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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE ARTS IN THERAPY (Large)

\$75. for 3 wks.

1943	June 19 - July 14	Portland Art Museum Portland, Ore.
	July 22 - Aug. 22	San Francisco Museum of Art San Francisco, Cal.
	Sept. 8 - 29	Los Angeles County Museum Los Angeles, Cal.
	Oct. 13 - Nov. 3	Seattle Art Museum Seattle, Wash.

Packed in 7 boxes weighing 1979 lbs.

1943 Prior to Portland, Ore.

Mar. 19 - Apr. 9	Cleveland Health Museum Cleveland, O.
Apr. 18 - May 9	Baltimore Museum of Art Baltimore, Md.

THE ARTS IN THERAPY - Large

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE ARTS IN THERAPY

1943-44

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

INSTALLATION LIST

Title Poster (cut-out hand with title)

CREATIVE THERAPY - Label: blue arrow with black letters

Section 1. - Label

(This is a general section showing various examples of free media used in creative therapy. The following four panels should be shown separately from the rest of the work in creative therapy. It is an introduction to the subject; the groups of panels which follow in succeeding sections show other examples of work done under the individuals represented in this exhibition.)

- (Panel 1a - Elephants at the Circus, pastel (from the Clinic for Social Adjustment of the Gifted)
- (Panel 1b - Duck in black cardboard (Work done with the unemployed)
- (Panel 2a - Finger paintings (done at U.S.O. centers)
- (Panel 2b - Photographs (work done with the blind)
- (Panel 3a - Watercolor by schizophrenic patient (from psychiatric practice); Painting on red cardboard (work with unemployed)
- (Panel 3b - Skating (work with blind) and Tree and Bird (from psychiatric practice); Portrait of woman (painting on glass - work with unemployed)
- Panel 4 - Slides (work done under Dr. J. Louis Despert, Cornell Medical College)

Section 2. - Exhibits from Bellevue Hospital, Psychiatric Division: Dr. Lauretta Bender

Label

- Panel 5. - The Body Image in Art - Exhibits 1 through 6
- Panel 6. - " " " " " - " 7 " 11
- Panel 7. - " " " " " - " 12 " 15
- Panel 8. - Psychopathological Problems - Exhibits 16 through 19
- Panel 9. - " " " " " - " 20 " 25
- Panel 10. - " " " " " - " 26 " 27
- Panel 11. - Schizophrenic Problems - Exhibits 28 through 33
- Panel 12. - " " " " " - " 34 " 37
- Panel 13. - " " " " " - " 38 " 40
- Panel 14. - " " " " " - " 41 " 42

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Section 3. -

- Panel 15. - Case material from Psychoanalytic Practice - 10 items
 Panel 16. - " " " " " - 4 "
 (Panel 17a. - " " " " " - 2 mounted items
 (Panel 17b. - " " " " " - 17 soap sculptures

Section 4. - Work done with the unemployed, Henry Schaeffer-Zimmer

- Panel 18. - Rooster, plaster relief; Bird in Tree, painting on glass
 (Panel 19a. - Two Birds, painting on glass; Bird, plaster relief; Backyard, painting on black cardboard
 (Panel 19b. - 4 photographs; Two Roosters on Fence, painting on green cardboard
 Panel 20. - Dogs and Horses, blockprint
 Panel 21. - Accordion Player, blockprint on Japan paper
 (Panel 22a. - Blockprint on Japan paper
 (Panel 22b. - Horse, plaster; painting on glass

Section 5. - Work done by service men at U.S.O. centers, under Ruth Faison Shaw

- Panel 23. - 2 Finger paintings
 Panel 24. - 3 Finger paintings and a photograph
 Panel 25. - 2 Finger paintings

Section 6.

- Panel 26. - Work done under Dr. J. Louise Despert, Research Associate Cornell Medical College, New York. (4 drawings)
 Panel 27. - Work done under Margaret Naumberg, New York State Psychiatric Institute and Hospital

Section 7. - Work done with Blind and Partially Blind, under Viktor Lowenfeld

- (Panel 28a. - 2 Watercolors
 (Panel 28b. - 3 Photographs, 1 gouache
 Panel 29. - 3 Paintings, 3 photographs
 Panel 30. - 2 Drawings, 2 Paintings
 Panel 31. - 1 Photograph, 3 Paintings

Section 8. - Development & Adjustment Through Free Expression - Clinic for the Social Adjustment of the Gifted, N.Y.: under Florence Cane

- Panel 32. - Primitive, charcoal drawing
 Panel 33. - Facing it Out, pastel
 (Panel 35a. - Nature, pastel; Crucifixion, painting
 (Panel 35b. - Battle, pastel; label
 (Panel 36a. - Hot Head, pastel
 (Panel 36b. - Jonah and the Whale, pastel
 (Panel 37a. - War, pencil drawing
 (Panel 37b. - Elephants in the Jungle, pastel

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- (Panel 38a. - War, white chalk
 (Panel 38b. - The Japs are Coming, pastel

4 mounts of photographs: hospital equipment made by boys of Leicester College, Eng.
 1 mounted photograph: Bed easel designed by Victor d'Amico and Kendall Bassett

OCCUPATIONAL THERAPY - Label: blue arrow with black letters

Label

- 10 enlarged photographs: 1. Therapy in Africa: White man working loom in bed)hing-
 2. " " " : Negro working loom in bed) ed
 3. " " " : Man doing needlework by look*)hing-
 4. " " " : Man raised in bad to do) ed
 needlework)
 5. Three men embroidering R.A.F. emblem
 6. Two injured soldiers on bed working loom
 7. Negro working loom; white man watching
 8. Adjusting injured arm of soldier to loom
 9. Man and Woman playing checkers with feet)Permanently
 10. Two men playing checkers with weights) attached

Competition: Winning designs

- Panel 39. - Articles made from various material mounted on boards. Art Depart-
 ment, North Texas State College, Denton, Texas. (#33)
 Panel 40. - Small hooked rug, 3rd prize, Pegi Macleod, N.Y.C. (77a); Folio with
 samples of block printing in grey and red, 1st prize, Ilse Hamann,
 State College, San Diego, Cal. (39); Textile Design in red, green
 and black, 5th prize, Nancy Cole, Philadelphia, Pa.(73); Folio
 with samples of block printing in shades of brown, Honorary award,
 Lloyd Rucco, State College, San Diego, Cal. (40); Objects made
 from kindling wood mounted on cardboard, 5th prize, Frank Hopkins,
 Stony Creek, Conn. (21)
 Panel 41. - Embroidery executed in teptograph, Ruth Reeves, South Mountain Road,
 New City, N.Y. (83); Samples of fly-tying mounted on boards, 5th
 prize, Martha J. Hunt, Mechanicsburg, Ohio(32); Child's cloth book
 2nd prize, Juliet Kepes & Marli Ehrman, Chicago (12)
 Panel 42. - "Therapy in the Hospitals of the Veterans Administration"

Toys:

5. Project for hen & chicks on wheels, carved in wood and painted. Harriet
 E. Knapp, Teachers' College, Columbia University.
 * 6. Child's wooden seat (horse shape). 5th Prize, Louise Nevelson, New York
 7. Cribbage board in cloth case. V.B. Laning, U.S.N. Hospital, Philadelphia
 * 8. Stuffed paper animal. 5th Prize. Joe R. Kapps, Chicago, Ill.
 9. Cardboard Kangaroo. Robert L. Lapper, Carnegie Institute of Technology,
 Pittsburgh, Pa.
 *10. Valentines and party favors made from paper. 5th prize. Toni Hughes,
 New York City. (5 items)
 11. Stuffed cloth hippopotamus. Kate Howland, Baltimore, Md.

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Wooden Articles

13. Salad bowl made from Philippine Mahogany saturated with oil. Jack Garoutte, State College, San Diego, Cal.
- *14. Paper knife made from Philippine mahogany lacquered and waxed. 4th Prize. Barbara Holverson, State College, San Diego, Cal.
15. Beach shoes; lacquered pine and calf leather. Arthur Sherman, State College, San Diego, Cal.
16. Paper knife made of bamboo. Anna Mae Lewis, State College, San Diego, Cal.
17. Salad spoon & fork made of walnut soaked in salad oil, Roberta Powers, State College, San Diego, Cal.
- *18. Two hand sculptures made of mahogany. 5th Prize. Emma L. Davis, Los Angeles, Cal.
19. Work box with carved wooden bird holding scissors. A. L. Bergman, Salt Lake City, Utah
- *20. Tray & 3 boxes made from wood and linoleum. 4th Prize. Morris Levine, New York City
22. Child's wooden coat-hanger, painted. Martin Fuller & Joseph Kaufman, New York City

Miscellaneous

24. Leather note case & brush case. J.F. Miller, Universal School of Handicrafts New York City
- 24a. Leather sandals, Florence Magilton, Philadelphia, Pa.
25. Traveling mirror framed in silk, Mt. Sinai Hospital Workshop, N.Y.C.
- 25a. Bridge set covered in chintz, Mt. Sinai Hospital Workshop, N.Y.C.
26. Corn Husk Mat. Florence A. Swift, Berkeley, Cal.
27. Three pieces of costume jewelry made from tin cans. William de Hart, Babylon, N.Y.
28. Bracelet made from silver links & booklet describing process. Dorothy W. Shor, N.Y.C.
- *29. Two silver bracelets. 5th Prize. Adda Hursted-Anderson, N.Y.C.
30. Copper key ring. Bertram F. Brummer, N.Y.C.
31. Small copper bowl. Morris Levine, N.Y.C.
- *34. Two pottery vases made without a kiln. 5th Prize. Louis Siegel, Universal School of Handicrafts, N.Y.C.
35. Decorated plate. William Gropper, Croton-on-Hudson, N.Y.
- *36. Eight tile plaques. 5th Prize. Carol Janeway, N.Y.C.
- *37. Cloth picture. 5th Prize. Alice Donaldson, N.Y.C.
41. Rug made from cotton warp, pineapple fibre and chenille. Rosamund Miller, Mills College, Oakland, Cal.
- *42. Table mat made from reed and cotton yarn. 5th Prize. Louise Foug, San Francisco, Cal.
45. Tray mat made from bamboo, pineapple grass and cellophane. Louise Foug, San Francisco, Cal.
46. Floor mat made from cotton yarn, stem of cattails. Grace B. Seelig, School of Design, Chicago, Ill.
- *47. Design for rug made from cotton yarn, rayon & cotton stockings, cotton warp, muslin strips and artificial leather. 5th Prize. Marjorie Little, Chicago, Ill.
48. Two mats made from string, cotton, bamboo. Dorothy Greene, San Francisco, Cal.

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49. Place mat made from cotton yarn, straw and raffia. Grace B. Seelig, School of Design, Chicago, Ill.
50. Window shade or screen made from cotton yarn warp and straw. Grace B. Seelig, School of Design, Chicago, Ill.
52. Corn shuck place mat made from corn shucks & carpet warp. Nellie S. Johnson, Wayne University, Detroit, Mich.
53. Table made from string and cotton. Marion Reed, Omaha, Nebraska
- *54. Floor mat made of string. 4th Prize. Jo Anne Nicholson, Des Moines, Iowa
55. Table mat made from straw, cotton & cellophane. Dorothy Greene, San Francisco, Cal.
57. Design for table mat in raffia, cotton boucle, cellophane, Marjorie Little, Chicago, Ill.
58. Place mat, blue & white cotton. Grace B. Seelig, School of Design, Chicago
- *59. Place mat made from bamboo, hat straw & copper. 5th Prize. Ruth MacKinlay, San Francisco, Cal.
61. Mat made of Laliala grass from Honolulu. Ruth MacKinlay, San Francisco, Cal.
63. Hand-woven runners. Emma Swope, Freeville, N.Y.
65. Upholstery fabric, scrap wool, lace, cotton lace, cotton yarn. Grace B. Seelig, School of Design, Chicago, Ill.
66. Two bags woven in cotton. North Texas State Teachers' College, Denton, Texas
67. Block print abstract design in grey and brown on white. Donalda Fazakas, NYC
68. Block-printed brown bird design on grey cotton drapery. Helen Vallados, New Rochelle, N.Y.
- *69. Brown, red and yellow tree design on chiffon. 5th Prize. Donalda Fazakas, New York City
- *70. Red, green and black blockprint design on fabric. 4th Prize. Irene Reinecke, Western College, Oxford, Ohio
71. Drapery with pink, black and white abstract design in grey. Donalda Fazakas, New York City
72. Curtain made of grey-white carpet warp laid in white home-draft cotton. Mary J. Stratman, Wayne University, Detroit, Mich.
74. Woolen cap in rose and blue brocade pattern. Edythe Cusick, Wayne University, Detroit, Mich.

Rugs

- *75. Rug in wool, brown, red and grey. 4th Prize. Gretna Campbell, Cooper Union Foundation Art School, N.Y.C.
76. Rug, wool and dyed stocking, in grey, brown and white. Florence Kirschen, New York City
77. Rug made of dyed stockings, varied colors. Dorothy Constan, Cooper Union Foundation Art School, New York City
- 77b. Tapestry picture in abstract design. Honorary Award. Designed by Torred Garcia. Executed by Louise Bourgeois, N.Y.C. (framed)
- 77c. Tapestry picture. Jean Wong, Cooper Union Foundation Art School, N.Y.C. (framed)

Projects for Patients (Not eligible for regular prizes)

78. Book-binding on lap-board. Honorary Award. Book-binding by G. Gerlach, N.Y.C.; Lap-board by Morris Levine, N.Y.C.

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80. Design for embroidery to be executed in color strands. (Honorary Award. Andre Masson, New Preston, Conn. (Not entered in competition) (framed)
84. Hand Loom, Madmar Quality Company, Utica, N.Y.

NOTE: Textiles #41, 42, 45, 46, 48, 49, 50, 52, 53, 54, 55, 57, 58, 59, 61, 63, 65 and 70 are attached to rods supplied with screw-eyes for suspension from pole as in installation photo.

Toys by Alexander Calder - not entered in competition

- C-1 Stuffed Dog
- C-2 Snake on Wheels
- C-3 Tricycle
- C-4 Locomotive & 2 Cars
- C-5 Horse & Wagon
- C-6 Doll
- C-7 Policeman
- C-8 Doll
- C-9 Rag Dog
- C-10 Duck

75. Rug in wool, brown, red and grey. 4th Prize. Graham Campbell, Cooper Union Foundation Art School, N.Y.C.
76. Rug, wool and dyed stockings. In grey, brown and white. Thomas Kirschner, New York City
77. Rug made of dyed stockings, washed colors. Dorothy Connors, Cooper Union Foundation Art School, New York City
78. Tapestry picture in abstract design. Honorary Award. Designed by Torred Gerdner. Executed by Louise Bourgeois, N.Y.C. (framed)
79. Tapestry picture. Jean Tong, Cooper Union Foundation Art School, N.Y.C. (framed)

Exhibits (Not eligible for regular prizes)

80. Tapestry picture in abstract design. Honorary Award. Designed by J. Gerdner. Executed by Louise Bourgeois, N.Y.C.

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THE ARTS IN THERAPY

1943-1944

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

UNPACKING INSTRUCTIONS - BOX #1 - 3 Panels; 5 Photos(4 hinged); 2 braces for installing hinged photos

1. The 2 top photos packed in this box are large and heavy and are hinged together and folded face to face for packing. 2 men must handle the unpacking of these as the stretched canvas upon which the photos are mounted will break easily.

