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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 1. 39. 6

ARTS IN THERAPY (small) #1

\$40. for 3 wks.

1943	Nov. 22 - Dec. 13	Skidmore College Saratoga Springs, N.Y.
	Dec. 27 - Jan. 17	Medical College of Virginia Richmond, Va.
1944	Jan. 31 - Feb. 21	Louisiana State University Baton Rouge, La.
	Mar. 6 - 27	University of Kansas Lawrence, Kan.
	Apr. 10 - May 1	Wichita Art Association Wichita, Kan.
	June 19 - July 10	No. Texas State Teachers College Denton, Tex.
	July 24 - Aug. 14	University of Denver Denver, Colo.
	Aug. 28 - Sept. 18	San Francisco Museum of Art San Francisco, Cal.
	Oct. 2 - 23	Pomona College Claremont, Cal.
Packed in 2 boxes weighing 500 lbs.		Milwaukee Downer College Milwaukee, Wisc.
	Nov. 6 - 27	Fort Wayne Art School & Museum Ft. Wayne, Ind.
1945	Jan. 9 - 30	Ball State Teachers College Muncie, Ind.
	Feb. 14 - Mar. 7	Vanderbilt University Nashville, Tenn.
	Mar. 21 - Apr. 11	State College of Home Economics Cornell University Ithaca, N.Y.

Packed in 2 boxes weighing 500 lbs.

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ARTS IN THERAPY (Small) #2

\$40. for 3 wks.

1943	Dec. 5 - Jan. 2	Outlines
		Pittsburgh, Pa.
1944	Jan. 10 - 31	Columbus Gallery of Fine Arts
		Columbus, O.
	Feb. 14 - Mar. 6	Mulvane Art Museum
		Washburn Municipal University
		Topeka, Kan.
	Apr. 24 - May 15	University of New Mexico
		Albuquerque, New Mexico
	Mar. 20 - Apr. 3	Kansas Wesleyan University
		Salina, Kan.
	May 29 - June 19	Army Air Forces Flexible Gunnery School
		Laredo Army Air Field
		Laredo, Tex.
	Sept. 11 - Oct. 2	State Teachers College
		Oswego, N.Y.
	Nov. 13 - Dec. 4	Rochester Memorial Art Gallery
		Rochester, N.Y.
	Packed in 2 b Dec: 10 1/2 30g 517 lbs.	Munson-Williams-Proctor Institute
		Utica, N.Y.
1945	Jan. 25 - Feb. 15	Rollins College
		Winter Park, Fla.
	Mar. 6 - 27	Berea College, Berea, Ky.
	May 11 - June 1	Berea, Ky.
	May 11 - June 1	Dartmouth College
		Hanover, N.H.

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ARTS IN THERAPY (Small) #2, cont.

1945	Oct. 5 - 26	Hood College Frederick, Md.
	Nov. 9 - 30	University of New Hampshire Durham, N.H.
	Dec. 10 - 31	Newton D. Baker General Hospital Martinsburg, W. Va.
1946	Jan. 12 - Feb. 2	Kalamazoo Institute of Arts Kalamazoo, Mich.
	Feb. 14 - Mar. 7	Louisiana Art Commission Baton Rouge, La.
	Apr. 5 - 26	Louisiana Polytechnic Institute Ruston, La.
	May 10 - 31	Isaac Delgado Museum of Art New Orleans, La.

Packed in 2 boxes weighing 517 lbs.

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THE ARTS IN THERAPY - Exhibition #1 and #2 (small)

An exhibition circulated by The Museum of Modern Art, New York City

I N S T A L L A T I O N L I S T

Panel 1: Poster

" 2: Introduction

Panel 3: Fields in which therapy serves

" 4: Education - Art in personality development

" 5: " - Art work as evidence of development

" 6: (photo) " - Art plays an important role in child's development

" 7: Education - Evaluating the art expression as personality development

" 8: Play - Play patterns of normal children

" 9: " - Group therapy

" 10: " - Play technique in treatment of disturbed children

" 11: Art in mental and emotional disturbances

" 12: Mental and emotional disturbances

" 13: Psychotic - Schizophrenic children's drawings of the human form

" 14: " - " adults drawings of the human form

" 15: " - Natural scenes

" 16: " - Progressive changes in the course of schizophrenia

Panel 17: Art as a diagnostic medium

" 18: Diagnostic - Types of disturbances graphically expressed

" 19: " - Doodling - a complex analysis

Panel 20: Visual tests (diagram)

" 21: " " Examples - Aptitude, Perceptual, Mechanical, Art

" 22: " " Examples - Intelligence, Personality

Panel 23: Free Media

" 24: " "

Panel 25: Dynamic approach to occupational therapy (introduction)

" 26: " " " " "

" 27: " " " " "

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THE ARTS IN THERAPY - Exhibition #1 and #2 (small)

1943-1944

An exhibition circulated by The Museum of Modern Art, New York City

UNPACKING INSTRUCTIONS - BOXES #1 and #2 - Panels and mats

1. Slide the framed panels in these boxes very carefully from the special grooves, one at a time. DO NOT DROP.
2. In Box #2, there are 2 packages containing the 14 mats included in the exhibition, in 2 special compartments to one side of the box.
Slide each package carefully from its compartment and unwrap.
3. Pull tape from Panel 22 where it holds pencil in place on back of panel, and also from Panel 21 where it holds "Answer" flap and "Pull Down" slide in place. Stick tape to outside of packing boxes for use in repacking exhibition.
4. Replace all packing material - tissue and heavy wrapping paper - in boxes and put back covers. The same material must be used in repacking the exhibition.

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THE ARTS IN THERAPY - Exhibition #1 (small)

1943-1944

An exhibition circulated by the Museum of Modern Art, New York City

PACKING INSTRUCTIONS - BOXES #1 and #2 - Panels and mats

1. In Box #1, the following 9 framed panels are packed in the order listed:

#6
#7
#8
#11
#13
#14
#15
#16
#26

2. In Box #2, the following 4 framed panels and the 14 matted panels are packed in the order listed:

#24
#21
#22
#25

14 matted panels.

3. Before packing panels, stick strip of gummed tape (for which no water is necessary) over "Answer" flap and "Pull Down" slide on Panel 21, to hold them in place in traveling. On Panel 22, also stick pencil in place on back of panel with gummed tape. Pull cord holding shelf in place on Panel 22 to the back and tie around nail on back of frame, securing it for travel.
4. Slide panels into each box, in the order listed above, very carefully one at a time. All panels should face in the same direction and the tops of panels, with screw-eyes, should be nearest to the cover of the box.

Panel #26 is a small panel and should slide into special compartment on side of Box #1.

In Box #2 divide the 14 matted panels into 2 groups of 6 and 8 respectively. Place the mats in each group face to face and back to back with tissue paper between the faces. Wrap each of the 2 groups in heavy wrapping paper and seal.

Slide each of these packages into the 2 compartments on the side of the box nearest Panel #25.

5. Place covers on boxes and fasten securely. Be sure iron washers are on bolts before fastening.

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THE ARTS IN THERAPY - Exhibition #2 (small)

1943-1944

an exhibition circulated by The Museum of Modern Art, New York City

PACKING INSTRUCTIONS - BOX #1 - 9 Framed Panels

1. The following 9 panels are packed in this box in the order listed:

# 6	# 14
# 7	# 15
# 8	# 16
# 11	# 24
# 13	

2. Slide each panel into the box very carefully, one at a time. All panels should face in the same direction and the tops of all panels, with screw-eyes, should be nearest to the cover of the box.
3. Place cover on box and fasten securely. Be sure iron washers are on bolts before fastening.

PACKING INSTRUCTIONS - BOX #2 - 4 Framed Panels; 14 Matted Panels

1. The following 4 framed panels are packed in this box in the order listed:

21
22
25
26

2. Stick strips of gummed tape (for which no water is necessary) over "Answer" flap and "Pull Down" slide on Panel 21, to hold them in place when traveling. On Panel 22, also stick pencil in place on back of panel with gummed tape. Pull cord holding shelf in place on Panel 22 to the back and tie around nail on back of frame, securing it for travel.
3. Divide the matted panels into 2 groups of 6 and 8 respectively. Place the mats in each group face to face and back to back with tissue paper between the faces. Wrap each of the 2 groups in heavy wrapping paper and seal.

Slide each of the packages into the 2 compartments on the side of the box nearest to Panel 21.

4. Place cover on box and fasten securely. Be sure iron washers are on bolts before fastening.

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ARTS IN THERAPY

(label to be hung in front of ~~panels~~ first Bender panel)

The material on the following yellow panels was prepared by Dr. Lauretta Bender, Head of the Childrens' Ward, Psychiatric Division, Bellevue Hospital, New York.

It is technical and intended for the advanced students or members of the ~~profession~~ psychiatric profession, ~~but is~~ ^{it is given} intended as an example of the scientific use of the arts in therapy.

The GOODENOUGH TEST is one of many established means of determining mental age and capacity. It operates only ~~on~~ ^{with} children up to the age of thirteen.

It ~~operates~~ is a test based on the patient's ability to draw the human figure. The chart AT THE RIGHT gives the scale for scoring based on the presence or absence of the details listed. The chart BELOW shows how to ~~transpose the total score~~ ~~given by the child~~ compute the mental age of the child from the total ~~score~~ he received on his drawing. (In the examples of scoring shown under each picture "M.A. 6 - 6" indicates "Mental Age 6 yrs. 6 mos.")

