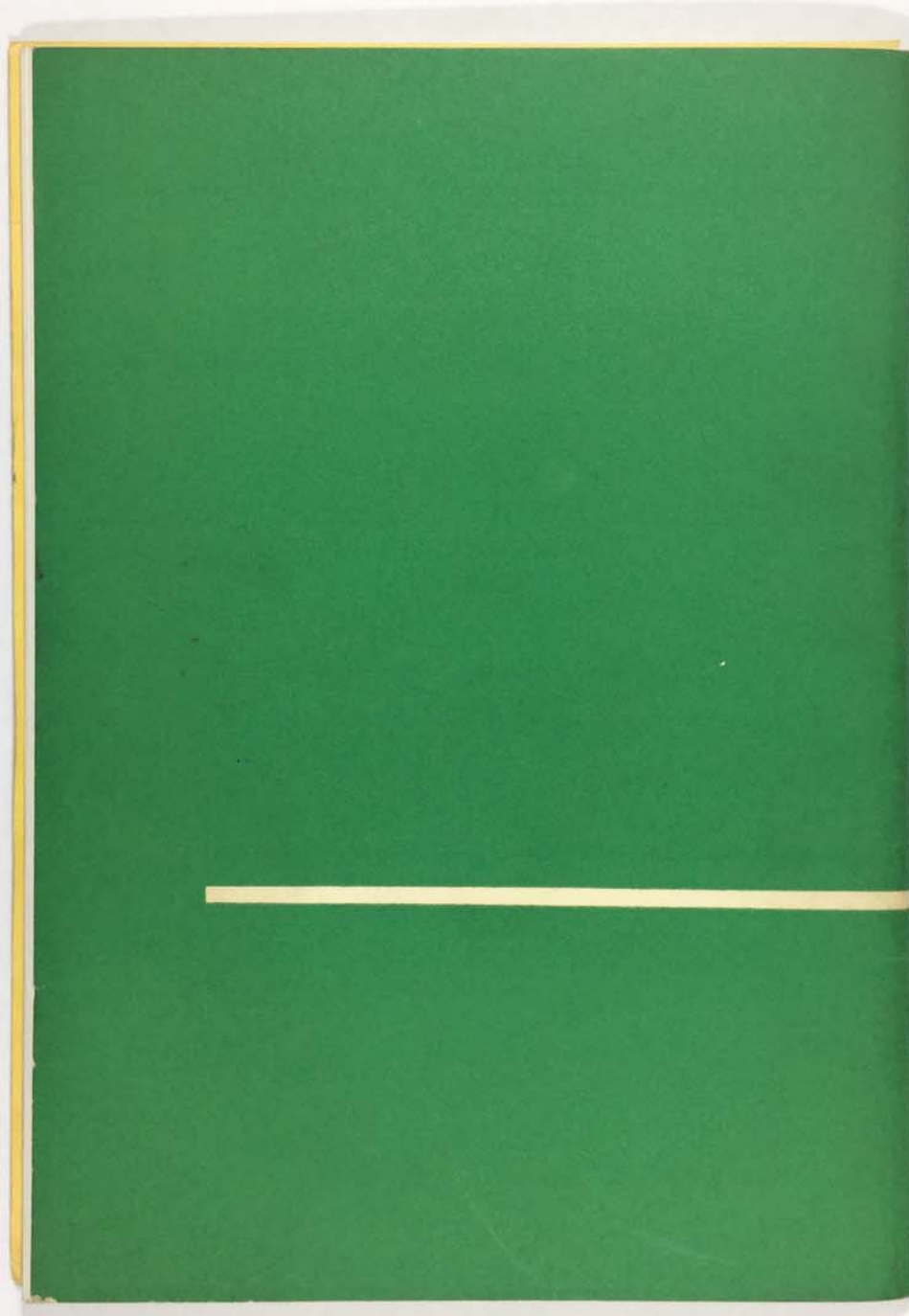
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

Modern American Houses	35	R	
Modern Architecture for the Modern School (slides)	45	Recent Lithographs by Picasso	10
Modern Buildings for Schools and Colleges	12	Rouault: The Great Printmaker	11
Modern Chair Design	36	S	
Modern Handmade Jewelry	17	Scenic Art in Modern Ballet (slides)	45
Modern Rooms of the Last Fifty Years	34	Six Interpretations in Bronze	7
Modern Textile Design	17	Survey of American Sculpture, A	26
N		T	
New American Architecture, A	14	Toward Better Housing	14
New Photographers	21	Twentieth Century European Painters	25
New Pictures for Children	30	Two New Cities	12
New Watercolors and Gouaches	7	U	
Nineteenth-Century Leaders of Modern Painting	25	Understanding the Child through Art (exhibition)	40
O		Understanding the Child through Art (slides)	45
On Being a Cartoonist	32	Unit Furniture	35
P		W	
Painter Looks at People, The	6	What is Modern Painting? (exhibition)	43
Painters of America (slides)	45	What is Modern Painting? (slides)	45
Picasso, Matisse, Klee, Rouault	28	What is Modern Sculpture? (slides)	45
		World of Illusion	19



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.4.2.13



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

**MUSEUM OF  
MODERN ART**

**CIRCULATING**  

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**EXHIBITIONS**

**1947**

**1948**



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

## CONTENTS

FOREWORD	Page 2
GENERAL INFORMATION	3
PART I — EXHIBITIONS FOR MUSEUMS, COLLEGES, UNIVERSITIES	
Painting and Sculpture	6
Graphic Arts	9
Architecture	12
Industrial Design and Crafts	16
Theatre and Films	18
Photography	20
PART II — EXHIBITIONS FOR SCHOOLS, CLUBS, LIBRARIES	
Painting and Sculpture	24
Graphic Arts and Design	31
Architecture and Industrial Design	34
Photography	37
PART III — ART EDUCATION	38
PART IV — MULTIPLE EXHIBITIONS, SLIDE TALKS AND CLASSROOM MATERIAL	41
INDEX	47

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

## FOREWORD

In order to send out this catalog at a time when it is most useful to exhibitors in planning schedules for the coming season, it has been necessary to omit complete information regarding some of the exhibitions to be offered for circulation. It has also been necessary to omit weights of exhibitions which are not yet packed. We must therefore ask exhibitors to write for fuller information about these shows later in the year.

The catalog incorporates listings of:

- exhibitions for the large or small museum, college or university . . . . Part I
- exhibitions for the elementary or secondary school, hospital,  
club, library, teachers' college, etc. . . . . Part II
- exhibitions for parents, teachers and students of art education . . . . . Part III
- multiple exhibitions, slide talks and classroom material for sale  
and rent . . . . . Part IV

To new exhibitors it should be made clear that the rental fee is the only expense except that of one-way transportation from the preceding city on the itinerary. To enable the exhibitor to estimate his total costs, wherever possible the weight of an exhibition when boxed has been noted. It is our policy, particularly with the heavier exhibitions, to plan the itinerary from city to city in such a way as to maintain express costs at a minimum. We therefore suggest that, when transportation charges are a factor, the exhibitor allow us to arrange a rental period in advance, convenient from the standpoint of location as well as date.

Slide talks and films are to be returned to the Museum express *prepaid* when checking is essential prior to re-use.

The director welcomes any suggestions for exhibitions or ways in which we might improve services.

April, 1947

Elodie Courter, Director

## GENERAL INFORMATION

### CONTENTS

Exhibitions listed under Part I are composed of original material or large panels containing photographs with accompanying text. Part II lists smaller exhibitions containing color reproductions, prints (lithographs, etchings, etc.), photographs, together with informative text for school and adult audiences. A few exhibitions of use to schools contain original material.

### DISPLAY SPACE

Exhibitions described in Part I require more display space than shows listed in Parts II and III which are planned for use in schools, hospitals, clubs, and small galleries. Running footage, meaning the linear wall space, is estimated for each show.

### REQUIREMENTS FOR EXHIBITION

The exhibitor must sign a contract accepting terms given by The Museum of Modern Art. These (in the case of exhibitions which include valuable works of art) concern adequate fire protection, packing facilities, reasonable protection against theft, care in handling material and *in all cases* agreement to follow directions for packing, handling, installing, publicity and insurance reports which the Museum sends each exhibitor.

### PUBLICITY

In most cases the Museum supplies releases and photographs for publicity use. Exhibitors are requested in signing the contract to give credit to the Museum for organizing the exhibition in *all* publicity releases, invitations, announcements. We ask that this request be respected.

### INSURANCE

The Museum insures all material included in its traveling exhibitions. Exhibitors are expected to cooperate in handling material and are requested to give reports on the condition of exhibits when received. A form is provided by the Museum for this purpose.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

## BOOKINGS

Requests for exhibitions will be granted in order of application, but the Museum reserves the right to arrange the most efficient schedule in point of time and geographical distribution. Two weeks are allowed between scheduled showings for packing, shipping and re-installation. Because of present shipping difficulties, the Museum cannot guarantee delivery dates. Exhibitors are therefore requested to ship exhibitions **48 hours after closing dates** so that they will reach their destination on schedule. EXHIBITORS NOT COMPLYING WITH THIS REGULATION WILL BE FINED THE COST OF THE DELAY TO THE SUBSEQUENT EXHIBITOR. Exhibitors are requested to communicate with the Museum if shipments do not arrive three days before scheduled opening dates.

## RENTAL FEES

Only a portion of the expense of an exhibition is represented in the rental charge; curatorial work, assembling and dispersing costs as well as overhead expenses are not reflected in the fees. THE NEW FEES LISTED IN THIS CATALOG, BASED ON THE INCREASED COST OF RAW MATERIALS, ARE EFFECTIVE ON ALL CONTRACTS SIGNED AFTER MAY 1, 1947.

## TOTAL COST

Express charges *from the preceding city* on the itinerary must be added to the rental fee indicated for each exhibition. The rental fees quoted represent all other costs, including insurance. To indicate further the size and cost of an exhibition, weight of the packed boxes is given wherever possible. Weights of exhibitions not yet packed for shipment as this catalog goes to press will be given later on request.

Department of Circulating Exhibitions and Educational Services  
The Museum of Modern Art  
11 West 53 Street  
New York 19, New York

# PART I

*Exhibitions for  
Museums,  
Colleges,  
Universities*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

## PAINTING and SCULPTURE



Stanley Spencer's *The Nursery*, one of the paintings in THE PAINTER LOOKS AT PEOPLE.

### THE PAINTER LOOKS AT PEOPLE

From the innumerable variations in the treatment of the human figure in art, sixteen contemporary paintings have been selected to illustrate the differences both in psychological approach and in formal treatment.

In portraiture, allegory, abstract design, political, satirical or social comment the human figure appears in these paintings as the artist's vehicle of expression.

The exhibition, chosen from the Museum's Collection, includes the work of painters from Europe and North and South America, such as Castellanos, Evergood, Gropper, Hopper, Léger, Tamayo, Weber, and others.

Space: 120 running feet

Rental fee, 3 weeks: \$125

### NEW WATERCOLORS AND GOUACHES

The variety of contemporary work in watercolor is suggested in this exhibition of twenty-three pictures by artists whose work has recently been shown in New York galleries but who are not necessarily well known throughout the country. Most of these men and women are relatively young and their work is still in the process of development. In varying degrees, influences of current art movements are apparent in their work, but each artist has felt free to create as he wishes, bound by no particular dogma. The group is therefore characterized by liveliness of style, freshness of outlook, decidedly individual imagination and handling of the medium.

The artists included are: Baziotes, Bearden, Ben-Zion, Carreño, Freedman, Gottlieb, Mahl, Marfield, Rosenberg, Salemme, Schanker, and Wells.

Space: 125 running feet

Weight: 660 pounds

Rental fee, 3 weeks: \$75

### LIPCHITZ: PROMETHEUS — The evolution of a sculpture

Since 1933, Jacques Lipchitz has made numerous sketches, plaster models and several finished bronzes in various sizes in his search for an expression of the "will for freedom against the sinister forces of evil." The concept has changed from one in which Prometheus is shown triumphant, the chains broken, the vulture vanquished, to the terrible struggle of the animal and its antagonist. Most recently in the finished model for the wall statue which now adorns the Ministry of Education in Rio de Janeiro Prometheus again dominates the vulture but the two are united in flight — suggesting the dawn of a new era.

This exhibition includes three bronzes of different dates, approximately 18 inches high, fourteen enlarged photographs of the various plaster versions executed in France and the United States, and twenty-six framed drawings. The entire series shows Lipchitz' method of work, how an idea takes form and is put on paper before he touches his clay, and then how the idea changes as he works with clay.

Pedestals (about 40 inches high) must be provided by exhibitors for the three bronzes. A statement by the artist and labels written by John Rewald, well-known critic and author, accompany the exhibition.

Space: 100 running feet

Weight: 641 pounds

Rental fee, 3 weeks: \$80

### SIX INTERPRETATIONS IN BRONZE

The human figure has always been a favorite subject for the sculptor. In the 20th century we have seen it interpreted in many ways, from the idealized rep-



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13



One of the six bronzes included in this exhibition is Despiau's *Adolescence*, which is accompanied by several of his pencil studies.

resentation carried through the centuries which looks back to the classical sculpture of Greece, to the complete transformation of the model, a development of recent date.

In this exhibition we have assembled six small bronze figures and several drawings by leading sculptors. Maillol, Despiau, Lachaise, Kolbe, Laurens, and Lipchitz illustrate some of the variations of this theme in contemporary sculpture. Pedestals must be provided for the six bronzes. Measurements will be given on request.

Space: 100 running feet

Weight: 465 pounds

Rental fee, 3 weeks: \$75

## GRAPHIC ARTS

### EXPERIMENTAL PRINTMAKING IN EUROPE

A collection of recent prints show the innovations and experimental work in printmaking which have been going on in Europe during the war years. The work has been selected and brought back to this country by Stanley William Hayter, who has recently returned from his first trip abroad since the war. In 1928 Mr. Hayter, prominent etcher-engraver, founded the graphic arts workshop, Studio 17, which has been successively operated in Paris, San Francisco and now New York.

The exhibition includes the work of Joseph Hecht, originator of the modern burin revival, the recently acclaimed farm laborer Pierre Courtin, and the painter-photographer Raoul Ubac whose prints are double impressions resembling metal relief. Picasso's wartime etchings for book illustrations are shown as well as engravings by Vieillard, considered the finest contemporary engraver in France. The majority of the artists are French, but seven other nationalities are represented. They have in common a sure mastery of their medium and the courage to attempt new directions.

The exhibition contains approximately 40 prints by 20 artists. Some of the work has been purchased by the National Gallery of Art, Washington, D. C. and the Metropolitan Museum of Art, but duplicates of many of these prints will be available for purchase.

Space: 150 running feet

Rental fee, 3 weeks: \$105

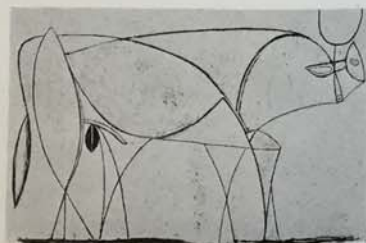
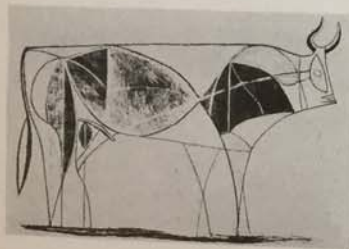
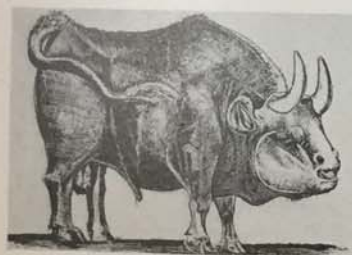
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

## RECENT LITHOGRAPHS BY PICASSO

From the collection of Meric Gallery, New York.

The evolution of a picture, the transition from realistic to abstract form, is shown in progressive detail in a collection of forty-six lithographs made by Picasso during the past year or two. In addition to several series of proofs, each pulled from a different state of the same stone, a number of single proof lithographs are included in the exhibition. The several series offer an unusual opportunity to watch Picasso in the process of making a picture. If we follow the series of the *Girl's Head*, *Two Figures*, or the *Bull* we find that Picasso has first drawn on the lithographic stone a comparatively naturalistic image which he then transforms and simplifies step by step.

So far as is known these lithographs had never been shown or reproduced prior to their display at The Museum of Modern Art last February. Alfred H. Barr, Jr. states, "All in all these forty-six prints prove once more the fecundity and ingenuity of



"In six stages the massive *Bull* is magically reduced to less than a dozen slender lines." Above are the first, second, fourth, and fifth proofs from successive states on one lithographic stone.

Picasso's art in which new forms are continually revealed by new techniques."

The forty-six black and white lithographs are individually matted and framed.

Space: 125 running feet

Rental fee, 3 weeks: \$125

## EXPRESSIONISM IN PRINTS

The term Expressionism, once used to identify a small group of painters in Germany who were reacting against Impressionism, is now generally applied to artists who exaggerate their colors or distort their forms to emphasize the dramatic or emotional aspects of their representations.

Edvard Munch, the great Norwegian painter, was a pioneer in the development of Expressionism and his bold experimentation in the field of graphic media, especially in wood-cutting, was greatly admired by the young German artists who formed *Die Brücke* (The Bridge), one of the first avowedly *expressionist* groups. Acclaimed by Nolde, Kirchner, Schmidt-Rottluff, Heckel and others, Munch's influence became paramount during the twenty years he spent in Germany. Perhaps his most important contribution to 20th century art was the significance and impetus his work gave to modern graphic expression.

The larger exhibition circulated last season has been reduced in size to accommodate smaller galleries. It will include the same artists but each is represented by three works only. Thirty-six prints, individually framed, present the graphic work of Barlach, Beckmann, Ensor, Gauguin, Heckel, Kandinsky, Kirchner, Kokoschka, Mueller, Munch, Nolde, and Schmidt-Rottluff.

Space: 150 running feet

Rental fee, 3 weeks: \$75

## ROUAULT: THE GREAT PRINTMAKER

Rouault's vitality and unconventionality as a painter are well known; as a printmaker he also follows a completely unorthodox technique and has created some of the most outstanding graphic work in the 20th century.

For nine years he labored continuously on the prints for *Miserere et Guerre*, perhaps his greatest accomplishment in the graphic arts. Huge etchings, extraordinarily rich technically, they remain remarkable for their power and clarity. Other series which include lithographs, aquatints and color etchings, represented in this exhibition, are: portraits from the *Frapier* series, *Petite Banlieue*, *Les Réincarnations du Père Ubu*, *Le Cirque*, *Le Cirque de l'Etoile Filante*, and *Passion*.

Fifty-three prints, individually framed, comprise the exhibition. The prints are large and must be handled with great care as many of them are unique examples of trial proofs which were never published.

Space: 200 running feet

Weight: 741 pounds

Rental fee, 3 weeks: \$94



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

## ARCHITECTURE

### TWO NEW CITIES

Two projects in North and South America are presented here as examples of modern city planning. This exhibition is of particular interest at this time when war-ravaged cities must be rebuilt and new communities are needed to remedy vast housing shortages everywhere.

*Cidade dos Motores*, Brazil, designed by Paul Lester Wiener and José Luis Sert, is a completely new city being built in the heart of a jungle near Rio de Janeiro; the *Michael Reese Hospital Project*, Chicago, is in a slum clearance program for the center of a large city for which Walter Gropius is consultant architect.

How the same principles of modern architecture and city planning can be successfully applied to find solutions to such contrasting problems is shown in original drawings, maps, photographic enlargements and models.

The exhibition, prepared by the architects of the two projects, will be shown at the Museum during the summer of 1947. It will be available for circulation after October, and details regarding size, rental fee, and contents may be obtained after July.

### MODERN BUILDINGS FOR SCHOOLS AND COLLEGES

The advantages of modern educational buildings from kindergarten through college are illustrated by photographs of outstanding work — both executed and projected. In response to continued requests for information on modern schools and colleges, the Museum has prepared this sequel to MODERN ARCHITECTURE FOR THE MODERN SCHOOL, revised and expanded in scope. The material selected is designed as a guide for the many educational institutions now considering new construction. It suggests ways of achieving the best and most economical buildings to meet the physical and psychological requirements of the students.

Well designed educational buildings abroad as well as those in our country emphasize the adaptability of modern architecture to varied climates and needs,

as opposed to the pseudo-revivalist styles on most of our campuses. The exhibition contains twenty panels, on which are mounted enlarged photographs, plans, and text.

Space: 100 running feet

Rental fee, 3 weeks: \$63



Maillart's bridge over the Arve, near Geneva, 1937. "Maillart's bridges seem to jump over rivers and abysses with the elegance and swiftness of greyhounds," — Sigfried Giedion.

### ROBERT MAILLART: ENGINEER

Concrete is an ancient material, but the idea of reinforcing it with steel to make monolithic structures, strong in tension as well as in compression, is less than seventy-five years old. The art of reinforced concrete construction is most highly developed in Europe, and it is a Swiss engineer, Robert Maillart, who has used the new material most appropriately, most daringly. Although he himself disclaimed any artistic intention, he created works of true contemporary feeling and high esthetic value.

Believing that the United States is too little familiar with Maillart's work, the Museum asked Dr. Sigfried Giedion, the well-known Swiss critic, to assemble this exhibition of photographic enlargements, diagrams, and explanatory text. The exhibition illustrates Maillart's lean and beautiful bridges, his spectacular parabolic vault for the Zurich 1939 Exposition, and his early and independent development of the mushroom column.

Twenty-one wood panels (the majority 24 x 32 inches) of enlarged photographs and brief text are supplemented by six technical drawings mounted separately.

Space: 125 running feet

Weight: 180 pounds

Rental fee, 3 weeks: \$85



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4.2.13

## TOWARD BETTER HOUSING

Formerly titled *The Lesson of War Housing*

A housing shortage is the country's outstanding post-war problem. Is prefabrication the answer? What has our past experience taught us?

This exhibition is unique in that it demonstrates *errors* as well as accomplishments incurred during our wartime housing developments. Thus the material presented serves not only as a thoughtful review, but as a valuable basis of experience for the construction of future projects.

Forty-two panels (averaging 30 x 30 inches and 30 x 42 inches) illustrate pre-war housing experience, the new problems war brought, new solutions found; under the heading "Design varied from bad to good" outstanding building projects are shown; other sections: "Some things we've learned," "Toward rational construction," "Job Organization," "Is prefabrication the answer," "A mechanical core," "Toward better land use," "Toward better communities," etc.

Space: 150 running feet      Weight: 330 pounds      Rental fee, 3 weeks: \$75

## HOUSES BY FRANK LLOYD WRIGHT

Wright's theories of open planning and organic use of material, principles of basic importance in the development of modern architecture all over the world, are illustrated by plans and photographs of houses designed over a span of forty years. Examples have been selected to show the remarkable variety of effect as the famous architect has dealt with varied materials, sites and living requirements.

Different views of sixteen houses are presented in thirty-four large photographs; small plans with labels give detailed information about each.

Space: 150 running feet      Weight: 253 pounds      Rental fee, 3 weeks: \$75

## A NEW AMERICAN ARCHITECTURE

This exhibition of twenty-eight wood panels (24 x 36 inches) and twenty-five enlarged photographs is designed for school and college galleries. It is based on the Museum's extensive exhibition of distinguished buildings, *BUILT IN USA*, selected to represent significant American architecture since 1932.

An introductory section traces the European and American roots of the new architecture and analyzes the esthetic and practical building developments in America during the past decade. The main section of the exhibition forms a study of recent architecture—houses, housing, schools, public, industrial and commercial buildings.

Space: 170 running feet      Weight: 303 pounds      Rental fee, 3 weeks: \$75

## INTEGRATED BUILDING: Planning kitchen, bathroom and storage space

Stove, bathtub, cupboard and closet can no longer live lives of rugged individualism as in the Victorian era. In the modern house these objects are welded into a unified whole so that the house becomes a complete living unit rather than an enclosure for separate and unrelated items of equipment.

This is the subject of a small exhibition which includes designs for future manufacture as well as photographs of already produced equipment. Examples of kitchens and bathrooms designed for manufacture in one piece—a "mechanical core" ready to build into the house; kitchens composed of movable, interchangeable units; and a kitchen-laundry wall unit are illustrated. Answers to storage problems are shown in built-in cupboards and shelves, or flexible, interchangeable, prefabricated units such as those which make up a *storage wall*. Unit furniture is also shown in three of the panels.

Fifteen colored panels, 39 x 30 inches, on which photographs, drawings, and explanatory labels are mounted, comprise this compact exhibition.

Space: 100 running feet      Weight: 220 pounds      Rental fee, 3 weeks: \$35

## IF YOU WANT TO BUILD A HOUSE

Based on the book of the same name published by the Museum, this exhibition offers no recipe for a universally palatable dream house, but it does suggest that a realistic approach will produce far more satisfactory results than any blind following of familiar but meaningless patterns.

Concentrating on the modern house and its reflection of individual living preferences, the forty-six enlarged photographs, panels and cartoons illustrate such subjects as: *Choosing the architect; Choosing the land; Small houses can seem large; Division of space: kitchen, dining, bedroom; Bathrooms; Living-Play-Study Space; Outdoor Living; Furniture; Storage-Heating; Sun Control; Ventilation; Materials and Structure.*

The photographs which make up the exhibition were chosen to indicate the endless variety of form possible in modern architecture as well as to illustrate the particular points under discussion. Plans and text accompany the photographs, and cartoons by Robert C. Osborn have been specially drawn to dramatize the subtle and frequently distressing relationship between man and his house.

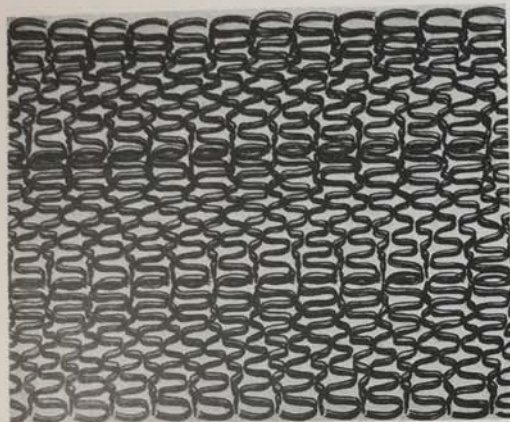
There are nineteen colored panels, 24 x 36 inches; seven separately mounted cartoons; the twenty enlarged photographs vary in width but all are 21 inches high.

A series of thirty-two kodachrome slides (2 x 2 inches), showing various houses illustrated in the exhibition, is also provided. It is suggested that these be used in the exhibition shown in an automatic projector which can be rented from photographic supply shops in most cities.

Space: 200 running feet      Weight: 232 pounds      Rental fee, 3 weeks: \$95



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	CE	I. 4.2.13



Among the winning designs in the Museum's Competition for Printed Fabrics, this is shown in the exhibition both in the original drawing and as a printed textile.