The 2nd two photos in this box are also hinged and the same care should be used in unpacking them.

Lift out the remaining panels and photograph in the box one at a time with great care.

On bottom of box, to one side, are packed the 2 braces used for installing the larged hinged photographs.

Pull strips of gummed tape from 2 glass covered pictures on Panel 41 and stick to side of box for use in repacking exhibition.

2. Replace all packing material - corrugated board, braces #1,#2,#3,#4 - in box and put back cover. The same material must be used in repacking the exhibition.

UNPACKING INSTRUCTIONS - BOX #2 - Objects

1. The competition objects are packed in this box, each wrapped in tissue paper and surrounded with shredded paper in special compartments in 4 trays in this box.

Lift each tray from the box carefully, one at a time.

Remove objects from trays one at a time and check them on the Installation List to be sure that all pieces are accounted for.

2. Replace all packing material - tissue paper, shredded paper, 2 cardboard boxes in box and put back cover. The same material must be used in repacking the exhibition.

NOTE: In Tray #3, the exhibition labels are packed in the same compartment as Objects #10 and C-10 - Valentines & party favors and toy duck.

NOTE: In Tray #4, a package of hinge-pins is packed in the small cardboard box containing Object 27 - 3 pieces of costume jewelry - tin.

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UNPACKING INSTRUCTIONS - BOX #3 - 4 Panels, 5 Photos on wood frames; 5 cardboard mounted Photos; 2 Introductory Labels; 1 Object

1. Lift out top package containing Panels 20 and 21. Slide out Brace #2.

Lift out package containing Panel 17b; then Brace #1. Lift out 2 packages containing 2 Introductory Labels and 5 cardboard mounted photographs.

Lift out Panel 4 - containing slides. This is very heavy and at least 2 men must lift it from box.

Lift out photographs (mounted on canvas on wood frames) and one object from box very carefully one at a time. Photos 9 and 10 are permanently fastened together. Photo 8 and Object 84 are wrapped in heavy paper and packed in compartments on bottom of box.

2. Replace all packing material - wrapping paper, corrugated board, Braces #1 and #2 - in box and put back cover. The same material must be used in repacking the exhibition.

UNPACKING INSTRUCTIONS BOX #4 - 27 Textiles & Rugs; 2 Framed Textiles; 1 Table Kit; 2 Arrows; Rods for textiles.

1. Lift out packages containing items packed in this box very carefully, one at a time.

Object 78 - Book-binding on lap-board - is packed in compartment on bottom of box.

2. Replace all packing material - corrugated board, sheets of masonite, wrapping paper - in box and put back cover. The same material must be used in repacking the exhibition.

UNPACKING INSTRUCTIONS - BOXES #5, #6, #7 - Panels; Poster; Object

1. Slide each panel from its groove very carefully, one at a time.

Grab panels by frame on the back of each, in order not to soil face of panels.

In Box #6, Panel 2a and Object 80 are packed in special compartments to side of box. Slide from compartments. Pull strips of gummed tape from glass and stick to side of box for used in repacking.

In Box #, be sure to begin to slide panels from box from that side where Panel 42 is packed. Title Poster for exhibition is packed between 2 sheets of corrugated board and packed in special compartment to one side of box.

2. Replace all packing material - corrugated board, wrapping paper - in box and put back covers. The same material must be used in repacking the exhibition.

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THE ARTS IN THERAPY

1943-1944

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

INSTALLATION INSTRUCTIONS

Creative Therapy

1. The Title Poster and 2 Title Labels (arrows) are provided with screw eyes for hanging by wire from the ceiling.
2. Section 1 - serves as a general introduction to the Creative Therapy section of the exhibition and demonstrates the various media employed. The 4 panels should be shown separately from the rest of the work in Creative Therapy.
3. 4 of the hinged panels are unhinged for packing purposes. To prepare these for installation, fit the hinges of each section of a panel together and fasten in place with hinge pins(or nails). These hinge pins are packed in Tray 4 of Box 2.
4. The 2 sections of every hinged panel are joined by cord, which is permanently attached to the lower section of each hinged panel. Unroll balls of cord and run free end of cord through hole in top of upper panel; knot cord securely once it has been drawn through hole in upper panel and the desired angle for the lower panel has been obtained.
5. Panel 4 - Slides - has an electric connection which should be plugged in to illuminate slides.
6. Panel 17b - is for the display of the 17 pieces of soap sculpture which are packed in Box 2.
7. All panels are numbered in the order in which they should be hung to preserve the theme of the exhibition. In any case, Panels 26 and 27 must hang adjacent to one another as the labels on one refer to the other panel.

Occupational Therapy

8. In this section, the first 4 enlarged photos (Nos. 1 - 4) mounted on canvas on wood frames, are hinged together in pairs. At the Museum of Modern Art, the hinged pair Nos. 1 and 2 were placed atop the hinged pair Nos. 3 and 4, and the two pairs joined securely together by bolting to one brace on each side. These two braces are packed in Box 1.
9. At the Museum of Modern Art, the objects in the competition for the Occupational Therapy section were displayed in a series of box-like cases, as illustrated in an installation photograph which has been sent to exhibitors. These box-like cases were covered on the back with white translucent paper and flood-lights from behind illuminated the compartments.
10. Also at the Museum of Modern Art, the Textiles 41, 42, 45, 46, 48, 49, 50, 52, 53, 54, 55, 57, 58, 59, 61, 63, 65 and 70 were attached to rods supplied with screw-eyes and then suspended by wire from a center pole. See Installation Photo noted above. The rods for textiles are packed in Box 4.

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11. Since the majority of items in the exhibition is easily removable, at least one responsible person must be on guard in the gallery whenever open to the public to see that no items are handled or removed from the exhibition.

INSTALLATION INSTRUCTIONS

CREATIVE THERAPY

1. The title poster and 2 title panels (arrows) are provided with screws open for hanging by wire from the ceiling.
2. Section 1 - serves as a general introduction to the Creative Therapy section of the exhibition and demonstrates the various media employed. The 4 panels should be shown separately from the rest of the work in Creative Therapy.
3. 4 of the 10 panels are designed for hanging purposes. To prepare these for installation: fit the hinges of each section of a panel together and fasten in place with single pins (or nails). These hinge pins are packed in Tray 4 of Box 2.
4. The 2 sections of every 4-panel group are joined by cord, which is permanently attached to the lower section of each hinged panel. Unroll coils of cord and run free end of cord through hole in top of upper panel; knot cord securely once it has been drawn through hole in upper panel and the desired angle for the lower panel has been obtained.
5. Panel 4 - 4 - 4 - has an electric connection which should be plugged in to eliminate slides.
6. Panel 1 - 1 - 1 - is for the display of the 14 pieces of soap sculptures which are packed in Box 3.
7. All panels are numbered in the order in which they should be hung to preserve the theme of the exhibition. In any case, Panels 26 and 27 must hang adjacent to one another as the labels on one refer to the other panel.

GOVERNMENTAL THERAPY

8. In this section, the first 4 enlarged photos (Panels 1 - 4) mounted on canvas on wood frames, are hung together in pairs. At the Museum of Modern Art, the hinged pair Nos. 1 and 2 were placed along the hinged pair Nos. 3 and 4 and the two pairs joined together by bolting to one brace on each side. These two braces are packed in Box 4.
9. At the Museum of Modern Art, the objects in the competition for the Governmental Therapy section were displayed in a series of portable cases as illustrated in an installation photograph which has been sent to exhibitors. These box-like cases were covered on the back with translucent paper and floodlights from behind illuminated the compositions.
10. Also at the Museum of Modern Art, the 14 panels of the Governmental Therapy section were displayed in a series of portable cases as illustrated in an installation photograph which has been sent to exhibitors. These box-like cases were covered on the back with translucent paper and floodlights from behind illuminated the compositions.

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THE ARTS IN THERAPY

1943-1944

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

PACKING INSTRUCTIONS - BOX #1 - 3 Panels; 5 Photos(4 hinged); 2 braces for installing hinged photos.

1. After removing braces from Photos 1,2,3.and 4, place 2 braces in special compartment to one side on bottom of box.

Place Panel 39 face up on bottom in other special compartment.

Slide Braces #1 and #2 into marked grooves. Place Panel 40 in box face up.

Slide Braces #3 and #4 into marked grooves. Tape 2 glazed pictures on Panel 41 with at least 3 strips of gummed tape(no water necessary; same tape as when received.) Place Panel 41 into box so that it rests on braces.

Cover with 2 sheets of corrugated board, so that cut-outs on corrugated board fit around braces.

2. Place Photo 5 in box face up. Cover with 2 sheets of corrugated board.

Fold the hinged Photos 1 and 2 and 3 and 4 face to face with 2 sheets of corrugated board between faces. Place hinged Photos 1 and 2 in box; then hinged Photos 3 and 4 on top.

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

PACKING INSTRUCTIONS - BOX #2 - Objects

1. The following competition objects are packed in trays as listed below, the objects grouped together being packed in the same compartment of a tray:

<u>TRAY #1</u> -	(13. Salad bowl	Tray #2 -	(Soap sculpture #3
	(35. Decorated plate		(" " #5
	(C-1. Stuffed dog		(" " #6
			(" " #7
	(C-2. Snake on wheels		
	(C-3. Tricycle		(C-4. Locomotive & 2 cars
	(9. Cardboard kangaroo		(C-5. Horse & wagon
	(6. Child's wooden seat		(Soap sculpture #9
	(5. Hen and chicks on wheels		(Soap sculpture #10
	(34. Pottery vase		(Soap sculpture #11
			(" " #12

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TRAY #2 (continued)

- (Soap sculpture #13
- (" " #14
- (Soap sculpture #15
- (Soap sculpture #16
- (Soap sculpture #17
- (Soap sculpture #4
- " " #8
- (Soap sculpture(wax) #2
- (Soap sculpture #1
- (C-6. Doll
- (C-7. Policeman
- (C-8. Doll

TRAY #3 - (C-9. Rag dog

- (8. Stuffed paper animal
- (11. Stuffed cloth hippopotamus
- (20. Tray & 3 boxes - wood & linoleum
- (36. 8 Tile plaques
- (15. Beach shoes
- (19. Work box with scissors
- (34. Pottery vase(blue)
- (C-10. Duck
- (10. Valentine & party favors(5)

TRAY #4 - (7. Cribbage board in case
(16. Paper knife - bamboo

- (24a. Leather sandals
- (66. Two bags - woven cotton
- (28. Bracelet - silver links(Booklet explaining)
- (22. Child's coat hanger
- (25a. Bridge set
- (14. Paper knife - mahogany
- (18. 2 hand sculptures
- (29. 2 silver bracelets)
- (28. Bracelets - silver links) in small cardboard box
- (30. Copper key ring)
- (31. Small copper bowl
- (24. Leather note case & brush case
- (17. Salad spoon & fork
- (25. Traveling mirror
- (74. Woolen cap
- (27. 3 pieces of costume jewelry - tin - in small cardboard box.
(also place nails for unhinged panels in this same box)
- (26. Corn husk mat
- (Label; plasti-carve pottery
- (37. Cloth picture

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2. Wrap each item in tissue paper and place in the particular compartment of each tray marked with the number of the item. Surround each item thoroughly with shredded paper, so that it is firmly packed.
3. Place the trays in the box in numerical order, Tray #1 going in box first.
4. Place cover on box and fasten securely. Be sure iron washers are on bolts before fastening.

PACKING INSTRUCTIONS - BOX #3 - 4 Panels, 5 Photos, 1 Object

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

Photo 8 - Adjusting injured arm of soldier to loom
 Object 84 - Hand loom
 (Photo 9 - Man and woman playing checkers with feet
 (Photo 10- Two men playing checkers with weights
 Photo 7 - Negro working loom; white man watching
 Photo 6 - Two injured soldiers on bed working loom
 Panel 4 - Slides (work under Dr. Despert)
 5 mounted photographs - hospital furniture by English school and V. d'Amico
 2 Introductory Labels
 Panel 17b - Soap sculpture
 Panel 20 - Dogs and horses, blockprints
 Panel 21 - accordion player, blockprint

2. Wrap Photo 8 and Object 84 separately in heavy wrapping paper. Place each package in special compartments on bottom of box. Cover with sheet of corrugated board.

Place the permanently joined Photos 9 and 10 face down in box. Place corrugated board to one side of photos to fill in space.

Place Photo 7 face up in box, with special roll of corrugated board to one end to fill up space. Cover photograph with sheet of corrugated board. Place Photo 6 face down in box.

Next place large sheet of corrugated board and celotex in box. Slide Panel 4 of slides face down into box. Slide Brace #1 into position, to protect end of Panel 4 - be sure rubber pads on brace are against Panel 4. Electric connection of panel can go into space between brace and side of box. Cover with sheet of corrugated board.

Wrap 5 photos of hospital furniture and 2 Introductory Labels in heavy wrapping paper, first placing them face to face and back to back with tissue paper between. Place in box next.

Wrap Panel 17b in paper and place in box to one side. Cover with corrugated board sheet.

Slide Brace #2 in place. Place Panels 20 and 21 face to face with sheet of corrugated board between and wrap in heavy wrapping paper. Place in special compartment formed by Brace #2.

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

PACKING INSTRUCTIONS - BOX #4 - 27 textiles and rugs; 2 framed textiles; 1 table kit; 2 arrows; rods for textiles.

1. The following 27 textiles and rugs are divided into groups as listed and packed in this box:

<u>Package #1</u> - 47. Textile	57. Textile	69. Textile
48. "	58. "	70. "
49. "	61. "	71. "
52. "	63. "	72. "
53. "	67. "	
55. "	68. "	

<u>Package #2</u> - 75. Rug	50. Textile
76. "	54. "
77. "	59. "
41. Textile	65. "
42. "	
45. "	
46. "	

Make a flat compact package of each of the above groups, wrapping in heavy wrapping paper and sealing.

2. Place Object 78 - book-binding and lap-board - in special compartment on bottom of box, face up, so that one end of lap-board rests on center partition on bottom of box.