CHRONOLOGICAL AGE	NORMAL SCORE FOR THIS AGE
3 yrs. 6 mos.	2
4 yrs. 6 mos.	6
5 6	10
6 6	14
7 6	18
8 6	22
9 6	26
10 6	30
11 6	34
12 6	38
13 6	42

Thus if the total score is 12 the Mental Age is 6 yrs. old.
if the total score is 16 the Mental Age is 7 yrs. old.
if the total score is 23 the Mental Age is 8 yrs. 9 mos. old.
if the total score is 29 the Mental Age is 10 yrs. 3 mos. old.

From this scoring it is also possible to determine the patient's Intelligence Quotient by dividing the mental age by the chronological age.

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Action Pictures in Sports and the Armed Services

These drawings of sports and armed services are shown because they emphasize movement and action in concise and dramatic pictures. They are made by a ten year old boy whose life at home and at school was interrupted by the development of what was diagnosed as 'Maladie des Tics'. The striking disparity between this patient's uncontrollable tic-like movements and these precise and dramatic, though primitive pictures of the Armed Services in Action or men active in competitive sports, poses an interesting problem. To what extent has this patient begun to compensate for his inability to control his own movements by the precision of action shown in the baseball, football and hockey games, in which dynamic lines are drawn in to express the movement of both human players and the direction of the football, baseball or the hockey puck?

Previous to the year's work in art which ended with these sport pictures, the patient had only modelled and drawn airplanes and expressed the wish to be a flyer when he grew up. He was an intelligent boy with an I.Q. of 118. He wanted to be liked and to please people, he was afraid to attempt anything in which he might not excel. He always refused to express any preferences about people, movies, food or anything else.

It therefore took several months to free him from his inhibitions. He continued to repeat nothing but models of planes that he already knew by heart. He said that he did not believe he could ever draw anything else. Finally his attachment to a cat made it possible, after quite a struggle, for him to draw his pet. When a degree of success convinced him that he could gradually learn to draw whatever interested him, he began for the first time in his life to attempt pictures of live animals and human beings. The naive simplicity of these sports pictures is not unlike American Indian paintings.

More research through the use of such free art expression over an extended period may eventually be of diagnostic and therapeutic value in the study of tics and tic-like movements.

The production of the person leads through a psychological analysis by use of the most techniques employed in dealing with dreams or other behavior material utilized in studies of the personality, and when considered in connection with the mental problems of a patient it provides insight for both the patient and the therapist. With a little careful encouragement nearly all types of neurotic and psychotic patients are able to produce something for analysis, some depict spontaneously while others require a little stimulation. The form and content of the work is related may be influenced or determined in part by individual or social factors, by other persons, by group leaders, by the doctor himself.

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IMPORTANCE AND USE OF THE ARTS IN THERAPY by

Nolan D.C. Lewis, M.D., Columbia University

Art is a social function which should serve for the maintenance and promotion of the welfare of the social organism. As science develops and elevates our intellectual life, so art supports and enriches our emotional life, therefore science and art are the two most powerful means for the education, and thus for the progress of the human race. In certain situations these two great forces come together in a close relationship or cooperation. One of these constitutes our present interest in the utilization of the graphic and plastic arts, as well as some of the others in therapeutic settings. That the science of art should extend its researches to all peoples and groups requires no particular emphasis, but especially should it apply itself to those problems which it has heretofore most neglected. Art production, when considered in a therapeutic sense and utilized for the purpose of aiding an emotionally ill person, is not just a pleasant pastime for idle hours nor is it aimed primarily to create a "taste" for art or to develop artists. It is a method of bringing into consciousness the underlying difficulties of the creator in a way that shows the basic motives in various attempts to satisfy the individual instincts and trends. This aids in the solution of the emotional conflict. The production of the person lends itself to psychological analysis by use of the same techniques employed in dealing with dreams or other behavior material utilized in studies of the personality, and when considered in connection with the mental problems of a patient it provides insight for both the patient and the therapist. With a little tactful encouragement nearly all types of neurotic and psychotic patients are able to produce something for analysis; some sketch spontaneously while others require a little stimulation. The form and content of whatever is created may be influenced or determined in part by conscious or unconscious suggestions by other persons, by dream images, by day dream fantasies, by memory material

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or by the direct projections of unconscious drives from which relief may be obtained from the affective overloading. Pleasures and conflicts may be revealed in elaborate designs referring to love objects, religious themes and moral problems. Occupational adjustments and personal responsibilities may appear also in the fabric of the creation. The paper is still in experimental stages and will command research interests in the field for some time in the future.

A number of investigators have shown that certain types of drawings are characteristic of particular mental disorders. Persons with a disorder known as schizophrenia, depressed and elated patients, neurotics, those with some organic brain diseases, children with behavior problems and the mentally deficient or feeble-minded are among the reaction types the nature of whose productions indicates their special variety of trouble, reveals diagnostic leads, and offers therapeutic suggestions.

For the patient artistic creations serve in the important process of objectivation and socialization of emotional conflicts. Their therapeutic value is due to a number of factors. They afford a free acceptable expression of aggressive and other forces within the individual, which have been blocked and have led to neurotic and sundry behavior difficulties. In addition art occupies the mind of the patient, and in its role as a source of diversion and recreation it is valuable in the treatment of patients in institutions and as applied in some of the play therapy techniques in the study of children. It is also useful in the rehabilitation of war victims in the hospitals of the armed forces, and finally, but not the least important is the value of art therapy as an educational medium and as a source of esthetic satisfaction.

For the psychotherapist art serves as a means to contact the patient's emotional and intellectual life and capacities, revealing personality traits, intellectual levels and the special nature of any present disorder. It thus becomes a diagnostic medium. Moreover art creations are useful in indicating the stage and trend of the disorder. The transitional stages as well as the progress and course of mental diseases are often demonstrated by means of the study of periodic or serial pro-

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ductions of the patient, thus emphasizing the prognostic value of this approach.

While a great deal is already known about the therapeutic value of art, this knowledge is only fragmentary as compared with what remains to be investigated. The manner is still in experimental stages and will command research interests in the field for some time in the future.

November 11, 1943

Dear Miss Foster:

The exhibition, The Arts in Therapy (small), is scheduled to show at Skidmore College, on December 18th, as you know. Will you kindly see that the enclosed Packing Instructions are carefully followed?

The exhibition is to open next in Richmond, Virginia on December 27th. Please have it shipped on December 16th by Railway Express Company addressed to: (Address cards for boxes enclosed)

Mr. W.T. Sargent, President
Medical College of Virginia
Richmond, Virginia

A valuation of \$10 per pound should be declared on the boxes with the Express Company.

We trust that the exhibition proved to be of interest. ~~Very respectfully,~~
Your comments, on the enclosed form, will be much appreciated.

Sincerely yours,

Gargant Jorden
in Charge of Administration

encl 3

Miss Marion P. Foster, Chairman
Art Department
Skidmore College
Saratoga Springs, New York

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Form II

November 29, 1943

Dear Miss Pease:

Col - The exhibition, The Arts in Therapy (small 1), is scheduled to close at Skidmore College, on December 13th, as you know. Will you kindly see that the enclosed Packing Instructions are carefully followed?

The exhibition is to open next in Richmond, Virginia on December 27th. Please have it shipped on December 14th by Railway Express Collect addressed to: (Address cards for boxes enclosed)

Mr. W.T. Sanger, President
Medical College of Virginia
Richmond, Virginia

A valuation of 50¢ per pound should be declared on the boxes with the Express Company.

We trust that the exhibition proved to be of interest to your students. Your comments, on the enclosed form, will be much appreciated.

Sincerely yours,

Margaret Jarden
In Charge of Circulation

encl 3

Miss Marion D. Pease, Chairman
Art Department
Skidmore College
Saratoga Springs, New York

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THE MUSEUM OF MODERN ART

Date Nov. 15, 1945

To: Carpenter Shop: Rudy
cc. Bill Farnie

Re: Returns on ARTS IN THERAPY -
small

From: M.Jarden

Confirming our conversation when you looked at the 3 panels today, Bill Farnie will bring you, if you will telephone him when you want them:

Panel # 8 (40x60") (panel No. 27)

" 9 (30x40")

" 10 (")

These to be boxed for shipment as a return loan to the lender.

The P.O. made out today is 4084

prior to 681.

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THE MUSEUM OF MODERN ART

Date SEPT. 19, 1945

To: EDDIE SWANSON

Re: P.O. 3986

From: JARDEN

These are the items which are to be packed for return to Moholy-Nagy, Chicago:

Photograph and textile (remove from panel No.27)

Photograph of plastic chess set, plastic tray, wood block (from panel No.26)

Pc. twisted wire

" folded tin

" elastic wood (flat pc. of wood cut round and round)

" mount with composition from commonplace material

" tactile scale

" hand sculpture

from panel No.25

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Art in Therapy I & II

THE MUSEUM OF MODERN ART

Date Sept. 12, 1945

To: Victor D'Amico

Re: Art in Therapy

From: Jarden

Virginia Pearson tells me that you very kindly agreed to go over the show and tell us about loans. Could I make an appointment with you to look at both editions, then we won't have to bother you again 11... I hope.