## INDUSTRIAL DESIGN and CRAFTS

### COMPETITION FOR PRINTED FABRICS

The results of the COMPETITION FOR PRINTED FABRICS, conducted by the Museum in the spring of 1946, will be shown in an exhibition at the Museum in March, 1947. The exhibition will represent another step in collaborative planning between the Museum, manufacturers and stores, as prize-winning designs will be reproduced and offered for sale throughout the country.

The rules of the competition specified that all designs submitted be suitable for reproduction by the silk screen process limited to five colors. Actual printed fabrics made from the four winning designs and the twenty sketches which received honorable mentions comprise the exhibition.

Space: 150 running feet

Rental fee, 3 weeks: \$80

### MODERN TEXTILE DESIGN

This collection of contemporary handwoven, handprinted, machine-woven and machine-printed fabrics offers a summary view of current textile design. Because the interiors of our homes are simple, we rely largely upon textiles for decorative value. Therefore their color, texture and pattern become increasingly important. The designer also considers their further adaptation by taking advantage of materials which are washable, water or dust-repellent, transparent, light-reflecting, reversible and possessed of acoustic properties.

Section I discusses hand and machine weaving; Section II, printed fabrics; Section III, weaves. Twenty-seven panels of fabrics (averaging 3 x 4 feet), and six unmounted textiles, with explanatory labels, are included, as well as photographs showing the use of fabrics in modern interiors.

Space: 150 running feet

Weight: 680 pounds

Rental fee, 3 weeks: \$94

### MODERN HANDMADE JEWELRY

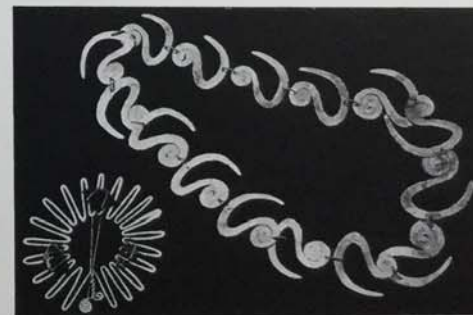
This exhibition was assembled to show that costume jewelry can be creatively designed. There are many individual craftsmen working in brass, chrome-nickel steel, bone, plastic, native stones, marbles, jacks, hardware, as well as the more usual silver and gold.

Over 140 pieces of jewelry are handsomely mounted on twenty-two painted wood panels (22 x 28 inches) protected by plastic sheets. They represent the work not only of professional craftsmen but amateurs in this field — painters and sculptors such as Calder, de Rivera, Lipchitz, de Diego, Poussette-Dart, Bertoia, and others.

Space: 100 running feet

Weight: 690 pounds

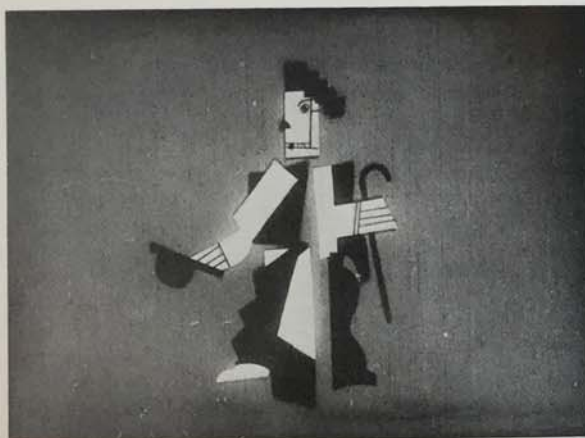
Rental fee, 3 weeks: \$105



The structural quality of Alexander Calder's brass necklace and brooch set with pieces of broken glass show the influence of his work as a sculptor.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

## THEATRE and FILMS



One of the "stills" shown in ART AND THE EXPERIMENTAL FILM, this animated figure of Chaplin occurs in *Ballet Mécanique*, an abstract film produced and directed by Fernand Léger in 1924.

### ART AND THE EXPERIMENTAL FILM

More often discussed than actually seen are the works of the experimental film-makers. Interest in experimental film forms continues to increase and, in response to this interest, the Museum has arranged this exhibition as an historical account of their development. References are made to the predominant art movements in Europe and America which have influenced or inspired the experimental film-makers. The films are analyzed under two categories:

*Abstract*, which begins with the pre-film sketches of Léopold Survage and extends

to the poster films of Len Lye, the experiments of the Whitney brothers, and the color symphonies of Mary Ellen Bute and Oskar Fischinger; and

*Fantastic, Surrealist* and related films, which are traced from the work of the early French pioneers through the films of Christopher Young, Maya Deren, and Hans Richter.

The exhibition contains twenty panels of "stills" from the films and original material with explanatory text. The Film Library is preparing two series of film programs to accompany this show.

Space: 80 running feet

Rental fee, 3 weeks: \$95\*  
\*with film, \$105

### COSTUME CARNIVAL

This exhibition introduces a series of paper sculptures by Erica Gorecka-Egan, wooden cut-outs and brilliant painted replicas of costumes, in addition to photographs, sketches, etc., installed in wooden cases and mounted on colored panels.

It is divided into two sections: the first contains paper sculptures illustrating three basic costumes—the draped gown, the poncho, and the kimono—as well as highly stylized contemporary costume forms. Ten wooden silhouettes define the characteristics of historical costumes. The second section contains copies of costumes designed by modern artists and points out that these artists have introduced a freer and more creative approach to the field of costume design. Among the contemporary artists whose costume designs have served as inspiration are Picasso, Léger, Schlemmer, Dali and Mérida.

Space: 100 running feet

Weight: 418 pounds

Rental fee, 3 weeks: \$55

### WORLD OF ILLUSION: The elements of stage design

Groups of light boxes demonstrate how the magical effects of theatrical décor are achieved. Models showing scenic devices emphasize the successive steps from the actual object to its final exaggeration or abstraction on the stage. The concepts of light, color, space, perspective, and proportion are analyzed and their applications in the art of stage design from the Renaissance to the present time are illustrated in these three-dimensional units.

While the models present the fundamentals of stage design, sketches and diagrams on accompanying panels emphasize contemporary solutions and experimental work. These examples are taken from the designs of Inigo Jones, Appia, Craig, Exter, Bel Geddes, Robert Edmond Jones, Simonson, Lauterer, Picasso, Noguchi, and others.

Space: 100 running feet

Rental fee, 3 weeks: \$100



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

## PHOTOGRAPHY

### HENRI CARTIER-BRESSON

In the spring of 1947 the Museum held an exhibition of the work of Henri Cartier-Bresson, one of the leading contemporary photographers of France. One hundred prints, made especially for the Museum by the photographer himself, show fifteen years of his work in France, England, Italy, Mexico, Greece, Spain and the United States.

Cartier-Bresson developed an entirely personal style of photography in the early 1930's which has been variously called "antigraphic" and the art of the "poetic accident." Using a miniature camera, he catches the transitory, split-second unseen phases of life. His work was interrupted by the war, during the course of which he was taken prisoner by the Germans. He escaped to North Africa and made his way to Paris at the time of its liberation. A series of portraits of eminent French writers and painters taken at this time are included in the exhibition.

Cartier-Bresson is also known for his documentary films, the latest of which, *Le Retour* produced for the OWI, follows the liberated French prisoners back from German camps through the huge centers of repatriation to their homes. Still pictures in the exhibition recapture the anguish and emotional intensity of the film.

Space: 150 running feet

Rental fee, 3 weeks: \$175



Cartier-Bresson's moving commentaries on Spain form one of the dramatic sections of his exhibition.

### NEW PHOTOGRAPHERS

A stimulating and challenging exhibition presents one of the most important phases of the Museum's work in photography. Among the hundreds of young or unknown photographers who bring or send in their photographs each year, there are many who are doing new and interesting work in established directions or evolving new directions of their own. Of these, the Museum has chosen seventeen who, when seen as a group, provide contrasts to each other and a balanced cross-section of the experimental thinking and seeing which may influence photography in future years.

The photographers whose work is represented are: Alfredo Boulton, Harry M. Callahan, Stanley Clough, Howard Dearstyne, Max Dupain, Godfrey Frankel, Rosalie Gwathmey, Robert Janssen, Gyorgy Kepes, Arthur Leipzig, Joe Munroe, Arnold Newman, Homer Page, Antonio Reynoso, Aaron Siskind, Frederick Sommer, Todd Webb.

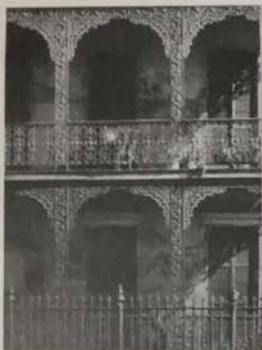
The exhibition is composed of fifty-four original photographs arranged in groups on twenty-one cardboard panels, approximately 30 x 40 inches. Twenty kodachrome slides from series by Howard Dearstyne and Harry M. Callahan accompany the panels for use in an automatic projector.

Space: 100 running feet

Weight: 173 pounds

Rental fee, 3 weeks: \$65

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13



Two of the varied photographs included in LEADERS IN PHOTOGRAPHY — Walker Evans' *Cast-iron facade in New Orleans, 1935* and Ansel Adams' *Thunderstorm, Lake Tahoe, 1939*.

#### LEADERS IN PHOTOGRAPHY

The Museum has prepared six one-man shows which may be displayed individually, in combination, or in sequence. This arrangement is offered as a solution to the problem of limited gallery space for photographic displays which has prevented some of the museums, colleges, and schools from showing large exhibitions of photographs.

Brady, Evans and to a certain extent Atget follow the documentary tradition in their historic sense of people and cities; while Adams, Porter and Wright are concerned with the natural scene. Each photographer draws inspiration from reality and expresses it in his own individual way.

**Mathew B. Brady:** Unique records of the Civil War; portraits of such men as Lincoln, Lee, Grant, and others.

**Eugène Atget:** A remarkable series on Paris, its streets, shops, people.

**Walker Evans:** Direct comments on aspects of contemporary American life.

**Ansel Adams:** The majesty of Yosemite, a thunderstorm, the delicate patterns of clouds, surf, and weather-beaten wood, caught in brilliant detail.

**Cedric Wright:** Sensitive prints showing the relationship between this photographer's interest in nature and in music.

**Eliot Porter:** Training as a scientist influenced Porter's precise and brilliant records of plant life and birds.

Each group contains 15 prints.

Space (15 prints): 30 running feet

Rental fee (15 prints), 3 weeks: \$20

Weight: c. 100 pounds

## PART II

*Exhibitions for  
Schools,  
Clubs,  
Libraries*

*Note: Wherever possible repetition of pictures in these exhibitions has been avoided. Due to the scarcity of good color reproductions it has been necessary occasionally to use the same picture to illustrate the artist's work in different exhibitions. Exhibitors wishing to avoid any duplication should so state when making requests for these exhibitions.*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

## PAINTING and SCULPTURE

### general survey exhibitions

#### AMERICAN PAINTING BEFORE 1900

This exhibition is composed of twelve large framed color reproductions of exceptional quality, with accompanying labels. It covers briefly the period from 1675 through the 19th century in American painting, and includes such famous examples as Copley's *Portrait of Mrs. John Bacon*, Hick's *Peaceable Kingdom*, Whistler's *Little White Girl*, and Eakins' *John Biglen in a Single Scull*. Among other artists represented are Audubon, Durand, Homer, Inness.

These pictures with their label material are not only useful to art students but form an excellent background to the study of American history and culture. They also serve as an introduction to the following exhibition, AMERICAN PAINTING. Those who want further information and pictures on this subject we refer to the color slide talk entitled PAINTERS OF AMERICA: 1670-1945, listed on page 45.

Space: 50 running feet

Weight: 172 pounds

Rental fee, 2 weeks: \$18

#### AMERICAN PAINTING

Beginning with the three famous 19th century artists, Homer, Eakins, and Ryder, this exhibition gives the student an idea of the background and variety of 20th century American painting. Other artists represented are Glackens, Sloan, Bellows, Burchfield, Wood, Marin, Hartley, Dove, O'Keeffe, de Martini, and Graves. The color reproductions are mounted on fourteen panels (30 x 36 inches) with brief descriptions indicating each artist's contribution to American art.

The exhibition may be shown following AMERICAN PAINTING BEFORE 1900 as it lays more emphasis on the contemporary field and illustrates the few older artists by different works.

Space: 50 running feet

Weight: 100 pounds

Rental fee, 2 weeks: \$15

#### 19th CENTURY LEADERS OF MODERN PAINTING

Twenty-two large, framed color reproductions of works by well-known artists in France during the last century furnish a rich background to the study of contemporary art. Pictures by Courbet, Corot, Daumier, Manet, Monet, Degas, Renoir, Seurat, Cézanne, Gauguin, van Gogh, Toulouse-Lautrec, and Rousseau are supplemented by labels explaining the contribution of each artist to the development of modern painting.

Space: 75 running feet

Weight: 362 pounds

Rental fee, 2 weeks: \$20

Picasso's famous *Three Musicians* is one of the large silk screen reproductions illustrating Cubism in 20th CENTURY EUROPEAN PAINTERS.



#### 20th CENTURY EUROPEAN PAINTERS

Twenty framed reproductions of paintings by twelve modern artists provide an interesting sequel to the survey described above. Work by Bonnard, the last great French master of the Impressionist tradition, introduces paintings by Braque, Chagall, de Chirico, Kandinsky, Klee, Léger, Matisse, Miró, Modigliani, Picasso, and Rouault. Brief labels discuss the importance of each artist in the many trends developed since 1900.

Space: 75 running feet

Rental fee, 2 weeks: \$20

#### WHAT IS MODERN PAINTING?

For description see Part IV, MULTIPLE EXHIBITIONS.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

## A SURVEY OF AMERICAN SCULPTURE

Although no American sculptor prior to the 18th century is known to us by name, sculpture in this country has a tradition at least 20,000 years old, when the first Indians are believed to have settled on this continent.

This prehistoric art is used to introduce a photographic survey which traces the development of sculpture in America through the work of anonymous artists and Colonial craftsmen of the 17th and 18th centuries, whose wood carving tradition culminated in the work of William Rush and his contemporaries. The neo-classicism of the 19th century, and the later French influence as seen in the work of Saint-Gaudens are also discussed. The main trends of 20th century American sculpture are represented by the work of such leading artists as Epstein, Lachaise, Zorach, Calder, Flannagan, etc. The exhibition concludes with work by members of a younger group: David Smith, Callery, Grippe, and Cutler, who actively and imaginatively reinterpret trends initiated by the now-established 20th century leaders.

Seventeen panels (36 x 28 inches) of enlarged photographs and text comprise the exhibition.

Space: 75 running feet

Rental fee, 2 weeks: \$25



This portrait of Henry Ward Beecher was whittled from wood by an unknown farmer about 1850. The above exhibition also includes leading contemporary sculptors such as William Zorach whose marble *Mother and Child* is shown here.



## exhibitions on special subjects



Loren MacIver in her studio.

## HOW THE MODERN ARTIST WORKS

This is an exhibition designed to show how four modern artists plan and carry out their work. It includes a short history of their training, their thoughts on painting, and ways in which ideas for pictures occur to them and how they carry them out in their chosen medium. The purpose of the exhibition is to demonstrate some of the many methods of creating works of art and to show that the artist's philosophy, his personality, his background and his preference in media and tools all enter into the process of creating.

The exhibition contains twelve panels, several devoted to each artist, photographs of the artists, and brief statements by each. Four original paintings by Mervin Jules, Loren MacIver, I. Rice Pereira, Kurt Seligmann, preliminary sketches and color notes supplement the information on the panels.

Space: 75 running feet

Rental fee, 2 weeks: \$40

## ABSTRACT PAINTING

A group of some of the outstanding painters of abstract art are presented here in large color reproductions handsomely mounted on seventeen wood panels. They include Rodchenko, Picasso, Gris, Léger, Kandinsky, Mondrian, Masson, and others. The text is divided into two parts, one analyzing the particular picture, the other describing the school of abstract painting to which it belongs.

Space: 60 running feet

Weight: 233 pounds

Rental fee, 2 weeks: \$15



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13



Matisse is represented by four reproductions of his work in PICASSO, MATISSE, KLEE, ROUAULT, including *The Blue Window*.

#### PICASSO, MATISSE, KLEE, ROUAULT

These four modern masters are among the greatest artists of our time. Although this small exhibition cannot attempt to give a rounded view of their work, it presents through recent color reproductions outstanding paintings by these artists while the brief text describes the contribution of each man to the development of contemporary painting.

The largest reproductions, averaging 20 x 25 inches, were made by a special silk screen process which creates a surface quality, as well as color, in careful facsimile of the original painting. Thirteen panels, 30 x 35 inches, each with one large reproduction or several smaller ones, and text, comprise this exhibition of twenty pictures.

Space: 50 running feet      Weight: 97 pounds      Rental fee, 2 weeks: \$18

#### HOW MODERN ARTISTS PAINT PEOPLE

The fourteen pictures in this exhibition were chosen to show the many ways in which artists approach the portrayal of people in different activities, thus revealing their own moods and interests.

The color reproductions are mounted on twelve panels (30 x 36 inches). They convey Dufy's and Bellow's enthusiasm for the colorful scenes of sport, Renoir's human enjoyment of everyday pastimes, Daumier's social convictions, Gauguin's feeling for the decorative beauty of Tahitian figures, Mervin Jules' interest in men at work, and many other subjects.

Space: 60 running feet      Weight: 96 pounds      Rental fee, 2 weeks: \$15

#### ACTORS AND CLOWNS

This subject has held a special fascination for modern artists, many of whom find in the stage and circus arena a dramatic counterpart of the real world. Masked and costumed figures, harlequins, clowns, ballet dancers, and acrobats are shown as represented by such well-known artists as Daumier, Picasso, Watkins, Toulouse-Lautrec, and Degas.

The pictures in this lively show are mounted on twelve colored panels (26 x 30 inches); brief text points out the varied ways in which the theme has been interpreted. The exhibition will appeal to younger students as well as high school groups.

Space: 50 running feet      Weight: 80 pounds      Rental fee, 2 weeks: \$12

#### FIFTEEN MODERN WATERCOLORS

Large and amazingly faithful reproductions offer students an opportunity to study contemporary watercolor painting. Such masters of watercolor technique as Cézanne, Demuth, Marin, Burchfield, and Redon are represented by important examples of their work.

The reproductions are individually framed and protected with glass; separate labels give information about each artist.

Space: 60 running feet      Weight: 346 pounds      Rental fee, 2 weeks: \$23

#### exhibitions prepared for elementary schools

##### ILLUSTRATIONS FOR CHILDREN'S BOOKS

Pictures in books are the child's introduction to art. They make an indelible impression on him and constitute a continuous avenue of appreciation as the child grows. This exhibition comprises a selection of the best illustrations in currently available children's books. Although originally intended to interest parents and teachers in the promotion of better art for children's books, the exhibition has proved especially appealing to younger groups.

Twenty panels (averaging 30 x 40 inches) contain original drawings and watercolors by such well-known artists as Susanne Suba, Jean Charlot, Juliet Kepes, William Pène du Bois. A few pages from books, or trial proofs, have been used when the original was not available, or for purposes of comparison.

Space: 100 running feet      Weight: 142 pounds      Rental fee, 2 weeks: \$25

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13



Leonard Pytlak's *Fish* is a favorite silk screen print in the exhibition NEW PICTURES FOR CHILDREN.

#### NEW PICTURES FOR CHILDREN

This exhibition has been especially prepared for children from the ages of six to twelve. Sixteen gaily colored silk screen prints, matted separately, illustrate familiar scenes in cities and small towns, children skating, a circus, animals and fish. The artists include Riva Helfond, Chet La More, Guy Maccoby, Leonard Pytlak, and others whose work has special appeal for children. Duplicate prints may be purchased at low cost.

Space: 75 running feet

Weight: 75 pounds

Rental fee, 2 weeks: \$15

#### AN ARTIST'S ZOO

Charles Smith has invented a new way of printing — a combination of graphic and painting media. Although he impresses the color on his paper by means of simple shapes of flat wood, he makes only one copy of each picture because he varies the position, shape, and color of the blocks every time.

In this exhibition are shown some of the more simple and humorous of these monotype prints representing barnyard creatures and other phenomena of animal life. In many cases the whole picture is printed with two or three shapes only, and the art lies in the subtle and amusing relationships that are made out of them. Eighteen prints are mounted in gaily colored mats. Most of them are for sale.

Space: 75 running feet

Weight: 90 pounds

Rental fee, 2 weeks: \$25

## GRAPHIC ARTS and DESIGN

#### AMERICAN PRINTS

Twenty original prints, individually mounted, show the versatility with which a number of American artists have interpreted the American scene. The lithographs and etchings range in subject matter from rural retreats to the city subway, and reflect the particular interests of the artists represented. Included are Peggy Bacon, Stuart Davis, John Marin, Charles Sheeler, and twelve others.

Space: 75 running feet

Rental fee, 2 weeks: \$20



Niles Spencer describes a section of the American scene with his lithograph of a *White Factory*.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

## DRAWINGS BY MATISSE, SEURAT, RENOIR AND VAN GOGH

Seventeen colored mounts, 26 x 30 inches, contain reproductions of drawings by these four artists. Quill drawing, conté crayon, pencil, ink, charcoal, sanguine and chalk are the media used. Because drawings can be accurately reproduced, this exhibition makes an excellent basis for studying and comparing the techniques of master draftsmen.

Space: 60 running feet

Weight: 105 pounds

Rental fee, 2 weeks: \$12

## ON BEING A CARTOONIST

The expressive power of cartoons is the theme of this exhibition, prepared by R. Osborn to show the aspiring young cartoonist the essentials of good cartooning and the dangers of imitation.

Although not an historical survey, the ninety cartoons reproduced in this exhibition include examples from Egyptian wall painting, medieval manuscripts, drawings by Leonardo da Vinci, as well as examples from the work of Breughel, Hogarth, Goya, Daumier, Tenniel, Posada, Rowlandson, Rouault, Bemelmans, Gropper, Grosz, the Kukryniksi, Low, Picasso, and others.

Reproductions of these cartoons, and of supplementary drawings made for the exhibition by R. Osborn, are mounted on twenty-one cardboard panels, 30 x 30 inches and 30 x 40 inches.

Space: 100 running feet

Weight: 140 pounds

Rental fee, 2 weeks: \$25

## CONTEMPORARY ADVERTISING

Advertising in America is more widespread and extravagant than in any other country in the world. It reaches the majority of the population through newspapers and magazines, commercial displays, book jackets, subway cards and packaging. Although our advertisers have the finest technical facilities mass production can offer, the esthetic standards of the work produced are too often unsatisfactory.

This exhibition acknowledges that an advertisement is not successful unless it fulfills its function "to sell" but it also points out that many selling solutions can be found without sacrificing standards of good design. Actual examples of advertising material will be shown from this country and abroad.

Twenty panels, including some original material, show the work of such outstanding designers as McKnight Kauffer, Bayer, Rand, Kepes, Nietzsche, Cassandre, and others.

Space: 100 running feet

Rental fee, 2 weeks: \$30



Examples of good poster design, such as this one by McKnight Kauffer, are employed in DESIGN AND THE MODERN POSTER to illustrate the points under discussion.

## DESIGN AND THE MODERN POSTER

A poster is intended to command attention and to project an idea quickly and clearly. Good design in posters depends on the successful integration of word and image.

Many techniques — line drawing, photography, photomontage, abstract design and sometimes typography alone — have been used effectively and combined in a variety of ways to present ideas.

Panels of photographs, diagrams and text explain the purpose and techniques of the contemporary poster designer. Ten original posters by Europeans and Americans prominent in this field, including Bayer, McKnight Kauffer, and Cassandre, serve as examples of effective design.

Space: 100 running feet

Rental fee, 2 weeks: \$20

## ELEMENTS OF DESIGN

For description see Part IV, MULTIPLE EXHIBITIONS.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

## ARCHITECTURE and INDUSTRIAL DESIGN



Living quarters of a low cost house built in California by Richard J. Neutra, one of many modern interiors discussed in MODERN ROOMS OF THE LAST FIFTY YEARS.

### MODERN ROOMS OF THE LAST FIFTY YEARS

Modern architects and designers have been studying the art of arranging rooms for many years. The photographs in this exhibition show how their ideas have developed during the past half-century and how they are applied in American homes today.

The exhibition first presents the 19th century *Revival of Crafts*, based on the honest handcraft of the Middle Ages, which took place in opposition to the Victorian grandeur then flourishing. The next section discusses the *Influence of Industry* following the first World War and the principles of modern design developed by the artists' groups abroad. The last section, entitled *The Present Synthesis*, illustrates how modern design and modern rooms blend the machine arts with the hand arts, guided by the same principles that have prevailed ever since the earliest modern efforts — honesty of means, simplicity, clarity, lightness, unity.

The twenty-four panels, 30 x 24 inches, contain text supplementing photographs of interiors — in England, Spain, Germany, Scotland, Austria, Sweden, France, Czechoslovakia, as well as the United States — by internationally-known designers and architects from William Morris to Breuer, Gropius, Miës van der Rohe, and Frank Lloyd Wright.

Space: 60 running feet

Rental fee, 2 weeks: \$30

### MODERN AMERICAN HOUSES

This is a smaller version of the exhibition described on page 15, under the title IF YOU WANT TO BUILD A HOUSE. It contains much of the same material, though differently organized and with fewer large photographs.

It postulates that good modern architecture goes by no formulae but is determined by the living habits and space requirements of the client, as well as by the site, the climate, and the materials used. The modern architect considers these problems without the impediment of past styles or false traditions; his solutions are therefore fresh, original, and various.

Photographs, cartoons, and text are combined on fifteen colored panels, 30 x 40 inches, supplemented by eight separate enlargements.

Space: 75 running feet

Weight: 207 pounds

Rental fee, 2 weeks: \$25

### UNIT FURNITURE

Unit furniture has been produced since the last decade of the 19th century but it was at first confined to bookcases and office furnishings. During the opening years at the Bauhaus in Germany, Marcel Breuer produced domestic furniture in metal so that all cabinets, movable closets, buffets, tables, desks, beds, night tables and so forth had standardized dimensions and could thus be combined according to needs and available space.

Since that time, many different unit systems have been produced in this country and during the war they were used in great quantities for ships, barracks and workers' housing. Recently designs have been made for post-war consumption and the emphasis given to unit systems shows their practicability for contemporary living.

The exhibition surveys the unit principle from the earliest types to the development of the modular system, the Storgewall, the Packaged Building System, and concludes with an indication of the unlimited possibilities for "building with units." The photographs, diagrams and brief text are mounted on sixteen red, yellow and blue panels, 30 x 24 inches.

Space: 75 running feet

Weight: 109 pounds

Rental fee, 2 weeks: \$22



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13



Four of the panels, green, white, and black, from the exhibition described below.