Wrap group of wood rods used for hanging textiles in heavy paper and place to one side on bottom of box.

Place Package #1 of textiles in other compartment on bottom of box. Place sheet of corrugated board in box.

Place Package #2 of textiles and rugs in box next. Cover with sheet of corrugated board.

Wrap 2 Title Labels - arrow-shaped - in heavy wrapping paper and place in box next. Cover with sheet of masonite.

3. Place Objects 77b - tapestry picture in abstract design - and 77c - tapestry pictures - each between 2 sheets of corrugated board. Wrap each in heavy wrapping paper and place in box last.
4. Place cover on box and fasten securely. Be sure iron washers are on bolts before fastening.

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PACKING INSTRUCTIONS - BOXES #5, #6, #7 - Panels

1. In Box #5, the following 10 panels are packed in the order listed:

Panel 5.	Panel 10.
" 6.	" 11.
" 7.	" 12.
" 8.	" 13.
" 9.	" 14.

In Box #6, the following object and 14 panels are packed in the order listed:

(Panel 2a.	Panel 3a.
(Panel 2b.	" 19a.
Object 80. - Embroidery design	(" 35a.
Panel 31.	(" 35b.
" 24.	" 19b.
" 29.	" 3b.
" 30.	" 23b.
" 16.	" 22a.
" 17a.	

In Box #7, the following 19 panels and Title Poster are packed in the order listed:

Title Poster	(Panel 37a.
(Panel 38a.	(Panel 37b.
(Panel 38b.	
	Panel 18.
(Panel 36a.	" 25.
(Panel 36b.	" 15.
	" 23.
(Panel 1a.	" 26.
(Panel 1b.	" 27.
	" 33.
(Panel 28a.	" 32.
(Panel 28b.	" 42.

2. The above panels which are bracketed together are hinged and remain so in packing. Fold these panels face to face, unknotting cord and rolling it into neat bow.

The other (a) and (b) panels are unhinged for packing. The cord is unknotted from the (a) panel and rolled into ball and left on (b) panel. Slide these panels into box so that cord roll is nearest to cover of box.

Stick 3 or strips of gummed tape across glass of glazed pictures to protect them in traveling.

3. Slide panels into their grooves in the order listed above, one at a time, with great care. Grip panel by frame on back of each panel. All panels are to face in the same direction in the box - that is, to the same end of the box.

In Box #6, Panels 2a and 2b and Object 80 slide down into special compartment at one side of box, back to side of box.

(over)

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In Box #7, place Title Poster between 2 sheets of corrugated board and wrap in heavy aper. Slide into special compartment on side of box.

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

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THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 5-8900

When the exhibition of Arts in Therapy opens at the Museum of Modern Art Wednesday, February 3, it will consist of two sections:

1. Occupational Therapy: prize-winning and other objects selected from the Competition for designs in therapy for disabled soldiers and sailors--examples of work in the various crafts such as weaving, woodworking, paper construction, metal work, pottery and so forth
2. Psycho-Therapy: showing the use of the free media in art--painting, sculpture, drawing, etc.--employed both as a means of diagnosis and a curative method.

The 85 objects which will be shown in the Occupational Therapy section were selected from 237 entries in the Competition which the Museum held from October 15 to December 15. Prizes totalling \$500 will be awarded the day the exhibition opens and prize winners will be announced the day.

Judges of the Competition were:

Dorothy Shaver, 1st Vice-President, Lord and Taylor
Dorothy Liebes, noted textile designer of San Francisco
Eleanor Le Maire, interior designer and color consultant
Meta Cobb, Executive Secretary, American Occupational Therapy Association
Miss Marjorie Fish, Director, University Extension, Columbia University
Mrs. George E. Roosevelt, Chairman, Junior League Committee for Design in Occupational Therapy
Mrs. Edward McSweeney, Jr., Secretary, Junior League Committee for Design in Occupational Therapy
Miss Mary E. Merritt, Director of Occupational Therapy, Division, Department of Hospitals, New York City
James T. Soby, Director of the Armed Services Program of the Museum of Modern Art.

When the exhibition closes March 7 it will start a nationwide tour.

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THE ARTS IN Therapy

Introductory Label - Psychiatry has proven the value of art as therapy in the treatment of emotional problems. In recent years, however, its scope has been broadened and it is being included, as a therapeutic agent, in the treatment of purely physical ailments, such as cardiac cases, etc. Its use has stimulated interest and exploration in educational circles as well as hospitals and medical institutions. Today renewed activity and research is focused on art as therapy ^{but} ~~day~~ to its possible ~~use~~ value in aiding in the rehabilitation and re-education of men returning from fields of battle.

While there is great variety in the claims made for it, as in the method and extent of its application, in the final analysis, they are all used to attain the same end. In practice, there are two distinct theories and methods of approach - the occupational and psychotherapeutic.

Due to the paucity of available material this exhibition(or book) should serve a valuable purpose in stimulating further interest as well as serving as a means of reference.

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Plate 2 - as is

Plate 3

Classifications in Creative Therapy

Emotional Problems

~~Types~~ -

Causes - physical disabilities, social maladjustments, etc.

Types of Drawings -

Goodenough test for mental age

encephalitic drawings

Schizophrenic "

Inhibited "

Aggressive "

etc.

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IV Schizo - pencil
 This was a schiz child who showed
 art ability, especially in drawing the body.
 This talent was encouraged to
 the child in touch with reality

PART IV - SCHIZOPHRENIC PROBLEMS

Exhibit 28 to 33. Larry, age 11, from 2/4/41 to 1/9/42. This was a schizophrenic child who showed the emergence of a special art ability, especially in the representation of the body image which was used to help keep the child in touch with reality and to express and experiment with many of his new (pathological) psychological experiences, body sensations and delusional formation. Finally, this special art ability was lost, as a result of the progress of the mental disease which overwhelmed the child in spite of intense psychotherapy and shock therapy.

Strong forces towards dissociation or destruction of the integrative or patterned life of the individual lead the schizophrenic to struggle with the problem of the boundaries of his ego and his body, or even the center of it. Those problems and the dissociative phenomena themselves make it possible for the schizophrenic to experiment with certain art problems which are also of interest to the normal artist.

Factors of especial interest are the elongation of the body and especially of projections from the body, such as fingers, feet, ears, jaw, hair and clothes, especially the hat. Motility is graphically expressed, especially motility that suggests any whirling motion. There are strong forces between two human beings which are expressed as both pushes and pulls. The facial features express bewilderment and tension and finally complete destruction. "Introjected bodies" or the delusion of having people inside of him is another indication of inner dissociations and destruction of ego boundaries. In the final picture (Exhibit 33) there is only a "mirror reflection of someone's face," and a man "looking at places," which are only shadows or ghosts of the child's original ego.

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IV Schizo - mind

This was a schizy child who showed
art ability, especially in drawing the body.
This talent was encouraged to
keep the child in touch with reality
to be as honest as ~~possible~~ express his
own psychological experiences.
(last sentence OK)

(or even the center of it - mind)
this 2nd sentence P 2

last TP OK

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ARTS IN THERAPY

(label to be hung in front of ~~paneix~~ 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 ~~prafessio~~ psychiatric profession, but is 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 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 ~~transpare the chart~~ compute the mental age of the child from the total ~~ag~~ 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

3 yrs. 6 mos.
4 yrs. 6 mos.
5 6
6 6
7 6
8 6
9 6
10 6
11 6
12 6
13 6

NORMAL SCORE FOR THIS AGE

2
6
10
14
18
22
26
30
34
38
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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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK

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For Release _____

_____ OPENS EXHIBITION OF ARTS IN THERAPY
 FOR DISABLED SOLDIERS AND SAILORS

Prize-winning entries in the Arts in Therapy Competition which the Museum of Modern Art, New York City, held from October 15 to December 15, 1942, will be shown in an exhibition opening in the auditorium galleries of the _____. The exhibition is arranged in two sections: 1) Occupational Therapy and 2) Creative Therapy (or Psychotherapy). The 23 prize winners are included in the Occupational Therapy section which comprises more than one hundred items in the various crafts such as weaving, wood-working, paper construction, metal work, pottery, and so forth.

The Creative Therapy section shows the use of the free media in art --- painting, sculpture, drawing, etc.--- employed both as a means of diagnosis and cure with more than one hundred and fifty examples executed by both normal and mentally disturbed individuals.

The exhibition has been designed to encourage and broaden the use of the various arts and crafts in therapeutic work among disabled and convalescent members of the armed forces. As proof of the value of the arts in this unusual field, there will be shown, as part of the exhibition, photographs taken at British Base Hospitals in the Middle East, convalescent homes in England and Veterans Administration Hospitals in the United States. The foreign photographs have been supplied by Jan Juta of the British Information Services.

It will interest Americans to know that the woman who appears in many of the photographs of the Middle East hospitals is a citizen of the United States, Mrs. Margaret Lewthwaite, wife of a Major of the Scots Guards. Mrs. Lewthwaite introduced occupational therapy in these hospitals in the spring of 1941, and since then has taught it to 11,000 of the men in the hospitals, with such success that King George awarded her the M.B.E.

The exhibition, and the competition which preceded it, is an activity of the Museum of Modern Art's Armed Services Program, under the direction of James Thrall Soby, assisted by Mrs. Molly Misson. The section of the exhibition showing the use of the free media in therapy has been assembled on behalf of the Committee on Art in American Education and Society, sponsored by the N.Y. Museum, Victor

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D'Amico, by Dr. Edward Liss as a member of the committee, and by Bernard Sanders, who for three years worked as artist-instructor in the psychiatric wards of Bellevue Hospital.

Twenty-three prizes totalling \$500 were awarded on the opening day of the exhibition, as follows:

- \$100 First Prize
Ilse Hamman, San Diego, California
Block print
- \$75 Second Prize
Juliet Kepes and Marli Ehrman, Chicago
Child's cloth book
- \$50 Third Prize
Pegi Macleod, New York City
Small hooked rug
- Fourth Prizes, each \$25:
Morris Levine, New York City
Gretna Campbell, New York City
Barbara Holverson, San Diego, Calif.
Jo Anne Nicholson, Des Moines, Iowa
Irene Reinecke, Oxford, Ohio
- Fifth Prizes, each \$10:
New York City
Alice Donaldson
Donelda Fazakas
Toni Hughes
Ada Husted-Anderson
Carol Janeway
Louise Nevelson
Louis Seigel
Los Angeles, Calif.
Emma L. Davis
San Francisco, Calif.
Louise Foug
Ruth Mackinlay
Stony Creek, Conn.
Frank Hopkins
Chicago, Ill.
Joe E. Kapps
Marjorie Little
Mechanicsburg, Ohio
M. J. Hunt
Philadelphia, Pa.
Nancy Cole

Without entering the competition, a French painter and an American sculptor have contributed to the exhibition. Andre Masson has given a highly imaginative color to be used as a design for embroidery. Alexander Calder has created ten gay and fantastic toys made in the simplest fashion of paper, matchboxes, scraps of tin, leather, old piano wire, rags, yarn, thread and bits of wood. He has used these wastebasket media in such fantastic and comical ways that a soldier or sailor would have to be very much disabled indeed not to laugh at first sight and then demand that the wastebasket be emptied on his bed to furnish him with similar materials for comic creations of his own. Among the Calder works is Lady Godiva on a Bike, a severe looking female of wood and cloth inadequately concealed beneath flowing locks of yarn; also a brace of rag dogs -- a bloodhound and a Chihuahua; a wood and wire

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snake; a tin and wire crane which, suspended on a wheel stick, flaps its wings and wiggles its toes at the slightest motion or breath of air.

In the Museum of Modern Art Bulletin Mr. Soby writes of the exhibition as follows:

"The Competition which preceded the exhibition was undertaken at the instigation of the American Occupational Therapy Association and the New York Chapter of the Junior League. Its purpose was to provide a fresh supply of designs and objects in the crafts, to be utilized wherever needed by those in charge of therapeutic work for the armed forces. But we have not gathered these objects with the limited idea of offering them as models to be copied by patients. Our purpose has been broader than this: we have hoped to stimulate and strengthen the curative potentialities of the crafts by calling on the manifestly suitable talents of American artists and craftsmen.

"As distinct from the first section devoted to the role of the crafts in occupational therapy, the creative therapy section portrays the function of spontaneous self expression through the arts as a means of psychological release and as a partial guide in the diagnosis of mental disturbances and conflicts. In recent years doctors have come increasingly to believe that physiological and psychological illnesses are interrelated. The "free" media in art would seem to offer a limited but nonetheless considerable aid in the cure or alleviation of both."

Also in the Bulletin Mrs. Meta R. Cobb, Executive Secretary of the American Occupational Therapy Association, and Miss Harriet E. Knapp, Instructor in Occupational Therapy at Columbia University, make the following statement:

"The Museum of Modern Art is making a distinct and unique contribution through this competition and exhibition on The Arts in Therapy. We know of no other museum in the country which has initiated such a plan and undertaken its accomplishment. Through the Armed Services Program of the Museum this project is offering an unusual opportunity to American artists and designers who wish to make a contribution to the great rehabilitation program now starting.... We consider the close cooperation of artists, designers and occupational therapists an integral component in achieving this great purpose."

The exhibition will remain on view at the _____ through _____ and will then continue to circulate throughout the country.

Although the Arts in Therapy exhibition has not been officially sponsored by the military authorities, the museum received the following comments:

"I am pleased to learn that your well planned exhibition of new designs and models to be suggested as aids in teaching occupational therapy will be held beginning February 3.

"I wish you and your co-workers a successful demonstration and I am confident that your efforts will stimulate art interest as an adjunct of occupational therapy in the physical and mental rehabilitation of our sick and wounded service men."

James C. Magee, Major General, U.S. Army
The Surgeon General, U.S. Army

"The Navy is in fullest sympathy with your aims, and believes specifically that improvement in designs and materials will certainly operate to increase the value of occupational therapy to a class of patients for whom occupation, if it is to be effective, must have intellectual and esthetic appeal. Consequently
(over)

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the Navy will be grateful to utilize as far as it can the fruits of your competition in design guidance, and shall look forward to receiving reports of progress.

"Again let me say that we are wholly in sympathy with your motives and objectives, and assure you that we wish you every success in your patriotic undertaking."

Ross T. McIntire, Rear Admiral, MC
Surgeon General, U. S. Navy

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THE MUSEUM OF MODERN ART

THE ARTS IN THERAPY
11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 5-8900

EXHIBITION: 30 panels 30" x 40"

PUBLICATION: 71 pages, 51 pages text, 20 pages illustration; 20,500 words —

I. INTRODUCTION

Writer: *Larry Fork*

EXH.: 50 words, 3-5 illustrations, 1 panel. PUB.: 1500 words

SAMPLE TEXT: The statement on the arts in therapy should be of considerable importance to us today. Parents, teachers, psychologists, medical men - all have a share in this interest whether they are aware of it or not. It bears upon the basic security of today's society and governs tomorrow's future.