We are scheduled to ship our copy on Sept. 21 - so could you look at before then?

Margaret - I am sure you are very busy. There's nothing in our files and not used, in the workroom when it was being cleaned up prior to 681. Do you know whether these matters were ever cleared up?

Eddie

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THE MUSEUM OF MODERN ART

Date July 31, 1945

To: Miss Courter
Mr. D'Amico

Re: Arts in Therapy

From: Miss Courter

Dear Victor:

As you probably know we have decided to keep only one edition of the Arts in Therapy on the road this season, the second one which is in better condition than the first. The first one, which you may want to look at, can be turned over to you if you have any use for it.

If you do not, I wonder if you can help me on the returns. The show was collected by you, I believe, and put into order by Enay and then when she left Dorothy Deans. I am afraid in the confusion of events that we made no records of loans and I trust that they are therefore in your correspondence. We shall be glad to take care of the returns if you can furnish the information to us.

*margaret - I see no other way - There's nothing in our files
to go back on this one day she is here.*
and not used, in the workroom when it was being cleaned up prior to 681.
Do you know whether these matters were ever cleared up?

Eddie

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VP. Hien — Tels — From letters —

THE MUSEUM OF MODERN ART

Date June 6, 1945

To: Elodie Courter

Re: Your June 4th memo on

From: Margaret Jarden

the Shows - Young Peoples Gallery
2nd Arts in Therapy Exhibition

1. We shall do as you ask regarding the vital information, although we have tried to do this on all of the shows since I have been here.
2. I once made an inquiry regarding the Twining-Deans Therapy show and was informed that the left over items had been turned over to Janet to dispose of, so I have done nothing further about the matter.

We should ask them for a record of any loans to these exhibitions which should be returned at the close of a tour. You might keep this in mind to do by a few memos addressed to Mr. D'Aire and written for my signature.

Before we wind up the year are there any questions left over regarding the Therapy exhibition? I seem to recall that the second show which was put together at the time Miss Twining left and when Miss Deans was very ill - the records of this show were left very much in the air. I believe Miss Knowles found some extra loans which were loaned for this exhibition and not used, in the workroom when it was being cleaned up prior to 681. Do you know whether these matters were ever cleared up?

Elodie

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THE MUSEUM OF MODERN ART

Date June 4, 1945

To: Margaret Jarden

Re: ~~Shows~~ Young Peoples Gallery

From: Elodie Courter

2nd Arts in Therapy Exhibition

So that we shall have no further difficulties will you make it a rule from now on to take the measurements and other vital information regarding the exhibitions held in the Young People's Gallery before the shows go on tour. Mr. D'Amico's department keeps no record of the statistics in which we are interested and therefore it is useless for us to ask and they do not relish our asking for such information.

We should ask them for a record of any loans to these exhibitions which should be returned at the close of a tour. You might keep this in mind to do by a few memoes addressed to Mr. D'Amico and written for my signature.

Before we wind up the year are there any questions left over regarding the Therapy exhibition? I seem to recall that the second show which was put together at the time Miss Twining left and when Miss Deans was very ill - the records of this show were left very much in the air. I believe Miss Knowles found some extra items which were loaned for this exhibition, and not used, in the workroom when it was being cleaned up prior to 681. Do you know whether these matters were ever cleared up?

Elodie

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THE MUSEUM OF MODERN ART

Date June 5, 1944

To: Miss Ordman
From: Mr. D'Amico

Re: Therapy Exh.

Dear Elaine,

Here is the dope for Miss Peindexter's letter. I hope it will give you the following, if included in a letter on THE ARTS IN THERAPY exhibition, may forestall criticism:

The Arts in Therapy exhibition was organized to show the various applications of art. This exhibition introduces newer developments in the therapeutic application of art. It does not present the established methods used by occupational therapists because they are well known and most of this material is available through the American Occupational Therapy Association and other similar institutions. The Museum dedicates its efforts toward showing how art may help in the development of personality of persons of all ages and in the rehabilitation of the handicapped.

Dr. Nolan D. C. Lewis, Director of the New York State Psychiatric Institute and Hospital wrote the introductory text to the exhibition.

Dr. Lois Murphy, Sarah Lawrence College, organized the section on Play Therapy.

Victor D'Amico organized the section on Art in Personality Development and also section on Free Media.

Dr. Lian arranged the section on Art for the Disturbed Individual.

Dr. Lauretta Bender, In Charge of the Children's Observation Ward, Psychiatric Division, Bellevue Hospital, 30 Street and 1st Avenue, arranged the section on Psychotic Individuals.

A New Approach to Occupational Therapy was prepared by Mr. Moholy-Nagy, Director of the Chicago School of Design and who has worked with many outstanding therapists and psychiatrists in the institutions of Chicago.

14J- think this letter is a little strong for future of it

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THE MUSEUM OF MODERN ART

Date January 13, 1944

To: Elodie Courter

Re: Arts in Therapy

From: Victor D'Amico

Dear Elodie,

Here is the dope for Miss Poindexter's letter. I hope it will give you the information you need.

The Arts In Therapy exhibition was organized to show the various applications of art therapy to a wide variety of fields and therefore could not have been approved or directed by one association such as the National Association of Occupational Therapists. It was under the direction of Dr. Edward Liss, an outstanding psychiatrist and a pioneer in the use of art as therapy.

The exhibition is made of work from specialists especially in a number of fields and therefore gives a cross section of the application of art for therapeutic purposes.

Dr. Nolan D. C. Lewis, Director of the New York State Psychiatric Institute and Hospital wrote the introductory text to the exhibition.

Dr. Lois Murphy, Sarah, Lawrence College, organized the section on Play Therapy.

Victor D'Amico organized the section on Art In Personality Development and also the section on Free Media.

Dr. Liss arranged the section on Art for the Disturbed Individual.

Dr. Laurette Bender, In Charge of the Children's Observation Ward, Psychiatric Division, Bellevue Hospital, 30 Street and 1st Avenue, arranged the section on Psychotic Individuals.

A New Approach to Occupational Therapy was prepared by Mr. Moholy-Nagy, Director of the ~~Chicago~~ ^{Chicago} School of Design and who has worked with many outstanding therapists and psychiatrists in the institutions of Chicago.

MJ- think this letter go in Arts in Therapy folder for future ref if needed.
from letter
new

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THE MUSEUM OF MODERN ART

Date November 22, 1943

To: Miss Woodruff
CC: Miss A.,b

Re: Arts in Therapy corrections

From: Miss Hildeburn

The following panels are in order to be sent to the shop:

2, 3, 4, 6, 8, 12, 14, 15, 16, 18, 19, 20, 23, 24, 26, 27.

The remaining 10 panels have need of the following:

- Panel 1 - credit for show to be found in INTRODUCTION folder
- Panel 5 - Apostrophes in black spider lettering
- Panel 7 - 1) Photo under group experience - coming Wednesday.
2) Personality in spiders to be put in circle
3) Credit label strip saying "Florence Cane, Clinic for Social adjustment of the gifted, New York University"
- Panel 9 - 1) f changed to t on labels 9-4 and 9-2
2) label 9-1 done over with names given to all
- Panel 10 - Label 10-8 f changed to t
- Panel 11 - Label 11-1: "ure" deleted from "portraiture"

I will check up on (Panel 13 - Labels to be obtained from outside
these W.d., hold (Panel 14 - " " " " " "
these 2 upstairs until then - nothing to be done.

- Panel 17 - Label 17-2 to be done over. Last sentence ungrammatical.
- Panel 21 - 1) Gust to mount drawing under board saying "pulldown"
on backing board and nail down
2) Eddie to put black flap over answer () with handle
- Panel 22 - 1) Label 22-1 spelling correction
2) Pintner test to be put on by Eddie
- Panel 25 - 1) Panel (?) thing to be remounted.
2) Tactile chart missing (I will check this Wed.)
3) Objects to have A,B,C,D,E, put beside them (follow label 23-2)

Eddie to put hangers on large panels, sleeves on small.
Credit lines label: D'Amico spelled with big "D"
Check List to be changed after Panel 12

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

THE MUSEUM OF MODERN ART

Date Nov. 19

Recording Room

To: Bill Farnie

Re: ARTS IN THERAPY

From: Jarden

This Wednesday Hahn will call for the following to be delivered to:
(Release attached)

Dr. Lauretta Bender:

Panel 13 - 40"x60"
14 - "
15 - "
16 - "

Dr. Edward Liss :

Panel 11 - 40"x60"
12 - 30"x40"
17 - "
19 - "

Will you please clean them up with an eraser, and then make
1 package of each group wrapping them together - as I have told
Hahn it would be 1 package to deliver to each place.

Thank you.

Sincerely yours,

Virginia Pogrebe
Circulation Manager

Dr. Lauretta Bender
Psychiatric Division
Bellevue Hospital
New York 10, New York

3 Panels 13, 14, 15, 16
Enclosure

Wife

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	CE	II.1.39.6

cc Green
DEPARTMENT OF HOSPITAL Lenders
PSYCHIATRIC DIVISION Reg. - M. Allen
BELLEVUE HOSPITAL
FIRST AVENUE AND 30TH STREET
NEW YORK 10, N. Y.

Arts in Therapy

B

June 26, 1946

Dear Dr. Bender:

At the time last November when we returned four panels from the Arts in Therapy show, we told you we would have four duplicate panels to return when the second edition of the exhibition was dismantled in June of this year.