### MODERN CHAIR DESIGN

Good chair design is not a matter of period or style. Certain classical examples stand out at any time as logical and beautiful solutions of the problem — something to sit on. They make the most of the tools and materials at hand; they make us comfortable; they look well.

This exhibition examines recent chair designs that attempt to accomplish these aims in terms of contemporary living and modern production methods. The results are as different from chairs of the past as our mode of living is different from that of our grandparents.

Photographs and text mounted on twenty-seven panels, 28 x 22 inches, illustrate such headings as *Wanted Today: Comfortable Chairs*, *Chairs Suited to Contemporary Living*, *Economical and Durable Chairs*, *Chairs That are Beautiful*; and survey successful solutions in designing the straight chair, the "occasional" chair, the easy chair, the reclining chair.

Space: 70 running feet

Weight: 138 pounds

Rental fee, 2 weeks: \$22

### LOOK AT YOUR NEIGHBORHOOD

For description see Part IV, MULTIPLE EXHIBITIONS.

## PHOTOGRAPHY

### A CENTURY OF PHOTOGRAPHY

For the student and amateur interested in the major developments in photography, this exhibition is an illuminating survey of the great photographs of the last hundred years. Photography's rôles, as an undeniable historical record, as the scientist's valued tool, as visual news, as an art in its own right, are amply illustrated. Reproductions of the finest original prints in the Museum's Collection make available to schools and colleges the work of such masters as Daguerre, Talbot, Hill, Brady, and our own contemporaries, Steichen, Evans, Weston, Adams, and many others.

Fifteen matboard panels, 30 x 40 inches, on which prints are mounted in groups with accompanying short text, comprise this compact history of photography from the early daguerreotype to aerial photographs, three-dimensional prints, and photographs of objects invisible to human eyes. Three smaller panels describe the invention of photography in the early 19th century through pictures, diagrams, and text.

Space: 75 running feet

Weight: 132 pounds

Rental fee, 2 weeks: \$20

A slide talk of the same title (see page 45) may be found useful in conjunction with the exhibition.

### CREATIVE PHOTOGRAPHY

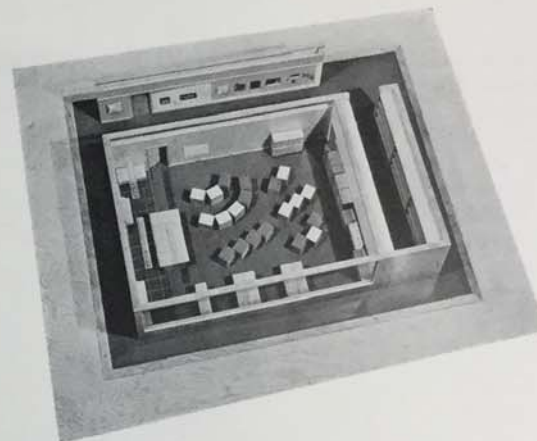
For description see Part IV, MULTIPLE EXHIBITIONS.

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	CE	I. 4. 2. 13

## PART III

### Art Education

*A selection of exhibitions especially designed for use in parent-teacher meetings, teachers' colleges, and by teachers and students in other colleges and schools.*



DESIGNED FOR CHILDREN includes a scale model of an art studio for Junior and Senior High School grades, here shown divided for two kinds of classroom work, with work benches, storage closets and a display wall for exhibitions.

### DESIGNED FOR CHILDREN

This exhibition was prepared by the Director of the Museum's Educational Program in response to popular demand for color prints, art equipment and furniture especially designed for children.

It is divided into four types of materials: *Games*, including puzzles and construction sets; *Art Sets* for stimulating creative work, including paint boxes, sculpture and collage kits, etc.; *Art Equipment*, including individual tables, easels; *Pictures*, including color reproductions chosen by children and serigraphs selected to interest children of different age levels. Most of the material shown may be purchased. A special feature of the exhibition is the model (4 x 5 feet) of a school art room with bilateral lighting, a storage wall made up of multiple units, unit furniture, and a wall-easel. It is not presented as a fixed plan, but offers suggestions which may be adapted to many existing art rooms.

Thirteen panels and twenty-eight color prints are designed to be hung on the wall; fourteen other items, furniture and model can be placed on shelves, tables or, in some cases, on the floor.

Space: 150 running feet

Weight: 897 pounds

Rental fee, 3 weeks: \$75



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	CE	I. 4. 2. 13

#### UNDERSTANDING THE CHILD THROUGH ART

An exhibition prepared in collaboration with the Committee on Art in American Education and Society presents the creative expressions of children from the point of view of education and child development. Of particular value to teachers, administrators, and parents, it affords a comprehensive and detailed view of children's art work in various media (submitted by schools throughout the country), as well as of development of personality from early childhood through adolescence.

Two-dimensional work such as drawings, paintings, and watercolors are originals. Pottery, sculpture and other three-dimensional work is presented through photographs. Thirty blue, gray and red panels, 30 x 40 inches, with brief but pertinent captions are divided into ten sections in each of which three age groups are represented.

Space: 150 running feet      Weight: 143 pounds      Rental fee, 3 weeks: \$22

A kodachrome slide talk of the same title is offered for use in conjunction with this exhibition (see page 45).

#### DEVELOPMENT IN CHILDREN'S ART

This exhibition illustrates the creative growth of children, ages six to eleven years, over short periods of instruction from three to fourteen sessions. It is intended to assist parents and teachers to understand the necessity of helping the child to express his own individuality and to develop at his own rate of growth. The work includes examples of average children expressing everyday ideas and does *not* deal with gifted children.

The exhibition has been assembled from the children's art classes in the Educational Program of The Museum of Modern Art.

Thirty-six panels, 30 x 40 inches, are included.

Space: 150 running feet      Weight: 222 pounds      Rental fee, 3 weeks: \$20

The slide talk, CHILD DEVELOPMENT THROUGH ART, presents in kodachrome other interesting examples of this subject (for description see page 45).

#### HOW CHILDREN PAINT

Thirty-seven panels, 26½ x 30 inches, contain paintings and some photographs of work in clay and constructions, executed by children from four to eight years during the Children's Holiday Circus of Modern Art. The panels are divided into such categories as *People, Animals, Houses, Abstractions*. One section shows the hindrance of indoctrinary influences on young children caused by dogmatic teaching, stereotyped copy books and other devices to which the children had previously been exposed.

Space: 150 running feet      Weight: 190 pounds      Rental fee, 2 weeks: \$15

## PART IV

*Multiple Exhibitions,  
Slide Talks,  
and Classroom Material  
for sale and rent*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13



LOOK AT YOUR NEIGHBORHOOD, Panel 3.

ELEMENTS OF DESIGN, Panel 1. (below)

## MULTIPLE EXHIBITIONS



ELEMENTS OF DESIGN, Panel 1. (below)

WHAT IS MODERN PAINTING?, Panel 10.



CREATIVE PHOTOGRAPHY, Panel 9.



Of considerable importance in the development of visual aids for schools and colleges, libraries and adult groups is a new series of exhibitions recently prepared by the Museum. By a special process small exhibitions are reproduced in quantity for sale as well as rental. The subjects covered are of lasting interest so that they may be used repeatedly each school term. Light in weight, the panels are easily installed and transported; editions designed for rental are mounted on sturdier backing. The panels, with a running commentary, can be hung together as a self-explanatory and decorative exhibition; they are also useful when shown one panel at a time to illustrate a lecture. The first exhibitions in this series, which will provide a library of exhibitions on the modern arts, follow.

## LOOK AT YOUR NEIGHBORHOOD

This exhibition attempts to answer the demands from educational and civic organizations for intelligent and practical information on community planning. It is gauged to the interest of a wide public, laymen, high school and college students, and acquaints them with the general considerations essential to small or large scale planning. It presents such neighborhood requirements as a shopping center, community center, school, etc., in drawings, photographs and diagrams, with explanatory text.

The exhibition contains twelve panels, each 30 x 40 inches, and a title panel 15 x 30 inches. The original drawings, some in color, photographs and text, accurately reproduced by a special photogravure process, are mounted on heavy cardboard. The panels are packed in cardboard cases ready for shipment.

Space: 60 running feet      Weight of rental copy: 132 pounds      Rental fee, 3 weeks: \$12  
Weight of sale copy: 32 pounds      Sale price: \$45

## WHAT IS MODERN PAINTING?

Informative text introduces thirty-one reproductions in full color and nine photographs, mounted on fourteen panels 29 x 40 inches, showing the important trends in art during the past seventy-five years: realism, impressionism, expressionism, cubism, surrealism, magic realism, and other phases of modern painting. A valuable exhibition to all those who find the subject puzzling and difficult; a clear introduction to the study of the subject for students of high school and college age.

Space: 70 running feet      Weight of rental copy: 136 pounds      Rental fee, 3 weeks: \$18  
Weight of sale copy: 45 pounds      Sale price: \$60

A booklet (44 pages; 44 plates) of the same title is available for use in conjunction with the above exhibition and in teaching the subject of modern art. It is



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	CE	I. 4. 2. 13

\$1.00 a single copy with a discount of 20% to educational institutions.

A kodachrome slide talk (see page 45) may be rented to supplement the exhibition, or purchased for permanent use.

## CREATIVE PHOTOGRAPHY

This exhibition shows the amateur the extraordinarily wide range of expression in photography through some of the finest examples of professional and amateur work and explains briefly the camera controls used to achieve them.

For the classroom, camera club, or gallery, this series of twelve panels, 30 x 40 inches, will provide a lively teaching portfolio or handsome exhibition on photography. Twenty-five enlarged photographs and many smaller ones are reproduced by a special process which retains the quality of the original print more accurately than any other mechanical process.

The sale price has been fixed below cost in order to offer the exhibition at the unusually low rate of \$25. Therefore this exhibition is not offered for rental.

Space: 60 running feet

Weight: 45 pounds

Sale price: \$25

The slide talk, A CENTURY OF PHOTOGRAPHY, may be used as an interesting supplement to the above exhibition (for description see page 45).

## ELEMENTS OF DESIGN

Designed and planned by Robert J. Wolff in collaboration with the Museum staff, this portfolio-exhibition is a new experiment in the field of visual education. On twenty-four cardboard panels, 20 x 25 inches in size, ideas basic to all designing are introduced in dramatic pictorial form. Large photographs, photomontages, drawings and color reproductions tell the story. A minimum of text is required to explain what is clearly illustrated by the pictures.

Examples of designing are drawn from every field, for whether a man is a painter, a sculptor, an architect, an industrial designer or a photographer, he must be aware of these fundamental tools: first, his own senses and the materials with which he works; secondly, such abstract concepts as space, form, line, color; and finally, the relationship of all these things to each other. It should be useful to all teachers and students of design.

The panels that make up this exhibition are contained in a convenient cardboard portfolio where they can be kept when not on display. The whole is packed in a carton ready for shipment.

Space: 60 running feet

Weight: 20 pounds

Sale price: \$30\*

\*20% discount to educational institutions

## SLIDE TALKS

As an increasingly popular service to teachers and speakers, a number of slide talks have been prepared or are in preparation for use in classrooms, assembly programs and meetings. Each set of approximately forty slides is accompanied by text which may be read (in about forty-five minutes) as a running commentary with the slides or used as background material for other talks prepared by the speakers.

The slides are made in two standard sizes, in black and white, and in kodachrome wherever practicable. Several of the sets will be found useful in conjunction with exhibitions on the same subject. Because of the large demand, requests for purchases may require up to one month for delivery.

Exhibitors should note that the best results will be gained in displaying these slides if the projector is equipped with a light of sufficient brilliance, and a beaded screen is used. The smaller slides must be projected nearer the screen than the 3¼ x 4 inch size. Teachers should experiment with the slides before classroom use to gain the most satisfactory results.

Title	Type of Slide	Size	Purchase	
			Weekly Rental	Price per Set†
Painters of America: 1670-1945.....	Kodachrome, 3¼ x 4"		\$10.....	\$75
What is Modern Painting?.....	Kodachrome, 3¼ x 4"		10.....	75
What is Modern Sculpture?.....	Black-White, 3¼ x 4", 2 x 2"		6.....	35
*A Century of Photography.....	Black-White, 3¼ x 4"		6.....	35
*Modern Architecture for the Modern School.....	Black-White, 3¼ x 4"		6.....	35
Scenic Art in Modern Ballet:				
1. Costumes.....	Black-White, Kodachrome, 3¼ x 4"		8.....	55
2. Settings.....	Black-White, Kodachrome, 3¼ x 4"		8.....	55
Understanding the Child through Art.....	Kodachrome, 2 x 2"		10.....	60
Child Development through Art.....	Kodachrome, 2 x 2"		10.....	

\*Will be made in 2 x 2" size on request.

†Prices subject to change.

The following slide talks are now in preparation:

Houses and Architecture  
Mobile Design

The Museum welcomes suggestions for topics which would be of greatest use in slide talk form.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

## CLASSROOM MATERIAL

This year the Museum hopes to develop a program of additional teaching materials for use in connection with art courses and lectures in schools and colleges. The purpose of this new service is to provide a source of teaching aids in the modern field at a cost low enough to make them available to art teachers with small budgets.

The Museum plans (1) A series of teaching portfolios on painting, sculpture, architecture, industrial design and so forth. The photographs will be large in size and printed on heavy stock, suitable for exhibition in the classroom or for individual study. Each set will include about forty pictures and will be sold for approximately \$5.

(2) A series of filmstrips both in color and black and white to be made up each year with a view to producing comprehensive filmstrip libraries on the contemporary arts. The first series will be made up of surveys of painting, sculpture, architecture, etc., with accompanying notes.

This program will be undertaken only if there is sufficient demand for such material to warrant production on a large scale and at a reasonable price. The Museum will welcome any suggestions as to the subject matter and size which would be most useful to its exhibitors.

It is hoped that it may be possible to offer the filmstrips and portfolios in packages which would make them available at a lower cost than if sold singly. A system of subscriptions for both teaching portfolios and filmstrips will be considered with a view to offering these services at a reduction to annual subscribers.

Further information will be available next October.

## INDEX

### A

Abstract Painting	page 27
Actors and Clowns	29
American Painting	24
American Painting before 1900	24
American Prints	31
Art and the Experimental Film	18
Artist's Zoo, An	30

### C

Cartier-Bresson, Henri	20
Century of Photography, A (exhibition)	37
Century of Photography, A (slides)	45
Child Development through Art (slides)	45
Competition for Printed Fabrics	16
Contemporary Advertising	32
Costume Carnival	19
Creative Photography	44

### D

Design and the Modern Poster	33
Designed for Children	39
Development in Children's Art	40
Drawings by Matisse, Seurat, Renoir and van Gogh	32

### E

Elements of Design	44
Experimental Printmaking in Europe	9
Expressionism in Prints	11

### F

Fifteen Modern Watercolors	29
----------------------------	----

### H

Houses by Frank Lloyd Wright	14
How Children Paint	40
How Modern Artists Paint People	28
How the Modern Artist Works	27

### I

If You Want to Build a House	15
Illustrations for Children's Books	29
Integrated Building	15

### L

Leaders in Photography	22
Lipchitz: Prometheus	7
Look at Your Neighborhood	43

### M

Maillart, Robert: Engineer	13
----------------------------	----

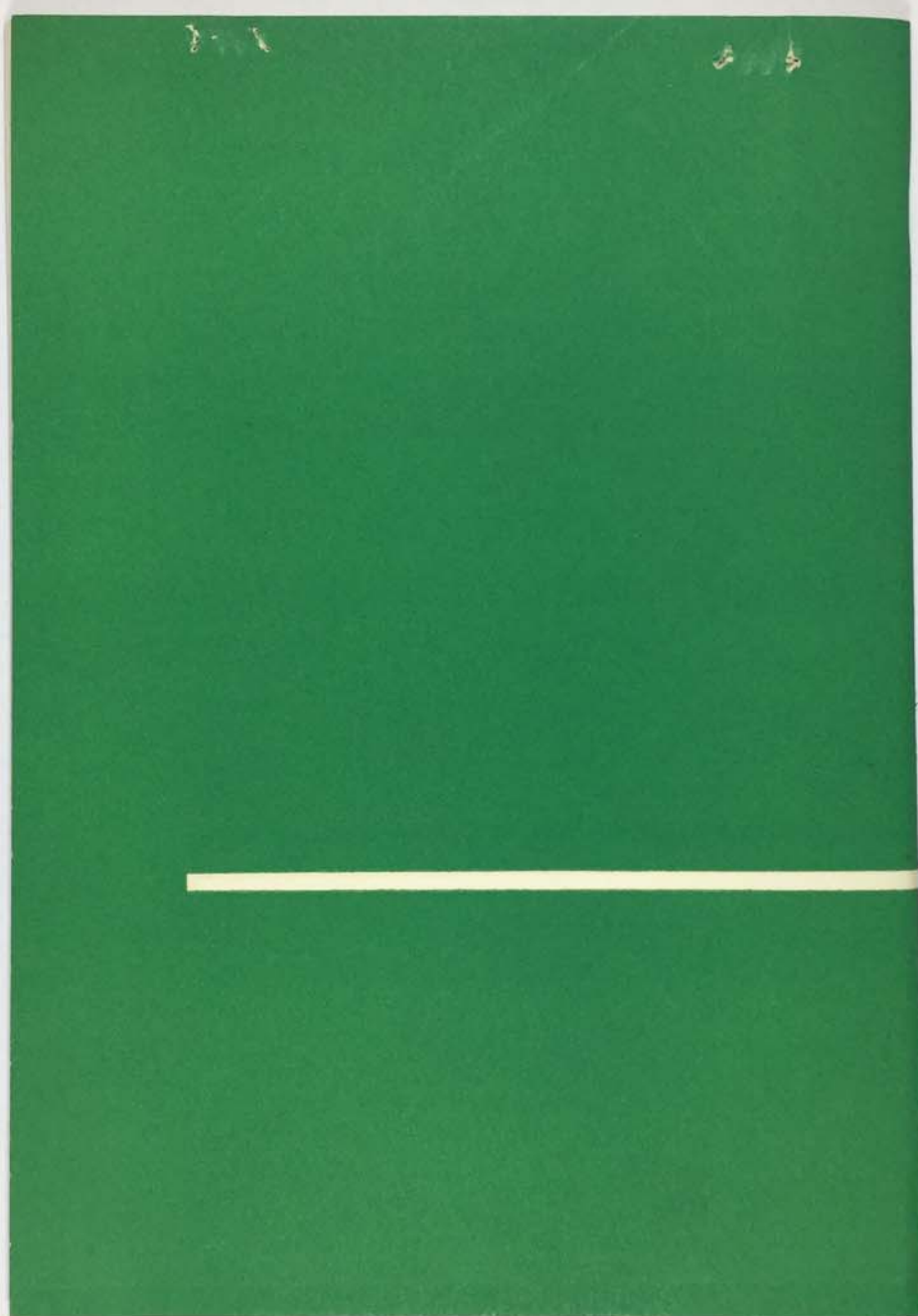


The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I. 4. 2. 13

Modern American Houses	35	<b>R</b>	
Modern Architecture for the Modern School (slides)	45	Recent Lithographs by Picasso	10
Modern Buildings for Schools and Colleges	12	Rouault: The Great Printmaker	11
Modern Chair Design	36	<b>S</b>	
Modern Handmade Jewelry	17	Scenic Art in Modern Ballet (slides)	45
Modern Rooms of the Last Fifty Years	34	Six Interpretations in Bronze	7
Modern Textile Design	17	Survey of American Sculpture, A	26
<b>N</b>		<b>T</b>	
New American Architecture, A	14	Toward Better Housing	14
New Photographers	21	Twentieth Century European Painters	25
New Pictures for Children	30	Two New Cities	12
New Watercolors and Gouaches	7	<b>U</b>	
Nineteenth-Century Leaders of Modern Painting	25	Understanding the Child through Art (exhibition)	40
<b>O</b>		Understanding the Child through Art (slides)	45
On Being a Cartoonist	32	Unit Furniture	35
<b>P</b>		<b>W</b>	
Painter Looks at People, The	6	What is Modern Painting? (exhibition)	43
Painters of America (slides)	45	What is Modern Painting? (slides)	45
Picasso, Matisse, Klee, Rouault	28	What is Modern Sculpture? (slides)	45
		World of Illusion	19

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4.2.13

## SUPPLEMENT

CIRCULATING EXHIBITIONS CATALOG, 1947-1948  
THE MUSEUM OF MODERN ART, NEW YORK

## BEN SHAHN

In the fall of 1947 the Museum will hold a comprehensive exhibition of the work of Ben Shahn. One of the most versatile of living American artists, he is unmistakably contemporary in style, a valuable witness of our epoch. As a "social" painter, he creates a sympathy for his subjects -- victims of injustice, the poor, the oppressed -- through an intensification of truth rather than through exaggeration. But he is also one of the finest lyric artists, a painter who likes best the description of his art as "hardboiled -- and beautiful." Famous for his gouache series on the Sacco-Vanzetti and Mooney cases and for his murals for the Federal Government, he has been employed as a graphic artist by both labor unions and government bureaus.

A number of these paintings have just returned from England where they were sent to be reproduced for the forthcoming publication on Ben Shahn by Penguin Books. They were subsequently circulated in England by the Arts Council of Great Britain. As many of the pictures have been on loan for so long it may be difficult to arrange for further extension. We hope, however, that the exhibition will include from twenty to twenty-five paintings and a selection of posters, prints, and photographs. The exhibition will be available to museums and college galleries after January and further information may be obtained in the autumn.

Space: 250 running feet

Rental fee, 3 weeks: \$300

## DRAWINGS from the collection of The Museum of Modern Art

A selection from the Museum's collection of over 235 drawings was shown at The Museum of Modern Art in April and May of this year. This is the most comprehensive group of 20th century drawings owned by any museum in the United States. Countries most strongly represented are the United States, France, Mexico, Germany, Italy, and the collection includes drawings from eleven other nations of Europe and North and South America. One hundred drawings from this group will be sent on tour.

Among the artists whose drawings are included are: Arp, Barlach, Blume, de Chirico, Dali, Derain, Despiau, Ernst, Graves, Grosz, Hart, Kandinsky, Kirchner, Kolbe, Kuniyoshi, Lachaise, Léger, Lehmbruck, Lipchitz, Maillol, Masson, Matisse, Matta, Miro, Modigliani, Moore, O'Keeffe, Orozco, Pascin, Pereira, Picasso, Portinari, Rivera, Rodin, Segonzac, Sheeler, Speicher, Tanguy, Tchelitchev, Weber, and Zorach.

Space: 350 running feet

Rental fee, 4 weeks: \$200

A smaller group, selected for those museums and college galleries unable to accommodate the more comprehensive collection, includes forty drawings by many of the same artists. Quality is maintained at the same level in this exhibition and a similar coverage made of European, North and South American works.

Space: 150 running feet

Rental fee, 3 weeks: \$75

## SYMBOLISM IN PAINTING

Since the beginning of time symbols have been used in painting to convey the artist's message. This exhibition surveys the domain of painting concerned with certain forms of symbolism, from the mid-19th century to the present time.

Twenty major examples show the work of artists who have borrowed their symbols directly from literature, of those who have made use of the symbols revealed by psychology in its study of the human unconscious, and of those who employ symbols which for centuries have been common to all men and have become accepted signs with which to communicate ideas by visual means.

The exhibition includes paintings by Beckmann, Berman, Böcklin, Chagall, de Chirico, Dali, Ensor, Ernst, Klee, Masson, Matisse, Miro, Monticelli, Moreau, Puvis de Chavannes, Sutherland, Tchelitchev.

Space: 125 running feet

Rental fee, 3 weeks: \$150

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THE MUSEUM OF MODERN ART  
11 West 53 Street, New York 19, N. Y.

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# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF CIRCULATING EXHIBITIONS  
PORTER A. McCRAV, DIRECTOR

*sent out to approx 45 lists  
supplied in memo of 8/14/47  
acknowledged to E. Buck.  
9/5/47*

47-48

The Department of Circulating Exhibitions is preparing an exhibition entitled ART AND THE EXPERIMENTAL FILM for circulation next season. We are working on this show in collaboration with the Film Library who will assemble the material and write the script.

The exhibition will discuss the background and current developments of both abstract and experimental films in this country and abroad. I am sending you herewith the description of this exhibition which appeared in our catalog of traveling exhibitions for 1947-48.

The Film Library has suggested that we bring this exhibition to your particular attention as they felt you might be interested in showing it to your film audience, both students and laymen.

If you would like any further information please do not hesitate to write and we would be very glad to answer any questions you may have. I do hope you will want to book this exhibition, and I will look forward to hearing from you.

Sincerely,

(Mrs.) Emay Buck  
Assistant Director

enclosure  
EB:ms

CIRCULATING EXHIBITIONS CATALOG -  
1947-48

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

ART AND THE EXPERIMENTAL FILM  
(Excerpt from Circulating Exhibitions Catalog 1947-48)

More often discussed than actually seen are the works of the experimental film-makers. Interest in experimental film forms continues to increase and, in response to this interest, the Museum has arranged this exhibition as an historical account of their development. References are made to the predominant art movements in Europe and America which have influenced or inspired the experimental film-makers. The films are analyzed under two categories:

Abstract, which begins with the pre-film sketches of Léopold Survage and extends to the poster films of Len Lye, the experiments of the Whitney brothers, and the color symphonies of Mary Ellen Bute and Oskar Fischinger; and Fantastic, Surrealist and related films, which are traced from the work of the early French pioneers through the films of Chirstopher Young, Maya Deren, and Hans Richter.

The exhibition contains twenty panels of "stills" from the films and original material with explanatory text. The Film Library is preparing two series of film programs to accompany this show.

Space: 80 running feet

Rental fee, 3 weeks: \$95.\*  
\*with film, \$105.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

C O P Y: Porter McCray

## MUSEUM OF MODERN ART: CIRCULATING EXHIBITIONS, 1947-1948

as of March 2,  
1948

## Itineraries

## I. PART I EXHIBITIONS

## ART AND THE EXPERIMENTAL FILM - cancelled

## BEN SHAHN

Jan. 12-Feb. 21	Institute of Modern Art, Boston, Mass. (whole Museum show)
April 1-22	Baltimore Museum of Art, Baltimore, Md.
May 6-20	Smith College Museum of Art, Northampton, Mass.
June 3-17	Univ. of Massachusetts, Amherst, Mass.
July 1-15	Modern Institute of Art, Brooklyn, N.Y.
Aug. 2-23	Portland Art Museum, Portland, Ore.
Sept. 6-Oct. 4	San Francisco Museum of Art, San Francisco, Calif.
Oct. 18-Nov. 8	University of Texas, Austin, Tex.