It is the seismograph of the mental and emotional health of any society, the delicate instrument that controls economic and political problems and military strategy. It is the future and faith of society, singly and collectively.

much too general and strong

Immediate facts and conditions caution us, if we are at all responsible or aware or socially and humanistically minded, to do something about it.

Facts: war casualties, physical and mental

the proportion of rejections of service men due to emotional and mental disturbances

the record of increased number of patients in mental hospitals.

That art can be a preventative and a cure has already been proven. What remains is some common agreement as to approach and technique and a sufficiently concentrated attack on the problem to meet the need. From the standpoint of need and gravity it is almost too late to be regarding art therapy with an experimental attitude, but unfortunately it is still in an experimental state. Any effective approach would have to combine experimentation with extensive practice.

?

This publication and its accompanying exhibition present the problem and the way in which the arts are already working or making plans to contribute to the solution of the problem. It is, therefore, an introduction to the field for the interested student, artist, or layman who may wish to contribute his efforts to the solution of the problem by a greater understanding and perhaps a retraining program.

II. BACKGROUND

Writer:

EXH.: 100 words, 3-5 illustrations, 1 panel PUB.: 2000 words

SAMPLE TEXT: The term ART THERAPY is used here in its broadest sense which has direct human benefit, psychological or physiological, as differen-

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tiated from the production of works of art or a consideration of aesthetics. This does not necessarily imply that art therapy does not produce works of art, or is unconcerned with aesthetic values, but it lays stress on the emotional and physical benefits resulting from a creative experience. From this broad base we consider art as a therapeutic agent for all, from the individual in so-called normal living, such as the child in school and the adult who uses art as a hobby, to the mentally ill and disturbed under a doctor's care or in a mental hospital.

The origin of art therapy must go back to prehistoric times when art had a psychological motive, such as the hunter who first painted a picture of the game he was after in the belief it would assure him of success, or the primitives who decorated themselves or improvised dances to ward off evil, thus reducing their fears and tensions. This use of art as therapy may be regarded as intuitive or subconscious, for early and primitive man may not have regarded the event as a scientific or healing process as we do today. Nevertheless, it was such a process and afforded him the same satisfaction that art therapy offers to today's society.

Any form of art used through the ages which gave its creator a feeling of satisfaction or helped him over an emotional or mental hurdle was art therapy in practice. Those periods, therefore, in which art was bound up with psychological and emotional significance and dealt with human problems might be regarded as the great periods of therapeutic value in art. Therefore, the prehistoric era, the Greek and medieval periods, and all primitive cultures, past and present, might be regarded as such periods. It might be said that the therapeutic value of the arts began to diminish when man used his art more for someone else's purpose and pleasure than his own, or when he tried to conform to some standard other than his own. Thus, the periods of art patronage had less therapeutic value than the expressionistic or social periods. Working primarily for a commercial standard might also be regarded as departing from the therapeutic use of art.

The first awareness of art therapy in medicine, or as a medium for healing, was in _____ when _____ (said, wrote, or did). Art therapy was first put into practice in _____, but it gained little recognition or following. In _____ it was again attempted (and flourished or failed). Since then it has been spasmodically tried in _____. During the First World War art was used as therapy on a large scale in the rehabilitation of shell-shocked, injured, etc. The greatest use was made by the United States and a pattern was formed which was followed by Great Britain and other countries. Crude and

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unsatisfactory as these attempts may seem today, they were revolutionary in consideration of their time.

see memo

The present war has again revived the subject of the importance of the arts in the rehabilitation of war victims. [Britain, among the United Nations, has made most progress since it has used the crafts on a large scale with its wounded soldiers.] Germany, however, has used art the most extensively of all the warring nations. Profiting by our experience of the last war it was prepared for treating its war victims before they entered the combat. Mental hospitals and trained psychiatrists were in readiness for the mental victims that Germany had anticipated.

Because of the strict censorship, it has been impossible to keep up with progress in the enemy countries. The United States is only becoming aware of the need and use of art therapy. We are seriously handicapped from lack of trained workers and equipment. We are further retarded by a confusion in theory and application between old and new concepts of applying art therapy.

III. FIELDS IN WHICH ART THERAPY SERVES

A. INTRODUCTION

Writer:

EXH.: 25 words, 0 illustrations, 0 panels

PUB.: 2500 words

Today art therapy serves in a variety of ways and places from a source of diversion, as recreation and play, to the treatment of the psychotic in mental institutions, and the rehabilitation of war victims in Army and Navy hospitals.

B. RECREATION AND PLAY THERAPY

Writer:

EXH.: 50 words, 8 illustrations, 3 panels

PUB.: 1500 words

2 panels

SAMPLE TEXT: Not until recently has the value of play through creative experience and art media been recognized as a contribution to healthy growth. This type of experience has been informally and unconsciously serving mankind for generations by relieving tensions, offering variety to the routine of daily living and making lighter the burden of convalescents. Today this form of therapy is applied on a broad scale. Schools offer play and recreational activities as part of their rounded program. U.S.O. clubs and other government organizations offer creative experience as a diversion to service men. Hobby courses on the arts are springing up in industrial centers, community centers, and settlement houses. This application of art therapy may be recognized as the ounce of prevention that is worth the pound of cure. [If proper emphasis is given here the alarming figures of the emotional and

*John Lewis
Bridgman
in field*
Dr. his

*Lris Murphy
Early Learning College*

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two strong
partially
lessened
 mental breakdown of our civilization may be reduced and the future implications averted.

The credit of the recognition of play therapy and the progress made in applying it scientifically must be given to the nursery and primary school. Here it has been used and studied for some time so that it has been coordinated in an integrated pattern of growth.

C. ART THERAPY IN EDUCATION

Writer:

EXH.: 100 words, 10 illustrations, 3 panels PUB.: 1500 words

Probably will use contributions from Wigglesworth, Zachry, and Lowenfeld

D. ART THERAPY FOR EMOTIONALLY AND MENTALLY DISTURBED AND PHYSICALLY HANDICAPPED

Writer:

EXH.: 200 words, 15 illustrations, 4 panels PUB.: 3000 words

A discussion of the use of art therapy for those who are definitely in need of medical attention in or out of medical institutions. The nature and types of disturbances might be discussed, how they are diagnosed and treated. The contributions and methods of private psychiatrists and mental hospitals. The diagnostic phase need only be generally mentioned here for it will be discussed in detail later.

E. THE DEFINITELY PSYCHOTIC - SCHIZOPHRENIA

Writer:

EXH.: 100 words, 10 illustrations (preferably small), 4 panels

PUB.: 2000 words

Analysis, definition, and treatment of schizophrenics as related to art therapy.

IV. ART AS A DIAGNOSTIC MEDIUM

Writer:

Exh.: 200 words, 10 illustrations, 3 panels PUB.: 2000 words

Analysis of pictures, types of drawings, - encephalitis, schizophrenia, etc.

V. VISUAL TESTS

Writer:

EXH.: 200 words, 10 illustrations, 4 panels PUB.: 2000 words

3 panels
 SAMPLE TEXT: Art is used in a variety of tests devised to measure intelligence, to determine personality traits, and to indicate progress of normal or abnormal individuals. Most visual tests now in practice use art only indirectly, sometimes superficially. Many depend largely on verbal responses and cannot therefore be called strictly visual tests. This aspect

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of art therapy is subject to much criticism and open to vast development. Psychological tests are generally standardized for age groups such as the Simon-Binet and Terman tests, but standardization is most difficult when measuring creative ability and personality development and age groups are irrelevant. It may follow that the criteria for psychological tests and creative or personality tests are different and therefore should be devised and evaluated on a different basis. The art tests now being used with normal or abnormal individuals are as follows: Art tests used by psychologists and psychiatrists - Goodenough, Rorschach, Murray, Porteus Maze, Seguin Form Block, Ferguson Form Block, Kohs Block Design, Healy Picture Completion. Art tests used by art educators - Bettelheim Test, Meier-Seashore, Lark-Horowitz. Art tests used by the Army and Navy - ?

Evaluation of tests in general, probably evaluating in general terms the tests mentioned above and describing a basis for valid tests. *W. K. King*

VI. USE OF FREE MEDIA

Writer: *D. J. Davis*

EXH.: 200 words, 10 illustrations, 4 panels PUB.: 1500 words

3 panels

SAMPLE TEXT: The free media are introduced on the basis that they provide more creative experience and therefore more insight into personality than the crafts, especially those crafts introduced in conventional ways. The individual is better able to discover his own identity and communicate with himself and others through creative media than a craft. He is better able to follow his own progress and to distinguish his efforts from those of others. These media and the creative method offer more release than crafts, are easier to do, and produce more satisfying results. They are dynamic in their character and they develop more individual perception and power rather than a conformance to a certain pattern of techniques or methods. Finger painting, watercolors, tempera, gouache, oils, etc., crayons, chalks, pastels, clay, plastiline, soap, plaster, wood, stone.

VII. A NEW APPROACH TO OCCUPATIONAL THERAPY

Writer: *Prohaly Kary*

EXH.: 200 words, 10 illustrations, 5 panels PUB.: 2000 words

VIII. THE ROLE OF THE ARTIST AND CRAFTSMAN

Writer: *Fanders & Lee*

EXH.: 100 words, 5 illustrations, 1 panel PUB.: 1000 words

A short analysis and definition of how the artist and craftsman can

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Page 6.

contribute their efforts to art in therapy. Present applications of the arts and crafts in Red Cross work, etc., see Soby.

The clinical specialist in mental hospitals (Sanders' chart). Necessary education of the professional artist and craftsman as a volunteer or paid worker. Desirable education of students for present and future needs.

(Dr. Liss', Moholy-Nagy's ideas of workshops correlated with hospital work)

Mrs. Cane's, Miss Naumburg's, and Schaefer-Simmern's role of individual working directly with psychiatrists and institutions.

BIBLIOGRAPHY

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Mar. 18, 1943

Occupational Therapists will now take part in such supervision and the Red Cross instructors will work under them. **Memo on Therapy** would be welcomed by both therapists and Red Cross workers, and depends primarily upon authorization from the Surgeon.

THE ARTS IN THERAPY EXHIBITION Therapists on the staffs of military hospitals. The "Arts and Skills" unit is already functioning satisfactorily and with excellent results.

Occupational Therapy section: This section of the exhibition was undertaken at the request of the American Occupational Therapy Association for the purpose of bettering craft design and workmanship in therapy by calling upon the suitable talents of American craftsmen for designs and suggestions. It was not in any way meant to be instructional as to what therapy is or should be. It was planned simply as a means of calling attention to the therapy problem in the war emergency and of freshening the supply of available designs and ideas to be used by therapists.

Creative Therapy section: This section was arranged by the Museum-sponsored Committee on Art in American Education and Society and showed the use of the Fine Arts media, as opposed to the crafts, in therapy practiced from the psychiatric viewpoint. Apart from examples of work executed by patients of various kind, it included a certain amount of instructional material on the nature and purpose of psychotherapy.

RESULTS OF THE EXHIBITION

1. That the Museum published a book of designs or models in the crafts, to be used by Occupational Therapists in military hospitals. The exhibition as a whole has created great interest in the problem of therapy. It has been asked for by more than thirty museums, institutions and colleges. It has been carried over into actual practice in two ways, one for each section of the exhibition.

1. From the Occupational Therapy section a plan has evolved for using artists and craftsmen as instructors in military hospitals. This plan is administered by the Red Cross "Arts and Skills" unit. The unit does not use the word "therapy." Its work is primarily recreational craft work among patients, conducted under the supervision of medical men and professional Red Cross workers in the military hospitals. Presumably

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Occupational Therapists will soon take part in such supervision and the Red Cross instructors will work under them. Such a solution would be welcomed by both therapists and Red Cross workers, and depends primarily upon authorization from the Surgeon General to include Occupational Therapists on the staffs of military hospitals. The "Arts and Skills" unit is already functioning nationally and with excellent results. In the Manhattan area, the Museum's Advisory Committee on Arts and Skills has appointed a number of leading craftsmen to work in the hospitals. This Committee meets regularly and will supervise the quality of work done as well as determine personnel.

2. The Committee on Art in American Education and Society, sponsor of the Creative Therapy section of our recent exhibition, is holding courses in psycho-therapy under Dr. Edward Liss, a practicing psychiatrist. There is at present no concrete plan to use the graduates of these courses in military hospitals through Red Cross or any other organization, but presumably such a plan will be evolved, pending the approval of military authorities.

POSSIBLE EXPANSION OF OUR THERAPY PROGRAM

Since the exhibition closed here, a number of suggestions have been made as to further activity the Museum might undertake in the therapy field.

1. That the Museum publish a book of designs or models in the crafts, to be used by Occupational Therapists as prescribed work for patients. Mrs. Misson and myself have opposed this plan on the grounds that a) such a book of designs would be quickly exhausted by the patients and could not accomplish as much as artist-instructors could accomplish in the military hospitals through personal inspiration, actual contact with patients, the example of their own skill, and so on b) such a book would tend to freeze craft design and craftsmanship at a given point c) commercially speaking, the designs included would have a very short life in most cases d) the similar book published by the Junior League, with designs by top men in the field, fell far short of

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regard for military needs or plans, and without assurance that graduates of the courses achieving its purpose by the admission both of the Junior League and the Occupational Therapists.

2. That the Museum publish a book of instruction on the use of the arts and crafts in both Occupational and Creative Therapy - a textbook to be used in the numerous courses in therapy now being started all over the country. The book could also accompany the travelling exhibition of "The Arts in Therapy," and would supplement the issue of the Museum's bulletin which was extremely summary in dealing with the problem at hand.

a) The book could go into the whole problem of what therapy is and what it might be. Everyone concerned with the Museum's role in therapy is now more or less agreed that this approach would be primarily a medical one and hence beyond the Museum's scope.

b) The book could be confined to the role of the arts and crafts in Occupational and Creative Therapy with a section of the book devoted to each. In this case, the Occupational Therapy section would consist merely of the craft designs referred to in heading #1 and objected to by Mrs. Misson and myself. The Creative Therapy section, if it did not go into the definition of psychotherapy as related to the arts, would consist only of reproductions of water colors, soap sculptures, finger paintings, and so on. The fact is that psychotherapy can only be explained in terms of psychiatric theory if its real point is to be made. But this point should be made by the psychiatric profession, and it is Mrs. Misson's and my belief that the Museum is not qualified to distinguish between conflicting theories within the profession nor even to present a clear, over-all picture of what psychotherapy is.