The show is now being broken up and the panels will be delivered to you soon. We trust you will find the material of some use and regret that it shows so much wear from handling.

We should like to express our appreciation of your generosity in contributing this material to our exhibition.

Sincerely yours,

Virginia Pearson
Circulation Manager

Dr. Laurette Bender
Psychiatric Division
Bellevue Hospital
New York 10, New York

* Panels 13, 14, 15, 16
Enclosure

VP:ls

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	CE	II.1.39.6



Jander - Art in Therapy - Small

815

THE MUSEUM OF MODERN ART, 11 West 53rd Street, New York City

Memorandum to RECORDING ROOM

From Registrar *C/E*

Please have the following ready for release

Number Artist Description

1 package deliver to Dr. Lauretta Bender, Bellev
Hospital

1 package deliver to Dr. Edward Liss, 130 W. 39th

(returns from ARTS IN THERAPY - small)

To be collected by

Hahn Bros.

Date Nov. 21, 1945

Remarks Between 9:30 and 5:30

Date

Signed

C/E Jander

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.39.6



DEPARTMENT OF HOSPITALS
PSYCHIATRIC DIVISION
BELLEVUE HOSPITAL
FIRST AVENUE AND 30TH STREET
NEW YORK 16, N. Y.

Lenders - Arts in Therapy - Small
S. R. 454

Lenders - Arts in Therapy - Small
845

RECEIVED FROM THE MUSEUM OF MODERN ART, 11 West 53rd Street,
New York City.

THE ITEMS LISTED BELOW

Number	Artist	Description
1		package deliver to Dr. Laurretta Bender, Bellevue Hospital
1		package deliver to Dr. Edward Liss, 130 W. 39th St.
(returns from ARTS IN THERAPY - small)		

Signed

J. De Lanty
Hahn Bros.

Date Nov. 21, 1945

Remarks Between 9:30 and 5:30

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 1. 39. 6



DEPARTMENT OF HOSPITALS
PSYCHIATRIC DIVISION
BELLEVUE HOSPITAL
FIRST AVENUE AND 30TH STREET
NEW YORK 16, N. Y.

Dec. 6, 1945

Miss Margaret Jarden
Museum of Modern Art
11 West 53rd St.
New York City

Dear Miss Jarden:

The four panels from the Arts
in Therapy show were delivered as promised by
you. Thank you very much for the return of
this material.

Sincerely

Lauretta Bender
Lauretta Bender, M. D.
Senior Psychiatrist

LB:EM

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.39.6

Bender: Arts in Therapy - Small

B

(note: This material per. V.D.A. was not a loan but a gift)

November 19, 1945

Dear Dr. Bender:

You may have wondered whatever became of the 4 panels* from the ARTS IN THERAPY show, about which I wrote you in September?

Pressure of immediate work delayed our following through with this return. At last, we have arranged for the panels to be delivered to your Office on Wednesday, November 21st.

We trust that you will find the material of some use, and regret that it shows as much wear from handling.

We should like to express again our appreciation of your generosity in contributing this material to our exhibition.

Sincerely yours,

Margaret Jarden
In Charge of
Circulation

Dr. Lauretta Bender
Psychiatric Division
Bellevue Hospital
New York 10, N.Y.

*Panels 13,14,15,16

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.39.6

September 14, 1945

Dear Dr. Bender

May I bring to
to the two edi
of 1943? The
season, but th

Mr. D'Amico te
tions rather t
some use for
and labels sho
in fairly good

I am enclosing
the drawings y
size and with
ing. We shoul
exactly as the
ture from the

In order to ma
alternate with

I shall apprec
whether you wo
if you would c
end of its tou

Would you be good enough to return these installation photographs when
you have made your decision?

130 East 29 Street
New York 10, New York

Yours

Enclosure 11, 12, 13, 14, 15
Enclosures

Dr. Lauretta Bender
Psychiatric Division
Bellevue Hospital
New York 10, New York

MJ:mm
Enclosures

Bender - Palloneis
would like as is -
2nd ed. later as is -
install photos - by mail
referring

Per -
Telephone

ndly contributed
he latter part
circulate this

in these exhibi-
possibly have
ough the panels
tures are still

hich contain
60 inches in
igid for hang-
urn the panels
r cut each pic-

ical, photostats

or letter
ora; and also
larly at the

Sincerely yours,

Margaret Jarden
In Charge of Circulation

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

September 14, 1945

Dear Dr. Bender:

May I bring to your attention the material which you so kindly contributed to the two editions of our Arts in Therapy exhibition in the latter part of 1943? The second edition of this show will continue to circulate this season, but the first is now being dismantled.

Mr. D'Amico tells me that this material was given for use in these exhibitions rather than lent. However, he thought that you might possibly have some use for it, if it were returned to you "as is." Although the panels and labels show the wear they have had, the individual pictures are still in fairly good condition.

I am enclosing photographs of panels 13, 14, 15, and 16, which contain the drawings you gave. These are cardboard panels, 80 by 60 inches in size and with a wood framework which holds the cardboard rigid for hanging. We should be glad to do either of three things: return the panels exactly as they now stand; or remove the wood framework; or cut each picture from the panels.

In order to make the two editions of the show nearly identical, photostats alternate with the original material.

I shall appreciate it if you will let me know by telephone or letter whether you would like to have this material and in what form; and also if you would care to have that in edition II returned similarly at the end of its tour?

Would you be good enough to return these installation photographs when you have made your decision?

Sincerely yours,

Margaret Jarden
In Charge of Circulation

Dr. Lauretta Bender
Psychiatric Division
Bellevue Hospital
New York 10, New York

MJ:mm
Enclosures

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

Arts in Therapy

cc Green
lenders ✓
Reg. M. Allen

June 26, 1946

Dear Dr. Liss:

At the time last November when we returned five * panels from the Arts in Therapy show, we told you we would have five duplicate panels to return when the second edition of the exhibition was dismantled in June of this year.

The show is now being broken up and the panels will be delivered to you soon. We trust you will find the material of some use and regret that it shows so much wear from handling.

We should like to express our appreciation of your generosity in contributing this material to our exhibition.

Sincerely yours,

Virginia Pearson
Circulation Manager

Dr. Edward Liss
130 East 39 Street
New York 16, New York

VP:12

* Panels 11, 12, 17, 18, 19
Enclosure

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	CE	II.1.39.6

Reuben. Art on Therapy - small.

EDWARD LISS, M. D.

130 EAST 39TH STREET

NEW YORK CITY

November 21, 1945

My dear Miss Jarden:

We received the panels and photographs today and I appreciate your cooperation very much in sending them to me.

Sincerely yours,

Edward Liss
Edward Liss, M. D.

Miss Margaret Jarden
The Museum of Modern Art
11 West 53 St.
New York City

Enclosed are the set of photographs of these panels requested by you.

We should like to express again our appreciation of your generosity in contributing this material to our exhibition.

Sincerely yours,

Margaret Jarden
In Charge of Circulation

Dr. Edward Liss
130 East 39th St.
New York 16, N.Y.

*Panels 11,12,17,19

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

Lenders: Arthur Therapy. Small

L

(Note: The material for V.D.A. was not a loan but a gift)

November 19, 1945

Dear Dr. Liss:

You may have wondered whatever became of the 4 panels* from the ARTS IN THERAPY show, about which I wrote you in September?

Pressure of immediate work delayed our following through with this return. At last, we have arranged for it to be delivered to your Office on Wednesday, November 21st.

We trust that you will find the panels of some use, and regret that they show as much wear from handling.

Enclosed ~~is~~ the set of photographs of these panels requested by you.

We should like to express again our appreciation of your generosity in contributing this material to our exhibition.

Sincerely yours,

Margaret Jarden
In Charge of Circulation

Dr. Edward Liss
130 East 39th St.
New York 16, N.Y.

*Panels 11,12,17,19

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	CE	II.1.39.6

EDWARD LISS, M. D.

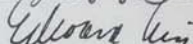
130 EAST 39TH STREET
NEW YORK CITY

September 19, 1945

My dear Miss Jarden:

Why not forward the material as is - that seems to be the simplest way. I could use them in that fashion. I am also enclosing the photographs as you requested. If it would be at all possible to have duplicates of them, I would appreciate it.

Sincerely yours,



Edward Liss, M. D.

Miss Margaret Jarden
The Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

framework which holds the cardboard rigid for hanging. Panels 12, 17, and 19 are 50 by 40 inches with no wood framework. We should be glad to do either of three things: return the panels exactly as they now stand; or remove the wood framework of the one; or cut each picture from the panels.

In order to make the two editions of the show nearly identical, photostats alternate with the original material.

I shall appreciate it if you will let me know by telephone or letter whether you would like to have this material and in what form; and also if you would care to have that in edition II returned similarly at the end of its tour?

Would you be good enough to return these installation photographs when you have made your decision?

Sincerely yours,

Margaret Jarden
In Charge of Circulation

Dr. Edward Liss
130 East 39 Street
New York 18, New York

MJ:ma
Enclosures

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

September 14, 1945

Dear Dr. Liss:

May I bring to your attention the material which you so kindly contributed to the two editions of our Arts in Therapy exhibition in the latter part of 1943? The second edition of this show will continue to circulate this season, but the first is now being dismantled.