## HENRI CARTIER-BRESSON

July 28-Aug. 18	Detroit Institute of Arts, Alger House Branch, Detroit, Mich.
Sept. 29-Oct. 20	Kalamazoo Institute of Arts, Kalamazoo, Michigan
Nov. 3-24	Massachusetts Institute of Technology, Cambridge, Mass.
Dec. 8-29	
Jan. 12-Feb. 2	California Palace of the Legion of Honor, San Francisco, Cal.
Feb. 16-March 8	University of Washington, Seattle, Wash.
Mar. 22-Apr. 12	University of Virginia, Charlottesville, Va.
Apr. 26-May 17	Philadelphia Art Alliance, Philadelphia, Pa.
May 31-June 21	Addison Gallery of American Art, Andover, Mass.

## COMPETITION FOR PRINTED FABRICS

Oct. 6-27	University of Michigan, Ann Arbor, Mich. (cancelled because of Railway Express strike)
Nov. 10-Dec. 1	Toledo Museum of Art, Toledo, Ohio
Jan. 19-Feb. 9	Northwestern University, Evanston, Ill.
Feb. 25-Mar. 15	Indiana State Teachers College, Terre Haute, Ind.
Mar. 28-Apr. 19	University of Washington, Seattle, Wash.
May 3-24	

## COSTUME CARNIVAL

Oct. 29-Nov. 19	Skidmore College, Saratoga Springs, N.Y.
Dec. 3-24	
Jan. 7-28	
Feb. 11-Mar. 3	Westminster College, New Wilmington, Pa.
Mar. 17-Apr. 7	State Teachers College, Slippery Rock, Pa.
Apr. 21-May 12	George Walter Vincent Smith Art Museum, Springfield, Mass.
May 26-June 16	Currier Gallery of Art, Manchester, N.H.

## DRAWINGS from the Museum Collection-100

Nov. 1-29	Vassar College, Poughkeepsie, N.Y.
Dec. 13-Jan. 10	Institute of Modern Art, Boston, Mass.
Jan. 24-Feb. 21	Minneapolis Institute of Arts, Minneapolis, Minn.
Mar. 6-Apr. 3	Grand Rapids Art Gallery, Grand Rapids, Mich.
Apr. 17-May 16	
May 29-June 26	University of Minnesota, Minneapolis, Minn.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

2.

## DRAWINGS from the Museum Collection-40

Oct. 20-Nov. 10	University of Texas, College of the Fine Arts, Austin, Tex.
Nov. 24-Dec. 15	Skidmore College, Saratoga Springs, N.Y.
Dec. 29-Jan. 19	Williams College, Williamstown, Mass.
Feb. 2-25	The Baltimore Museum of Art, Baltimore, Md.
Mar. 8-29	Kalamazoo Institute of Arts, Kalamazoo, Mich.
Apr. 12-May 5	Muhlenberg College, Allentown, Pa.
May 17-June 7	

## EXPERIMENTAL PRINTMAKING IN EUROPE-cancelled

## EXPRESSIONISM IN PRINTS

Oct. 6-27	Stephens College, Columbia, Mo. (cancelled because of Railway Express strike)
Nov. 10-Dec. 1	Louisiana State University, Baton Rouge, La.
Dec. 15-Jan. 5	
Jan. 19-Feb. 9	University of Washington, Seattle, Wash.
Feb. 25-Mar. 15	Florida State University, Tallahassee, Fla.
Mar. 29-April 19	Marshall College, Huntington, W. Va.
May 3-24	Williams College, Williamstown, Mass.
June 7-28	

## HOUSES BY FRANK LLOYD WRIGHT

Oct. 18-Nov. 8	Abilene Museum of Fine Arts, Hardin-Simmons University, Abilene, Texas
Nov. 24-Feb. 2	University of Manitoba, Winnipeg, Canada
Mar. 1-22	Kalamazoo Institute of Arts, Kalamazoo, Mich.
Apr. 5-26	J.B. Speed Memorial Museum, Louisville, Ky.
May 10-31	Otterbein College, Westerville, Ohio

## IF YOU WANT TO BUILD A HOUSE

## Copy I

Sept. 1-22	Western Washington State Fair, Puyallup, Wash.
Oct. 6-27	Milwaukee Art Institute, Milwaukee, Wis.
Nov. 10-Dec. 1	Stephens College, Columbia, Mo.
Dec. 15-Jan. 5	
Jan. 19-Feb. 9	George Walter Vincent Smith Art Museum, Springfield, Mass.
Feb. 23-Mar. 15	Central Florida Architects Association, Orlando, Fla.
Mar. 23-Apr. 19	Louisiana State University, Baton Rouge, La.
May 3-24	Springfield Art Museum, Springfield, Mo.
June 7-28	

## Copy II

Oct. 6-Nov. 2	Addison Gallery of American Art, Andover, Mass.
Nov. 15-Dec. 6	Carnegie Institute of Technology, Pittsburgh, Pa.
Jan. 2-30	University of Manitoba, Winnipeg, Canada
Mar. 2-23	Portland Art Museum, Portland, Oregon
Apr. 6-27	Northwestern University, Evanston, Ill.
May 11-June 1	

## INTEGRATED BUILDING

Oct. 1-22	1947 Westchester Better Homes Exposition, White Plains, N.Y.
Nov. 5-26	University of Illinois, Urbana, Ill.
Jan. 5-26	The Massillon Museum, Massillon, Ohio
Feb. 9-Mar. 1	
Mar. 15-Apr. 5	State College of Washington, Pullman, Wash.
Apr. 19-May 10	University of Colorado, Boulder, Colo.
May 17-June 7	



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4.2.13

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## LEADERS IN PHOTOGRAPHY (see also page 3)

Jan. 1-22 Ohio University, Athens, Ohio. (Brady, Atget, Evans, Wright, Porter)  
 Dec. 1-22 Greenwich Public Library, Greenwich, Conn. (Adams)  
 Feb. 15-March 7 J. B. Speed Art Museum, Louisville, Ky. (Evans)  
 May 10-31 " " " " (Brady)  
 June 4-25 " " " " (Adams)  
 May 10-31 University of Tennessee, Knoxville, Tenn. (Atget)

## LITERATURE: TRANSLATIONS

Dec. 1-22 State Teachers College, East Haven, Pa.  
 Jan. 1-22 Kansas State Teachers College, Emporia, Kansas.  
 Feb. 9-Mar. 1 Portland Art Museum, Portland, Ore.

## ROBERT HALL: ENGINEER

Oct. 25-Nov. 16 George Walter Vincent Smith Art Museum, Springfield, Mass.  
 Nov. 20-Dec. 21 University of Manitoba, Winnipeg, Canada  
 Jan. 4-25 University of Washington, Seattle, Wash.  
 Feb. 9-29 Portland Art Museum, Portland, Oregon  
 Mar. 16-Apr. 4 Tulane University, New Orleans, La.  
 Apr. 18-May 9 Institute of Design, Chicago, Ill.  
 May 23-June 13 Williams College, Williamstown, Mass.  
 June 27-July 18

## MODERN BUILDINGS FOR SCHOOLS AND COLLEGES-Copy I

Dec. 1-22 University of North Carolina, Chapel Hill, N. C.  
 Jan. 5-26 Wellesley College, Wellesley, Mass.  
 Feb. 9-Mar. 1 Vassar College, Poughkeepsie, N.Y.  
 Mar. 15-Apr. 5 University of Arkansas, Fayetteville, Ark.  
 Apr. 19-May 10 State College of Washington, Pullman, Wash.  
 May 24-June 14 New Orleans Classroom Teachers Federation, New Orleans, La.  
 MODERN BUILDINGS FOR SCHOOLS AND COLLEGES-Copy II Jan. 1-July 1 Canada. (Univ. of Manitoba)

## MODERN HANDMADE JEWELRY

Aug. 25-Sept. 15 City Art Museum of St. Louis, St. Louis, Mo.  
 Sept. 29-Oct. 20 University of Michigan, Ann Arbor, Mich.  
 Nov. 3-24 Ohio University, Athens, Ohio  
 Dec. 8-29 J.B. Speed Memorial Museum, Louisville, Ky  
 Jan. 12-Feb. 2 Ohio State University, Columbus, Ohio  
 Feb. 16-Mar. 8 University of Delaware, Newark, Del.  
 Mar. 22-Apr. 12 The Currier Gallery of Art, Manchester, N.H.  
 Apr. 26-May 17 Addison Gallery of American Art, Andover, Mass.  
 May 31-June 21 George Walter Vincent Smith Art Museum, Springfield, Mass.

## MODERN TEXTILE DESIGN

Oct. 15-Nov. 5 Stephens College, Columbia, Mo.  
 Nov. 19-Dec. 10 Kalamazoo Institute of Arts, Kalamazoo, Mich.  
 Dec. 24-Jan. 14 Toledo Museum of Art, Toledo, Ohio  
 Jan. 28-Feb. 18 Florida State College for Women, Tallahassee, Fla.  
 Mar. 3-24 J.B. Speed Memorial Museum, Louisville, Ky  
 Apr. 7-28 Ohio University, Athens, Ohio  
 May 12-June 2



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4.2.13

5.

## LEADERS IN PHOTOGRAPHY

Sept. 8-29	Fort Worth Art Association, Fort Worth, Texas (Atget, Adams)
Sept. 22-Oct. 15	Currier Gallery of Art, Manchester, N.H. (Evans)
Oct. 15-Nov. 3	Earlham College Library, Richmond, Ind. (Atget)
Nov. 17-Dec. 8	Otterbein College, Westerville, Ohio (Wright, Porter)
Jan. 5-26	Currier Gallery of Art, Manchester, N.H. (Adams)
Mar. 1-22	Currier Gallery of Art, Manchester, N.H. (Atget)
Apr. 5-26	Rutgers University, New Brunswick, N.J. (Brady)
Apr. 5-26	Allegheny College, Meadville, Pa. (Atget)
Apr. 5-26	Currier Gallery of Art, Manchester, N.H. (Wright)
Apr. 19-May 10	Hotchkiss School, Lakeville, Conn. (Adams, Porter)

## LIPCHITZ: PROMETHEUS

Dec. 1-22	
Jan. 5-26	State Teachers College, Lock Haven, Pa.
Feb. 9-Mar. 1	Kansas State Teachers College, Emporia, Kansas.
Apr. 1-22	
May 6-27	Portland Art Museum, Portland, Ore.

## ROBERT MAILLART: ENGINEER

Oct. 26-Nov. 16	George Walter Vincent Smith Art Museum, Springfield, Mass.
Nov. 30-Dec. 21	University of Manitoba, Winnipeg, Canada
Jan. 4-25	University of Washington, Seattle, Wash.
Feb. 8-29	Portland Art Museum, Portland, Oregon
Mar. 14-Apr. 4	Tulane University, New Orleans, La.
Apr. 18-May 9	Institute of Design, Chicago, Ill.
May 23-June 15	Williams College, Williamstown, Mass.
June 27-July 18	

## MODERN BUILDINGS FOR SCHOOLS AND COLLEGES-Copy I

Dec. 1-22	University of North Carolina, Chapel Hill, N. C.
Jan. 5-26	Wellesley College, Wellesley, Mass.
Feb. 9-Mar. 1	Vassar College, Poughkeepsie, N.Y.
Mar. 15-Apr. 5	University of Arkansas, Fayetteville, Ark.
Apr. 19-May 10	State College of Washington, Pullman, Wash.
May 24-June 14	New Orleans Classroom Teachers Federation, New Orleans, La.
	Jan. 1-July 1 Canada. (Univ. of Manitoba)

## MODERN BUILDINGS FOR SCHOOLS AND COLLEGES-Copy II

## MODERN HANDMADE JEWELRY

Aug. 25-Sept. 15	City Art Museum of St. Louis, St. Louis, Mo.
Sept. 29-Oct. 20	University of Michigan, Ann Arbor, Mich.
Nov. 3-24	Ohio University, Athens, Ohio
Dec. 8-29	J.B. Speed Memorial Museum, Louisville, Ky
Jan. 12-Feb. 2	Ohio State University, Columbus, Ohio
Feb. 16-Mar. 8	University of Delaware, Newark, Del.
Mar. 22-Apr. 12	The Currier Gallery of Art, Manchester, N.H.
Apr. 26-May 17	Addison Gallery of American Art, Andover, Mass.
May 31-June 21	George Walter Vincent Smith Art Museum, Springfield, Mass.

## MODERN TEXTILE DESIGN

Oct. 15-Nov. 5	Stephens College, Columbia, Mo.
Nov. 19-Dec. 10	Kalamazoo Institute of Arts, Kalamazoo, Mich.
Dec. 24-Jan. 14	Toledo Museum of Art, Toledo, Ohio
Jan. 28-Feb. 18	Florida State College for Women, Tallahassee, Fla.
Mar. 3-24	J.B. Speed Memorial Museum, Louisville, Ky
Apr. 7-28	Ohio University, Athens, Ohio
May 12-June 2	



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I. 4. 2. 13

## A NEW AMERICAN ARCHITECTURE

Oct. 8-29

Nov. 12-Dec. 3

Dec. 17-Jan 7

Jan. 21-Feb. 11

Feb. 25-Mar. 17

Mar. 31-Apr. 21

May 5-26

June 9-30

Culver Military Academy, Culver, Ind. (cancelled because of Railway Express strike)

Culver Military Academy, Culver, Ind.

Columbus Gallery of Fine Arts, Columbus, Ohio

Carleton College, Northfield, Minn.

## NEW PHOTOGRAPHERS

Sept. 1-22

Oct. 1-22

Nov. 5-26

Dec. 10-31

Jan. 14-Feb. 4

Feb. 24-March 16

Apr. 28-May 19

June 2-23

Lexington Camera Club, Lexington, Ky

Akron Art Institute, Akron, Ohio

Portland Art Museum, Portland, Oregon

Institute of Contemporary Art, Boston, Mass.

Stephens College, Columbia, Mo.

Springfield Art Museum, Springfield, Mo.

## NEW WATERCOLORS AND GOUACHES

Sept. 10-Oct. 1

Oct. 15-Nov. 5

Nov. 19-Dec. 10

Dec. 24-Jan. 19

Jan. 28-Feb. 18

Mar. 3-24

Apr. 7-28

May 12-June 2

University of Arkansas, Fayetteville, Ark.

Albion College, Albion, Mich.

Hollins College, Hollins, Va.

Muhlenberg College, Allentown, Pa.

Cornell University, Ithaca, N.Y.

Agnes Scott College, Decatur, Ga.

University of Virginia, Charlottesville, Va.

## THE PAINTER LOOKS AT PEOPLE

Sept. 15-Oct. 6

Oct. 20-Nov. 10

Nov. 24-Dec. 15

Dec. 29-Jan. 15

Feb. 2-23

Mar. 8-29

Apr. 12-May 3

May 17-June 7

June 21-July 12

Watkins Institute, Nashville, Tenn.

Northwestern University, Evanston, Ill.

University of Arkansas, Fayetteville, Ark.

Art Association of New Orleans, New Orleans, La.

Stephens College, Columbia, Mo.

University of Michigan, Ann Arbor, Mich.

Washburn Municipal University (Mylvane Art Museum) Topeka, Kans.

J.B. Speed Memorial Museum, Louisville, Ky.

\*PAINTINGS BY FRENCH CHILDREN (see below)

## RECENT LITHOGRAPHS BY PICASSO

Oct. 1-22

Nov. 11-26

Dec. 10-31

Jan. 14-Feb. 4

Feb. 18-Mar. 10

Mar. 24-Apr. 14

Apr. 28-May 19

June 2-23

J.B. Speed Memorial Museum, Louisville, Ky.

Haverford College, Haverford, Pa.

University of Washington, Seattle, Wash.

University of Texas, Austin, Texas

Vassar College, Poughkeepsie, N.Y.

Averett College, Danville, Va.

## PAINTINGS BY FRENCH CHILDREN

April 12-May 3

May 17-June 7

June 21-July 12

Wilmington Society of the Fine Arts, Wilmington, Del.

Evanston Art Center, Evanston, Ill.

University of North Carolina, Chapel Hill, N. C.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I. 4. 2. 13

5.

## ROUAULT: THE GREAT PRINTMAKER

Sept. 29-Oct. 20  
Nov. 3-24  
Dec. 7-28  
Jan. 9-30  
Feb. 12-Mar. 4  
Mar. 18-Apr. 8  
Apr. 22-May 15  
May 27-June 17

University of Virginia, Charlottesville, Va.  
Muhlenberg College, Allentown, Pa.  
Watkins Institute, Nashville, Tenn.  
Hackley Art Gallery, Muskegon, Mich.  
Skidmore College, Saratoga Springs, N.Y.  
Columbus Gallery of Fine Arts, Columbus, Ohio

## SIX INTERPRETATIONS IN BRONZE

Oct. 1-22  
Nov. 5-26  
Dec. 10-21  
Jan. 14-Feb. 4  
Feb. 18-Mar. 10  
Mar. 24-Apr. 14  
Apr. 28-May 19  
June 2-25

Marshall College, Huntington, W.Va.  
Averett College, Danville, Va.  
Western College, Oxford, Ohio  
Wesleyan Conservatory and School of Fine Arts, Macon, Ga.  
College of William and Mary, Williamsburg, Va.  
M.I.T. Cambridge, Mass.

## SYMBOLISM IN PAINTING

Sept. 22-Oct. 13  
Oct. 25-Nov. 15  
Nov. 28-Dec. 19  
Dec. 31-Jan. 21  
Feb. 2-23  
Mar. 6-27  
Apr. 8-29  
May 9-30  
June 12-July 3

University of Texas, Austin, Texas  
Witte Memorial Museum, San Antonio, Texas  
Minneapolis Institute of Arts, Minneapolis, Minn.  
City Art Museum of St. Louis, St. Louis, Mo.  
Oberlin College, Oberlin, Ohio  
The Baltimore Museum of Art, Baltimore, Md.  
Vassar College, Poughkeepsie, N.Y.  
Wellesley College, Wellesley, Mass.  
Louisiana State University, Baton Rouge, La.

## TOWARD BETTER HOUSING

Nov. 1-22  
Dec. 6-27  
Jan. 19-Feb. 9  
Feb. 25-March 15  
March 29-Apr. 19  
May 8-24

University of Illinois, Urbana, Illinois  
University of Florida, Gainesville, Florida  
Cornell University, Ithaca, N. Y.

## TWO CITIES

Oct. 15-Nov. 29  
Dec. 27-Jan. 17  
Jan. 31-Feb. 21  
March 5-26  
Apr. 9-30  
May 14-June 4  
June 18-July 9  
July 23-Aug. 13

Art Institute of Chicago, Chicago, Ill. (Michael Reese Hospital, sponsor)  
Massachusetts Institute of Technology, Cambridge, Mass.  
Rollins College, Winter Park, Florida



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I. 4.2.13

6.

## WORLD OF ILLUSION: The Elements of Stage Design

Jan. 15-Feb. 15

Mar. 1-22

Apr. 5-26

May 10-31

June 14-July 5

Denver Art Museum, Denver, Colo.

Stephens College, Columbia, Mo.

Kalamazoo Institute of Arts, Kalamazoo, Mich.

University of Pittsburgh, Pittsburgh, Pa.

The Currier Gallery of Art, Manchester, N.H.

## II. PART II EXHIBITIONS

## ABSTRACT PAINTING

Oct. 6-20

Nov. 3-17

Dec. 1-15

Jan. 5-19

Feb. 2-16

Mar. 1-15

Apr. 5-19

May 24-June 7

Carleton College, Northfield, Minn.

Lawrenceville School, Lawrenceville, N.J.

Middlebury College, Middlebury, Vt.

Stephens College, Columbia, Mo.

Museum of Fine Arts of Houston, Houston, Tex.

Riverside College, Riverside, Calif.

University of Manitoba, Winnipeg, Canada

Woodstock Country School, Woodstock, Vt.

## ACTORS AND CLOWNS

Oct. 5-19

Nov. 2-30

Dec. 12-26

Jan. 9-23

Feb. 18-Mar. 5

Mar. 17-31

Apr. 14-26

May 12-26

June 9-23

Phillips Exeter Academy, Exeter, N.H. (cancelled because of Railway Express strike)

Isaac Delgado Museum of Art, New Orleans, La.

Illinois College, Jacksonville, Ill.

Jr. League of El Paso, Texas

University of Cincinnati, Cincinnati, Ohio

Woodstock Country School, Woodstock, Vt.

Art Institute of Zanesville, Ohio

## AMERICAN PAINTING

## Copy I

Oct. 6-20

Nov. 3-17

Dec. 1-15

Dec. 29-Jan. 12

Jan. 26-Feb. 9

Feb. 23-March 8

March 22-April 5

April 19-May 3

May 17-31

## Copy II

Oct. 22-Nov. 5

Nov. 19-Dec. 3

Dec. 17-31

Jan. 14-28

Feb. 11-25

March 10-24

April 7-21

May 5-19

June 2-16

## Copy III

Sept. 22-Oct. 6

Oct. 20-Nov. 3

Nov. 17-Dec. 1

Dec. 15-29

Jan. 12-26

Feb. 9-23

March 8-22

Hood College, Frederick, Md. (cancelled because of Railway Express strike)

Woodstock Country School, Woodstock, Vt.

Lawrenceville School, Lawrenceville, N. J.

Western Carolina Teachers College, Cullowhee, N. C.

Franklin College, Franklin, Ind.

Monticello College, Alton, Ill.

Lawrence College, Appleton, Wis.

Manhattanville College of the Sacred Heart, N. Y. C.

Kenyon College, Gambier, Ohio.

Ed. of Education, Memorial Square, South Milwaukee, Wis.

Winona Free Public Library, Winona, Minn.

The Massillon Museum, Massillon, Ohio.

Nyack High School, Nyack, N. Y.

State Teachers College, Lock Haven, Pa.

Hood College, Frederick, Md.

Hancock Home Study Club, Houghton, Mich.

Pontiac Senior High School, Pontiac, Mich.

State Teachers College, Paterson, N. J.

Waynesburg College, Waynesburg, Pa.

Trenton Junior College, Trenton, N. J.

Sioux Falls Public Schools, Sioux Falls, S. D.

North Carolina State Art Society, Raleigh, N. C.

University of Virginia, Charlottesville, Va.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

7.

## AMERICAN PAINTING

Copy III (con.)

April 5-19

May 3-17

May 31-June 14

Phillips Exeter Academy, Exeter, N. H.  
State Teachers College, Mississippi, Miss.  
Parkersburg High School, Parkersburg, W. Va.  
University of Mississippi, University, Miss.  
Calver Military Academy, Calver, Md.

## AMERICAN PAINTING BEFORE 1900

August 14-26

Sept. 22-Oct. 6

Oct. 20-Nov. 3

Nov. 17-Dec. 1

Dec. 15-29

Jan. 12-26

Feb. 9-23

March 8-22

April 5-19

May 3-17

May 31-June 14

Illinois College, Jacksonville, Ill.  
Middlebury College, Middlebury, Vt.  
Waynesburg College, Waynesburg, Pa.  
Lawrenceville School, Lawrenceville, N. J.  
Pennsylvania College for Women, Pittsburgh, Pa.  
Lawrence College, Appleton, Wis.  
Monticello College, Alton, Ill.  
Hancock Home Study Club, Houghton, Mich.  
Kenyon College, Gambier, Ohio.

## AMERICAN PRINTS

Oct. 13-27

Nov. 10-24

Dec. 8-22

Jan. 5-19

Feb. 2-16

March 1-15

March 29-April 12

April 26-May 10

May 24-June 7

Art Institute of Zanesville, Zanesville, Ohio. (cancelled because of Railway Express strike)  
University of Cincinnati, Cincinnati, Ohio.  
Winona State Teachers College, Winona, Minn.  
Lawrence College, Appleton, Wis.  
University of Chicago, Chicago, Ill.  
Illinois College, Jacksonville, Ill.  
Lawrenceville School, Lawrenceville, N. J.  
Gary Public Library, Gary, Ind.

## AN ARTIST'S ZOO

Sept. 9-30

Oct. 7-21

Nov. 4-18

Dec. 2-16

Dec. 30-Jan. 13

Jan. 27-Feb. 10

Feb. 24-March 9

March 23-April 6

April 20-May 4

May 18-June 1

Oak Ridge Public Schools, Oak Ridge, Tenn.  
State Teachers College, Jacksonville, Ill.  
Jewish Community Center, Detroit, Mich.  
Grand Rapids Art Gallery, Grand Rapids, Mich.  
Junior League of El Paso, El Paso, Texas.  
Trenton Junior College, Trenton, N. J.  
George Walter Vincent Smith Art Museum, Springfield, Mass.  
State Teachers College, Oswego, N. Y.

## A CENTURY OF PHOTOGRAPHY

Oct. 6-20

Nov. 3-17

Dec. 1-15

Dec. 29-Jan. 26

Feb. 23-March 9

March 22-April 5

April 19-May 3

May 17-31

University of New Hampshire, Durham, N. H. (cancelled because of Railway Express strike)  
Pennsylvania College for Women, Pittsburgh, Pa.  
University of Michigan, Ann Arbor, Mich.  
University of Kansas, Lawrence, Kansas.  
University of Cincinnati, Cincinnati, Ohio.  
Monticello College, Alton, Ill.  
A. A. U. W., Waukegan, Ill.  
Phillips Exeter Academy, Exeter, N. H.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

~~CONTEMPORARY ADVERTISING~~ ADVERTISING ART IN THE U.S.

Feb. 2-16 Phillips Exeter Academy, Exeter, N. H.  
 March 1-15 State Teachers College, Slippery Rock, Pa.  
 March 29-April 12 Stephens College, Columbia, Mo.  
 April 26-May 10 University of Cincinnati, Cincinnati, Ohio.  
 May 24-June 7 Culver Military Academy, Culver, Ind.

## DESIGN AND THE MODERN POSTER

Nov. 12-26 University of Michigan, Ann Arbor, Mich.  
 Dec. 10-24 University of Florida, Gainesville, Fla.  
 Jan. 7-21 University of Cincinnati, Cincinnati, Ohio.  
 Feb. 4-18 The Baldwin School, Bryn Mawr, Pa.  
 March 1-15 University School, Ohio State University, Columbus, Ohio.  
 March 31-April 14 University of New Hampshire, Durham, N. H.  
 April 28-May 12 Phillips Exeter Academy, Exeter, N. H.  
 May 20-June 9 Winona State Teachers College, Winona, Minn.

## DRAWINGS BY MATISSE, SEURAT, RENOIR, VAN GOGH

Sept. 11-25 Putney School, Putney, Vt.  
 Oct. 6-20 Knox College, Galesburg, Ill.  
 Nov. 3-17 Museum of Fine Arts of Houston, Houston, Tex.  
 Dec. 1-15 Pennsylvania College for Women, Pittsburgh, Pa.  
 Dec. 31-Jan. 14 University of Tennessee, Knoxville, Tenn.  
 Jan. 26-Feb. 9 Illinois College, Jacksonville, Ill.  
 Feb. 23-March 8 State Teachers College, River Falls, Wis.  
 March 22-April 6 University of Missouri, Columbia, Mo.  
 April 19-May 3 University of Chicago, Chicago, Ill.  
 May 17-31 University of Georgia, Savannah, Ga.