Finally it should be pointed out that, so far as we know, none of the college and museum courses for which the instructional book would be designed has in any way been authorized by military authorities. There is a real danger that such courses have been inaugurated to bolster the colleges' and museums' function in wartime, without

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regard for military needs or plans, and without assurance that graduates of the courses will find real work to do. And as a matter of Museum policy, we should probably not put ourselves in the position of claiming that the arts and crafts can play more than a minor part in curative medicine whether psychological or physiological.

2. That the Museum arrange and schedule one or more additional exhibitions on therapy, as follows:

a) an exhibition designed to be instructional, to explain what the arts and crafts can do in both Occupational and Creative Therapy. But Occupational Therapy is more or less self-explanatory. It is craft work prescribed as a means of repairing physical injuries or disabilities and for its recreational value. There is almost nothing to make clear about it unless the exhibition were to go into the medical or anatomical side of the question, which would be very difficult (the regular course taken by Occupational Therapists requires three years of study). As noted above, the Creative Therapy section of our exhibition contained instructional material, assembled by the Committee on Art in American Education and Society. Mr. D'Amico, as chairman of the Committee, did an extraordinarily fine job in assembling this material under painfully difficult conditions. It is no discredit to him whatever to say that the instructional material was not entirely clear due to conflicting theories within the psychiatric profession, to the specialized jargon of the profession, and to the theoretical nature of the subject as a whole. I personally believe that the same difficulties would arise again in preparing an instructional exhibition of Creative Therapy. Until the psychiatric profession has come to some sort of unity of theory and clarity of expression, I do not believe we can expect a straightforward account of their premise in therapy. This is not said to minimize the profession's accomplishments, but to point out certain difficulties which would arise if an art institution were to try to present psychiatric theory as it relates to the arts and therapy.

3. Miss Courter has suggested that the Museum prepare two exhibitions to go directly into military hospitals. The first of these would be designed to arouse the interest

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of patients in working with the arts and crafts, including material on how objects are made, how pictures are painted, and so on. The second would be a straight art exhibition for the benefit and recreation of "up" patients. Both these exhibitions are sorely needed in military hospitals and would be an excellent help in morale among wounded men. Personnel is available in the hospitals to care for details of unpacking, hanging, etc., and space is available. Moreover, the hospitals are actively interested. But subsidy would be needed, since no hospital funds are available for the purpose. associates our present interest in the utilization

CONCLUSION

The theory has been advanced that the Museum, having undertaken a therapy exhibition, is now obliged to go on and clarify the problem of therapy so far as possible. Neither Mrs. Nisson nor myself feels that this is entirely true. Our exhibition was held as a means of stirring up interest and activity in therapy, since no institution with adequate publicity value seemed to be facing the problem. Moreover, we were naturally anxious to call upon American artists and craftsmen to do a job for which they were clearly qualified. Both of these ends have been accomplished to a certain degree. Medical circles, both governmental and civilian, are more interested than they were and perhaps soon will be more active. American artists and craftsmen all over the country are going into military hospitals to do what no book or exhibition can ever hope to do - inspire, cajole and encourage wounded men to make objects or pictures so that for some of them time will pass less slowly, for some of them, who are permanently disabled, to learn a new skill which will be of great service to them in the future.

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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.

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.

Hospitals scattered all over the Middle East. In June 1947 Mrs.

Lewchwaite was mentioned in the military dispatches from the Middle

East. Two months later she became the first American woman to

receive the M.B.E.

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Lewthwaite

When the war began Mrs. Lewthwaite besieged the British military authorities until they allowed her to introduce occupational therapy into the Middle East hospitals. Through occupational therapy she has benefited more than 11,000 wounded men of the British Armed Forces in 6 British, 1 New Zealand, 1 South African, one Indian and one R.A.F. hospitals scattered all over the Middle East. In June 1942 Mrs. Lewthwaite was mentioned in the military dispatches from the Middle East. Two months later she became the first American woman to receive the M.B.E.

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AMERICA! BE PROUD OF MARGARET LEWTHWAITE!

In the Middle East, over 11,000 wounded soldiers owe a lot to an American girl, whom H.M. George VI awarded M.B.E.

They used to spend endless hours, andless days and endless weeks just lying in a hospital bed, struck by the deadly weapons of modern war. Yesterday, they were healthy cogs of a mighty war machine. Then, they met hell. And now, they are just suffering young men. They only meet boredom, worry and fear, wondering about their future.

Was anybody going to prevent those men from becoming wrecks? Yes, a woman, an American Girl, married to a Major of the Scot Guards, has already succeeded in bringing mental and moral salvation to more than eleven thousand patients, whom she has been treating with Occupational Therapy in 6 British, 1 New Zeland, 1 South African, 1 Indian and 1 R.A.F. hospitals scattered all over the Middle East.

Mrs. Margaret Lewthwaite learnt her magic art back in the States. Her aims are to give usefull occupation to bed-ridden and convalescent hospital patients, to encourage the use of afflicted extremities and to prevent invalidism.

Have a good ^{this} Look at that young lady: when the war began, she had no peace until she persuaded the Military Authorities to allow her to initiate Occupational Therapy in M.E. Hospitals.

In June 1942, Mrs. Lewthwaite was mentioned in Despatches. Two months later, she was awarded the M.B.E., being first American woman to receive that distinction. But beleive us, she is too busy and has not enough time to care about honors. To day, Mrs. Lewthwaite is happy only ^{because} of the success of her struggle.

Here is her story:

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It was not until March 1941, when the first "push" in the Western Desert brought the opportunity of helping in hospitals, that Margaret Lewthwaite had a chance to start Occupational Therapy in the British Hospitals in the Cairo area. Alone, single handed, she started out in a 1200 bed hospital. At last she could do real work. 45 patients of a big Orthopedic Ward were prescribed Remedial and Diversional Occupational Therapy.

But very soon, Mrs. Lewthwaite had to face trouble. She found a weighty problem confronting her. She had succeeded in convincing a dozen or more high ranking military doctors to allow an experimental trial of her method. She had been working twenty four hours a day, carrying along with a task that would have disheartened many men. And at last, when she finally could start real good work, she found herself "marooned" in the Middle East, - the Mediterranean was closed -, unable to meet the demand of a large scale treatment, lacking of imported materials.

But Margaret Lewthwaite is not the kind of a woman who gives up so easily. Since wool was not to be had, what could be made with cotton Egypt's own product? And what about leather? What about any stuff available at hand?

Promptly she made a survey of the local Egyptian markets deciding to make necessity the mother of invention.

Being herself an artist, Mr. Lewthwaite thought it might be a wonderful opportunity for the patients to develop an interest in color and design. Models were supplied by "falluka" boats, native scenes, and the old designs off the walls at Thebe, or anything a man wanted. With bright cotton threads all dyed up the Nile, the bed-patients worked out these designs in color. This form of work, she called "Frame Work".

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As soon as she had noticed that weaving on small hand-loom proved most beneficial in the Hand-Injury wards, Mr. Lewthwaite drew a scale of drawings of a loom light and easy for bed-patients to work on. Then she rushed to an American ~~for~~ firm: a few days later, their work-shop was building the looms, not charging anything but the material used. By now, 36 looms hardly are enough to go round. But still the wounded men are able to weave lovely cotton scarves and mats. ~~work deserves your~~

Gazelle and goat skins are obtained at a very low price in Egypt. Thus leather ~~Therefor~~ work has been included in Occupational Therapy. But basketry, brush-making and fret work have to be done on small scale, because of the high cost of materials. The salvage depot has been utilized for material for Frame Work, rags for rugs, tins for ash trays and perspect for paper knives.

Soon, Mrs. Lewthwaite was asked to take on another hospital, then another, and another, until she was doing the work in six British Hospitals, one New Zealand, one South African, one Indian and an R.A.F. hospital where, amongst the patients there were Americans and Canadians.

The work became so large, that it grew into a Depot for Occupational Therapy attached to the Hospitals of the Middle East, with Mrs. Lewthwaite as the head of it.

Three wonderfully willing volunteers helped Margaret Lewthwaite to attend over 11000 wounded soldiers since Occupational Therapy Started. The whole team was congratulated by the Duke of Gloucester, while His Royal Highness was in Cairo.

And now, here are the main results obtained by Margaret Lewthwaite, as checked by Military Doctors:

- 1) Raise of morale of patients-2) Development of group friendliness in the yards -3) Opportunity of self expression given to all patients-4) development of interest in Art and observation -5) Development of a sense of satisfaction in achievement (left handed men especially, who

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have lost right arms)- 7) Time in bed is shortened. (The night nurses have reported that at the crack of dawn they see patients reaching for their Frame Work)-7) Frame Work can be done on a very large scale with beneficial results, effecting psychologically an entire hospital.

It has been established the cost of the Frame Work has been about 35 cents per patient. Don't you think that this Work deserves your contribution? If you can spare just over a quarter, you will never find a better investment. This is an investment for mankind.

Go ahead Americans! Send your contribution care of the Editor. It will reach through Mrs. Lewthwaite, those men whose blood has been spilled for a better world.

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Learn better

November 19, 1942

Mr. Stewart Klonis, Director
Art Students League of New York
215 West 57th Street
New York, New York

Dear Mr. Klonis:

As you undoubtedly know, the number of trained Occupational Therapists available for work among disabled soldiers and sailors is relatively small. If the arts and crafts are to be used extensively in the therapeutic work among these men, the therapists are going to need active assistance from craftsmen of various kinds. With this in mind, we are now working with the Red Cross - still in the formative stage - whereby courses in hospital procedure can be established in Greater New York, to be attended in their spare time by craftsmen who wish to qualify for therapeutic work in military hospitals located in or near the city. On completing the course, these craftsmen would teach their crafts on a volunteer basis to disabled patients under the supervision of trained Occupational Therapists. In a word, they would act as instructor-agents between patients and therapists, thus lessening the therapists' burden and assuring the patients expert guidance in the crafts normally prescribed.

There are many details in connection with the plan which remain to be settled, and we are holding a meeting here in the museum, on next Tuesday, November 24th, at 11:00 A. M. in the Board Room on the sixth floor, which we hope you will be able to attend. We are most anxious that the plan should not be announced to the public at this time, since all students accepted for the course must necessarily be trained craftsmen and must come from established schools, such as your own, which would be able to furnish complete data on the students' qualifications for the work to be performed. Will you therefore be kind enough to keep the matter confidential for the time being at least.

We are asking representatives of the leading local schools for crafts training to the meeting, and we very much hope you will be able to come. Do let me know. With kindest regards,

Sincerely,

P. S. We have sent the same letter to the Director of the Parsons School of Design, to Mrs. Wallace Harrison, Director of the Art School, to Mrs. Vanderbilt Webb, Director of the America House, to the Director of Teachers College and to the Director of the School of Applied Design for Women.

JTS:mc

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November 6th 1942

Dear.....

You have undoubtedly received our circular describing our competition for new designs and models in the various arts and crafts, to be used in therapeutic work among disabled men in the Armed Forces. A copy of the circular is enclosed in case the first has not reached you.

I am writing now to make a special appeal to you to enter the competition and submit one or more entries. As one of the outstanding American artists, you can make an important contribution to the war effort by so doing. Your contribution is desperately needed, in a narrow sense to make the exhibition a success, in a larger sense because there is a specific and urgent request for your collaboration from Occupational Therapists all over the country.

These Therapists have had to depend for the most part on their own ingenuity in creating models in the arts and crafts for their civilian patients. But they are Therapists, not artists. They are faced now with the problem of supervizing therapeutic work among the thousands of soldiers and sailors who will come under their care. During the military emergency, they cannot be expected to be nurses and artisans at the same time. They need guidance and support from the men and women best qualified to help them - the American artists and designers.

The Museum appeals to you to make a definite and indispensable contribution to the war effort by sending in to our competition as many entries as you can. All designs and models accepted by the jury, whether prize-winners or not, will be exhibited in the museum and on tour, and will be made available to the proper authorities.

Yours sincerely,

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—29251Δ

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480 LEXINGTON AVENUE, NEW YORK

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per on invoice

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Series.Folder:

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480 LEXINGTON AVENUE, NEW YORK
TELEPHONE: PLAZA 5-4700



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TELEPHONE: PLAZA 5-4700



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For a

Ordered by

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II .1. 39. 7

THE MUSEUM OF MODERN ART
11 WEST 53rd STREET, NEW YORK, N. Y.



230 PARK AVENUE
80 EAST 42ND STREET
485 MADISON AVENUE
480 LEXINGTON AVENUE
30 ROCKEFELLER PLAZA

PLaza 5-4700
ONE PHONE CONNECTS ALL

R 03440

DATE _____ 194.

TERR.

SOLD TO

CUSTOMER'S ORDER No. _____

PRODUCTION ORDER No.

ART ORDER No.

[illegible]

This is to certify that the merchandise listed in this invoice has been produced in accordance with the Fair Labor Standards Act of 1938.

THIS IS YOUR INVOICE

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Ordered by

17. DERRAIN: *The Window* w...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II .1. 39. 7

THE MUSEUM OF MODERN ART
11 WEST 53rd STREET, NEW YORK N. Y.

PHOTOGRAPH ORDER

17. DERRAIN: *The Window on the World*

REPRODUCTION
RUSSO
ADVANCE

230 PARK AVENUE
60 EAST 42ND STREET
485 MADISON AVENUE
480 LEXINGTON AVENUE
30 ROCKEFELLER PLAZA
●
PLaza 5-4700
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DATE 10-7-93 194

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SOLD TO Museum of Man & Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE COMPLETE TIME AND MONEY SAVING REPRODUCTION SERVICE



R 11763

DATE 7/16/40 1940

TERR. 17

PLaza 5-4700

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THE MUSEUM OF MODERN ART
11 WEST 53rd STREET, NEW YORK, N. Y.

PHOTOGRAPH ORDER

17. DERRAIN: *The Window on*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II .1. 39. 7

THE MUSEUM OF MODERN ART

established by The Museum of Modern Art, New York City

Date August 1, 1944

To: Mr. D'Amico

Miss Courter ✓
cc: Mrs. Misson

Re: _____

THE MUSEUM OF MODERN ART
11 WEST 53rd STREET, NEW YORK, N. Y.

PHOTOGRAPH ORDER

Date October 22, 1943

To FARusso
30 Rockefeller Plaza
New York

Please put order number on invoice

Nº 3840

Please deliver (send by parcel post, express) at once

CONFIRMATION		Unit Price	Total
10/21			
2	8"x10" enl.	1 00	
2	11"x14" "	1 50	
		2 50	
	less 20%	50	
			\$2 00
10/22			
1	copy neg.	1 50	
2	20"x30" enl.	4 00	
		5 50	
	less 20%	1 10	
			\$4 40
			\$6 40
Requisitioned by <u>E. Courter</u>			
For <u>arts in therapy (1 & 2)</u>			
Ordered by <u>_____</u>			

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II .1. 39. 7

THE MUSEUM OF MODERN ART

established by The Museum of Modern Art, New York City

Date August 1, 1944

To: Mr. D'Amico

cc: Miss Courter ✓
Mrs. Misson

Re: _____

THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK CITY

TO H. Armstrong Roberts

Date October 21, 1943

420 Lexington Avenue

PLEASE PUT ORDER NUMBER ON INVOICE

New York 17, N. Y.