Mr. D'Amico tells me that this material was given for use in these exhibitions rather than lent. However, he thought that you might possibly have some use for it, if it were returned to you "as is." Although the panels and labels show the wear they have had, the individual pictures are still in fairly good condition.

I am enclosing photographs of panels 11, 12, 17, and 19, which contain the drawings you gave. Panel 11 is 36 by 60 inches in size with a wood framework which holds the cardboard rigid for hanging. Panels 12, 17, and 19 are 30 by 40 inches with no wood framework. We should be glad to do either of three things: return the panels exactly as they now stand; or remove the wood framework of the one; or cut each picture from the panels.

In order to make the two editions of the show nearly identical, photostats alternate with the original material.

I shall appreciate it if you will let me know by telephone or letter whether you would like to have this material and in what form; and also if you would care to have that in edition II returned similarly at the end of its tour?

Would you be good enough to return these installation photographs when you have made your decision?

Sincerely yours,

Margaret Jarden
In Charge of Circulation

Dr. Edward Liss
130 East 39 Street
New York 16, New York

MJ:ma
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

THE MUSEUM OF MODERN ART
11 West 53rd Street
New York City

Chicago
Arts in Therapy

Date

June 26, 1946

Memorandum to:

On (date) Bill Farnie
June 26

Please remove from Recording Room:

Package - Arts in Therapy 10 objects & photos

To be shipped (delivered) to:

Mr. L. Moholy-Nagy
2622 Lakeview Avenue
Chicago 14, Illinois

To be collected by:

Railway Express Prepaid

Remarks:

lowest valuation

Signed

Pearson

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

cc Green
Lenders ✓
Reg. - M. Allen

Arts in Therapy

M

September 12, 1946

Dear Mr. Moholy-Nagy:

One copy of the *Arts in Therapy* exhibition, June 26, 1946 as kindly contributed, has returned from tour and is being dismantled; (the second edition is continuing to circulate this

Dear Mr. Moholy-Nagy:

The second edition of the *Arts in Therapy* exhibition to which you so kindly contributed, has returned from tour and is being dismantled.

We will be returning the following to you very shortly:

Photograph and textile (Panel 27)
Photograph and belt with plastic buckle (Panel 28)
Twisted wire, folded tin, elastic wood, composition from commonplace material, tactile scale, piece of hand sculpture (Panel 25)

We should like to express again our appreciation of your generosity in contributing this material to our exhibition.

We shall appreciate it, if, when you have received this shipment, you will drop us the enclosed postcard.

Sincerely yours,

Virginia Pearson
Circulation Manager

Mr. L. Moholy-Nagy
2622 Lakeview Avenue
Chicago 14, Illinois

VP:ls
Enclosures

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

Lenders - Arts in Therapy - Small

Uline

M

Best for rental \$40

Post

September 14, 1945

December 15, 1944 FORM H

Dear Mr. Tovo:

EXHIBITION:

Dear Mr. Moholy-Nagy:

CLOSING:

OPENS NEXT:

PLEASE SHIP:

BY:

ADDRESSED TO:

Photograph and textiles (from cardboard panel No. 27)
Photograph of plastic chess set, plastic tray, and wood
block (from framed panel No. 26)
Twisted wire, folded tin, elastic wood, composition from
commonplace material, tactile scale, piece of hand
sculpture (from panel No. 25)

DECLARE VALUE: We shall appreciate it if, when you have received this shipment, you will drop us the enclosed postcard.

ENCLOSED ARE:

Sincerely yours,

☐ ADDRESS CARDS FOR . . . BOXES

☐ PACKING INSTRUCTIONS—Please follow with care. Check all items against this list.

☐ FORM FOR YOUR COMMENTS ON EXHIBITION—Margaret Jarden

☐ TWO CARDS FOR NOTIFICATION OF SHIPMENT—In Charge of Circulation

SPECIAL INSTRUCTIONS: Please be sure to include the receipt number.

Sincerely yours,

Margaret Jarden
In Charge of Circulation

Mr. L. Moholy-Nagy
Institute of Design
247-257 East Ontario Street
Chicago 11, Illinois

Mr. Joseph
Hanson
118 Madison
Chicago 11, Ill.

MJ:ms
Enclosure

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	CE	II.1.39.6

Arts in Therapy 2
Utica Munson
Mr Gordon Bill for rental \$40 sent 12/20

December 15, 1944 **FORM II**

Dear Mr. Trovato:

EXHIBITION: ARTS IN THERAPY small #2
(Dec 10)

CLOSING: December 31

OPENS NEXT: Rollins College, Winter Park, Florida on January 25

PLEASE SHIP ON: January 3

BY: Railway Express Collect

ADDRESSED TO: Art Department
Rollins College
Winter Park, Florida

Attention: Miss Constance Ortmyer

DECLARE VALUATION: 50cents per pound

ENCLOSED ARE:

- ☒ ADDRESS CARDS FOR . . . 2 BOXES
- ☒ PACKING INSTRUCTIONS—Please follow with care. Check all items against this list.
- ☒ FORM FOR YOUR COMMENTS ON EXHIBITION—Please return to Museum of Modern Art promptly.
- ☒ TWO CARDS FOR NOTIFICATION OF SHIPMENT—One of these to be sent to us, and the other to the next exhibitor.

Please be sure to include the receipt number.
SPECIAL INSTRUCTIONS:

Sincerely yours,

Margaret Jarden
In Charge of Circulation

Mr. Joseph Trovato
Munson Williams Proctor Institute
318 Genesee Street
Utica 4, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

MUNSON - WILLIAMS - PROCTOR - INSTITUTE

Three hundred eighteen Genesee Street, Utica, New York (4)

Community Arts Program
~~MUNSON - WILLIAMS - PROCTOR - INSTITUTE~~

MJ.

December 12, 1944

Miss Margaret Jarden
In Charge of Circulation
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Jarden:

Your letter of December 11th in which you enclosed stencils for Panel No. 22 for the ARTS IN THERAPY exhibit was received.

I am sorry my report concerning Panel 21 was confusing. It is only the tape which holds the "Answer Flap" and "Pull Down" slide that was missing when the show arrived here. We will be glad to reglue the letters on Panel 7 and also the stencils on Panel 22.

Sincerely yours,

Joseph Trovato
Joseph Trovato, Asst. Director
COMMUNITY ARTS PROGRAM

JT:mcf

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

Utica

October 19, 1944

FORM 1

Dear Mr. Trovato:

EXHIBITION: ARTS IN THERAPY #2

December 11, 1944

ENGAGED FOR:

Dear Mr. Trovato:

WILL BE SHIPPED TO YOU FROM:

ON: December

WEIGHT: 117

ENCLOSED ARE:

We would appreciate it if you could reglue the loosened letters on Panel #7 of the ARTS IN THERAPY #2 show. Also I am not quite certain from your report concerning Panel #21 whether the tape only is missing or whether the "Pull down" is missing too. If the latter would you please send us the exact measurements and we will have a new one made.

I am enclosing new stencils to replace those that are missing from Panel #22

- ☒ UNPACKING INSTRUCTIONS—Please follow with care.
- ☐ CHECK LIST—Check each item against this when unpacking.
- ☒ INSTALLATION LIST—Follow this order as closely as possible.
- ☐ PUBLICITY RELEASE—A suggested form. Please note Contract Conditions for publicity.
- ☒ RECEIPT CARD—to be filled out and returned promptly to the Museum of Modern Art.
- ☒ CONDITION SHEET—to be filled out and returned promptly to the Museum of Modern Art.

Sincerely yours,

Margaret Jarden
In Charge of Circulation

PUBLICITY PHOTOGRAPHS:

- ☐ Available on request. Price: \$1.00
- ☐ Available on request. Price: \$1.00

Mr. Joseph Trovato
Munson Williams Proctor Institute
318 Genesee Street
Utica 4, New York

INSTALLATION PHOTOGRAPHS:

- ☒ Available on request. Price: \$1.00
- ☐ Available on request. Price: \$1.00

CATALOG:

- ☐ Available on request. Price: \$1.00

SPECIAL INSTRUCTIONS:

1. If you do not receive the shipment within 5 days of your opening, please wire us.
2. Display pictures will be sent shortly before your closing date; please hold exhibition for collection from us.

Sincerely yours,

Mr. Joseph Trovato
Munson Williams Proctor Institute
318 Genesee Street
Utica 4, New York

Margaret Jarden
In Charge of Circulation

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

Utica

October 19, 1944

FORM I

Dear Mr. Trovato:

EXHIBITION: ARTS ON THERAPY small #2

ENGAGED FOR: December 10 - 31

WILL BE SHIPPED TO YOU FROM: Rochester Memorial Art Gallery, Rochester, New York

ON: December 5

BY: Railway Express Collect

WEIGHT: 517 pounds

APPROXIMATE TRANSPORTATION CHARGE:

ENCLOSED ARE ITEMS CHECKED:

- ☒ UNPACKING INSTRUCTIONS—Please follow with care.
- ☐ PACKING INSTRUCTIONS—Please follow with care.
- ☐ CHECK LIST—Check each item against this when unpacking.
- ☒ INSTALLATION LIST—Follow this order as closely as feasible in your space.
- ☐ PUBLICITY RELEASE—a suggested form. Please note Contract Conditions for publicity.
- ☒ RECEIPT CARD—to be filled out and returned promptly to the Museum of Modern Art.
- ☒ CONDITION SHEET—to be filled out and returned promptly to the Museum of Modern Art.