## FIFTEEN MODERN WATERCOLORS

Oct. 13-27 High School, Gloverville, N. Y. (cancelled because of Railway Express strike)  
 Nov. 10-24 State Teachers College, Jacksonville, Ala.  
 Dec. 6-22 Drake University, Des Moines, Iowa.  
 Jan. 5-19 Riverside College, Riverside, Calif.  
 Feb. 2-16 Taft Union High School and Junior College, Taft, Calif.  
 March 1-15 Westminster College, New Wilmington, Pa.  
 March 29-April 12 Illinois College, Jacksonville, Ill.  
 April 26-May 10 West Liberty State College, West Liberty, W. Va.  
 May 24-June 7 Franklin College, Franklin, Indiana.

## HOW MODERN ARTISTS PAINT PEOPLE

Copy I  
 Aug. 18-Sept. 1 Upper Peninsula State Fair, Escanaba, Mich.  
 Sept. 22-Oct. 6 Allegheny College, Meadville, Pa.  
 Oct. 20-Nov. 3 Illinois College, Jacksonville, Ill.  
 Nov. 17-Dec. 1 West Liberty State College, West Liberty, W. Va.  
 Dec. 15-29  
 Copy I Jan. 12-26 Winona State Teachers College, Winona, Minn.  
 Feb. 9-23 State Teachers College, River Falls, Wis.  
 March 6-22 Lindenwood College, St. Charles, Mo.  
 April 5-19 University of Colorado, Boulder, Colo.  
 May 3-17  
 June 1-15



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I. 4. 2. 13

## HOW MODERN ARTISTS PAINT PEOPLE

## Copy II

Oct. 15-27

Nov. 10-24

Dec. 8-22

Jan. 5-19

Feb. 2-16

March 1-15

March 29-April 12

April 26-May 10

May 24-June 7

Gary Public Library, Gary, Ind. (cancelled because of  
Railway express strike)  
Lawrence College, Appleton, Wis.  
Gary Public Library, Gary, Ind.  
Middlebury College, Middlebury, Vt.  
Pennsylvania College for Women, Pittsburgh, Pa.  
Baldwin School, Bryn Mawr, Pa.  
State Teachers College, New Paltz, N. Y.

## HOW THE MODERN ARTIST WORKS

Oct. 20-Nov. 3

Nov. 17-Dec. 6

Dec. 18-Jan. 1

Jan. 12-26

Feb. 9-23

March 8-22

April 5-19

May 3-17

May 31-June 14

State Teachers College, Oswego, N. Y.  
Wellesley College, Wellesley, Mass.  
Middlebury College, Middlebury, Vt.  
University of New Hampshire, Durham, N. H.  
Carleton College, Northfield, Minn.  
George Walter Vincent Smith Art Museum, Springfield, Mass.  
Art Association of New Orleans, New Orleans, La.  
School of Art, Philadelphia, Pa.  
State Teachers College, New Paltz, N. Y.  
Northwestern University, Evanston, Ill.

## ILLUSTRATIONS FOR CHILDREN'S BOOKS

## Copy I

Sept. 22-Oct. 6

Oct. 20-Nov. 3

Nov. 17-Dec. 1

Dec. 15-29

Jan. 12-26

Feb. 9-23

March 8-22

April 5-19

April 26-May 10

May 24-June 7

## Copy II

Nov. 28-Dec. 12

Jan. 11-25

Feb. 20-March 5

March 19-April 2

April 16-30

May 14-28

Dept. of Public Instruction, Dover, Del.  
Nashville Children's Museum, Nashville, Tenn.  
Agnes Scott College, Decatur, Georgia.  
Oak Ridge Public Library, Oak Ridge, Tenn.  
High School, Gloverville, N. Y.  
State Teachers College, Fredonia, N. Y.

Skidmore College, Saratoga Springs, N. Y.  
Cornell University, Ithaca, N. Y.

## MODERN AMERICAN HOUSES

## Copy I

Aug. 18-Sept. 1

Sept. 15-29

Oct. 13-27

Nov. 10-24

Dec. 8-22

Jan. 5-19

Feb. 2-16

March 1-15

March 29-April 12

April 26-May 10

May 24-June 7

Upper Peninsula State Fair, Escanaba, Mich.  
State Teachers College, Oswego, N. Y.  
University of Michigan, Ann Arbor, Mich.  
The Gary Public Library, Gary, Indiana.  
Evansville Public Museum, Evansville, Ind.  
Trenton Junior College, Trenton, N. J.  
State Teachers College, Paterson, N. J.  
Rutgers University, New Brunswick, N. J.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

10.

## MODERN AMERICAN HOUSES

Copy II  
 Sept. 20-Oct. 4  
 Oct. 25-Nov. 6  
 Nov. 20-Dec. 4  
 Dec. 18-Jan. 1  
 Jan. 18-28  
 Feb. 11-25  
 March 9-23  
 April 4-25  
 May 9-23

Augustana College, Sioux Falls, S. D.  
 Riverside College, Riverside, Calif.  
 Taft Union High School and Junior College, Taft, Calif.  
 Agnes Scott College, Decatur, Ga.  
 Western Carolina Teachers College, Cullowhee, N. C.  
 Manhattanville College of the Sacred Heart, N. Y. C.  
 Kunson-Williams-Proctor Institute, Utica, N. Y.  
 Pontiac Senior High School, Pontiac, Mich.

## MODERN CHAIR DESIGN

Aug. 1-15  
 Nov. 14-28  
 Dec. 19-Jan. 2  
 Jan. 16-30  
 Feb. 16-March 1  
 March 12-26  
 April 9-23  
 May 7-21

North Texas State Teachers College, Denton, Tex.  
 Stephens College, Columbia, Mo.  
 Harvard University, Cambridge, Mass.  
 Muskingum College, New Concord, Ohio.  
 Trenton Junior College, Trenton, N. J.  
 Georgia State College, Atlanta, Ga.  
 North Carolina College, Raleigh, N. C.

## MODERN ROOMS OF THE LAST FIFTY YEARS

Sept. 22-Oct. 6  
 Oct. 20-Nov. 3  
 Nov. 17-Dec. 1  
 Dec. 15-29  
 Jan. 12-26  
 Feb. 9-23  
 March 8-22  
 April 6-19  
 May 3-17  
 May 31-June 14

July 14-28 State Teachers Coll., Slippery Rock, Pa.  
 Culver Military Academy, Culver, Ind.  
 Moorhead State Teachers College, Moorhead, Minn.  
 Northwestern University, Evanston, Ill.  
 Skidmore College, Saratoga Springs, N. Y.  
 State Teachers College, Paterson, N. J.  
 Miami University, Oxford, Ohio.  
 Phillips Exeter Academy, Exeter, N. H.  
 Hotchkiss School, Lakeville, Conn.  
 Kansas State Teachers College, Emporia, Kansas.

## NEW PICTURES FOR CHILDREN

Copy I  
 Aug. 16-30  
 Sept. 15-29  
 Oct. 13-27  
 Nov. 10-24  
 Dec. 8-22  
 Jan. 5-19  
 Feb. 2-16  
 March 1-15  
 March 29-April 12  
 April 26-May 10  
 May 24-June 7

Florida State University, Tallahassee, Fla.  
 Ed. of Education, Hamaroneck, N. Y.  
 Arts Group, St. Cloud, Minn.  
 University School, Ohio State University, Columbus, O.  
 M. I. T., Cambridge, Mass.  
 Kalamazoo Institute of Arts, Kalamazoo, Mich.  
 Public Schools of Glencoe, Glencoe, Ill.  
 Drake State Teachers College, Jacksonville, Ala.  
 N. A. Fairmont State College, Fairmont, W. Va.  
 Salisbury City Schools, Salisbury, N. C.

## PISCES

Copy II  
 Oct. 5-19  
 Nov. 2-26  
 Dec. 14-28  
 Jan. 11-Feb. 5  
 March 7-21  
 April 4-18  
 May 2-16  
 May 30-June 13

Brearley School, New York, N. Y.  
 Isaac Delgado Museum of Art, New Orleans, La.  
 Oak Ridge Public Schools, Oak Ridge, Tenn.  
 State Teachers College, Fredonia, N. Y.  
 Hancock Home Study Club, Houghton, Mich.  
 University of Georgia, Athens, Ga.  
 Indiana College, St. Charles, Mo.  
 Washington College, Washington, Pa.  
 West Liberty State College, West Liberty, W. Va.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4.2.13

21.

## 19TH CENTURY LEADERS OF MODERN PAINTING

## Copy I

Oct. 13-27

Middlebury College, Middlebury, Vt. (cancelled because of Railway Express strike)

Nov. 10-24

Hotchkiss School, Lakeville, Conn.

Dec. 8-22

Westminster College, New Wilmington, Pa.

Jan. 5-19

~~The Bear School, Miami Beach, Fla.~~ cancelled

Feb. 18-March 1

University of Manitoba, Winnipeg, Canada.

March 28-April 12

University of Cincinnati, Cincinnati, Ohio.

April 26-May 10

Kalamazoo Institute of Arts, Kalamazoo, Mich.

May 24-June 7

Pontiac Senior High School, Pontiac, Mich.

## Copy II

Sept. 16-30

Lawrenceville School, Lawrenceville, N. J.

Oct. 13-27

The Massillon Museum, Massillon, Ohio.

Nov. 10-24

Ed. of Education, South Milwaukee, Wis.

Dec. 8-22

Jan. 5-19

State Teachers College, Jacksonville, Ala.

Feb. 2-16

Woodstock Country School, Woodstock, Vt.

March 1-15

Waynesburg College, Waynesburg, Pa.

March 28-April 12

Georgia State Woman's College, Valdosta, Ga.

April 26-May 10

Monticello College, Alton, Ill.

May 24-June 7

## ON BEING A CARTOONIST

## Copy I

Oct. 1-25

Akron Art Institute, Akron, Ohio.

Nov. 12-26

Monticello College, Alton, Ill.

Dec. 10-24

Jan. 7-21

Western Illinois State College, Macomb, Ill.

Feb. 4-18

Newcomb School of Art, New Orleans, La.

March 3-17

April 1-15

Kansas State Teachers College, Emporia, Kansas.

April 28-May 12

May 26-June 9

## Copy II

Sept. 5-19

Bangor Public Library, Bangor, Maine.

Oct. 3-Nov. 2

Baltimore Museum of Art, Baltimore, Md.

Nov. 14-28

University of New Hampshire, Durham, N. H.

Dec. 12-26

Jan. 9-23

Greenwich Public Library, Greenwich, Conn.

Feb. 6-20

Schenectady Museum, Schenectady, N. Y.

March 5-19

University of Cincinnati, Cincinnati, Ohio.

April 2-16

Drake University, Des Moines, Iowa.

May 15-June 12

N. W. Ayer &amp; Son, Philadelphia, Pa.

## PICASSO, MATISSE, ELEE, ROUAULT

## Copy I

Nov. 3-17

Franklin College, Franklin, Ind.

Dec. 1-15

The Massillon Museum, Massillon, Ohio.

Dec. 29-Jan. 12

Jan. 26-Feb. 9

Community Club, Naval Ordnance Test Station, Inyokern, Calif.

Feb. 23-March 8

Phoenix Fine Arts Association, Phoenix, Arizona.

March 22-April 6

University of Georgia, Savannah, Ga.

April 19-May 3

Lindenwood College, St. Charles, Mo.

May 17-31

Westminster College, New Wilmington, Pa.

Copy II: Jan. 26-Feb. 9

West Liberty State College, West Liberty, W. Va.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

12.

## A SURVEY OF AMERICAN SCULPTURE

## Copy I

July 21-Aug. 4

Oct. 13-27

Nov. 10-24

Dec. 8-22

Jan. 5-19

Feb. 2-16

March 1-15

March 28-April 12

April 26-May 10

May 24-June 7

## Copy II

Oct. 1-15

Oct. 27-Nov. 10

Nov. 24-Dec. 8

Dec. 22-Jan. 5

Jan. 19-Feb. 2

Feb. 16-March 1

March 15-29

April 12-26

May 10-24

Moorhead State Teachers College, Moorhead, Minn.  
 Baldwin School, Bryn Mawr, Pa. (cancelled because of  
 Railway Express Strike)

State Teachers College, Paterson, N. J.

Dept. of Public Instruction, Dover, Del.

Georgia State Woman's College, Valdosta, Ga.

Monticello College, Alton, Ill.

Hotchkiss School, Lakeville, Conn.

West Liberty State College, West Liberty, W. Va.

Middlebury College, Middlebury, Vt.

University of Tennessee, Knoxville, Tenn.

University School, Ohio State University, Columbus, Ohio.

Carleton College, Northfield, Minn.

University of Cincinnati, Cincinnati, Ohio.

University of Minnesota, Minneapolis, Minn.

Allegheny College, Meadville, Pa.

North Carolina State Art Society, Raleigh, N. C.

Gary Public Library, Gary, Ind.

Culver Military Academy, Culver, Ind.

Baldwin School, Bryn Mawr, Pa.

## TWENTIETH CENTURY EUROPEAN PAINTERS

Oct. 13-27

Nov. 10-24

Dec. 8-22

Jan. 5-19

Feb. 2-16

March 1-15

March 28-April 12

April 26-May 10

May 24-June 7

State Teachers College, Paterson, N. J. (cancelled  
 because of Railway Express strike)

Middlebury College, Middlebury, Vt.

Trenton Junior College, Trenton, N. J.

Bd. of Education, South Milwaukee, Wis.

Carleton College, Northfield, Minn.

University of Manitoba, Winnipeg, Canada.

Lindenwood College, St. Charles, Mo.

Allegheny College, Meadville, Pa.

Hotchkiss School, Lakeville, Conn.

## UNIT FURNITURE

Aug. 1-15

Sept. 26-Oct. 10

Oct. 24-Nov. 7

Nov. 21-Dec. 5

Dec. 19-Jan. 2

Jan. 16-30

Feb. 13-27

March 12-26

April 9-23

May 7-21

North Texas State Teachers College, Denton, Tex.

Tulane University, New Orleans, La.

State College of Washington, Pullman, Wash.

Culver Military Academy, Culver, Ind.

State Teachers College, Oswego, N. Y.

Dept. of Public Instruction, Dover, Del.

University of Florida, Gainesville, Fla.

Western Carolina Teachers College, Cullowhee, N. C.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I. 4. 2. 13

13.

III. PART III EXHIBITIONSDESIGNED FOR CHILDREN

Oct. 9-30  
 Nov. 13-Dec. 4  
 Dec. 23-Jan. 13  
 Jan. 27-Feb. 17  
 March 2-23  
 April 27-May 18  
 June 1-22

Wilmington Society of Fine Arts, Wilmington, Del.

Gary Public Library, Gary, Ind.

Illinois College, Jacksonville, Ill.

Rochester Art Center, Rochester, Minn.

Walker Art Center, Minneapolis, Minn.

Manson-Williams-Proctor Institute, Utica, N. Y.

Macalester College, St. Paul, Minn.

DEVELOPMENT IN CHILDREN'S ART

Sept. 2-23  
 Oct. 7-28  
 Nov. 11-Dec. 2  
 Dec. 16-Jan. 6  
 Jan. 20-Feb. 10  
 Feb. 24-March 16  
 March 30-April 20  
 May 4-25  
 June 8-29

July 8-29 University of Wisconsin Lab Schl., Madison, Wis.

Grand Rapids Art Gallery, Grand Rapids, Mich.

University of Vermont, Burlington, Vt.

Public Schools, Kansas City, Kansas.

Art Institute of Zanesville, Zanesville, Ohio.

Sheboygan Public Schools, Sheboygan, Wis.

National College of Education, Evanston, Ill.

State Teachers College, Lock Haven, Pa.

University School, Ohio State University, Columbus, Ohio.

HOW CHILDREN PAINT

August 22-Sept. 5  
 Sept. 19-Oct. 3  
 Oct. 17-31  
 Nov. 14-28  
 Dec. 12-26  
 Jan. 8-23  
 Feb. 6-20  
 March 5-April 2  
 May 2-16  
 May 28-June 11  
 June 22-July 13

Independent School District, Davenport, Iowa.

Public Schools, Kansas City, Kansas.

National College of Education, Evanston, Ill.

Art Institute of Zanesville, Zanesville, Ohio.

School Department, Westbrook, Maine.

George Walter Vincent Smith Art Museum, Springfield, Mass.

Public Library, Haverhill, Mass.

Oak Ridge Public Schools, Oak Ridge, Tenn.

Johnson Burdickhouse Memorial Museum, Coshocton, Ohio.

Ohio State University, Columbus, Ohio.

UNDERSTANDING THE CHILD THROUGH ART

July 7-22  
 Sept. 6-27  
 Nov. 2-30  
 Dec. 14-Jan. 4  
 Jan. 18-Feb. 8  
 Feb. 22-March 14  
 March 28-April 18  
 May 2-23

University of Redlands, Redlands, Calif.

Museum of Northern Arizona, Flagstaff, Ariz.

Manson-Williams-Proctor Institute, Utica, N. Y.

Art Institute of Zanesville, Zanesville, Ohio.

Pennsylvania College for Women, Pittsburgh, Pa.

Westminster College, New Wilmington, Pa.

N. J. State Teachers College, Paterson, N. J.

Pontiac Senior High School, Pontiac, Mich.

Austin College, Sherman, Texas.

State Teachers College, Duluth, Minn.

Illinois State College, Jacksonville, Ill.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4.2.13

14.

## IV. PART IV EXHIBITIONS

## LOOK AT YOUR NEIGHBORHOOD

Sept. 22-Oct. 13

Jan. 5-26

July 23-Aug. 13

Aug. 22-Sept. 12

Sept. 26-Oct. 17

Nov. 2-23

Dec. 7-28

Feb. 7-28

Oct. 25-Nov. 18

Nov. 24-Dec. 15

Feb. 9-March 1

Nov. 20-Dec. 11

Riverside College, Riverside, Calif.

Gary Public Library, Gary, Ind.

Illinois College, Jacksonville, Ill.

Independent School District, Davenport, Iowa.

Sioux City Art Center, Sioux City, Iowa.

City Planning Board, St. Paul, Minn.

Munson-Williams-Proctor Institute, Utica, N. Y.

Lincoln College, Lincoln, Ill.

Fairmont State College, Fairmont, W. Va.

Rensselaer Polytechnic Institute, Troy, N. Y.

Teachers College, Columbia University, N. Y. C.

Mr. Marshall H. Lane, Atlanta, Ga.

Fairlight Art Gallery, Buffalo, N. Y.

University of Illinois, Urbana, Ill.

## WHAT IS MODERN PAINTING?

Oct. 13-Nov. 3

Jan. 26-Feb. 18

March 1-22

Oct. 23-Nov. 13

Feb. 2-23

March 8-29

Feb. 2-23

Feb. 9-March 1

Sept. 19-Oct. 10

Oct. 23-Nov. 13

Feb. 6-27

Oct. 20-Nov. 10

Jan. 14-Feb. 2

March 1-22

April 6-26

Nov. 17-Dec. 8

Feb. 1-22

Feb. 2-23

Dec. 1-22

March 15-April 5

March 8-29

April 5-26

March 8-29

July 1-22 ('47)

July 2-23 "

Junior League of Lincoln, Lincoln, Neb.

Watkins Institute, Nashville, Tenn.

Waynesburg College, Waynesburg, Pa.

University of Virginia, Charlottesville, Va.

The Lear School, Miami Beach, Florida.

Tampa Art Institute, Tampa, Fla.

University School, Ohio State University, Columbus, Ohio.

Fairmont State College, Fairmont, W. Va.

The Massillon Museum, Massillon, Ohio.

Evanston Art Center, Evanston, Ill.

Riverside College, Riverside, Calif.

Chapman College, Los Angeles, Calif.

Junior League of Tulsa, Tulsa, Okla.

Sioux City Art Center, Sioux City, Iowa. (A. A. U. W.)

Winona Free Public Library, Winona, Minn.

A. A. U. W., Ludington, Mich.

University of Florida, Gainesville, Fla.

Western Illinois State College, Macomb, Ill.

Saint Augustine's College, Raleigh, N. C.

Western Carolina Teachers College, Cullowhee, N. C.

Drake University, Des Moines, Iowa.

Pontiac Senior High School, Pontiac, Mich.

Austin College, Sherman, Texas.

State Teachers College, Duluth, Minn.

Illinois College, Jacksonville, Ill.

(25)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I. 4. 2. 13

MUSEUM OF MODERN ART: CIRCULATING EXHIBITIONS, 1947-1948

15.

Illustrations

## SPECIAL EXHIBITIONS; 1947-1948 Bookings of Discontinued Shows

## THE SHOWS

Jan. 12-Feb. 21 Institute of Modern Art, Boston, Mass. (whole Museum show)

TOM SAWYER: MAKING A CONTEMPORARY FILM

May 8-17 Museum of Art, Baltimore, Md.

June 1-17 Smith College Museum of Art, Northampton, Mass.

Oct. 15-29 State Teachers College, Oswego, N. Y.

July 1-15 Portland Art Museum, Portland, Ore.

Aug. 20-Sept. 4 San Francisco Museum of Art, San Francisco, Calif.

Sept. 6-Oct. 4 University of Texas, Austin, Texas.

## DANCE IN AMERICA

July 1-14 Albright Art Gallery, Buffalo, N. Y.

Sept. 1-22 University of Illinois, Urbana, Ill.

Nov. 3-24 Massachusetts Institute of Technology, Cambridge, Mass.

Dec. 5-23

Jan. 12-Feb. 2 California Palace of the Legion of Honor, San Francisco, Cal.

Feb. 16-March 8 University of Washington, Seattle, Wash.

CROW ISLAND SCHOOL MODEL: Classroom unit

Apr. 26-May 17 Philadelphia Art Alliance, Philadelphia, Pa.

May 31-April 9 Louisiana Parent-Teacher Association, Monroe, La.

## COMPETITION FOR PRINTER PAMPHLS

Oct. 6-27 University of Michigan, Ann Arbor, Mich. (cancelled because of Railway Express strike)

Nov. 10-Dec. 1 Toledo Museum of Art, Toledo, Ohio

Jan. 19-Feb. 9 Northwestern University, Evanston, Ill.

Feb. 23-Mar. 15 Indiana State Teachers College, Terre Haute, Ind.

Mar. 23-Apr. 13 University of Washington, Seattle, Wash.

May 3-24

## COSTUME CARNIVAL

Oct. 29-Nov. 19 Middlesex College, Saratoga Springs, N.Y.

Dec. 3-24

Jan. 7-28

Feb. 11-Mar. 3 Westminster College, New Wilmington, Pa.

Mar. 17-Apr. 7 State Teachers College, Slippery Rock, Pa.

Apr. 21-May 12 George Walter Vincent Dutch Art Museum, Springfield, Mass.

May 26-June 16 Currier Gallery of Art, Newchester, N.S.

## DRAWINGS from the Museum Collection-100

Nov. 1-29 Vassar College, Poughkeepsie, N.Y.

Dec. 13-Jan. 18 Institute of Modern Art, Boston, Mass.

Jan. 24-Feb. 21 Minneapolis Institute of Art, Minneapolis, Minn.

Mar. 8-Apr. 5 Grand Rapids Art Gallery, Grand Rapids, Mich.

Apr. 17-May 15

May 29-June 26 University of Minnesota, Minneapolis, Minn.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4.2.13

## MUSEUM OF MODERN ART: CIRCULATING EXHIBITIONS, 1947-1948

## Itineraries

I. PART I EXHIBITIONS

## ART AND THE EXPERIMENTAL FILM - cancelled

## BEN SHAHN

Jan. 12-Feb. 21 Institute of Modern Art, Boston, Mass. (whole Museum show)  
 April 1-22 Baltimore Museum of Art, Baltimore, Md.  
 May 6-27 20 Smith College Museum of Art, Northampton, Mass.  
 June 10-11-12-13-14-15 3-17  
 July 16-17-18-19-20 1-15  
 Aug. 21-22-23-24-25 2-23  
 Sept. 6-Oct. 4  
 Oct. 18-Nov. 8

## HENRI CARTIER-BRESSON

July 28-Aug. 18 Detroit Institute of Arts, Alger House Branch, Detroit, Mich.  
 Sept. 29-Oct. 20 Kalamazoo Institute of Arts, Kalamazoo, Michigan  
 Nov. 3-24 Massachusetts Institute of Technology, Cambridge, Mass.  
 Dec. 8-29  
 Jan. 12-Feb. 2 California Palace of the Legion of Honor, San Francisco, Cal.  
 Feb. 16-March 8 University of Washington, Seattle, Wash.  
 Mar. 22-Apr. 12 University of Virginia, Charlottesville, Va.  
 Apr. 26-May 17 Philadelphia Art Alliance, Philadelphia, Pa.  
 May 31-June 21 Addison Gallery of American Art, Andover, Mass.

## COMPETITION FOR PRINTED FABRICS

Oct. 6-27 University of Michigan, Ann Arbor, Mich. (cancelled because of Railway Express strike)  
 Nov. 10-Dec. 1 Toledo Museum of Art, Toledo, Ohio  
 Jan. 19-20-21-22-23-24-25-26-27-28-29-30-31 Feb. 9 Dec. 15-Jan. 5  
 Feb. 23-Mar. 15 Northwestern University, Evanston, Ill.  
 Mar. 29-Apr. 19 Indiana State Teachers College, Terre Haute, Ind.  
 May 3-24 University of Washington, Seattle, Wash.

## COSTUME CARNIVAL

Oct. 29-Nov. 19 Skidmore College, Saratoga Springs, N.Y.  
 Dec. 3-24  
 Jan. 7-28  
 Feb. 11-Mar. 3 Westminster College, New Wilmington, Pa.  
 Mar. 17-Apr. 7 State Teachers College, Slippery Rock, Pa.  
 Apr. 21-May 12 George Walter Vincent Smith Art Museum, Springfield, Mass.  
 May 26-June 16 Currier Gallery of Art, Manchester, N.H.

## DRAWINGS from the Museum Collection-100

Nov. 1-29 Vassar College, Poughkeepsie, N.Y.  
 Dec. 13-Jan. 10 Institute of Modern Art, Boston, Mass.  
 Jan. 24-Feb. 21 Minneapolis Institute of Arts, Minneapolis, Minn.  
 Mar. 6-Apr. 3 Grand Rapids Art Gallery, Grand Rapids, Mich.  
 Apr. 17-May 15  
 May 29-June 26 University of Minnesota, Minneapolis, Minn.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

2.