Nº 21882

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

		Unit Price	Total
2 prints of S-6276	one at	6 00	
	" "	1 00	7 00
2 prints of S-1365	one at	6 00	
	one at	1 00	7 00
			<hr/>
			14 00
Ordered by.....			
Authorized by.....			
Material			
Received and Checked by.....			
Date.....			
For <u>Therapy exhibitions</u>			

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II .1. 39. 7

THE MUSEUM OF MODERN ART

Established by The Museum of Modern Art, New York City

Date August 1, 1944

To: Mr. D'Amico

Miss Courter ✓
cc: Mrs. Misson

Re: _____

THE MUSEUM OF MODERN ART

11 WEST 53rd STREET, NEW YORK, N. Y.

PHOTOGRAPH ORDER

To: FARusso

30 Rockefeller Plaza

New York

Date October 20, 1943

Please put order number on invoice

Nº 3839

Please deliver (send by parcel post, express) at once

CONFIRMATION

october 15
1 copy neg
1 enl. 11x14
1 " 16x20

less 20%

october 19
1 copy neg
2 16x20

less 20%

Unit Price		Total	
1	50		
	75		
1	25		
3	50		
	70		
2	80	2	80
1	50		
2	50		
4	00		
	80		
3	20	3	20
		6	00

Requisitioned by Elodie Courter

For THE ARTS IN THERAPY

Ordered by [Signature]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II .1. 39. 7

THE MUSEUM OF MODERN ART

incorporated by The Museum of Modern Art, New York City

Date August 1, 1944

To: Mr. D'Amico

cc: Miss Courter ✓
Mrs. Misson

Re: _____

THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK CITY

TO FaBusso

Date October 18, 1943

30 Rockefeller Plaza

PLEASE PUT ORDER NUMBER ON INVOICE

New York

Nº 23017

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

CONFIRMATION		Unit Price	Total
10/14/43			
1	neg photostat	50	
1	enl. 30/40	3 00	
		3 50	
10/15/43			
1	enl 20x40	2 10	
			5 00
Ordered by <u>E. Courter</u>			
Authorized by <u>[Signature]</u>			
Material			
Received and Checked by _____			
Date _____			
For <u>THE ARTS IN THERAPY</u>			

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II .1. 39. 7

THE MUSEUM OF MODERN ART

Established by The Museum of Modern Art, New York City

Date August 1, 1944

To: Mr. D'Amico

Miss Courter ✓
cc: Mrs. Misson

Re: _____

THE MUSEUM OF MODERN ART

11 WEST 53rd STREET, NEW YORK, N. Y.

PHOTOGRAPH ORDER

To: Farusso

50 Rockefeller Plaza

New York

Date Oct 6, 1945

Please put order number on invoice

Nº 4447

Please deliver (send by parcel post, express) at once

CONFIRMATION

oct. 5
6 enl. at .75

oct. 2
8 copies at 1.50
16 enl. at .50
10 enl. at .50

Unit Price	Total
4 50	
less 20% 90	
3 60	
12 00	
8 00	
5 00	
25 00	
less 20% 5 00	
20 00	
	25 60

Requisitioned by E. Courter

For THE ARTS IN THERAPY

Ordered by H. L. Rich

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II .1. 39. 7

THE MUSEUM OF MODERN ART

incorporated by The Museum of Modern Art, New York City

Date August 1, 1944

INSTALLATION LIST

To: Mr. D'Amico

Miss Courter ✓
cc: Mrs. Misson

Re: _____

THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK CITY

TO PARUSCO

Date Oct. 8, 1944

PLEASE PUT ORDER NUMBER ON INVOICE

20 Rockefeller Plaza

New York

Nº 23014

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

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Authorized by <u>[Signature]</u>				
Material Received and Checked by _____				
Date _____				
For <u>Arts in Therapy</u>				

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II .1. 39. 7

THE MUSEUM OF MODERN ART

established by The Museum of Modern Art, New York City

Date August 1, 1944

INSTALLATION LIST
To: Mr. D'Amico cc: Miss Courter ✓
Mrs. Misson

Re: _____

THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK CITY

TO Palazzo

Date October 6, 1944
PLEASE PUT ORDER NUMBER ON INVOICE

80 Rockefeller Plaza

New York

Nº 23013

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

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4	11x14 "	1 70	
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Oct 4			
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6	11x14 "	2 50	
8	18x24 "	5 10	
		<hr/> 11 60	
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Authorized by.....			
Material			
Received and Checked by.....			
Date.....			
For.....			

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II .1. 39. 7

THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK CITY

TO Mr. Hugh Stern

Date September 17, 1943

71 West 45 Street

PLEASE PUT ORDER NUMBER ON INVOICE

New York 19, N. Y.

Nº 21878

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

Roll	Negative	Size	Unit Price	Total
2 32	26	17" x 13" (approximate price)	2 50	5 00
2 41	9	9 1/2" x 7 1/2"	60	1 20
2 14	8	9 1/2" x 7 1/2"	60	1 20
2 216	2	5" x 7 1/2" wash out foot & fence	60	1 20
2 22	26	4 1/2" x 7 1/2" wash out name	60	1 20
2 20	41	5" x 7 1/2"	60	1 20
2 133	37	4 1/2" x 7 1/2" wash out name	60	1 20
2 21	45	7 1/2" x 9 1/2" wash out name	60	1 20
2 23	26	7 1/2" x 9 1/2"	60	1 20
2 304	26	7 1/2" x 9 1/2"	60	1 20
2 207	17	7 1/2" x 4 3/4"	60	1 20
2 134	4	7 1/2" x 4 3/4"	60	1 20
2 137	24	5" x 7 1/2"	60	1 20
2 210	28	9 1/2" x 7 1/2"	60	1 20
Ordered by.....				20 60
Authorized by.....				
For <u>Therapy eps - small</u>				

Miss Yarden - follow up.

Who can take panels apart - Dan ????

As you know, very little material is checked in for which we return white card of the material to the exhibition checked out not only to get the card but also to be checked out

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II .1. 39. 7

THE MUSEUM OF MODERN ART

Date August 1, 1944

To: Mr. D'Amico Miss Courter ✓
cc: Mrs. Misson
From: Mr. Sobv

Re: _____

Dear Victor:

The
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Would it be
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then when Mrs. Misson
returns she is to
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arrangement you can

Miss Jarde

Who can have papers after - Dan ???

As you know, very
Attached is a check
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exhibition checked
not only to get the
which must be clear

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II .1. 39. 7

THE MUSEUM OF MODERN ART

Date August 1, 1944

To: Mr. D'Amico

Miss Courter ✓
cc: Mrs. Misson

Re: _____

From: Mr. Soby

Dear Victor:

The Arts in Therapy exhibition has concluded its tour and is back in the Museum. We plan to turn material from the crafts section over to Red Cross after Mrs. Misson comes back from her vacation. The craft objects were given to the Museum outright and there is no problem about their disposal. However, as I remember it, all the material in the free media or psychiatric section was to be returned to the lenders. Would it be possible for you to arrange for the return of this section to the various lenders. You have far more complete records as to the loans than Mrs. Misson has, and I think it would be safer if the returns could be arranged by your department. Will you let me know.

Miss Gardner - follow up.

Who can take panels apart - Dan ????

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II .1. 39. 7

THE ARTS IN THERAPY

1943-44

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

INSTALLATION LIST

THE MUSEUM OF MODERN ART

Date July 26, 1944

To: Mr. Soby

Re: ARTS IN THERAPY

From: Elodie Courter

As you know, very little of this material was recorded by Registrar. Attached is a check list of the show on which has been indicated the material for which Registrar has records and which we can therefore return quite easily. How do you suggest that we return all the rest of the material to the proper owners? We are very anxious to get this exhibition checked and out of the way at the earliest possible moment, not only to get the loans returned, but also to get the seven big boxes, which must be cleared out of the Fifth Avenue storage, moved very shortly.

Panel 6.	-	"	"	"	"	"	-	"	7	"	11
Panel 7.	-	"	"	"	"	"	-	"	12	"	15
Panel 8.	-	Psychopathological Problems	-	Exhibits 16 through 19							
Panel 9.	-	"	-	"	20	"	25				
Panel 10.	-	"	-	"	26	"	27				
Panel 11.	-	Schizophrenic Problems	-	Exhibits 28 through 33							
Panel 12.	-	"	-	"	34	"	37				
Panel 13.	-	"	-	"	38	"	40				
Panel 14.	-	"	-	"	41	"	42				

43.256 to 272, 274-283 (283 a-e rel. 280e, j rel.)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II .1. 39. 7

THE ARTS IN THERAPY

1943-44

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

INSTALLATION LIST

Title Poster (cut-out hand with title)

CREATIVE THERAPY -- Label: blue arrow with black letters

Section 1. -- Label

(This is a general section showing various examples of free media used in creative therapy. The following four panels should be shown separately from the rest of the work in creative therapy. It is an introduction to the subject; the groups of panels which follow in succeeding sections show other examples of work done under the individuals represented in this exhibition.)

(Panel 1a -- Elephants at the Circus, pastel (from the Clinic for Social Adjustment of the Gifted)

(Panel 1b -- Duck in black cardboard (Work done with the unemployed)

(Panel 2a -- Finger paintings (done at U.S.O. centers)

(Panel 2b -- Photographs (work done with the blind) *see DCK 9-5-45*

(Panel 3a -- Watercolor by schizophrenic patient (from psychiatric practice); Painting on red cardboard (work with unemployed)

(Panel 3b -- Skating (work with blind) and Tree and Bird (from psychiatric practice); Portrait of woman (painting on glass - work with unemployed)

Ref- 7/27/44 Panel 4 -- Slides (work done under Dr. J. Louis Despert, Cornell Medical College)

Section 2. -- Exhibits from Bellevue Hospital, Psychiatric Division: Dr. Lauretta Bender

Label

Panel 5. -- The Body Image in Art - Exhibits 1 through 6

Panel 6. -- " " " " " " " 7 " 11

Panel 7. -- " " " " " " " 12 " 15

Panel 8. -- Psychopathological Problems - Exhibits 16 through 19

Panel 9. -- " " " " " " " 20 " 25

Panel 10. -- " " " " " " " 26 " 27

Panel 11. -- Schizophrenic Problems - Exhibits 28 through 33

Panel 12. -- " " " " " " " 34 " 37

Panel 13. -- " " " " " " " 38 " 40

Panel 14. -- " " " " " " " 41 " 42

43.256 to 272, 274-283 (283 a-e ref. 280a, j ref.)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II .1. 39. 7

-2-

Section 3. -

- Panel 15. - Case material from Psychoanalytic Practice - 10 items
 Panel 16. - " " " " " - 4 "
 (Panel 17a. - " " " " " - 2 mounted items
 (Panel 17b. - " " " " " - 17 soap sculptures

X Section 4. - Work done with the unemployed, Henry Schaeffer-Zimmer

- Panel 18. - Rooster, plaster relief; Bird in Tree, painting on glass
 (Panel 19a. - Two Birds, painting on glass; Bird, plaster relief; Backyard, painting on black cardboard
 (Panel 19b. - 4 photographs; Two Roosters on Fence, painting on gree cardboard
 Panel 20. - Dogs and Horses, blockprint
 Panel 21. - Accordion Player, blockprint on Japan paper
 (Panel 22a. - Blockprint on Japan paper
 (Panel 22b. - Horse, plaster; painting on glass

X Section 5. - Work done by service men at U.S.O. centers, under Ruth Faison Shaw

- Panel 23. - 2 Finger paintings
 Panel 24. - 3 Finger paintings and a photograph
 Panel 25. - 2 Finger paintings

43.45 - 48; 53 - 55; 94; 120, 121; 140 - 143

Section 6.

- Ret 7/2/84 X Panel 26. - Work done under Dr. J. Louise Despert, Research Associate Cornell Medical College, New York. (4 drawings)
 X Panel 27. - Work done under Margaret Naumberg, New York State Psychiatric Institute and Hospital

43.394 - 396

X Section 7. - Work done with Blind and Partially Blind, under Viktor Lowenfeld

- (Panel 28a. - 2 Watercolors
 (Panel 28b. - 3 Photographs, 1 gouache ✓ lost
 Panel 29. - 3 Paintings, 3 photographs ✓ lost
 Panel 30. - 2 Drawings, 2 Paintings
 Panel 31. - 1 Photograph, 3 Paintings ✓ lost

43.95 - 119

X Section 8. - Development & Adjustment Through Free Expression - Clinic for the Social Adjustment of the Gifted, N.Y.: under Florence Cane

- Panel 32. - Primitive, charcoal drawing
 Panel 33. - Facing it Out, pastel
 (Panel 35a. - Nature, pastel; Crucifixion, painting
 (Panel 35b. - Battle, pastel; label

- (Panel 36a. - Hot Head, pastel
 (Panel 36b. - Jonah and the Whale, pastel

- (Panel 37a. - War, pencil drawing
 (Panel 37b. - Elephants in the Jungle, pastel

43.32 - 39, 41 - 44, 132 - 133

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II .1. 39. 7

-3-

- (Panel 38a. - War, white chalk
(Panel 38b. - The Japs are Coming, pastel

LDKK
4/7/45

4 mounts of photographs: hospital equipment made by boys of Leicester College, Eng.
1 mounted photograph: Bed easel designed by Victor d'Amico and Kendall Bassett

to D.K.K.
4/7/45

OCCUPATIONAL THERAPY - Label: blue arrow with black letters

Label

- 10 enlarged photographs: 1. Therapy in Africa: White man working loom in bed)hing-
2. " " " : Negro working loom in bed) ed
3. " " " : Man doing needlework by lock*)
4. " " " : Man raised in bed to do)hing-
needlework) ed
5. Three men embroidering R.A.F. emblem
6. Two injured soldiers on bed working loom
7. Negro working loom; white man watching
8. Adjusting injured arm of soldier to loom
9. Man and Woman playing checkers with feet) Permanently
10. Two men playing checkers with weights) attached

Competition: Winning designs

- Panel 39. - Articles made from various material mounted on boards. Art Depart-
ment, North Texas State College, Denton, Texas. (#33)
Panel 40. - Small hooked rug, 3rd prize, Pegi Macleod, N.Y.C. (77a); Folio with
samples of block printing in grey and red, 1st prize, Ilse Hamann,
State College, San Diego, Cal. (39); Textile Design in red, green
and black, 5th prize, Nancy Cole, Philadelphia, Pa. (73); Folio
with samples of block printing in shades of brown, Honorary award,
Lloyd Rucco, State College, San Diego, Cal. (40); Objects made
from kindling wood mounted on cardboard, 5th prize, Frank Hopkins,
Stony Creek, Conn. (21)
Panel 41. - Embroidery executed in teptograph, Ruth Reeves, South Mountain Road,
New City, N.Y. (83); Samples of fly-tying mounted on boards, 5th
prize, Martha J. Hunt, Mechanicsburg, Ohio (32); Child's cloth book
2nd prize, Juliet Kepes & Marli Ehrman, Chicago (12)
Panel 42. - "Therapy in the Hospitals of the Veterans Administration" (5 photos)

D.K.K.
4/7/45

Toys:

5. Project for hen & chicks on wheels, carved in wood and painted. Harriet
E. Knapp, Teachers' College, Columbian University.
* 6. Child's wooden seat (horse shape). 5th Prize, Louise Nevelson, New York
7. Cribbage board in cloth case. V.B. Laning, U.S.N. Hospital, Philadelphia
* 8. Stuffed paper animal. 5th Prize. Joe R. Kapps, Chicago, Ill.
9. Cardboard Kangaroo. Robert L. Lapper, Carnegie Institute of Technology,
Pittsburgh, Pa.
* 10. Valentines and party favors made from paper. 5th prize. Toni Hughes,
New York City. (5 items)
11. Stuffed cloth hippopotamus. Kate Howland, Baltimore, Md.