PUBLICITY PHOTOGRAPHS:

- ☐ Available on request for items checked in red on Check or Installation List. (Any returned in good condition will be credited.)
- Price:

INSTALLATION PHOTOGRAPHS:

- ☒ Available on request. 21 sent to you today under separate cover.

CATALOG:

- ☐ Available on request.
- Price:

SPECIAL INSTRUCTIONS:

1. If you do not receive this shipment within ... 3 days ... of your opening, please wire us.
2. Shipping address will be sent shortly before your closing date; please hold exhibition for notification from us.

Sincerely yours,

Mr. Joseph Trovato
Munson Williams Proctor Institute
318 Genesee Street
Utica 4, New York

Margaret Jarden
In Charge of Circulation

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Material returned to owners from
Copy II as of 6/27/46*

see lenders file

+ Copy I in September 16, 1944

this folder - Copy II returns identical

FORM II

EXHIBITION: ARTS IN THERAPY small #2

CLOSING: October 2

OPENS NEXT: Syracuse Museum Fine Arts, Syracuse, N.Y., October 12

PLEASE SHIP ON: October 3

BY: Railway Express Collect

ADDRESSED TO: Syracuse Museum of Fine Arts
Syracuse, New York

Attention Miss Anna W. Olmstead, Director

DECLARE VALUATION: 50¢ per pound

ENCLOSED ARE:

- ☒ ADDRESS CARDS FOR 2 BOXES
- ☒ PACKING INSTRUCTIONS—Please follow with care. Check all items against this list.
- ☒ FORM FOR YOUR COMMENTS ON EXHIBITION—Please return to Museum of Modern Art promptly.
- ☒ TWO CARDS FOR NOTIFICATION OF SHIPMENT—One of these to be sent to us, and the other to the next exhibitor.

SPECIAL INSTRUCTIONS:

Mr. A.W. Saunders
Department of Art
State Teachers College
Oswego, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

cc Green
Lenders ✓
Reg. - M. Allen

Not in Therapy

511

November 17, 1943

Dear Dr. Murphy:

You have probably wondered whatever became of the 3 panels* from the ARTS IN THERAPY show, about which I wrote you in September.

June 26, 1946

It seems incredible that two months should have passed. Pressure of work in this office and in our carpenter shop delayed getting at this really very simple job. However, this is now at last being taken care of, and we are shipping.

Dear Dr. Murphy: as per, by Railway Express prepaid.

At the time last November when we returned three * panels from the ARTS IN THERAPY show, we told you we would have three duplicate panels to return when the second edition of the exhibition was dismantled in June of this year.

Our appreciation of your generosity in contributing this The show is now being broken up and the panels will be delivered to you soon. We trust you will find the material of some use and regret that it shows so much wear from handling.

We should like to express our appreciation of your generosity in contributing this material to our exhibition.

Margaret Gordon

in charge of Sincerely yours,

Dr. Lois Murphy

Office - McCracken 30B

Sarah Lawrence College

1 Meadway

Yonkers, New York

Virginia Pearson

Circulation Manager

Dr. Lois Murphy

Office - McCracken 30B

Sarah Lawrence College

1 Meadway

Yonkers, New York

VP:ls

* Panels 8, 9, 10
Enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.39.6

Lenders: Arts in Therapy - made

*(Note: the material per V.D.A. was not a loan
Linda - ft -)*

M

November 17, 1945

September 17, 1945

Dear Dr. Murphy:

You have probably wondered whatever became of the 3 panels* from the ARTS IN THERAPY show, about which I wrote you in September?

It seems incredible that two months should have passed! Pressure of work in this office and in our carpenter shop delayed getting at this really very simple job. However, it has at last been taken care of, and we are shipping them to you in one box, by Railway Express Prepaid, November 19.

We will trust that they will reach you shortly and that you may find them to be of some use, even though they do show wear from handling. I should like to express again our appreciation of your generosity in contributing this material to our exhibition.

Panel 8 is 30 by 40 inches in size with a wood framework which hold the cardboard rigid for hanging. Panels 9 and 10 are 20 by 40 inches with no wood framework. We should be glad to either of three things: return the panels exactly as they now stand; or remove the wood framework; or cut each picture from the panels.

Margaret Jarden
In Charge of Circulation

In order to make the two editions of the material alternate with the original material.

Dr. Lois Murphy

Office - McCracken 30B
Sarah Lawrence College
1 Meadway
Yonkers, New York

Would you be good enough to return these installation photographs when you have made your decision?

*Panels 8,9,10

Sincerely yours,

Margaret Jarden
In Charge of Circulation

Dr. Lois Murphy
Sarah Lawrence
1 Meadway
Yonkers, New York

MJ:vp
Enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

September 17, 1945

Dear Dr. Murphy:

May I bring to your attention the material which you so kindly contributed to the two editions of our Arts in Therapy exhibition in the latter part of 1943? The second edition of this show will continue to circulate this season, but the first is now being dismantled.

Mr. D'Amico tells me that this material was given for use in these exhibitions rather than lent. However, he thought that you might possibly have some use for it, if it were returned to you "as is." Although the panels and labels show the wear they have had, the individual pictures are still in fairly good condition.

I am enclosing photographs of panels 8, 9, and 10, which contain the drawings you gave. Panel 8 is 30 by 60 inches in size with a wood framework which hold the cardboard rigid for hanging. Panels 9 and 10 are 30 by 40 inches with no wood framework. We should be glad to do either of three things: return the panels exactly as they now stand; or remove the wood framework; or cut each picture from the panels.

In order to make the two editions of the show nearly identical, photostats alternate with the original material.

I shall appreciate it if you will let me know by telephone or letter whether you would like to have this material and in what form; and also if you would care to have that in edition II returned similarly at the end of its tour?

Would you be good enough to return these installation photographs when you have made your decision?

Sincerely yours,

Margaret Jarden
In Charge of Circulation

Dr. Lois Murphy
Sarah Lawrence
1 Meadow
Yonkers, New York

MJ:jg
Enc:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

Remove object from 30 x 60 framed panel; twisted wire; folded tin;
 (stake) - flat pc board 25 cut by composition from commonplace materials;
 Uchida-Kogy 25. Lachle scale; pc. lino sculpture
 26. (framed panel) photo plastic, chin set; mounted plastic bag ^{mode} /
 27. (cardboard panel 30 x 40) photo + scale (own * 27)

^{Lawrence}
 Dr. Bender 13 framed cardboard panel 40 x 60 - take frame off back?
 Bellevue Hosp. 14 "
 E. 26th St. 15 "
 Ca 5-1133 16 "

Dr. Liss 11 framed cardboard panel 40 x 60 + psychoneurotic
 Lennigton 2-3681 12 cardboard panel 30 x 40 7 psychosomatic
 Hpic 130 E 39 17 "
 19 "

Dr. Murphy 8 framed cardboard panel 40 x 60
 Sans Lawrence 9 (" 30 x 40)
 1 Meadway 10 (")
 Yorker, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

Returns on - Arthur Therapy I
when dismantle copy II - see
me - I

NOVEMBER 1943						
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SATURDAY

20

DECEMBER 1943						
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Date

REQUISITION FOR SUPPLIES

Winnipeg, Sara Lawrence Co
Phone room 7-1000
except meeting Oct 9
Presumably 2-02-40
Office - 30 B

depleted - 7/10/43

discarded 18, 23, 20, 5 books 3, 4, 2, 7, 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

Returns on - Robert Therapy I
when dismantle copy II - see
re - I

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SATURDAY

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- ✓ (26)
- ✓ (25)
- ✓ (16)

Date

REQUISITION FOR SUPPLIES

Tell seller about black

Arts in Therapy
(Small)

check credits

Signed

Form 27

- ✓ (15)
- ✓ (13)
- ✓ (14)
- ✓ (11)
- ✓ (8)
- ✓ 6
- ✓ (27)
- ✓ (10)
- ✓ (19)
- ✓ (12)
- ✓ (9)

✓ (17) Dy. heavy
discard 18, 23, 20, 5, 3, 4, 2, 7, 27

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 1. 39. 6

Returns on - Arthur Therapy I
when dismantle copy II - see
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SATURDAY

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- ✓ (26)
- ✓ (25)
- ✓ (16)

Date

REQUISITION FOR SUPPLIES

1. Tell Sally about black lines
 2. Apostrophes
 3. Typographical errors
- Printers
hangers
blackfly
check credits

Signed

Form 27

- ✓ (15)
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- ✓ (27)
- ✓ (10)
- ✓ (19)
- ✓ (12)
- ✓ (9)

✓ (17) Dr. Hess
discard 18, 23, 20, 5 books 3, 4, 2, 7, 27

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

>Returns on - Arthur Therapy I
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SATURDAY

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Date

REQUISITION FOR SUPPLIES

Photography
Wed or Thurs

Signed

Form 27

Fine Art
Carroll

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Dr. Herz
discarded 18, 23, 20, 5, 3, 4, 2, 7, 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 1. 39. 6

Returns on - Arthur Therapy I
when dismantle copy II - see
ke - I

NOVEMBER 1943						
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SATURDAY
20

DECEMBER 1943						
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THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 40,142)

This Clipping From
SALT LAKE CITY, UTAH
DESERET NEWS

MAR 27 1949

Navy Exhibit
Is For Patients

Something new in art ex-
hibitions is now being spon-
sored by the Navy.