## DRAWINGS from the Museum Collection-40

Oct. 20-Nov. 10	University of Texas, College of the Fine Arts, Austin, Tex.
Nov. 24-Dec. 15	Skidmore College, Saratoga Springs, N.Y.
Dec. 29-Jan. 19	Williams College, Williamstown, Mass.
Feb. 2-23	The Baltimore Museum of Art, Baltimore, Md.
Mar. 8-29	Kalamazoo Institute of Arts, Kalamazoo, Mich.
Apr. 12-May 3	Muhlenberg College, Allentown, Pa.
May 17-June 7	

## EXPERIMENTAL PRINTMAKING IN EUROPE-cancelled

## EXPRESSIONISM IN PRINTS

Oct. 6-27	Stephens College, Columbia, Mo. (cancelled because of Railway Express strike)
	Louisiana State University, Baton Rouge, La.
Nov. 10-Dec. 1	
Dec. 15-Jan. 5	
Jan. 19-Feb. 9	University of Washington, Seattle, Wash.
Feb. 23-Mar. 15	Florida State University, Tallahassee, Fla.
Mar. 29-April 19	Marshall College, Huntington, W. Va.
May 3-24	Williams College, Williamstown, Mass.
June 7-28	

## HOUSES BY FRANK LLOYD WRIGHT

Oct. 13-Nov. 3	Abilene Museum of Fine Arts, Hardin-Simmons University, Abilene, Texas
Nov. 24-Feb. 2	University of Manitoba, Winnipeg, Canada
Mar. 1-22	Kalamazoo Institute of Arts, Kalamazoo, Mich.
Apr. 5-26	J.B. Speed Memorial Museum, Louisville, Ky.
May 10-31	Otterbein College, Westerville, Ohio

## IF YOU WANT TO BUILD A HOUSE

Copy I

Sept. 1-22	Western Washington State Fair, Puyallup, Wash.
Oct. 6-27	Milwaukee Art Institute, Milwaukee, Wis.
Nov. 10-Dec. 1	Stephens College, Columbia, Mo.
Dec. 15-Jan. 5	
Jan. 19-Feb. 9	George Walter Vincent Smith Art Museum, Springfield, Mass.
Feb. 23-Mar. 15	Central Florida Architects Association, Orlando, Fla.
Mar. 29-Apr. 19	Louisiana State University, Baton Rouge, La.
May 3-24	Springfield Art Museum, Springfield, Mo.
June 7-28	

Copy II

Oct. 6-Nov. 2	Addison Gallery of American Art, Andover, Mass.
Nov. 15-Dec. 6	Carnegie Institute of Technology, Pittsburgh, Pa.
Jan. 2-30	University of Manitoba, Winnipeg, Canada
Mar. 2-23	Portland Art Museum, Portland, Oregon
Apr. 6-27	Northwestern University, Evanston, Ill.
May 11-June 1	

## INTEGRATED BUILDING

Oct. 1-22	1947 Westchester Better Homes Exposition, White Plains, N.Y.
Nov. 5-26	University of Illinois, Urbana, Ill.
Jan. 5-26	The Massillon Museum, Massillon, Ohio
Feb. 9-Mar. 1	
Mar. 15-Apr. 5	State College of Washington, Pullman, Wash.
Apr. 19-May 10	University of Colorado, Boulder, Colo.
May 17-June 7	



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

- June 4-25 J. B. Speed Art Museum, Louisville, Ky. (Adams)  
 May 10-31 J. B. Speed Art Museum, Louisville, Ky. (Brady)  
 May 10-31 University of Tennessee, Knoxville, Tenn. (Atget) 3.  
 Dec. 1-22 Greenwich Public Library, Greenwich, Conn. (Adams)
- LEADERS IN PHOTOGRAPHY** Feb. 15-March 7 J. B. Speed Art Museum, Louisville, Ky. (Evans)  
 Sept. 8-29 Fort Worth Art Association, Fort Worth, Texas (Atget, Adams)  
 Sept. 22-Oct. 13 Currier Gallery of Art, Manchester, N.H. (Evans)  
 Oct. 13-Nov. 3 Earlham College Library, Richmond, Ind. (Atget)  
 Nov. 17-Dec. 8 Otterbein College, Westerville, Ohio (Wright, Porter)  
 Jan. 5-26 Currier Gallery of Art, Manchester, N.H. (Adams)  
 Mar. 1-22 Currier Gallery of Art, Manchester, N.H. (Atget)  
 Apr. 5-26 Rutgers University, New Brunswick, N.J. (Brady)  
 Apr. 5-26 Allegheny College, Meadville, Pa. (Atget)  
 Apr. 5-26 Currier Gallery of Art, Manchester, N.H. (Wright)  
 Apr. 19-May 10 Hotchkiss School, Lakeville, Conn. (Adams, Porter)  
 Jan. 1-22 Ohio University, Athens, Ohio. (Brady, Atget, Evans, Wright, Porter)
- LIPCHITZ: PROMETHEUS**  
 Dec. 1-22  
 Jan. 5-26 State Teachers College, Lock Haven, Pa.  
 Feb. 9-Mar. 1 Kansas State Teachers College, Emporia, Kansas.  
~~Mar. 15-Apr. 15~~  
 Apr. 19-May 10 1-22 Portland Art Museum, Portland, Ore.  
 May 24-June 14 6-27
- ROBERT MAILLART: ENGINEER**  
 Oct. 26-Nov. 16 George Walter Vincent Smith Art Museum, Springfield, Mass.  
 Nov. 30-Dec. 21 University of Manitoba, Winnipeg, Canada  
 Jan. 4-25 University of Washington, Seattle, Wash.  
 Feb. 8-29 Portland Art Museum, Portland, Oregon  
 Mar. 14-Apr. 4 Tulane University, New Orleans, La.  
 Apr. 18-May 9 Institute of Design, Chicago, Ill.  
 May 23-June 13 Williams College, Williamstown, Mass.  
 June 27-July 18
- MODERN BUILDINGS FOR SCHOOLS AND COLLEGES-Copy I**  
 Dec. 1-22 University of North Carolina, Chapel Hill, N. C.  
 Jan. 5-26 Wellesley College, Wellesley, Mass.  
 Feb. 9-Mar. 1 Vassar College, Poughkeepsie, N.Y.  
 Mar. 15-Apr. 5 University of Arkansas, Fayetteville, Ark.  
 Apr. 19-May 10 State College of Washington, Pullman, Wash.  
 May 24-June 14 New Orleans Classroom Teachers Federation, New Orleans, La.  
 Jan. 1-July 1 Canada. (Univ. of Manitoba)
- MODERN BUILDINGS FOR SCHOOLS AND COLLEGES-Copy II**
- MODERN HANDMADE JEWELRY**  
 Aug. 25-Sept. 15 City Art Museum of St. Louis, St. Louis, Mo.  
 Sept. 29-Oct. 20 University of Michigan, Ann Arbor, Mich.  
 Nov. 3-24 Ohio University, Athens, Ohio  
 Dec. 8-29 J.B. Speed Memorial Museum, Louisville, Ky  
 Jan. 12-Feb. 2 Ohio State University, Columbus, Ohio  
 Feb. 16-Mar. 8 University of Delaware, Newark, Del.  
 Mar. 22-Apr. 12 The Currier Gallery of Art, Manchester, N.H.  
 Apr. 26-May 17 Addison Gallery of American Art, Andover, Mass.  
 May 31-June 21 George Walter Vincent Smith Art Museum, Springfield, Mass.
- MODERN TEXTILE DESIGN**  
 Oct. 15-Nov. 5 Stephens College, Columbia, Mo.  
 Nov. 19-Dec. 10 Kalamazoo Institute of Arts, Kalamazoo, Mich.  
 Dec. 24-Jan. 14 Toledo Museum of Art, Toledo, Ohio  
 Jan. 28-Feb. 18 Florida State College for Women, Tallahassee, Fla.  
 Mar. 3-24 J.B. Speed Memorial Museum, Louisville, Ky  
 Apr. 7-28 Ohio University, Athens, Ohio  
 May 12-June 2



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4.2.13

4.

## A NEW AMERICAN ARCHITECTURE

Oct. 8-29

Culver Military Academy, Culver, Ind. (cancelled because of  
Railway Express strike)

Nov. 12-Dec. 3

Dec. 17-Jan 7

Jan. 21-Feb. 11

Culver Military Academy, Culver, Ind.

Feb. 25-Mar. 17

Mar. 31-Apr. 21

Carleton College, Northfield, Minn.

May 5-26

June 9-30

## NEW PHOTOGRAPHERS

Sept. 1-22

Lexington Camera Club, Lexington, Ky  
Akron Art Institute, Akron, Ohio

Oct. 1-22

Nov. 5-26

Dec. 10-31

Portland Art Museum, Portland, Oregon

~~Sept. 1-22~~~~Oct. 1-22~~~~Nov. 5-26~~~~Dec. 10-31~~

Apr. 28-May 19

June 2-23

Feb. 24-March 16

Institute of Contemporary Art, Boston, Mass.

Stephens College, Columbia, Mo.

Springfield Art Museum, Springfield, Mo.

## NEW WATERCOLORS AND GOUACHES

Sept. 10-Oct. 1

University of Arkansas, Fayetteville, Ark.

Oct. 15-Nov. 5

Albion College, Albion, Mich.

Nov. 19-Dec. 10

Hollins College, Hollins, Va.

Dec. 24-Jan. 19

Jan. 28-Feb. 18

Muhlenberg College, Allentown, Pa.

Mar. 3-24

Cornell University, Ithaca, N.Y.

Apr. 7-28

Agnes Scott College, Decatur, Ga.

May 12-June 2

University of Virginia, Charlottesville, Va.

## THE PAINTER LOOKS AT PEOPLE

Sept. 15-Oct. 6

Watkins Institute, Nashville, Tenn.

Oct. 20-Nov. 10

Northwestern University, Evanston, Ill.

Nov. 24-Dec. 15

University of Arkansas, Fayetteville, Ark.

Dec. 29-Jan. 15

Art Association of New Orleans, New Orleans, La.

Feb. 2-23

Stephens College, Columbia, Mo.

Mar. 8-29

University of Michigan, Ann Arbor, Mich.

Apr. 12-May 3

Washburn Municipal University (Mulvane Art Museum) Topeka, Kans.

May 17-June 7

J.B. Speed Memorial Museum, Louisville, Ky.

June 21-July 12

## \* RECENT LITHOGRAPHS BY PICASSO

Oct. 1-22

J.B. Speed Memorial Museum, Louisville, Ky.

Nov. 11-26

Haverford College, Haverford, Pa.

Dec. 10-31

University of Washington, Seattle, Wash.

Jan. 14-Feb. 4

University of Texas, Austin, Texas

Feb. 18-Mar. 10

Vassar College, Poughkeepsie, N.Y.

Mar. 24-Apr. 14

Apr. 28-May 19

Averett College, Danville, Va.

June 2-23

## \* PAINTINGS BY FRENCH CHILDREN

April 12-May 3

Wilmington Society of the Fine Arts, Wilmington, Del.

May 17-June 7

Evanston Art Center, Evanston, Ill.

June 21-July 12

University of North Carolina, Chapel Hill, N. C.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

5.

## ROUAULT: THE GREAT PRINTMAKER

Sept. 29-Oct. 20	University of Virginia, Charlottesville, Va.
Nov. 3-24	Muhlenberg College, Allentown, Pa.
Dec. 7-28	Watkins Institute, Nashville, Tenn.
Jan. 9-30	Hackley Art Gallery, Muskegon, Mich.
Feb. 12-Mar. 4	Skidmore College, Saratoga Springs, N.Y.
Mar. 18-Apr. 8	Columbus Gallery of Fine Arts, Columbus, Ohio
Apr. 22-May 13	
May 27-June 17	

## SIX INTERPRETATIONS IN BRONZE

Oct. 1-22	Marshall College, Huntington, W.Va.
Nov. 5-26	Averett College, Danville, Va.
Dec. 10-31	
Jan. 14-Feb. 4	Western College, Oxford, Ohio
Feb. 18-Mar. 10	Wesleyan Conservatory and School of Fine Arts, Macon, Ga.
Mar. 24-Apr. 14	College of William and Mary, Williamsburg, Va.
Apr. 28-May 19	M.I.T. Cambridge, Mass.
June 2-23	

## SYMBOLISM IN PAINTING

Sept. 22-Oct. 13	University of Texas, Austin, Texas
Oct. 25-Nov. 15	Witte Memorial Museum, San Antonio, Texas
Nov. 28-Dec. 19	Minneapolis Institute of Arts, Minneapolis, Minn.
Dec. 31-Jan. 21	City Art Museum of St. Louis, St. Louis, Mo.
Feb. 2-23	Oberlin College, Oberlin, Ohio
Mar. 6-27	The Baltimore Museum of Art, Baltimore, Md.
Apr. 8-29	Vassar College, Poughkeepsie, N.Y.
May 9-30	Wellesley College, Wellesley, Mass.
June 12-July 3	Louisiana State University, Baton Rouge, La.

## TOWARD BETTER HOUSING

Nov. 1-22	University of Illinois, Urbana, Illinois
Dec. 6-27	
Jan. 19-Feb. 9	
Feb. 23-March 15	University of Florida, Gainesville, Florida
March 29-Apr. 19	Cornell University, Ithaca, N. Y.
May 3-24	

## TWO CITIES

Oct. 15-Nov. 29	Art Institute of Chicago, Chicago, Ill. (Michael Reese Hospital, sponsor)
<del>Dec. 16-Jan. 6</del>	
Dec. 27-Jan. 17	
Jan. 31-Feb. 21	
March 5-26	Massachusetts Institute of Technology, Cambridge, Mass.
Apr. 9-30	Rollins College, Winter Park, Florida
May 14-June 4	
June 18-July 9	
July 23-Aug. 13	

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6.

## WORLD OF ILLUSION: The Elements of Stage Design

Jan. 18-Feb. 15<sup>5</sup> Denver Art Museum, Denver, Colorado.  
 Mar. 1-22 Stephens College, Columbia, Mo.  
 Apr. 5-26 Kalamazoo Institute of Arts, Kalamazoo, Mich.  
 May 10-31 University of Pittsburgh, Pittsburgh, Pa.  
 June 14-July 5 The Currier Gallery of Art, Manchester, N.H.

## II. PART II EXHIBITIONS

ABSTRACT PAINTING

Oct. 6-20 Carleton College, Northfield, Minn.  
 Nov. 3-17 Lawrenceville School, Lawrenceville, N.J.  
 Dec. 1-15 Middlebury College, Middlebury, Vt.  
 Jan. 5-19 Stephens College, Columbia Mo.  
 Feb. 2-16 Museum of Fine Arts of Houston, Houston, Tex.  
 Mar. 1-15 Riverside College, Riverside, Calif.  
 Apr. 5-19 University of Manitoba, Winnipeg, Canada  
 May 24-June 7 Woodstock Country School, Woodstock, Vt.

## ACTORS AND CLOWNS

Oct. 5-19 Phillips Exeter Academy, Exeter, N.H. (cancelled because of Railway Express strike)  
 Isaac Delgado Museum of Art, New Orleans, La.  
 Nov. 2-30  
 Dec. 12-26  
 Jan. 9-23 Illinois College, Jacksonville, Ill.  
 Feb. 18-Mar. 3 Jr. League of El Paso, Texas  
 Mar. 17-31 University of Cincinnati, Cincinnati, Ohio  
 Apr. 14-28 Woodstock Country School, Woodstock, Vt.  
 May 12-26 Art Institute of Zanesville, Ohio  
 June 9-23

## AMERICAN PAINTING

Copy I

Oct. 6-20 Hood College, Frederick, Md. (cancelled because of Railway Express strike)  
 Nov. 3-17 Woodstock Country School, Woodstock, Vt.  
 Dec. 1-15 Lawrenceville School, Lawrenceville, N. J.  
 Dec. 29-Jan. 12 Western Carolina Teachers College, Cullowhee, N. C.  
 Jan. 26-Feb. 9 Franklin College, Franklin, Ind.  
 Feb. 23-March 8 Monticello College, Alton, Ill.  
 March 22-April 5 Lawrence College, Appleton, Wis.  
 April 19-May 3 Manhattanville College of the Sacred Heart, N. Y. C.  
 May 17-31 Kenyon College, Gambier, Ohio.

Copy II

Oct. 22-Nov. 5 Bd. of Education, Memorial Square, South Milwaukee, Wis.  
 Nov. 19-Dec. 3 Winona Free Public Library, Winona, Minn.  
 Dec. 17-31 The Massillon Museum, Massillon, Ohio.  
 Jan. 14-28 Nyack High School, Nyack, N. Y.  
 Feb. 11-25 State Teachers College, Lock Haven, Pa.  
 March 10-24 Hood College, Frederick, Md.  
 April 7-21 Hancock Home Study Club, Houghton, Mich.  
 May 5-19 Pontiac Senior High School, Pontiac, Mich.  
 June 2-16

Copy III

Sept. 22-Oct. 6 State Teachers College, Paterson, N. J.  
 Oct. 20-Nov. 3 Waynesburg College, Waynesburg, Pa.  
 Nov. 17-Dec. 1 Trenton Junior College, Trenton, N. J.  
 Dec. 15-29  
 Jan. 12-26 Sioux Falls Public Schools, Sioux Falls, S. D.  
 Feb. 9-23 North Carolina State Art Society, Raleigh, N. C.  
 March 8-22 University of Virginia, Charlottesville, Va.



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	CE	I. 4.2.13

7.

## AMERICAN PAINTING

## Copy III (con.)

April 5-19

May 3-17

May 31-June 14

Parkersburg High School, Parkersburg, W. Va.

## AMERICAN PAINTING BEFORE 1900

August 14-28

Sept. 22-Oct. 6

Oct. 20-Nov. 3

Nov. 17-Dec. 1

Dec. 15-29

Jan. 12-26

Feb. 9-23

March 8-22

April 5-19

May 3-17

May 31-June 14

Illinois College, Jacksonville, Ill.

Middlebury College, Middlebury, Vt.

Waynesburg College, Waynesburg, Pa.

Lawrenceville School, Lawrenceville, N. J.

Pennsylvania College for Women, Pittsburgh, Pa.

Lawrence College, Appleton, Wis.

Monticello College, Alton, Ill.

Hancock Home Study Club, Houghton, Mich.

Kenyon College, Gambier, Ohio.

## AMERICAN PRINTS

Oct. 13-27

Nov. 10-24

Dec. 8-22

Jan. 5-19

Feb. 2-16

March 1-15

March 29-April 12

April 26-May 10

May 24-June 7

Art Institute of Zanesville, Zanesville, Ohio. (cancelled because of Railway Express strike)

University of Cincinnati, Cincinnati, Ohio.

Winona State Teachers College, Winona, Minn.

Lawrence College, Appleton, Wis.

University of Chicago, Chicago, Ill.

Illinois College, Jacksonville, Ill.

Lawrenceville School, Lawrenceville, N. J.

Gary Public Library, Gary, Ind.

## AN ARTIST'S ZOO

Sept. 9-30

Oct. 7-21

Nov. 4-18

Dec. 2-16

Dec. 30-Jan. 13

Jan. 27-Feb. 10

Feb. 24-March 9

March 23-April 6

April 20-May 4

May 18-June 1

Oak Ridge Public Schools, Oak Ridge, Tenn.

State Teachers College, Jacksonville, Ill.

Jewish Community Center, Detroit, Mich.

Grand Rapids Art Gallery, Grand Rapids, Mich.

Junior League of El Paso, El Paso, Texas.

Trenton Junior College, Trenton, N. J.

George Walter Vincent Smith Art Museum, Springfield, Mass.

State Teachers College, Oswego, N. Y.

## A CENTURY OF PHOTOGRAPHY

Oct. 6-20

Nov. 3-17

Dec. 1-15

Dec. 29-Jan. 26

Feb. 23-March 8

March 22-April 5

April 19-May 3

May 17-31

University of New Hampshire, Durham, N. H. (cancelled because of Railway Express strike)

Pennsylvania College for Women, Pittsburgh, Pa.

University of Michigan, Ann Arbor, Mich.

University of Kansas, Lawrence, Kansas.

University of Cincinnati, Cincinnati, Ohio.

Monticello College, Alton, Ill.

A. A. U. W., Waukegan, Ill.

Phillips Exeter Academy, Exeter, N. H.

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	CE	I. 4.2.13

8.

~~CONTEMPORARY ADVERTISING~~

## ADVERTISING ART IN THE U.S.

Feb. 2-16	Phillips Exeter Academy, Exeter, N. H.
March 1-15	State Teachers College, Slippery Rock, Pa.
March 29-April 12	Stephens College, Columbia, Mo.
April 26-May 10	University of Cincinnati, Cincinnati, Ohio.
May 24-June 7	Culver Military Academy, Culver, Ind.

## DESIGN AND THE MODERN POSTER

Nov. 12-26	University of Michigan, Ann Arbor, Mich.
Dec. 10-24	University of Florida, Gainesville, Fla.
Jan. 7-21	University of Cincinnati, Cincinnati, Ohio.
Feb. 4-18	The Baldwin School, Bryn Mawr, Pa.
March 1-15	University School, Ohio State University, Columbus, Ohio.
March 31-April 14	University of New Hampshire, Durham, N. H.
April 28-May 12	Phillips Exeter Academy, Exeter, N. H.
May 26-June 9	Winona State Teachers College, Winona, Minn.

## DRAWINGS BY MATISSE, SEURAT, RENOIR, VAN GOGH

Sept. 11-25	Putney School, Putney, Vt.
Oct. 6-20	Knox College, Galesburg, Ill.
Nov. 3-17	Museum of Fine Arts of Houston, Houston, Tex.
Dec. 1-15	Pennsylvania College for Women, Pittsburgh, Pa.
Dec. 31-Jan. 14	University of Tennessee, Knoxville, Tenn.
Jan. 26-Feb. 9	Illinois College, Jacksonville, Ill.
Feb. 23-March 8	State Teachers College, River Falls, Wis.
March 22-April 5	University of Missouri, Columbia, Missouri.
April 19-May 3	University of Chicago, Chicago, Ill.
May 17-31	University of Georgia, Savannah, Ga.

## FIFTEEN MODERN WATERCOLORS

Oct. 13-27	High School, Gloversville, N. Y. (cancelled because of Railway Express strike)
Nov. 10-24	State Teachers College, Jacksonville, Ala.
Dec. 8-22	Drake University, Des Moines, Iowa.
Jan. 5-19	Riverside College, Riverside, Calif.
Feb. 2-16	Taft Union High School and Junior College, Taft, Calif.
March 1-15	Westminster College, New Wilmington, Pa.
March 29-April 12	Illinois College, Jacksonville, Ill.
April 26-May 10	West Liberty State College, West Liberty, W. Va.
May 24-June 7	Franklin College, Franklin, Indiana.

## HOW MODERN ARTISTS PAINT PEOPLE

Copy I

Aug. 18-Sept. 1	Upper Peninsula State Fair, Escanaba, Mich.
Sept. 22-Oct. 6	Allegheny College, Meadville, Pa.
Oct. 20-Nov. 3	Illinois College, Jacksonville, Ill.
Nov. 17-Dec. 1	West Liberty State College, West Liberty, W. Va.
Dec. 15-29	
Jan. 12-26	Winona State Teachers College, Winona, Minn.
Feb. 9-23	State Teachers College, River Falls, Wis.
March 8-22	Lindenwood College, St. Charles, Mo.
April 5-19	University of Colorado, Boulder, Colo.
May 3-17	
June 1-15	



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4.2.13

9.

## HOW MODERN ARTISTS PAINT PEOPLE

Copy II

Oct. 13-27	Gary Public Library, Gary, Ind. (cancelled because of Railway Express strike)
Nov. 10-24	Lawrence College, Appleton, Wis.
Dec. 8-22	Gary Public Library, Gary, Ind.
Jan. 5-19	Middlebury College, Middlebury, Vt.
Feb. 2-16	Pennsylvania College for Women, Pittsburgh, Pa.
March 1-15	Baldwin School, Bryn Mawr, Pa.
March 29-April 12	
April 26-May 10	State Teachers College, New Paltz, N. Y.
May 24-June 7	

## HOW THE MODERN ARTIST WORKS

Oct. 20-Nov. 3	State Teachers College, Oswego, N. Y.
Nov. 17-Dec. 8	Wellesley College, Wellesley, Mass.
Dec. 18-Jan. 1	
Jan. 12-26	Middlebury College, Middlebury, Vt.
Feb. 9-23	University of New Hampshire, Durham, N. H.
March 8-22	Carleton College, Northfield, Minn.
April 5-19	George Walter Vincent Smith Art Museum, Springfield, Mass.
May 3-17	Art Association of New Orleans, New Orleans, La.
May 31-June 14	

## ILLUSTRATIONS FOR CHILDREN'S BOOKS

Copy I

Sept. 22-Oct. 6	Dept. of Public Instruction, Dover, Del.
Oct. 20-Nov. 3	Nashville Children's Museum, Nashville, Tenn.
Nov. 17-Dec. 1	Agnes Scott College, Decatur, Georgia.
Dec. 15-29	Oak Ridge Public Library, Oak Ridge, Tenn.
Jan. 12-26	High School, Gloversville, N. Y.
Feb. 9-23	State Teachers College, Fredonia, N. Y.
March 8-22	
April 5-19	Skidmore College, Saratoga Springs, N. Y.
<del>May 3-17</del> April 26-May 10	Cornell University, Ithaca, N. Y.
May 24-June 7	

Copy II

Nov. 28-Dec. 12	Oberlin College, Oberlin, Ohio.
Jan. 11-25	Roosevelt County Fine Arts Society, Portales, N. Mex.
Feb. 20-March 5	University of Kansas, Lawrence, Kansas.
March 19-April 2	Winona Free Public Library, Winona, Minn.
April 16-30	Milwaukee-Downer College, Milwaukee, Wis.
May 14-28	Drake University, Des Moines, Iowa.

## MODERN AMERICAN HOUSES

Copy I

Aug. 18-Sept. 1	Upper Peninsula State Fair, Escanaba, Mich.
Sept. 15-29	State Teachers College, Oswego, N. Y.
Oct. 13-27	University of Michigan, Ann Arbor, Mich.
Nov. 10-24	The Gary Public Library, Gary, Indiana.
Dec. 8-22	Evansville Public Museum, Evansville, Ind.
Jan. 5-19	
Feb. 2-16	Trenton Junior College, Trenton, N. J.
March 1-15	State Teachers College, Paterson, N. J.
March 29-April 12	
April 26-May 10	Rutgers University, New Brunswick, N. J.
May 24-June 7	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4.2.13

10.