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Wooden Articles

13. Salad bowl made from Philippine Mahogany saturated with oil. Jack Garoutte, State College, San Diego, Cal.
- *14. Paper knife made from Philippine mahogany lacquered and waxed. 4th Prize. Barbara Holverson, State College, San Diego, Cal.
15. Beach shoes; lacquered pine and calf leather. Arthur Sherman, State College, San Diego, Cal.
16. Paper knife made of bamboo. Anna Mae Lewis, State College, San Diego, Cal.
17. Salad spoon & fork made of walnut soaked in salad oil, Roberta Powers, State College, San Diego, Cal.
- *18. Two hand sculptures made of mahogany. 5th Prize. Emma L. Davis, Los Angeles, Cal.
19. Work box with carved wooden bird holding scissors. A. L. Bergman, Salt Lake City, Utah
- *20. Tray & 3 boxes made from wood and linoleum. 4th Prize. Morris Levine, New York City
22. Child's wooden coat-hanger, painted. Martin Fuller & Joseph Kaufman, New York City

Miscellaneous

24. Leather note case & brush case. J.F. Miller, Universal School of Handicrafts New York City
- 24a. Leather sandals, Florence Magilton, Philadelphia, Pa.
25. Traveling mirror framed in silk, Mt. Sinai Hospital Workshop, N.Y.C.
- 25a. Bridge set covered in chintz, Mt. Sinai Hospital Workshop, N.Y.C.
26. Corn Husk Mat. Florence A. Swift, Berkeley, Cal.
27. Three pieces of costume jewelry made from tin cans. William de Hart, Babylon, N.Y.
28. Bracelet made from silver links & booklet describing process. Dorothy W. Shor, N.Y.C.
- *29. Two silver bracelets. 5th Prize. Adda Hursted-Anderson, N.Y.C.
30. Copper key ring. Bertram F. Brummer, N.Y.C.
31. Small copper bowl. Morris Levine, N.Y.C.
- *34. Two pottery vases made without a kiln. 5th Prize. Louis Siegel, Universal School of Handicrafts, N.Y.C.
35. Decorated plate. William Gropper, Croton-on-Hudson, N.Y.
- *36. Eight tile plaques. 5th Prize. Carol Janeway, N.Y.C.
- *37. Cloth picture. 5th Prize. Alice Donaldson, N.Y.C.
41. Rug made from cotton warp, pineapple fibre and chenille. Rosamund Miller, Mills College, Oakland, Cal.
- *42. Table mat made from reed and cotton yarn. 5th Prize. Louise Foug, San Francisco, Cal.
45. Tray mat made from bamboo, pineapple grass and cellophane. Louise Foug, San Francisco, Cal.
46. Floor mat made from cotton yarn, stem of cattails. Grace B. Seelig, School of Design, Chicago, Ill.
- *47. Design for rug made from cotton yarn, rayon & cotton stockings, cotton warp, muslin strips and artificial leather. 5th Prize. Marjorie Little, Chicago, Ill.
48. Two mats made from string, cotton, bamboo. Dorothy Greene, San Francisco, Cal.

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49. Place mat made from cotton yarn, straw and raffia. Grace B. Seelig, School of Design, Chicago, Ill.
50. Window shade or screen made from cotton yarn warp and straw. Grace B. Seelig, School of Design, Chicago, Ill.
52. Corn shuck place mat made from corn shucks & carpet warp. Nellie S. Johnson, Wayne University, Detroit, Mich.
53. Table made from string and cotton. Marion Reed, Omaha, Nebraska
- *54. Floor mat made of string. 4th Prize. Jo Anne Nicholson, Des Moines, Iowa
55. Table mat made from straw, cotton & cellophane. Dorothy Greene, San Francisco, Cal.
57. Design for table mat in raffia, cotton boucle, cellophane, Marjorie Little, Chicago, Ill.
58. Place mat, blue & white cotton. Grace B. Seelig, School of Design, Chicago
- *59. Place mat made from bamboo, hat straw & copper. 5th Prize. Ruth MacKinlay, San Francisco, Cal.
61. Mat made of Laliala grass from Honolulu. Ruth MacKinlay, San Francisco, Cal.
63. Hand-woven runners. Emma Swope, Freeville, N.Y.
65. Upholstery fabric, scrap wool, lace, cotton lace, cotton yarn. Grace B. Seelig, School of Design, Chicago, Ill.
66. Two bags woven in cotton. North Texas State Teachers' College, Denton, Texas
67. Block print abstract design in grey and brown on white. Donalda Fazakas, NYC
68. Block-printed brown bird design on grey cotton drapery. Helen Vallados, New Rochelle, N.Y.
- *69. Brown, red and yellow tree design on chiffon. 5th Prize. Donalda Fazakas, New York City
- *70. Red, green and black blockprint design on fabric. 4th Prize. Irene Reinecke, Western College, Oxford, Ohio
71. Drapery with pink, black and white abstract design in grey. Donalda Fazakas, New York City
72. Curtain made of grey-white carpet warp laid in white home-draft cotton. Mary J. Stratman, Wayne University, Detroit, Mich.
74. Woolen cap in rose and blue brocade pattern. Edythe Cusick, Wayne University, Detroit, Mich.

Rugs

- *75. Rug in wool, brown, red and grey. 4th Prize. Gretna Campbell, Cooper Union Foundation Art School, N.Y.C.
76. Rug, wool and dyed stocking, in grey, brown and white. Florence Kirschen, New York City
77. Rug made of dyed stockings, varied colors. Dorothy Constas, Cooper Union Foundation Art School, New York City
- 77b. Tapestry picture in abstract design. Honorary Award. Designed by Torred Garcia. Executed by Louise Bourgeois, N.Y.C. (framed)
- 77c. Tapestry picture. Jean Wong, Cooper Union Foundation Art School, N.Y.C. (framed)

Projects for Patients (Not eligible for regular prizes)

78. Book-binding on lap-board. Honorary Award. Book-binding by G. Gerlach, N.Y.C.; Lap-board by Morris Levine, N.Y.C.

(OVER)

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80. Design for embroidery to be executed in color strands. Honorary Award.
Andre Masson, New Preston, Conn. (Not entered in competition)
(framed)
84. Hand Loom, Madmar Quality Company, Utica, N.Y.

NOTE: Textiles #41, 42, 45, 46, 48, 49, 50, 52, 53, 54, 55, 57, 58, 59, 61, 63, 65 and 70 are attached to rods supplied with screw-eyes for suspension from pole as in installation photo.

Toys by Alexander Calder - not entered in competition

- C-1 Stuffed Dog
C-2 Snake on Wheels
C-3 Tricycle
C-4 Locomotive & 2 Cars
C-5 Horse & Wagon
C-6 Doll
C-7 Policeman
C-8 Doll
C-9 Rag Dog
C-10 Duck

Maddalena

Registrar has records for following names which don't appear on this list

*Dr. Edward Hess - drawings of map sculpture
43.69-75; 77-85; 86, 87, 89, 90-93; 122-131*

*Damaged: 43.73 - last off 3 breaks
#12 Head broken & mangled*

(over)

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THE MUSEUM OF MODERN ART

Date November 9th, 1945

To: Dorothy Knowles

From: Jack Gordon

MISSING ITEMS

Re: "Arts in Therapy"

Victor was to write asking lenders if they wished to make any claim on missing items from ARTS IN THERAPY.

Have you had any word from them?

I should be glad Lowenfeld - 7 Photos of clay work by blind
Liss - 4 Broken soap sculptures

secured the loans. I will be glad to discuss this with Mr. D'Amico if there is any disagreement.

Our insurance coverage will take care of the loss of the photographs but I realize that Dr. Liss' material is not replaceable. In case of the soap sculpture I am sure he must have realized that this could never survive travelling because I remember bringing this subject up with Mr. D'Amico at the time the exhibition was held here.

D. Knowles

"Liss" have written the attached MEMO for you personal
Margaret

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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to - Lenders Arts in Therapy

THE MUSEUM OF MODERN ART

Date April 11, 1945

To: Dorothy Knowles
From: Elodie Courter

Re: Disappearance of Arts in
Therapy Material

The disappearance of the Therapy material is indeed strange. By any chance could it have been taken to 681 with any other material of this type? Gus claims that the panels were removed from his workroom at the same time as you took some other material away. Of course I realize that in a case like this it is difficult to know what to think about Gus' story. He sometimes forgets the matter rather completely.

I should be glad to write letters to the lenders if we had been taking charge of disposing the exhibition but as the material had originally been handled by you and Mr. D'Amico, who were familiar with it, and as the exhibition was turned over to you to dismantle, I think the lenders should be notified by you about the losses. We always follow this procedure with exhibitions which are shown at the Museum, i.e. either the Registrar's Department or the Department in charge of the exhibition at the Museum, which is most familiar with the material makes the returns to the lenders from whom they originally secured the loans. I will be glad to discuss this with Mr. D'Amico if there is any disagreement.

Our insurance coverage will take care of the loss of the photographs but I realize that Dr. Liss' material is not replaceable. In case of the soap sculpture I am sure he must have realized that this could never survive travelling because I remember bringing this subject up with Mr. D'Amico at the time the exhibition was held here.

D. Knowles

"Liss" also written the attached drafts for you personal
Margaret

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date April 5, 1945

To: Miss Courter

Re: Loans to THE ARTS IN THERAPY - 1943

From: D. Knowles

Liss and Lowenfeld

Several panels (four or five, I believe) from this exhibition had photographs which had been mounted directly on the composition boards. When I dismantled the exhibition, I could not get them up, and therefore they were sent to Gus to be removed. The panels were horizontal, part of each painted white, and part light blue, with a strip of black scotch tape along the line where the two colors met.

These panels were deposited in Gus' workroom sometime before I left on my vacation, the third week in June. When I came back in August, they were still there. I reminded Gus on several occasions that the material should be removed so that it could be returned. He was quite unpleasant about the matter, saying that he had more important things to do, etc., and after a while I forgot about them too.

When the matter was revived about six weeks ago, I went to the mounting room to locate the panels, thinking that they would be where I remembered seeing them in the fall. They were not, and Gus not only disclaimed any knowledge of them, but refused to let me look around for them. I turned the matter over to Mr. Warren who made a thorough investigation, also without results, and advised that we consider them lost. I can't think of any other solution either.

Mr. D'Amico feels that although we originally solicited this material for the exhibition in the Museum, when you took it over for circulation the lenders were informed of the reason why it was being retained, and therefore you should write to Dr. Liss and Mr. Lowenfeld explaining the loss of their material.

D. Knowles

"Lodie: I've written the attached DRAFTS for you perusal
Margaret

*This seems quite unbelievable, but I've also
checked in all possible places - can think of
Hos. Eddis, Warren, Recording, 5th Ave
Bar -*

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THE MUSEUM OF MODERN ART

Date October 2, 1944

To: Margaret Jordan

Re: Occupational Therapy Returns

From: Joyce O'Connor

On August 18 Occupational Therapy drawings were returned to Dr. Laurretta Bender, Psychiatric Division, Bellevue Hospital, First Avenue and 30th Street; and to Miss Ruth Shaw, 41 East 42nd Street, without a thank-you letter from your department. We arranged by telephone for the delivery.

Tr

She would like to have them returned tomorrow, and I said we could have them delivered by messenger this would save packing the two different size packages and be safer for the slides.

Perhaps your Dan could do ? if not our Don?

They are to be returned to:

Dr. J. Louise Despert

525 East 68th St. - this is all the way over to East R. last bldg.
Payne Whitney Psychiatric Bldg.
New York Hospital

(Ask for Miss Westervelt in Dr. Despert office)

Regent 4 - 6000, Ext. 7344

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date _____

To: _____

Re: ARTS IN THERAPY (large)

From: _____

Material returned to lenders
turned over to V.D'Amico

August & September 1944

The loan record calls for 4 boxes, but Harry has given me 5.
In all of these boxes are some unmarked slides. Do you know
to whom these belong? Also one is marked on both sides.

I telephoned Dr. Despert's secretary Miss Westervelt to see if she
knew the Dr. might like to have the drawings remain mounted in
his personal files.

She would like to have them returned tomorrow, and I said we could
have them delivered by messenger this would save packing the
two different size packages and be safer for the slides.

Perhaps your Dan could do it if not our Don?
Mrs. Minoffield and others
who worked on therapy imply that the activity was limited.

They are to be returned to:

Dr. J. Louise Despert

525 East 68th St. - this is all the way over to East R. last bldg.
Payne Whitney Psychiatric Bldg.
New York Hospital

(Ask for Miss Westervelt in Dr. Despert office)

Regent 4 - 6000, Ext. 7344

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE MUSEUM OF MODERN ART

Date 7/25/44

To: Registrar

Despert loans to Arts in
Re: Therapy

From: Mr. Jarden

Loan record calls for 29 slides all of which are accounted for herewith, but since there are no loan numbers directly on the slides, and the pencil numbers on the outside of the boxes do not call for as many slides as were lent, I can't be sure that all these are definitely Despert. Would you know, as the loan numbers on the boxes look like your writing.

The loan record calls for 4 boxes, but Harry has given me 5. In one of these boxes are some unmarked slides. Do you know to whom these belong? Also one is cracked on both sides.