In the Naval Hospital at St.
Albans, N. Y., an art program
for patients includes an exhibi-
tion in the ship's library. Many
of the patients are unable to go
to museums and galleries, and
some cannot even make the
library. For these patients,
works of art are brought to
them in the wards on roller
galleries.

The hospital fine arts exhibi-
tion is arranged through the
Fine Arts Committee headed by
Carroll Aument of the Museum
of Modern Art.

SUN

SATURDAY NOV. 20

SUNDAY NOV. 21

✓ (26)

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✓ (17)

discarded 18 23 20 5 books 3 4 2 7 24

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

Returns on - Arthur Therapy I
when dismantle Copy II - see
re - I

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SATURDAY
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NOVEMBER

DECEMBER 1943						
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BRAGUETTE

SUNDAY NOVEMBER 21

SATURDAY NOV. 20 SUNDAY NOV. 21

- ✓ (26)
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- ✓ (12)
- ✓ (9)

Discard 18, 23, 20, 5, 3, 4, 2, 7, 11

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 1. 39. 6

Returns on - Art in Therapy I
when dismantle Copy II - see
cover, with lender re - I

Returns:

- ✓ (26) to Medley - Nazy - he wanted back
- ✓ (25) " " pink paper per remove object discard board.
- ✓ (16) Dr. Breiden - call him didn't intend to send bob - would like
more photos. Bob to have however - app. say - leave intact

		Bot 1	Bot 2
1	1		Mounts
2	2	6	
3	3		
4	4	7	21
5	5		22
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		15	
		16	
		24	
			The Art in Therapy (#2 small)

discards 18, 23, 20, 5, 3, 4, 2, 7, 7A

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

Returns on - Arthur Therapy I

when dismantle Copy II - see
cover with lender re - I

Returns:

✓ (26) to Molecule - wanted back

✓ (25) " " " " " "

✓ (16) Dr. B. C. ...

REQUISITION FOR SUPPLIES

Date _____

100% ...

✓ (15) " " " " " "

✓ (13) " " " " " "

✓ (14) " " " " " "

✓ (11) Dr. Edward ...

✓ (8) Dr. Louis ...

✓ 6. Field ...

✓ (27) Molecule ...

✓ (10) Dr. Louis ...

✓ (19) Dr. Liss ...

✓ (12) " " " " " "

✓ (9) Loe Newpley ...

✓ (17) Dr. Hess ...

Photo credit
Missing photo from
Frederick Lewis

Flo. Cane credit

Tactile chart

Check list how ...

Signed _____

discarded 18, 23, 20, 5, 11, 3, 4, 2, 7, 27

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 1. 39. 6

Returns on - Behn Therapy I

when dismantle Copy II - see
covers with lender re - I

Returns:

- ✓ (26) to Molloly-Nagy - he wanted back
- ✓ (25) " " pink paper pc. remove objects discard board.
- ✓ (16) Dr. Bender - call her - didn't intend to send bob - would like
Billings to take letter to her however - app. size - leave intact -
on cut down - (original on #1)

✓ (15) " "

✓ (13) " "

✓ (14) " "

✓ (11) Dr. Edward Hess - 38th Lexington Ave - tell size

✓ (8) Dr. Lois Murphy, Sara Lawrence College

✓ 6: Fieldston School to Victor - cut

✓ (27) Molloly Nagy - send color copy panel

✓ (10) Dr. Lois Murphy - send axis

✓ (19) Dr. Hess - send axis

✓ (12) " "

✓ (9) Lois Murphy -

✓ (17) Dr. Hess

discard (18, 23, 20, 5, poster, 3, 4, 2, 7, 24)

"

✓ 21 Victor - Lowerfeld Test

✓ (22) discard

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 1. 39. 6

THE ARTS IN THERAPY - Exhibition #1 & #2 (small)

An exhibition circulated by The Museum of Modern Art, New York City

INSTALLATION LIST

S-4925	Panel 1.	Poster	30"x40"	black
"	2.	Introduction	30"x40"	black
S-4926	Panel 3.	Fields in which therapy serves	30"x40"	tan
S-4928	"	4. Education - Art in personality development	30"x40"	tan
S-4927	"	5. " - Art work as evidence of development	30"x40"	tan
S-4929	"	6. (photo) Education - Art plays an important role in child's development	40"x60"	tan
S-4930	"	7. Education - Evaluating the art expression as personality development	40"x60"	tan
S-4928	"	8. Play - Play patterns of normal children	40"x60"	tan
S-4931	"	9. " - Group therapy	30"x40"	tan
S-4932	"	10. " - Play technique in treatment of disturbed children	30"x40"	tan
S-4931	"	11. Art in mental and emotional disturbances	40"x60"	tan
S-4933	"	12. Mental and emotional disturbances	30"x40"	tan
S-4934	"	13. Psychotic - Schizophrenic children's drawings of the human form	40"x60"	tan
S-4935	"	14. " - " adults drawings of the human form	40"x60"	tan
S-4936	"	15. " - Natural scenes	40"x60"	tan
S-4936	"	16. " - Progressive changes in the course of schizophrenia	40"x60"	tan
S-4937	Panel 17.	Art as a diagnostic medium	30"x40"	red
S-4937	"	18. Diagnostic - Types of disturbances graphically expressed	30"x40"	red
S-4938	"	19. " - Doodling - a complex analysis	30"x40"	red
S-4938	Panel 20.	Visual tests (diagram)	30"x40"	gray
S-4934	"	21. " " Examples - Aptitude, Perceptual, Mechanical, Art	40"x60"	gray
S-4940	"	22. " " Examples - Intelligence, Personality	40"x60"	gray
S-4941	Panel 23.	Free media	30"x40"	blue
S-4942	"	24. " "	40"x60"	blue
S-4943	Panel 25.	Dynamic approach to occupational therapy (intro)	40"x60"	red
S-4944	"	26. " " " "	30"x40"	red
S-4944	"	27. " " " "	30"x40"	red

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

THE ARTS IN THERAPY - Exhibition #1 and #2 (small)

An exhibition circulated by The Museum of Modern Art, New York City

INSTALLATION LIST

Panel 1: Poster
" 2: Introduction

Panel 3: Fields in which therapy serves
" 4: Education - Art in personality development
" 5: " - Art work as evidence of development
Vector " 6: (photo) " - Art plays an important role in child's development
" 7: Education - Evaluating the art expression as personality development
Murphy " 8: Play - Play patterns of normal children
" 9: " - Group therapy
Murphy " 10: " - Play technique in treatment of disturbed children
less " 11: Art in mental and emotional disturbances
less " 12: Mental and emotional disturbances
" 13: Psychotic - Schizophrenic children's drawings of the human form
" 14: " - " adults drawings of the human form
" 15: " - Natural scenes
Bender " 16: " - Progressive changes in the course of schizophrenia

less (Panel 17: Art as a diagnostic medium
" 18: Diagnostic - Types of disturbances graphically expressed
less " 19: " - Doodling - a complex analysis

Panel 20: Visual tests (diagram)
" 21: " " Examples - Aptitude, Perceptual, Mechanical, Art
" 22: " " Examples - Intelligence, Personality

Panel 23: Free Media
" 24: " "

Moholy (Panel 25: Dynamic approach to occupational therapy (introduction)
Moholy " 26: " " " " "
Moholy " 27: " " " " " "

9/23/44
(re-mimeo.)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

NU — anyone need this
record?
left by East for Ee

THE ARTS IN THERAPY

an exhibition circulated by the museum of modern art, new york

CHECK LIST

panel 1.	poster	30"x40"	black
" 2.	introduction	30"x40"	black
" 3.	Fields in which therapy serves	30"x40"	tan
" 4.	Education - Art in personality development	30"x40"	tan
" 5.	" Art work as evidence of development	30"x40"	tan
" 6.	" Art plays an important role in child's development	40"x60"	tan
" 7.	" Evaluating the art expression as personality development	40"x60"	tan
" 8.	Play - Play patterns of normal children	40"x60"	tan
" 9.	" Group Therapy	30"x40"	tan
" 10.	" Play technique in treatment of disturbed children	30"x40"	tan
" 11.	Art in mental and emotional disturbances	40"x60"	tan
" 12.	Mental and emotional disturbances	30"x40"	tan
" 13.	?		
" 14.	Psychotic - Schizophrenic children's drawings of the human form	40"x60"	tan
" 15.	" Schizophrenic adults drawings of the human form	40"x60"	tan
" 16.	" Natural scenes	40"x60"	tan
" 17.	" Progressive changes in the course of schizophrenia	40"x60"	tan
panel 18.	Art as a diagnostic medium	30"x40"	red
" 19.	Diagnostic - Types of disturbances graphically expressed	30"x40"	red
" 20.	" Doodling-a complex analysis	30"x40"	red
panel 21.	Visual tests (diagram)	30"x40"	gray
" 22.	" Examples - Aptitude, Perceptual, Mechanical, Art	40"x60"	gray
" 23.	" Examples - Intelligence, Personality	40"x60"	gray
panel 24.	Free media	30"x40"	blue
" 25.	" "	40"x60"	blue
panel 26.	New Approach to occupational therapy (intro)	30"x40"	red
" 27.	" " " " "	40"x60"	red
" 28.	" " " " "	30"x40"	red
" 29.	" " " " "	30"x40"	red

Count sheets
on manuscript
list

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

THINGS TH T REMAIN TO BE DONE ON "ARTS IN THERAPY"

- panel 25. see that Eddie fastens on the PINTNER TEST (he has it downstairs and is just waiting for hinges)
- panel 22. in the slot test see that the diagram is pasted in behind the black board with the slit in it. Have this done on cardboard so that the black board will remain in place when hanging and has to be pulled down.
- see that a black wooden flap with "answer" written on it is put over the answer diagram.
- panel 27. see that dot gets a "feely" for second show.
- general: see that all photos which are referred to by number in the labels are numbered.
- see that credits are on all panels.