## MODERN AMERICAN HOUSES

Copy II

Sept. 20-Oct. 4  
Oct. 23-Nov. 6  
Nov. 20-Dec. 4  
Dec. 18-Jan. 1  
Jan. 15-29  
Feb. 11-25  
March 9-23  
April 4-25  
May 9-23

Augustana College, Sioux Falls, S. D.  
Riverside College, Riverside, Calif.  
Taft Union High School and Junior College, Taft, Calif.

Agnes Scott College, Decatur, Ga.  
Western Carolina Teachers College, Cullowhee, N. C.  
Manhattanville College of the Sacred Heart, N. Y. C.  
Munson-Williams-Proctor Institute, Utica, N. Y.

## MODERN CHAIR DESIGN

Aug. 1-15  
Nov. 14-28  
Dec. 19-Jan. 2  
Jan. 16-30  
Feb. ~~17-27~~ 16-March 1  
March 12-26  
April 9-23  
May 7-21

North Texas State Teachers College, Denton, Tex.

Stephens College, Columbia, Mo.  
Harvard University, Cambridge, Mass.  
Muskingum College, New Concord, Ohio.  
Trenton Junior College, Trenton, N. J.

## MODERN ROOMS OF THE LAST FIFTY YEARS

Sept. 22-Oct. 6  
Oct. 20-Nov. 3  
Nov. 17-Dec. 1  
Dec. 15-29  
Jan. 12-26  
Feb. 9-23  
March 8-22  
April 5-19  
May 3-17  
May 31-June 14

July 14-28 State Teachers College, Slippery Rock, Pa.  
Culver Military Academy, Culver, Ind.  
Moorhead State Teachers College, Moorhead, Minn.  
Northwestern University, Evanston, Ill.

Skidmore College, Saratoga Springs, N. Y.  
State Teachers College, Paterson, N. J.  
Miami University, Oxford, Ohio.  
Phillips Exeter Academy, Exeter, N. H.  
Hotchkiss School, Lakeville, Conn.

## NEW PICTURES FOR CHILDREN

Copy I

Aug. 16-30  
Sept. 15-29  
Oct. 13-27  
Nov. 10-24  
Dec. 8-22  
Jan. 5-19  
Feb. 2-16  
March 1-15  
March 29-April 12  
April 26-May 10  
May 24-June 7

Florida State University, Tallahassee, Fla.  
Bd. of Education, Mamaroneck, N. Y.  
Arts Group, St. Cloud, Minn.  
University School, Ohio State University, Columbus, O.  
M. I. T., Cambridge, Mass.  
Kalamazoo Institute of Arts, Kalamazoo, Mich.  
Public Schools of Glencoe, Glencoe, Ill.  
State Teachers College, Jacksonville, Ala.  
Fairmont State College, Fairmont, W. Va.  
Salisbury City Schools, Salisbury, N. C.

Copy II

Oct. 5-19  
Nov. 2-30  
Dec. 14-28  
Jan. 11-Feb. 8  
March 7-21  
April 4-18  
May 2-16  
May 30-June 13

Brearley School, New York, N. Y.  
Isaac Delgado Museum of Art, New Orleans, La.

Oak Ridge Public Schools, Oak Ridge, Tenn.  
State Teachers College, Fredonia, N. Y.  
Hancock Home Study Club, Houghton, Mich.



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	CE	I. 4.2.13

11.

## 19TH CENTURY LEADERS OF MODERN PAINTING

Copy I

Oct. 13-27

Middlebury College, Middlebury, Vt. (cancelled because of  
Railway Express strike)

Nov. 10-24

Hotchkiss School, Lakeville, Conn.

Dec. 8-22

Westminster College, New Wilmington, Pa.

Jan. 5-19

~~The Lear School, Miami Beach, Fla.~~ cancelled

Feb. 16-March 1

University of Manitoba, Winnipeg, Canada.

March 29-April 12

University of Cincinnati, Cincinnati, Ohio.

April 26-May 10

Kalamazoo Institute of Arts, Kalamazoo, Mich.

May 24-June 7

Pontiac Senior High School, Pontiac, Mich.

Copy II

Sept. 16-30

Lawrenceville School, Lawrenceville, N. J.

Oct. 13-27

The Massillon Museum, Massillon, Ohio.

Nov. 10-24

Bd. of Education, South Milwaukee, Wis.

Dec. 8-22

State Teachers College, Jacksonville, Ala.

Jan. 5-19

Woodstock Country School, Woodstock, Vt.

Feb. 2-16

Waynesburg College, Waynesburg, Pa.

March 1-15

Georgia State Woman's College, Valdosta, Ga.

March 29-April 12

Monticello College, Alton, Ill.

April 26-May 10

May 24-June 7

## ON BEING A CARTOONIST

Copy I

Oct. 1-29

Akron Art Institute, Akron, Ohio.

Nov. 12-26

Monticello College, Alton, Ill.

Dec. 10-24

Jan. 7-21

Western Illinois State College, Macomb, Ill.

Feb. 4-18

Newcomb School of Art, New Orleans, La.

March 3-17

April 1-15

Kansas State Teachers College, Emporia, Kansas.

April 28-May 12

May 26-June 9

Copy II

Sept. 5-19

Bangor Public Library, Bangor, Maine.

Oct. 3-Nov. 2

Baltimore Museum of Art, Baltimore, Md.

Nov. 14-28

University of New Hampshire, Durham, N. H.

Dec. 12-26

Jan. 9-23

Greenwich Public Library, Greenwich, Conn.

Feb. 6-22

Schenectady Museum, Schenectady, N. Y.

March 5-19

University of Cincinnati, Cincinnati, Ohio.

April 2-16

Drake University, Des Moines, Iowa.

##### May 15-June 12

N. W. Ayer &amp; Son, Philadelphia, Pa.

#####

## PICASSO, MATISSE, KLEE, ROUAULT

Copy I

Nov. 3-17

Franklin College, Franklin, Ind.

Dec. 1-15

The Massillon Museum, Massillon, Ohio.

Dec. 29-Jan. 12

Community Club, Naval Ordnance Test Station, Inyokern, Calif.

Jan. 26-Feb. 9

Phoenix Fine Arts Association, Phoenix, Arizona.

Feb. 23-March 8

University of Georgia, Savannah, Ga.

March 22-April 5

Lindenwood College, St. Charles, Mo.

April 19-May 3

Westminster College, New Wilmington, Pa.

May 17-31

Copy II: Jan. 26-Feb. 9

West Liberty State College, West Liberty, W. Va.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4.2.13

12.

## A SURVEY OF AMERICAN SCULPTURE

## Copy I

July 21-Aug. 4

Oct. 13-27

Nov. 10-24

Dec. 8-22

Jan. 5-19

Feb. 2-16

March 1-15

March 29-April 12

April 26-May 10

May 24-June 7

## Copy II

Oct. 1-15

Oct. 27-Nov. 10

Nov. 24-Dec. 8

Dec. 22-Jan. 5

Jan. 19-Feb. 2

Feb. 16-March 1

March 15-29

April 12-26

May 10-24

Moorhead State Teachers College, Moorhead, Minn.  
Baldwin School, Bryn Mawr, Pa. (cancelled because of  
Railway Express Strike)

State Teachers College, Paterson, N. J.

Dept. of Public Instruction, Dover, Del.

Georgia State Woman's College, Valdosta, Ga.

Monticello College, Alton, Ill.

Hotchkiss School, Lakeville, Conn.

West Liberty State College, West Liberty, W. Va.

Middlebury College, Middlebury, Vt.

University of Tennessee, Knoxville, Tenn.

University School, Ohio State University, Columbus, Ohio.

Carleton College, Northfield, Minn.

University of Cincinnati, Cincinnati, Ohio.

University of Minnesota, Minneapolis, Minn.

Allegheny College, Meadville, Pa.

North Carolina State Art Society, Raleigh, N. C.

Gary Public Library, Gary, Ind.

Culver Military Academy, Culver, Ind.

Baldwin School, Bryn Mawr, Pa.

## TWENTIETH CENTURY EUROPEAN PAINTERS

Oct. 13-27

Nov. 10-24

Dec. 8-22

Jan. 5-19

Feb. 2-16

March 1-15

March 29-April 12

April 26-May 10

May 24-June 7

State Teachers College, Paterson, N. J. (cancelled  
because of Railway Express strike)

Middlebury College, Middlebury, Vt.

Trenton Junior College, Trenton, N. J.

Bd. of Education, South Milwaukee, Wis.

Carleton College, Northfield, Minn.

University of Manitoba, Winnipeg, Canada.

Lindenwood College, St. Charles, Mo.

Allegheny College, Meadville, Pa.

Hotchkiss School, Lakeville, Conn.

## UNIT FURNITURE

Aug. 1-15

Sept. 26-Oct. 10

Oct. 24-Nov. 7

Nov. 21-Dec. 5

Dec. 19-Jan. 2

Jan. 16-30

Feb. 13-27

March 12-26

April 9-23

May 7-21

North Texas State Teachers College, Denton, Tex.

Tulane University, New Orleans, La.

State College of Washington, Pullman, Wash.

Culver Military Academy, Culver, Ind.

State Teachers College, Oswego, N. Y.

Dept. of Public Instruction, Dover, Del.

University of Florida, Gainesville, Fla.

Western Carolina Teachers College, Cullowhee, N. C.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

13.

III. PART III EXHIBITIONSDESIGNED FOR CHILDREN

Oct. 9-30	Wilmington Society of Fine Arts, Wilmington, Del.
Nov. 13-Dec. 4	
Dec. 23-Jan. 13	
Jan. 27-Feb. 17	
March 2-23	Rochester Art Center, Rochester, Minn.
April 27-May 18	Walker Art Center, Minneapolis, Minn.
June 1-22	

DEVELOPMENT IN CHILDREN'S ART	July 8-29	University of Wisconsin Lab Schl., Madison, Wis.
Sept. 2-23		Grand Rapids Art Gallery, Grand Rapids, Mich.
Oct. 7-28		University of Vermont, Burlington, Vt.
Nov. 11-Dec. 2		Public Schools, Kansas City, Kansas.
Dec. 16-Jan. 6		Art Institute of Zanesville, Zanesville, Ohio.
Jan. 20-Feb. 10		Sheboygan Public Schools, Sheboygan, Wis.
Feb. 24-March 16		National College of Education, Evanston, Ill.
March 30-April 20		State Teachers College, Lock Haven, Pa.
May 4-25		University School, Ohio State University, Columbus, Ohio.
June 8-29		

HOW CHILDREN PAINT

August 22-Sept. 5	Independent School District, Davenport, Iowa.
Sept. 19-Oct. 3	Public Schools, Kansas City, Kansas.
Oct. 17-31	National College of Education, Evanston, Ill.
Nov. 14-28	Art Institute of Zanesville, Zanesville, Ohio.
Dec. 12-26	School Department, Westbrook, Maine.
Jan. 9-23	George Walter Vincent Smith Art Museum, Springfield, Mass.
Feb. 6-20	Public Library, Haverhill, Mass.
March 5-April 2	Oak Ridge Public Schools, Oak Ridge, Tenn.
May 2-16	Johnson Humrickhouse Memorial Museum, Coshocton, Ohio.
May 28-June 11	
June 22-July 13	Ohio State University, Columbus, Ohio.

UNDERSTANDING THE CHILD THROUGH ART

July 7-28	University of Redlands, Redlands, Calif.
Sept. 6-27	Museum of Northern Arizona, Flagstaff, Ariz.
Nov. 2-30	Munson-Williams-Proctor Institute, Utica, N. Y.
Dec. 14-Jan. 4	
Jan. 18-Feb. 8	Art Institute of Zanesville, Zanesville, Ohio.
Feb. 22-March 14	Pennsylvania College for Women, Pittsburgh, Pa.
March 28-April 18	Westminster College, New Wilmington, Pa.
May 2-23	N. J. State Teachers College, Paterson, N. J.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4.2.13

14.

IV. PART IV EXHIBITIONSLOOK AT YOUR NEIGHBORHOOD

Sept. 22-Oct. 13	Riverside College, Riverside, Calif.
Jan. 5-26	Gary Public Library, Gary, Ind.
July 23-Aug. 13	Illinois College, Jacksonville, Ill.
Aug. 22-Sept. 12	Independent School District, Davenport, Iowa.
Sept. 26-Oct. 17	Sioux City Art Center, Sioux City, Iowa.
Nov. 2-23	City Planning Board, St. Paul, Minn.
Dec. 7-28	Munson-Williams-Proctor Institute, Utica, N. Y.
Feb. 7-28	Lincoln College, Lincoln, Ill.
Oct. 25-Nov. 16	Fairmont State College, Fairmont, W. Va.
Nov. 24-Dec. 15	Rensselaer Polytechnic Institute, Troy, N. Y.
Feb. 9-March 1	Teachers College, Columbia University, N. Y. C.
Nov. 20-Dec. 11	Mr. Marshall H. Lane, Atlanta, Georgia.

WHAT IS MODERN PAINTING?

Oct. 13-Nov. 3	Junior League of Lincoln, Lincoln, Neb.
Jan. 26-Feb. 16	Watkins Institute, Nashville, Tenn.
March 1-22	Waynesburg College, Waynesburg, Pa.
Oct. 23-Nov. 13	University of Virginia, Charlottesville, Va.
Feb. 2-23	The Lear School, Miami Beach, Florida.
March 8-29	Tampa Art Institute, Tampa, Fla.
Feb. 2-23	University School, Ohio State University, Columbus, Ohio.
Feb. 9-March 1	Fairmont State College, Fairmont, W. Va.
Sept. 19-Oct. 10	The Massillon Museum, Massillon, Ohio.
Oct. 23-Nov. 13	Evanston Art Center, Evanston, Ill.
Feb. 6-27	Riverside College, Riverside, Calif.
Oct. 20-Nov. 10	Chapman College, Los Angeles, Calif.
Jan. 14-Feb. 2	Junior League of Tulsa, Tulsa, Okla.
March 1-22	Sioux City Art Center, Sioux City, Iowa. (A. A. U. W.)
April 5-26	Winona Free Public Library, Winona, Minn.
Nov. 17-Dec. 8	A. A. U. W., Ludington, Mich.
Feb. 1-22	University of Florida, Gainesville, Fla.
Feb. 2-23	Western Illinois State College, Macomb, Ill.
Dec. 1-22	Saint Augustine's College, Raleigh, N. C.
March 15-April 5	Western Carolina Teachers College, Cullowhee, N. C.
March 8-29	Drake University, Des Moines, Iowa.
April 5-26	Pontiac Senior High School, Pontiac, Mich.
March 8-29	Austin College, Sherman, Texas.
July 1-22 ('47)	State Teachers College, Duluth, Minn.
July 2-23 "	Illinois College, Jacksonville, Ill.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

15.

SPECIAL EXHIBITIONS: Bookings, 1947-1948, of discontinued shows

TOM SAWYER: MAKING A CONTEMPORARY FILM

Oct. 15-29 State Teachers College, Oswego, N. Y.

DANCE IN AMERICA

Oct. 31-Nov. 14 Albright Art Gallery, Buffalo, N. Y.  
March 1-22 University of Illinois, Urbana, Ill.

CROW ISLAND SCHOOL MODEL: Classroom unit

April 9- Louisiana Parent-Teacher Association, Monroe, La.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4.2.13

*→ = replies*

MUSEUM OF MODERN ART  
CIRCULATING EXHIBITIONS

Exhibitors of shows -

✓ Miss Merry Renk  
Seven Fifty Gallery  
750 North Dearborn Street  
Chicago 10, Ill.

✓ Mr. Kenneth Ross, Director  
Modern Institute of Art  
344½ North Rodeo Drive  
Beverly Hills, Calif.

✓ Mr. Robert Walker  
Dept. of Fine Arts  
Swarthmore College  
Swarthmore, Pa.

✓ Mr. Alex. J. Musgrove, Curator  
Winnipeg Art Gallery Assoc.  
Winnipeg Auditorium  
Winnipeg, Manitoba, Canada

✓ Mr. Howard Thomas  
Chairman of Exhibitions  
Dept. of Art  
University of Georgia  
Athens, Ga.

✓ Mr. Howard Church, Head  
Dept. of Art  
Michigan State College  
East Lansing, Michigan

✓ Mr. Charles Smith  
222 West 67th Street  
New York, N.Y.

✓ Mr. Malcolm E. Leim, Director  
St. Paul Gallery and School of Art  
476 Summit Avenue  
Saint Paul 2, Minnesota



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

3/4/48

Barnum, etc. (cont.)

MUSEUM OF MODERN ART  
CIRCULATING EXHIBITIONS

Mr. Robert P. Griffing, Jr., Director

Exhibitors of shows, 1947-1948 season

900 South Meridenia Street

I. Museums, Galleries, Fine Arts Associations, etc.

✓ Mr. V. F. Hubert, Director of Art  
Museum of Northern Arizona  
Flagstaff, Ariz.

✓ Phoenix Fine Arts Association (Mrs. Leon H. Woolsey)  
Phoenix, Ariz. Design Route 1, Box 1210  
Chicago, Ill. Phoenix, Ariz.)

✓ Mrs. Alphons F. Bock, Director  
Mrs. Jermaine MacAgy, Curator  
California Palace of the Legion of Honor  
San Francisco, Calif.

✓ Mr. Richard B. Freeman, Assistant Director  
San Francisco Museum of Art  
San Francisco, Calif.  
Evansville Public Museum  
Evansville, Ind.

✓ Mr. Otto Karl Bach, Director  
Denver Art Museum  
City and County Building  
Denver, Colo.  
1111 Market Street  
Sioux City 15, Iowa

✓ Mrs. Robert Johnson, In Charge  
Art School and Education  
Wilmington Society of Fine Arts  
Delaware Art Center Building  
Wilmington 51, Del.

✓ Mrs. Charles Leonetti, Gallery Director  
Tampa Art Institute  
Tampa, Fla.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4.2.13

2.

Museums, etc. (cont.)

✓ Mr. Robert P. Griffing, Jr., Director  
Honolulu Academy of Art  
900 South Beretania Street  
Honolulu, Hawaii.

✓ Mr. Bartlett R. Hayes, Director  
Maison Gallery of American Art

✓ Mr. Daniel C. Rich, Director  
Art Institute of Chicago  
Chicago, Ill.

✓ Mr. Serge Chermayeff, President  
Institute of Design  
Chicago, Ill.

✓ Mrs. John D. Pond, Director  
Mrs. Alphonse V. Roche, Chairman  
Arts Program Committee  
Evanston Art Center  
Evanston, Ill.

✓ Mr. Richard Vonkers, Director  
Grand Rapids Art Gallery  
Grand Rapids, Mich.

✓ Mr. Alvan Eastman, Director  
Evansville Public Museum  
Evansville, Ind.

✓ Mr. Richard B. Davis, Director  
Kalamazoo Institute of Arts  
Kalamazoo, Mich.

✓ Mrs. George Vanden Brink, Exhibition Chairman  
Sioux City Art Center  
613 Pierce Street  
Sioux City 15, Iowa.

✓ Mr. Richard B. Davis, Director  
Kalamazoo Institute of Arts

✓ Mr. Alexander Tillotson, Director  
Mulvane Art Museum  
Washburn Municipal University  
Topeka, Kansas.

✓ Mr. Paul S. Harris, Director  
J. B. Speed Art Museum  
3rd and Shipp Streets  
Louisville, Ky.

✓ Mr. Arthur Feitel, 1st Vice-President  
Art Association of New Orleans  
Isaac Delgado Museum of Art  
New Orleans, La.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

43.

Museums, etc. (cont.)

✓ Mrs. Adelyn D. Breeskin, Director  
Baltimore Museum of Art  
Baltimore, Md.

✓ Mr. Bartlett H. Hayes, Director  
Addison Gallery of American Art  
Andover, Mass.

✓ Mr. James Plaut, Director  
Institute of Contemporary Art  
138 Newbury Street  
Boston 16, Mass.

✓ Mrs. John D. Pond, Director  
George Walter Vincent Smith Art Museum  
Springfield, Mass.

\* Albright Art Gallery  
Buffalo, N. Y.

✓ Mr. Richard Vonkers, Director  
Grand Rapids Art Gallery  
Grand Rapids, Mich.

\* Schenck Art Gallery  
Schenectady, N. Y.

✓ Mr. Phillip S. Merrill, Director  
Kalamazoo Institute of Arts  
Kalamazoo, Mich.

✓ Mr. Ernest J. Simonson, Assistant to the Director  
Hackley Art Gallery  
Muskegon, Mich.

✓ Mr. Richard S. Davis, Senior Curator  
Minneapolis Institute of Arts  
Minneapolis, Minn.

✓ Mr. Richard S. Davis, Senior Curator  
Minneapolis Institute of Arts  
Minneapolis, Minn.

✓ Mr. D. S. Defenbacher, Director  
Walker Art Center  
1710 Lyndale Avenue, South  
Minneapolis, Minn.

✓ Miss Jean A. Larson, Curator  
Rochester Art Center  
Rochester, Minn.

✓ Mr. Albert E. Bliss, Curator

✓ Mr. Perry T. Rathbone, Director  
City Art Museum of St. Louis  
Forest Park 5  
St. Louis, Mo.

\* Mr. E. P. Richardson, Director  
Detroit Institute of Arts  
Detroit, Mich.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4.2.13

~~Museums, etc. (cont.)~~

Museums, etc. (con)

~~Mrs. Blake-More Godwin, Dean~~

✓ Mr. Winslow Ames, Director  
Springfield Art Museum  
Springfield, Mo.

*Van Winslow Ames*

✓ ~~Mr. Denys P. Myers, Director~~

✓ Mr. Gordon M. Smith, Director  
The Currier Gallery of Art  
Manchester, N. H.

~~Miss Charlotte E. Montgomery~~

✓ Mrs. Douglas B. Stone  
Roosevelt County Fine Arts Society  
Eastern New Mexico College  
Portales, New Mexico.

✓ ~~Mr. Andrew Ritchie, Director~~

✓ Albright Art Gallery  
Buffalo, N. Y.

\* ~~Philadelphia, Pa.~~

Miss Helen S. Johnson, Assistant Director  
Schenectady Museum

✓ Steuben Street  
Schenectady, N. Y.

~~Pittsburgh, Pa.~~

✓ Mr. Joseph Trovato, Assistant to Director  
Community Arts Program

Munson-Williams-Proctor Institute  
318 Genesee Street  
Utica, N. Y.

✓ ~~Mr. William C. Hassler, Director~~

✓ ~~Mr. Charles Val Clear, Director~~  
Akron Art Institute

140 East Market St.

✓ Akron, Ohio. ~~Van Sickle, Art Director~~

~~Watkins Institute~~

✓ Mr. Lee H. B. Malone, Director

Columbus Gallery of Fine Arts  
East Broad Street at Washington Avenue

Columbus, Ohio. ~~Exhibit Director~~

~~Ahlens Museum of Fine Arts~~

✓ Mrs. H. S. Lybarger, Director

Johnson Humrickhouse Memorial Museum  
Coshocton, Ohio.

~~Miss Nellie A. Gillespie, Secretary~~

✓ Mr. Albert E. Hise, Curator

The Massillon Museum

Massillon, Ohio.

✓ Miss Eleanor Underdonk, Curator

Witte Memorial Museum

San Antonio, Texas.

\* MR. CHARLES ALLENBROOK, PRES.  
NEW ROCHELLE ART ASSOCIATION  
NEW ROCHELLE PUBLIC LIBRARY  
MAIN ST.  
NEW ROCHELLE, N.Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4.2.13

5.

Museums, etc. (cont.)

✓ Mrs. Blake-More Godwin, Dean  
Museum School of Design  
Toledo Museum of Art,  
Toledo, Ohio.

✓ Mr. Denys P. Myers, Director  
Art Institute of Zanesville  
Zanesville, Ohio.

✓ Miss Charlotte B. Montgomery  
Museum Docent  
Portland Art Museum  
West Park and Madison  
Portland, Ore.

✓ Miss Dorothy Kohl, Executive Director  
Philadelphia Art Alliance  
251 South 18th Street  
Philadelphia, Pa.

✓ Miss Jane Marin, Assistant Director  
Outlines Gallery  
230 Oliver Avenue  
Pittsburgh 22, Pa.

✓ Mr. C. Clay Aldridge, Director  
Everhart Museum  
Scranton, Pa.

✓ Mr. William C. Hassler, Director  
Nashville Children's Museum  
Nashville, Tenn.

✓ Mr. Joseph L. Van Sickle, Art Director  
Watkins Institute  
Nashville, Tenn.

✓ Mr. A. M. Carpenter, Exhibit Director  
Abilene Museum of Fine Arts  
c/o Hardin-Simmons University  
Abilene, Texas.

✓ Miss Sallie M. Gillespie, Secretary  
Fort Worth Art Association  
Public Library  
Fort Worth, Texas.

✓ Miss Eleanor Onderdonk, Curator  
Witte Memorial Museum  
San Antonio, Texas.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.4.2.13

6.

Museums, etc. (cont.)II. Colleges and Universities

Mr. Clayton Charles, Education

Milwaukee Art Institute

Milwaukee, Wis.

Art Department

University of Arkansas

Fayetteville, Ark.

Miss Virginia Purcell, Head

Art Department

Chapman College

766 North Vermont Ave.

Los Angeles 27, Calif.

Mrs. R. E. Beaman

Department of Art

University of Redlands

Redlands, Calif.

Mr. Lawson P. Cooper

Art Department

Riverside College

Riverside, Calif.

Mr. Bernard Kuffley, Director

Audio-Visual Aids

San Bernardino Junior College

San Bernardino, Calif.

Mr. Ray Faulkner, Director

Stanford Art Gallery

Stanford University, Calif.

Mr. L. O. Merrill, Director

Fine Arts Gallery

University of Colorado

Boulder, Colorado.

Mr. C. L. S. Weeks

Department of Architecture

School of Fine Arts

Yale University, New Haven,

Conn.

Miss Harriet Bailey

Art Department

Kean's College

University of Delaware

Newark, Del.

Miss Wilma B. Kreyer  
 ASSISTANT PROFESSOR OF ART  
 UNIVERSITY OF CONNECTICUT  
 STORRS, CONN.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4.2.13

7.

II. Colleges and Universities

✓ Miss Neppie Conner, Director  
Art Department  
University of Arkansas  
Fayetteville, Ark.

✓ Miss Virginia Purcell, Head  
Art Department  
Chapman College  
766 North Vermont Ave.  
Los Angeles 27, Calif.

✓ Mr. R. B. Beaman  
Department of Art  
University of Redlands  
Redlands, Calif.

✓ Mr. Lawson P. Cooper  
Art Department  
Riverside College  
Riverside, Calif.

✓ Mr. Bernard Muffley, Director  
Audio-Visual Aids  
San Bernardino Junior College  
San Bernardino, Calif.

✓ Mr. Ray Faulkner, Director  
Stanford Art Gallery  
Stanford University, Calif.

✓ Georgia State College for Women  
Valdosta, Ga.