Circle -

FOR SECOND SHOW:

save all labels and layouts

save all scraps of paper indicating size and placing of lettering.

observe all the above for second show.

SHIP DECEMBER 30th.

- panel 14. lower right hand picture and lower middle picture to be switched or label readjusted, consult Victor.

*Marg- Margie -
is now in charge of 25. Margie
after have a copy of -*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

THINGS THAT REMAIN TO BE DONE ON "ARTS IN THERAPY"

- panel 23. see that Eddie fastens on the PINTNER TEST (he has it downstairs and is just waiting for hinges)
- panel 22. in the slot test see that the diagram is pasted in behind the black board with the slit in it. Have this done on cardboard so that the black board will remain in place when hanging and has to be pulled down.
- see that a black wooden flap with "answer" written on it is put over the answer diagram.
- panel 27. see that dot gets a "feely" for second show.
- general: see that all photos which are referred to by number in the labels are numbered.
- see that credits are on all panels.

FOR SECOND SHOW:

save all labels and layouts

save all scraps of paper indicating size and placing of lettering.

observe all the above for second show.

SHIP DECEMBER 30th.

- panel 14. lower right hand picture and lower middle picture to be switched or label readjusted, consult Victor.

Margie- ~~Don~~ is now in charge of this. Might you better have a copy too —

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

ARTS IN THERAPY small

Panel 25

An exhibition circulated by The Museum of
Modern Art, New York, New York

MA 1251

S-4943

Photographed for The Museum of Modern Art
by Soichi Sunami. If reproduced, credit
must be given The Museum of Modern Art.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

photographed for The Museum of Modern Art
by Soichi Sunami. If reproduced, credit
must be given The Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.39.6

THE
THERAPEUTIC VALUE
OF CREATIVE WORK

by

EVELYN F. HAMILTON

Seattle, Washington

Author of

"Living Life Victoriously," "Adventures in Self-Help"
Booklets, leaflets, lyrics, magazine
and press articles.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 1. 39. 6

THE THERAPEUTIC VALUE OF CREATIVE WORK

Medical science no longer prescribes the rest cure for patients confronting a prolonged convalescence, as it gives them too much time for morbid introspection, which magnifies their symptoms and lowers their morale. Today it advocates occupational therapy instead, which is the teaching of creative arts and crafts, suitable to the patient's ability and physical strength. This is now part of the curative schedule of all our large hospitals, sanatoriums and custodial institutions. Its therapeutic value is well established.

A harassed mind impedes nature's remedial forces and retards recovery; a tranquil mind occupied in constructive endeavor, aids normal functioning and body renewal. *e.g.* A clergyman in a T.B. sanatorium, suffering from an advanced stage of the disease, did not respond to treatment. He was fretful, discouraged, apathetic and had no incentive to live. Time dragged wearily. One day he noted the lack of sputum cups for the patients, so he proceeded to make a paper cup for this purpose. It was satisfactory. When the other patients saw it, they asked him to make some for them also. Soon he was busily engaged supplying them all. So absorbed was he in his new occupation, that he completely forgot his condition. A new interest displaced the old discouragement and apathy. His bodily forces favorably responded to the new stimuli, his health rapidly improved and he was discharged from the sanatorium cured.—Another case is that of a young lady. When about to embark upon a writing career, she was stricken by a spine lesion which terminated further efforts in that direction. Much surgery resulted, but it was unsuccessful. Medical science could do no more for her, so for many years her life was in eclipse. These were lonely unproductive years, as the surgery had deprived her of the use of her eyes for reading or close work. But she determined not to yield to defeat. Repeatedly

the creative urge to write kept knocking at the door of her consciousness. One day she admitted it. Slowly and arduously she learned to write large pencil script, without using her eyes. This enabled her to release her thoughts. Sentence by sentence, paragraph by paragraph, she wrote brief articles to fortify her courage. Later these were published. Today she is a successful author, encouraging thousands of confused humans through the knowledge gained from her experience.—A woman, learning that her husband and children had met with an accidental death, mentally collapsed from the shock. She was taken to a private sanatorium, where she remained till her money gave out. Her physical health had improved, but not her mind. On leaving, she was terrified at facing life alone in her condition; but there was no alternative. She found a cheap room in a tenement district and proceeded to adjust herself to her new environment as best she could. One day as she left the building she met a little foreign girl who could not speak English. Sympathizing with her loneliness, she stopped and taught her a few commonplace words. Thereafter each day the child awaited her to learn more. This gave the woman an idea. There was a settlement house nearby with many foreigners who could not speak English. She called there and offered to teach the children for a few hours each day. Her services were gratefully accepted. The parents began attending her classes and soon she had a full time job with pay. As a result of releasing her creative energy in teaching, she herself became more articulate. Through her unselfish service to the underprivileged, her deep grief dissolved like mist before the sun and her mental balance was restored.—A tired business man with a fatigue neurosis from worry, took up weaving, at the suggestion of a friend. It so fascinated him that he made himself and his friend enough material for a golf suit. The mental relaxation of the weaving cured his worry and fatigue.—In Minneapolis there is a small industrial plant named "The Mender of Men," which is doing creative work in the making of artificial appliances for the physically handicapped. This plant is unique in that it employs only workmen who are crippled. Its owner feels that they are better qualified through knowledge and experience to

understand the needs of their handicapped brethren; and so turn out better appliances. His opinion is confirmed by the success of their work, as this factory has rehabilitated more than 30,000 cripples. In this humane craft these workmen are expressing their creative selves and finding a fuller happiness in life. Space forbids more examples of the therapeutic value of creative work, but many are known to the writer.

Every human being is divinely endowed with creative ability in some form for self-maintenance. When this ability is ascertained and developed, the individual finds his rightful occupation, makes his right adjustment to life and finds mental peace. When the creative urge is denied expression through ignorance or neglect, maladjustment and instinctual conflicts result, which add more patients to our already overcrowded penal and custodial institutions. Occupational therapy is of great value to Psychiatry. It is amazing what is being done for and by patients in psychiatric clinics, through discipline and training these days. Even the insane can utilize their faculty of creative effort; and in so doing alleviate the misery of their affliction. Many neurotic and psychotic patients under custodial care are more of an asset to their community than many so-called normal people at large. Despite their mental handicap they yield some dividends on the taxpayers' investment in them, by their contributions to literature, music, art, science, agriculture and industry. This is more than can be said of the social parasite. Life demands that we create, either physically or mentally, to justify our earthly existence. If we have no physical offspring, then we must produce brain children, to add to the cultural and material growth of mankind. We can express our creative ability in every phase of human activity. The fact that we can compete with our fellowmen in creative endeavor and make an individual contribution to human society, arouses self-confidence, a sense of personal worth, and adds zest to living. Therefore it is imperative that we recognize and utilize our divine gifts, if we are to attain self-fulfillment.

In these perilous and uncertain days of human survival, creative work is needed as never before to calm the mind

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and steady the nerves: not only for the sick and the well in civilian life, but to bolster the morale of service men in isolated military posts. When rational minds, ordinarily calm and controlled, yield to fear as they observe the apparent end of this era of civilization, too much cannot be expected of the emotionally unstable, who lack the mental maturity needed to meet this crisis. When minds are besieged by fear, distrust and uncertainty, they cannot function effectively to better conditions. An idle mind is a prey to all sorts of evil invaders; an occupied mind is alert, with its defenses up, to resist them. Coordination of mind and hands in creative work stabilizes the mind, steadies the nerves and promotes poise, for composure under pressure. This applies to children as well as adults. Parents and teachers are complaining that children are more refractory than ever before. This is easily understood. They sense the tension of the times from their elders, through conversation, radio and the films. Young minds crave interest and action. Instead of letting them make their own adjustments, their energies and leisure time should be intelligently directed in wholesome recreation, juvenile victory effort and creative crafts. The latter especially captures their interest and encourages originality. Today loyal citizens are giving their best physical and mental effort to our national defense. But morale is far more vital in war than in peace time. Unfortunately many war workers squander their leisure time seeking distraction in false thrills of idle pleasure and dissipation, only to be disillusioned. If this time is employed for constructive self-expression, morale will be lifted and war neurosis averted. Creative work is soothing and restful. It has a high spiritual, social and cultural value; and pays big dividends in contentment. In it, all can find surcease from fear and uncertainty; and be able to achieve, despite the pressure of events.

Edward T. Hall, exponent of self-expression through creative work, is doing a great race service in his Universal School of Handicrafts, New York City, which he founded. It is well staffed by skilled artisans and adequately equipped to provide instruction in all forms of creative arts.

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Re-Return on
Arch in Theory I