✓ Mr. L. O. Merrill, Director  
Fine Arts Gallery  
University of Colorado  
Boulder, Colorado.

✓ Mr. G. L. V. Weeks  
Department of Architecture  
School of Fine Arts  
Yale University, New Haven,  
Conn.

\* Miss Harriet Bailey  
Art Department  
Women's College  
University of Delaware  
Newark, Del.

\* Assistant Professor of Art  
Lake College  
Galesburg, Ill.

\* MISS MARY MOODY, HEAD  
DEPT. OF ART EDUCATION - CONSTRUCTIVE DESIGN  
FLORIDA STATE UNIVERSITY  
TALLAHASSEE, FLA.

\* MISS REUNETTE EVERETT  
ART INSTRUCTOR  
LAGRANGE COLLEGE  
LAGRANGE, GA.

Mr. George Hamilton  
Assoc. Director  
Yale Univ. Art Gallery

\* MISS WILMA B. KEYES  
ASSISTANT PROFESSOR OF ART  
UNIVERSITY OF CONNECTICUT  
STORRS, CONN.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

8.

Colleges (cont.)

✓ Mr. William Arnett, Director  
School of Architecture and Allied Arts  
University of Florida  
Gainesville, Fla.

✓ Mr. G. F. Holschuh  
Artist's Series Committee  
Florida State University  
Tallahassee, Fla.

\* Mr. Hugh McKean, Director  
Morse Gallery  
Rollins College  
Winter Park, Fla.

\* MISS MARY MOOTY, HEAD  
DEPT. OF ART EDUCATION + CONSTRUCTIVE DESIGN  
FLORIDA STATE UNIVERSITY  
TALLAHASSEE, FLA.

✓ Miss Priscilla Lobeck  
Department of Art  
Agnes Scott College  
Decatur, Ga.

\* Miss Annabel Horn, Dean  
Wesleyan Conservatory and School of Fine Arts  
Macon, Ga.

\* MISS REAUNETTE EVERETT  
ART INSTRUCTOR  
LAGRANGE COLLEGE  
LAGRANGE, GA.

✓ Miss Lelia Cheney, Acting Director of Art  
University of Georgia, SAVANNAH DIVISION  
Savannah, Ga.

✓ Miss Frances R. Carpenter, Head  
Art Department  
Georgia State College for Women  
Valdosta, Ga.

✓ Miss Helen Patton, Chairman  
Department of Art  
Monticello College  
Alton, Ill.

✓ Mrs. Beulah Shadbolt  
Office of the Dean of the College  
University of Chicago  
Chicago, Ill.

✓ Mr. Thomas Folds, Chairman  
Department of Art  
Northwestern University  
Evanston, Ill.

✓ Miss Mildred Fisher  
Assistant Professor of Art  
Knox College  
Galesburg, Ill.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4.2.13

9.

Colleges (cont.)~~MISS BARBARA HOBBS~~~~Mr. Fridtjof Schroeder~~

Illinois College

Jacksonville, Ill.

Palmer University

Mrs. Lucile Green

In Charge of Exhibitions

Lincoln College

Lincoln, Ill.

Department of Art

Miss Theodora Pottle, Head

Department of Art

Western Illinois State College

Macomb, Ill.

Mr. Charles Marchand, Chairman

Mr. C. V. Donovan, Chairman

Committee on Exhibits

University of Illinois

Urbana, Ill.

Cambridge, Mass.

Mr. Henry R. Hope, Chairman

Fine Arts Department

Indiana University

Bloomington, Ind.

Mr. Edgar C. Schenck, Acting Director

Miss Emily Wilson, Head

Art Department

Evansville College

Evansville, Ind.

Furness Art Museum, Wellesley College

Mr. John A. Grupp, Head

Art Department

Franklin College

Franklin, Ind.

Miss Sarah Geist, Librarian

Earlham College Library

Richmond, Ind.

Earlham

Art Department

Mr. Carl F. Riter, Head

Department of Art

Drake University

Des Moines, Iowa.

Museum of Art

Alumni Memorial Hall

Mrs. M. M. Warner, Curator

University of Kansas

Lawrence, Kansas.

Mr. William Seligman, Assistant Director

Mr. Ralph Wickiser, Head

Department of Fine Arts

Louisiana State University

Baton Rouge, La.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4.2.13

10.

Colleges (cont.)

✓ Mr. Buford L. Pickens, Headman  
School of Architecture  
Tulane University  
New Orleans, La.

X Miss Margaret Kerfoot, Director of Exhibits  
Department of Art  
Hood College  
Frederick, Md.

✓ Mr. Charles Burchard, Chairman  
Exhibition Committee  
Department of Architecture  
Graduate School of Design  
Harvard University  
Cambridge, Mass.

✓ Mr. Herbert L. Beckwith, Director of Exhibits  
Massachusetts Institute of Technology  
Cambridge, Mass.

✓ Mr. Edgar C. Schenck, Acting Director  
Smith College Museum of Art  
Northampton, Mass. Ed.

✓ Mr. John McAndrew, Director  
Farnsworth Art Museum, Wellesley College  
Wellesley, Mass.

✓ J. Lane Faison, Director  
Mr. Karl B. Weston, Director  
Lawrence Art Museum  
Williams College  
Williamstown, Mass.

✓ Mr. Vernon Bobbitt, Head  
Art Department  
Albion College  
Albion, Mich.

X Mr. Jean Paul Slusser, Director  
Museum of Art  
Alumni Memorial Hall  
University of Michigan  
Ann Arbor, Mich.

✓ Mr. William Saltzman, Assistant Director  
University Gallery  
University of Minnesota  
Minneapolis, Minn.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I. 4. 2. 13

11.

Colleges (cont.)

✓ Mr. Alfred J. Hyslop, Chairman  
Department of Art  
Carleton College  
Northfield, Minn.

✓ Mr. Robert G. Swan, Director of Exhibits  
Stephens College  
Columbia, Mo.

✓ Miss Jane Foster, Instructor in Art  
University of Missouri  
Columbia, Mo.

✓ Miss Elizabeth Watts, Instructor in Art  
Lindenwood College  
St. Charles, Mo.

✓ Mr. George R. Thomas, Chairman  
Department of the Arts  
University of New Hampshire  
Durham, N. H.

✓ Mr. Helmut von Erffa, Chairman  
Art Department  
Rutgers University  
New Brunswick, N. J.

✓ Mr. Frederick Wallace, Director  
Trenton Junior College  
Trenton, N. J.

✓ Mr. Robert P. Lang, Secretary  
College of Architecture  
Cornell University  
Ithaca, N. Y.

✓ Miss Helen Cady  
Housing and Design Department  
New York State College of Home Economics  
Cornell University  
Ithaca, N. Y.

✓ Miss Stanisława Kamińska-Kurecka  
Instructor in Art  
Manhattanville College of the Sacred Heart  
Convent Avenue and 133rd St.  
New York 27, N. Y.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I. 4. 2. 13

13. 12.

Colleges (cont.)

✓ Mrs. Philip Claflin, Chairman  
Department of Art  
Vassar College  
Poughkeepsie, N. Y.

*See Agnes*

✓ Miss Marion D. Pease, Chairman  
Art Department  
Skidmore College  
Saratoga Springs, N. Y.

✓ Mr. Albert Barthelmer, Program Chairman  
Rensselaer Architectural Society  
Rensselaer Polytechnic Institute  
Troy, N. Y.

✓ Miss Lynette Warren, Curator  
Person Hall Art Gallery  
University of North Carolina  
Chapel Hill, N. C.

✓ Mr. R. D. Wellons, President  
Pembroke State College  
Pembroke, N. C.

✓ Mr. J. T. Cooper, Office of the President  
Saint Augustine's College  
Raleigh, N. C.

✓ Mr. L. C. Mitchell, Director  
School of Painting and Allied Arts  
Ohio University  
Athens, Ohio.

✓ Mrs. Jessie Grooms, Exhibition Committee  
College of Applied Arts  
University of Cincinnati  
Cincinnati, Ohio.

✓ Miss Betty Jane Smith, Social Director  
Student Union Building  
University of Cincinnati  
Cincinnati, Ohio.

✓ Miss Dorothy V. Hunter, Instructor of Related Arts  
Ohio State University  
Columbus, Ohio.

Department of Architecture  
Carnegie Institute of Technology  
Pittsburgh, Pa.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

13.

Colleges (cont.)Colleges (cont.)

Mr. David L. Strout  
Department of Fine Arts

Kenyon College  
Gambier, Ohio.

Mr. John D. Kendall, Professor of Arts  
Muskingum College  
New Concord, Ohio.

Mrs. Hazel B. King, Curator  
Dudley Peter Allen Memorial Art Museum  
Oberlin College  
Oberlin, Ohio.

Mr. Stephen Jacobs  
Department of Architecture  
Miami University  
Oxford, Ohio.

Mr. David E. Squiers, Head  
Art Department  
Western College  
Oxford, Ohio.

Miss Lillian S. Frank, Director  
Art Department  
Otterbein College  
Westerville, Ohio.

Mr. George Rickey, Professor of Art  
Muhlenberg College  
Allentown, Pa.

Dr. Alexander Williamson, Chairman  
Art Committee  
Haverford College  
Haverford, Pa.

Mr. Julius Miller, Professor of Art  
Allegheny College  
Meadville, Pa.

Mr. H. J. Brennan, Director  
Art Department  
Westminster College  
New Wilmington, Pa.

Mr. J. Terrence Kelly  
Department of Architecture  
Carnegie Institute of Technology  
Pittsburgh, Pa.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I. 4. 2. 13

13 14.

Colleges (cont.)

Mr. Charles Le Clair, Head  
Art Department  
Pennsylvania College for Women  
Woodland Road Virginia  
Pittsburgh, Pa. Va.

Mr. F. Cuthbert Salmon  
Department of Architecture  
Pennsylvania State College  
State College, Pa.

Mr. James M. Miller, Head  
Department of English  
Waynesburg College  
Waynesburg, Pa.

Mr. Thomas E. Thomas  
Miss Helen F. Farley  
Dean of Women  
Augustana College  
Sioux Falls, S. Dak.

Mr. Stanley H. Smith, Head  
Mr. C. Kermit Ewing, Head  
Department of Art  
University of Tennessee  
Knoxville, Tenn.

Mr. Henry N. Rasmussen  
Chairman of Exhibitions  
Department of Art  
University of Texas  
Austin, Texas.

Mr. John R. Clarke, Jr.  
Business Manager  
Austin College  
Sherman, Texas.  
Jablonski, Professor of Art  
Marshall College  
Huntington, W. Va.

Mrs. Isabel Mills  
Art Center  
University of Vermont  
Burlington, Vt.

Mr. Arthur K. Healy, Head  
Art Department  
Middlebury College  
Middlebury, Vt.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

15.

Colleges (cont.)

✓ Mr. John Canaday, Instructor  
Friends of the University Lab School  
University of Virginia  
Charlottesville, Va.

✓ Mr. Carson Davenport  
Director of Art  
Averett College  
Danville, Va.

✓ Mr. John Ballator, Head  
Art Department  
Hollins College  
Hollins, Va.

✓ Mr. Thomas E. Thorne  
Department of Art  
College of William and Mary  
Williamsburg, Va.

✓ Mr. Stanley H. Smith, Head  
Department of Architectural Engineering  
State College of Washington  
Pullman, Wash.

✓ ~~MR. CHARLES SMITH~~  
~~Mr. Betty Willis, Acting Curator~~  
Henry Gallery  
University of Washington  
Seattle, Wash.

✓ Mr. Ernest Freed, Chairman  
Department of Fine Arts  
Fairmont State College  
Fairmont, W. Va.

✓ Mr. Joseph S. Jablonski, Professor of Art  
Marshall College  
Huntington, W. Va.

✓ Mr. J. S. Virden, Business Manager  
West Liberty State College  
West Liberty, W. Va.

✓ Mr. Tom Dietrich, Director of Exhibits  
Lawrence College  
Appleton, Wis.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I. 4. 2. 13

16.

### III. Colleges (cont.)

Miss Sigrid Rasmussen, Instructor  
University of Wisconsin Lab School  
Madison, Wis.

Miss Marjorie S. Logan, Head  
Art Department  
Milwaukee-Downer College  
Milwaukee, Wis.

Mr. Elmer J. Porter, Director of Gallery  
Indiana State Teachers College  
Terre Haute, Indiana.

Mr. H. R. Eppink, Head  
Art Department  
Kansas State Teachers College  
Emporia, Kansas.

Miss Margaret St. George  
Duluth State Teachers College  
Duluth, Minn.

Canada:  
Mr. John A. Russell, Director  
School of Architecture and Fine Arts  
University of Manitoba  
Winnipeg, Manitoba, Canada.  
Assistant Professor of Art  
State Teachers College  
Paterson, N. J.

Miss Laura de Vinney  
Fredonia State Teachers College  
Fredonia, N. Y.

Miss Edith Holt, Instructor in Art  
State Teachers College  
New Paltz, N. Y.

Mr. Edwin Klingfeld, Head  
Department of Fine and Industrial Arts  
Teachers College  
Columbia University  
New York, N. Y.

Mr. John E. Crawford, Chairman  
Department of Art  
State Teachers College  
Syracuse, N. Y.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

17.

## III.

Teachers Colleges (cont.)  
Teachers Colleges

Mrs. Lillian B. Buchanan, Librarian

Miss Stella Huger

Art Department

State Teachers College

Jacksonville, Ala.

~~Miss Alice Berthold, DEPT. OF ART~~~~Miss Ruth Gieson, Art Instructor~~

National College of Education

Evanston, Ill.

Art Department

Mr. Elmer J. Porter, Director of Gallery

Indiana State Teachers College

Terre Haute, Indiana.

Dr. Cora E. Stafford

Mr. N. R. Eppink, Head

Art Department

Kansas State Teachers College

Emporia, Kansas.

Miss Esther A. Howard, Art Director

Miss Margaret St. George

Duluth State Teachers College

Duluth, Minn.

Miss Floretta M. Murray, Head

Art Department

Winona State Teachers College

Winona, Minn.

Miss Marguerite B. Tiffany

Assistant Professor of Art

State Teachers College

Paterson, N. J.

Miss Laura de Vinney

Fredonia State Teachers College

Fredonia, N. Y.

Miss Edith Holt, Instructor in Art

State Teachers College

New Paltz, N. Y.

Mr. Edwin Ziegfeld, Head

Department of Fine and Industrial Arts

Teachers College

Columbia University

New York, N. Y.

Mr. Aulus W. Saunders, Chairman

Department of Art

State Teachers College

Oswego, N. Y.

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	CE	I. 4. 2. 13

18.

Teachers Colleges (cont.)

IV.

✓ Mrs. Lilian B. Buchanan, Librarian  
Western Carolina Teachers College  
Cullowhee, North Carolina.

✓ ~~Mr. Richard T. Parsons, President~~  
State Teachers College  
Lock Haven, Pa.

✓ Miss Martha Hoffman  
Art Department  
State Teachers College  
Slippery Rock, Pa.

✓ Dr. Cora E. Stafford  
Director of Art  
North Texas State Teachers College  
Denton, Texas.

✓ Miss Esther A. Howard, Art Director  
State Teachers College  
River Falls, Wis.  
Department of Public Instruction  
Dover, Delaware.

✓ Miss Ida R. Lear, Director  
The Lear School  
1010 West Avenue  
Miami Beach, Fla.

✓ Miss Margaret Kirkpatrick, Art Counsellor  
Glencoe Public Schools  
Glencoe, Ill.

✓ Mr. Warner Williams  
Artist in Residence  
Culver Military Academy  
Culver, Ind.

✓ Mr. Leslie B. Goss  
Director of Purchasing and Maintenance  
Independent School District  
101 Harrison Street  
Eastport, Iowa.

✓ Miss Katherine Cardwell, Supervisor of Art  
Board of Education  
Library Building  
Kansas City, Kansas.

✓ Miss Jean Bailey, Director of Art  
Covington Public Schools  
Covington, Ky.

✓ Miss E. Burrell, Principal  
Mary's Grande Union High School  
Mary's Grande, Calif.

✓ Miss Edna Botterf, Chairman  
ART DEPT.



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	CE	I. 4. 2. 13

19.

IV. Schools (and Tr. Colleges).

\* Mr. Grover C. Goodwin, Purchasing Agent  
Long Beach Unified School District  
Long Beach, Calif.

\* MR. C. BURRELL, PRINCIPAL  
ARROYO GRANDE UNION HIGH SCHOOL  
ARROYO GRANDE, CALIF.

Mr. Eugene M. Johnston, District Superintendent  
Taft Union High School and Junior College  
Taft, Calif.

\* MR. DAVID WERDEGAR  
DEEP SPRINGS JUNIOR COLLEGE  
DEEP SPRINGS, CALIF.

Miss Elaine Dickenson

Mr. Thomas P. Blagden, Art Director  
The Hotchkiss School  
Lakeville, Conn.

Mr. Robert C. Atmore, Director  
Audio-Visual Aids  
The Choate School  
Wallingford, Conn.

Miss Edith L. Mitchell, State Director of Art  
Department of Public Instruction  
Dover, Delaware.

Miss Ida R. Lear, Director  
The Lear School  
1010 West Avenue  
Miami Beach, Fla.

Miss Margaret Kirkpatrick, Art Counsellor  
Glencoe Public Schools  
Glencoe, Ill.

Supervisor, Arts and Crafts  
Mr. Warner Williams  
Artist in Residence  
Culver Military Academy  
Culver, Ind.

Mr. Leslie P. Goss  
Director of Purchasing and Maintenance  
Independent School District  
1001 Harrison Street  
Davenport, Iowa.

Miss Katherine Cardwell, Supervisor of Art  
Board of Education  
Library Building  
Kansas City, Kansas.

Miss Jean Dudley, Director of Art  
Covington Public Schools  
Covington, Ky.

Miss Jean Dudley, Director of Art  
Covington Public Schools  
Covington, Ky.

Miss Jean Dudley, Director of Art  
Covington Public Schools  
Covington, Ky.

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	CE	I. 4. 2. 13

20.

Schools (cont.)Schools (cont.)

Miss Priscilla B. Peckham, Director of Art  
Portland Public Schools  
Portland, Maine. Room 59, CITY HALL

Mr. Guy V. Sinclair, Superintendent of Schools  
School Department  
Westbrook, Maine.

Miss Elaine Dickenson Art Supervisor  
Director of Art Education  
Benton Harbor City Schools  
Benton Harbor, Mich.

Mr. John C. Allshouse, Head  
Art Department  
Pontiac Senior High School  
Pontiac, Mich.

Mr. Glen A. Krause, Director of Art  
Phillips Exeter Academy  
Exeter N. H.

Mrs. Pauline Johnson  
Clifford Scott High School  
East Orange, N. J.

Mr. George S. Greene, Director of Exhibits  
Lawrenceville School  
Lawrenceville, N. J.

Miss Emma Ritzman  
Supervisor, Arts and Crafts  
Carlsbad City Schools  
Carlsbad, New Mexico.

Miss J. Louise Lewis, Art Supervisor  
High School  
Gloversville, N. Y.

Miss Helen McLoughlin, Visual Education  
Board of Education  
Union Free School District # 1  
Mamaroneck, N. Y.

Miss Mary Carpenter  
Art Department  
The Brearley School  
610 East 83rd Street  
New York, N. Y.

Mrs. Olive B. Davis  
Hunter College High School  
930 Lexington Avenue  
New York, N. Y.

\*MISS HELEN VER NOOY GEARH  
NORTH TR. HIGH SCHOOL  
NEWBURGH, N. Y.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

21.

7. Schools (cont.) Clubs, Libraries, Community Centers, etc.

Mrs. Mildred Mathews  
Nyack High School, Community Club  
Nyack, N. Y.

Naval Ordnance Test Station  
Miss Ruth Denry, Art Supervisor  
Salisbury City Schools  
Salisbury, North Carolina.  
Brooks Institute of Photography  
Mrs. Frances W. Dils, Art Supervisor  
North School, Calif.  
Middletown, Ohio.

Mrs. Hilda Terry, Head (Photography Club)  
Art Department  
Baldwin School  
Bryn Mawr, Pa.

Miss Isabelle Harbott, Librarian

Mr. Paul Shaffer, Principal  
Vandergrift High School  
Vandergrift, Pa.

Miss Margaret L. Triplett, Director  
Mr. L. M. Fort, Superintendent  
Sioux Falls Public Schools  
Sioux Falls, S. D.

Mr. John W. Lincoln, Architect

Mr. Albert Bishop, Superintendent of Schools  
Oak Ridge, Tenn.

Mr. Raymond Rice, Art Instructor  
Putney School  
Putney, Vt.

Mr. David W. Bailey, Headmaster  
Woodstock Country School  
Woodstock, Vt.

Mr. Walter Dinteman, Art Supervisor  
Department of Schools  
Charles Town, W. Va.

Miss Mildred Hiehle, Chairman  
Visual Education Committee  
Parkersburg High School  
Parkersburg, W. Va.

Mr. Frederick Muhs, Art Supervisor  
Sheboygan Public Schools  
Sheboygan, Wis.

Mr. R. G. Hein, Superintendent of Schools  
Board of Education  
South Milwaukee, Wis.

Mr. George Wilson, Supt. of Art  
1213 Division St.  
(Oak Ridge Pub. Schools)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

22.

V. Other Groups: Clubs, Libraries, Community Centers, etc.

Mrs. Eleanor F. Morley, Community Club  
Box N298  
Naval Ordnance Test Station  
Inyokern, Calif.

Mr. Ernest H. Brooks, Director  
Brooks Institute of Photography  
903 State Street  
Santa Barbara, Calif.

Mrs. W. D. Higby (Photography Club)  
Monument, Colo.

Miss Isabelle Hurlbutt, Librarian  
Greenwich Public Library  
Greenwich, Conn.

Miss Margaret L. Triplett, Director  
Norwich Art School  
Norwich, Conn.

Mr. John W. Lincoln, Architect  
Stonington, Conn.

Mr. Robert B. Murphy, Architect  
672 North Orange Ave.  
Orlando, Fla.

Mr. M. H. Lane, Art Director  
The Coca-Cola Company  
Atlanta, Ga.

Mr. Sam A. Singal, Program Chairman  
Art Club of Augusta  
Augusta, Ga.

Mrs. David Miller, Chairman

Fine Arts Study Group  
A. A. U. W.  
Waukegan, Ill.

Quarters #10  
Great Lakes, Ill.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

23.

Other groups (cont.)

✓ Mr. Richard B. Sealock, Librarian  
Gary Public Library  
Gary, Ind.

✓ Mrs. W. S. Vincent, President  
Louisiana Parent Teacher Association  
3800 Harrison Street  
Monroe, La.

\* Miss Elizabeth Raymond, Chairman of Exhibitions  
Newcomb School of Art  
New Orleans, La.

✓ MR. HASKET DERBY, EXEC. SEC.  
NEW ORLEANS CLASSROOM TEACHERS  
FEDERATION  
1030 SHORT ST.  
NEW ORLEANS 18, LA.

✓ Mr. L. F. Renlett, Librarian  
Bangor Public Library  
Bangor, Maine.

✓ Mrs. C. M. Kearney  
Pierian Club  
71 Dyer Street  
Presque Isle, Maine.

✓ Mr. Donald K. Campbell, Librarian  
Public Library  
Haverhill, Mass.

✓ Mr. Harry D. Katz, Director  
Adult Education  
Jewish Community Center  
Woodward at Polbrook  
Detroit, Mich.

✓ Mr. H. P. Lindsay, Secretary  
Upper Peninsula State Fair  
Escanaba, Mich.

✓ Miss Martha O. Eddy, Exhibition Chairman  
Hancock Home Study Club  
1712 Houghton Ave.  
Houghton, Mich.

✓ Mrs. Morgan Hall, Program Chairman  
A. A. U. W.  
303 East Ludington Ave.  
Ludington, Mich.

✓ Mrs. Malcolm Doane, Chairman of Exhibitions  
Arts Group of A. A. U. W.  
630 Riverside Drive, S. E.  
St. Cloud, Minn.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I. 4. 2. 13

24.

Other Groups (cont.)Other groups (cont.)

Mr. G. H. Herrold, Director of City Planning  
The City Planning Board  
274 Court House, Tulsa, 114 East 5th St.  
St. Paul 2, Minn.

Miss Margaret Lane, Cataloger  
Winona Free Public Library  
Winona, Minn.

Mrs. Fred O'Bannon, Chairman  
Arts Committee, A. A. U. W.  
Gamwyn Park  
Greenville, Miss.

Mrs. John H. Chalmers, Children's Activities Chairman  
Junior League  
1730 Ryons  
Lincoln, Nebraska.

Mr. Charles P. Jubenville, Director of Education  
New Jersey State Village for Epileptics  
Skillman, N. J.

Miss Emilie von Auw, President  
Art Section  
New Mexico Education Association  
2913 Santa Cruz Drive  
Albuquerque, N. M.

Mrs. T. M. Connelly, Chairman  
Entertainment Committee address: 356 West Clinton St.  
Elmira Art Club  
Elmira, N. Y.

Mr. Bruce Downes, Editor  
Popular Photography Magazine  
Empire State Building  
New York, N. Y.

\* Mr. C. J. Nuttall, Manager  
1947 Westchester Better Homes Exposition  
White Plains, N. Y.

Miss Lucy Cherry Crisp, Gallery Director  
North Carolina State Art Society  
State Library Building  
Raleigh, N. C.

Mrs. Clark Will  
The Monday Club  
144 West Mound Street  
Circleville, Ohio.

\* MR. CHARLES T. CENTER, ART DIR.  
N. W. AVERY, JR., JR.  
WEST WASHINGTON SQ., PHILA.  
PA.

\* MISS KAY SIMMON  
[VILLAGE CAMERA CLUB] 59 WEST 12TH ST.  
NEW YORK, N. Y. N.Y.C.



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	CE	I. 4. 2. 13

25.

Other groups (cont.)

Mrs. V.S. Mulford, Jr.; Arts Chairman  
Junior League of Tulsa, 114 East 5th St.  
Tulsa 3, Oklahoma.

\* Miss Minnie Duncan, Librarian  
Oak Ridge Public Library  
Oak Ridge, Tenn.

Mrs. Dan R. Ponder, Arts Chairman  
Junior League of El Paso  
El Paso, Tex.

✓ Supervisor of Art Exhibition  
Western Washington Fair  
Pullup, Wash.

✓ Mr. Fred Bassetti  
Washington Chapter, A. I. A.  
Bassetti and Morse, Architects  
509 Fourth and Cherry Building  
Seattle 4, Wash.

\* MR. CHARLES T. COINER, ART DIR.  
N.W. AYER & SON, INC.  
WEST WASHINGTON SQ., PHILA, G.  
PA.

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	CE	I. 4. 2. 13

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8