I telephoned Dr. Despert's secretary Miss Westervelt to ask if she thought the Dr. might like to have the drawings remain mounted as we showed them, and she would.

She would like to have them returned tomorrow, and I said we could have them delivered by messenger this would save packing the two different size packages and be safer for the slides.

Perhaps your Dan could do it if not our Don?

They are to be returned to:

Dr. J. Louise Despert

525 East 68th St. - this is all the way over to East R. last bldg.
Payne Whitney Psychiatric Bldg.
New York Hospital

(Ask for Miss Westervelt in Dr. Despert office)

Regent 4 - 6000, Ext. 7344

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THE MUSEUM OF MODERN ART

Date July 16, 1943

To: Mr. D'Amico

therapy outline

Re:

From: Mr. Soby

Victor: I've made a few suggested corrections in the preliminary outline you sent. They're nearly all concerned with the same problem: that of not claiming too much for art in therapy. I am probably over-cautious in this, but I feel strongly that art is only one of many factors in the whole therapy problem and that it can do only so much and no more. For this reason I think the two concluding sentences of paragraph 1, page 1 are dangerous. All of us who work in the art field are inclined to think that our field promises much for humanity at large. Certainly the arts as a whole do, but painting any more than music or literature?

On page two, you single out certain periods of art activity as more therapeutic than others. It seems to me to be true only in so far as more people practiced art at one period than at another. Most good artists, whether contemporary, 19th century or earlier, create art for their own pleasure and out of some inner necessity rather than for "someone else's purpose and pleasure." And during the 18th century, when patronage (which you say ruins therapeutic value) was at its height, there were probably more amateur artists, working for their own release and pleasure, than at any other time.

Page two: I just don't know whether or not therapy was used on a large scale. Or whether greatest use was made by the U.S.A. Mrs. Mansfield and others who worked on therapy imply that the activity was limited.

Page three: You say Britain has made most progress. I thought so too, but I've recently had a letter from Julian Huxley saying that very little there was being done there. Jutta, just returned from England, confirms this.

Page four: Again, I'd tone it down a bit (top of page), since so many other factors, such as a religious revival, must contribute to regeneration of people's minds and nervous systems. Secretly, I feel that much of the violent enthusiasm for art as a healing agent and medium of expression come from the paucity of religious life in our time - and this from one who hasn't been to church more than a few times since the Baptist Church put me through Total Immersion and left me with a bad sinus.

In general I think the outline looks fine, and I make these objections because the book will go out as a Museum publication and I don't think we should stick our necks out unless we're sure of our ground. I don't mean by that that we shouldn't encourage experiment, etc., but only that we shouldn't claim too much. I have just had a very short haircut, and this tends to make me feel reactionary perhaps. But let's see some more as it comes along. I think we should check the whole thing carefully for the Museum's sake as well as for therapy's.

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*File
Wheeler*

W

THE MUSEUM OF MODERN ART

Date Jan. 8, 1943

To: Mr. Wheeler

Re: therapy show

From: Mr. Soby

THE MUSEUM OF MODERN ART

To:
From:

Ent.
Outline for Therapy. J. Soby has
gone over. VDA expects each
section to be filed out by one
person. Pitts probably has mat'l
already here. Rest will await
VDA's return.

Sc

Uto

Do let me know your reaction, will you? It takes months to work out plans
with Red Cross.

*Spoke to
J/S 6/9/43*

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*File
Shawling*

NW

THE MUSEUM OF MODERN ART

Date Jan. 8, 1943

To: Mr. Wheeler

therapy show

Re:

From: Mr. Soby

THE MUSEUM OF MODERN ART

Date

July 14

To:

Iris Counter

Re:

Therapy

From:

JES

*Attached is a copy of the therapy
outline. Will you give me any
suggestions you have.*

JES

Do let me know your reaction, will you? It takes months to work out plans
with Red Cross.

*shawling
J/S 6/9/43*

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*File
Shawling*

THE MUSEUM OF MODERN ART

Date Jan. 8, 1943

NW
To: Mr. Wheeler

therapy show

Re:

From: Mr. Soby

THE MUSEUM OF MODERN ART

Check-list and BALLOT

Date March 3, 1943

THE MUSEUM OF MODERN ART, JANUARY-MARCH, 1940

Open every night until 10 o'clock

To: Mr. D'Amico

Re:

From: Miss Courter

MODERN MASTERS
FROM EUROPEAN AND AMERICAN COLLECTIONS

Dear Victor:

The official Catalog (55¢ at Information Desk, no mail orders)

contains 32 pages, 29 illustrations reproducing works in the

exhibition. Will you please let me know if all of the material in the Creative Therapy

section has been requested for tour, what the insurance values are, and by

what date the loans have to be returned?

Number in office! Miss Dudley informs me that she has a note to the effect that Bender of

Catalog Bellevue wishes to withdraw exhibits #18, #24 and #25 before the tour.

1. Where Are these mounted together on one panel or are they scattered about?

This may cause us some trouble.

a great deal of good.

Do let me know your reaction, will you? It takes months to work out plans with Red Cross.

*Shawling
J/S 6/9/43*

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THE MUSEUM OF MODERN ART

Date Jan. 8, 1943

To: Mr. Wheeler

therapy show

Re:

From: Mr. Soby

THE MUSEUM OF MODERN ART

To: Miss Newmeyer

From: Mr. Soby

Sarah: I have had
who took the publi
one of the worst
directions. I thi
quality of press
can do a decent jo

I pass this on to
I thought the trou
ladies.

MT. or Panel - 9 photos - Sug.
1 photo - with
screen but
by d'Amico

numbering of alps.

Labels - "some under"

Big labels -
simplify &
condense.

N. ART

27, 1943

of Mr. S. and the
adies.

s: "Now really
I do. It was
in different
thing about the
or someone who

in saying that
h that horde of

a great deal of good.

Do let me know your reaction, will you? It takes months to work out plans
with Red Cross.

phd
J/S 4/9/43

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THE MUSEUM OF MODERN ART

Date Jan. 8, 1943

To: Mr. Wheeler

therapy show

Re:

From: Mr. Soby

THE MUSEUM OF MODERN ART

To: Miss Newmeyer

From: Mr. Soby

Sarah: I have had who took the public one of the worst I directions. I think quality of press p can do a decent job

I pass this on to I thought the trouble ladies.

Therapy movie

*Turn over in memo
To Keres - 3 copies
16 min. 4 1/2 min.*

Soap sculpture

*Work out some way
of putting sculpture
See VDA.*

Slides

*get photos from VDA
to replace slides*

Labels

See Soby re: finish.

THE MUSEUM OF MODERN ART

27, 1943

of Mr. S. and the ladies.

s: "Now really I do. It was in different thing about the or someone who

in saying that h that horde of

a great deal of good.

Do let me know your reaction, will you? It takes months to work out plans with Red Cross.

*shakti
J/S 6/9/43*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date Jan. 8, 1943

To: Mr. Wheeler

therapy show

Re:

From: Mr. Soby

THE MUSEUM OF MODERN ART

To: Miss Newmeyer

From: Mr. Soby

Sarah: I have had who took the public one of the worst I directions. I think quality of press p can do a decent job

I pass this on to I thought the trouble ladies.

EC -

The 2 Therapy Intro. Labels - "Creative Therapy" + "Occupational Therapy" - are apparently confusing & involved to the spectator. Hadn't we better have these redone?

cutting, tape, glue, red
slides produced ice
spray green broken - began to melt
making all together

EC - This is the LIST. How does it look to you? (51 panels alone).

THE MUSEUM OF MODERN ART

27, 1943

of Mr. S. and the ladies.

rs: "Now really I do. It was in different thing about the or someone who

in saying that h that horde of

a great deal of good.

Do let me know your reaction, will you? It takes months to work out plans with Red Cross.

product
J/S 6/4/43

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE MUSEUM OF MODERN ART

Therapy
Date Jan. 27, 1943

To: Miss Newmeyer

Re: picture of Mr. S. and the
therapy ladies.

From: Mr. Soby

Sarah: I have had a letter from David McAlpin in which he says: "Now really who took the publicity picture? Don't you want to shoot him? I do. It was one of the worst I've ever seen! Everyone looking scared and in different directions. I think the Dept. of Photography ought to do something about the quality of press publicity. Sometime, just once try Halsman or someone who can do a decent job."

I pass this on to you as a Trustee's complaint. I wrote McAlpin saying that I thought the trouble with this picture was my nervousness with that horde of ladies.

V/VW might have a logical follow-up exhibition. This would consist of the best objects in the crafts made by disabled soldiers and sailors under a plan we have worked out with Red Cross to use leading craftsmen as volunteer instructors in military hospitals. Red Cross has taken up the plan on a national scale, but we are concerned only with the New York area. First-rate people are going in as instructors and some good stuff should result. Also such a show would illustrate the outcome of the therapy show itself, the actual result of our having used the talents of American artists to help in therapy among the military disabled, etc., etc.

I won't of course make any commitments with Red Cross for such a show in the future until I've had word from you. But it seems to me a solution of the problem. And God knows I can't see how to work up a duplicate job on the present show. And I hope we won't have to ask Elodie to cancel her bookings. As a traveling unit, the show should do both therapy and us a great deal of good.

Do let me know your reaction, will you? It takes months to work out plans with Red Cross.

*photo
JTS 2/4/43*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date Jan. 8, 1943

To: Mr. Wheeler

therapy show

Re:

From: Mr. Soby

Monroe: Mr. Clark has been rather anxious to have the therapy show stay on indefinitely in the auditorium lobby and has suggested that a second version be formed to fulfill Elodie's bookings for a travelling show. I've explained to Frances and Dick that to get together a duplicate of the therapy exhibition would be a terrific job, in fact nearly impossible. We would have to ask all contributors whose stuff was accepted by the jury to make and send duplicates, which most of them wouldn't and couldn't do. And we have had, and are still having, a struggle getting the psychiatric section organized, as D'Amico will testify. I don't see how we could possibly wring a duplicate psychiatric section out of the psychiatric boys in less than six months, if then. Meanwhile Elodie's bookings start right after the close of the therapy show here.

Dick is to clear the matter with Mr. Clark this afternoon. I've suggested that we might hold over a section of photographs in the auditorium lobby, showing what the show was about. Also I've suggested that later on we might have a logical follow-up exhibition. This would consist of the best objects in the crafts made by disabled soldiers and sailors under a plan we have worked out with Red Cross to use leading craftsmen as volunteer instructors in military hospitals. Red Cross has taken up the plan on a national scale, but we are concerned only with the New York area. First-rate people are going in as instructors and some good stuff should result. Also such a show would illustrate the outcome of the therapy show itself, the actual result of our having used the talents of American artists to help in therapy among the military disabled, etc., etc.

I won't of course make any commitments with Red Cross for such a show in the future until I've had word from you. But it seems to me a solution of the problem. And God knows I can't see how to work up a duplicate job on the present show. And I hope we won't have to ask Elodie to cancel her bookings. As a traveling unit, the show should do both therapy and us a great deal of good.

Do let me know your reaction, will you? It takes months to work out plans with Red Cross.

phot
JTS 8/9/43

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II .1. 39. 7

THE MUSEUM OF MODERN ART

Dec. 30, 1942

Date _____

Mr. Wheeler ✓
Mr. Barr
Mr. Abbott
To: Miss Hawkins

Re: therapy show

From: Mr Soby

Belatedly, here is the status of the therapy show.

The Occupational Therapy section is all set and construction plans for a good part of the installation are in Mr. Warren's hands.

The psychotherapy section is being collected and supervised by the Committee on Art ~~and Psychotherapy~~ in American Education and Society of which Mr. D'Amico is chairman, for the following reasons: 1) six months of fairly steady effort failed to produce group support and supervision of this section on the part of psychiatrists or the Psychiatric Association; 2) D'Amico's Committee represents the viewpoint of both psychiatrists and progressive educators as opposed to the viewpoint of the Occupational Therapists. D'Amico and Dr. Edward Liss will be in active charge, representing their respective professions; 3) this Committee has a definite plan to encourage psychotherapy in military hospitals; 4) the Committee is museum-sponsored and anxious to present its viewpoint.

we need to have a feature of interest in the exhibition itself
ie. set up a guy and have him cut diamonds--with a door
prize each day which might make a great hit in bingo-less
New York.

and that they will give their fullest cooperation. But there must be some
guidance as to what the invalids do. I think we might consider whether there
is any chance of the Museum's playing a part in such a program.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE MUSEUM OF MODERN ART

Date December 16, 1942

To: Mr. Soby
From: S. Newmeyer

Re: Design for the exhibition

Dear Jim:

Here is the proposal for diamond cutting as a skill suited to the war disabled.

When the man talked to me over the telephone, I told him to put the proposal in writing but I had to explain so many things to him regarding our setup that he apparently thought I was the one to write instead of you.

Although I realize that diamond cutting does not come within the exact scope of the exhibition, it might be used as a feature of interest in the exhibition itself ie. set up a guy and have him cut diamonds--with a door prize each day which might make a great hit in bingo-less New York.

and that they will give their fullest cooperation. But there must be some guidance as to what the invalids do. I think we might consider whether there is any chance of the Museum's playing a part in such a program.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

#216

Mr. Barr
Mr. Abbott
✓ Mr. Noyes
Mr. Soby
Mr. D'Amico

Date January 9, 1942

To: Mr. Wheeler

Re: Design Aid for Therapeutic Crafts

Miss Dorothy Liebes called on me this morning, at Nelson's suggestion, to propose that the Museum of Modern Art concern itself with craft design in relation to occupational therapy in Government hospitals. She has made an investigation of this work in numerous hospitals, and finds that the patients are encouraged to do things for which there is no market--such as hug-me-tights, wash cloths, etc. On the other hand, the department stores are all clamoring for salable hand-made objects. The supply of European and Oriental hand-made work has naturally diminished. Miss Liebes brings up this matter now in view of the great number of hospitalized cases which will result from the war--3,500 of them arrived in San Francisco last week. She feels that she knows the department stores well and that they will give their fullest cooperation. But there must be some guidance as to what the invalids do. I think we might consider whether there is any chance of the Museum's playing a part in such a program.

MW:CH

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II .1. 39. 7

Alton Therapy

US Veterans Hospital

Prices Therapy ~~Competition~~

Cover design 50
18,000 folders printed \$400.—
3,000 envelopes addressed \$18.—
4,000 mailed 1st class \$120
6000 members mailed 1 1/2 cents

52
400
18
120
90
678

Miss
3434
Jack
New

Blanchett

Thank
Miss
the
Howe
perha
about
in m

s Program.

assistant at the Veterans
Hospital.

Miss Alton Vary, who is the
R.O.T. in charge there, would be
deeply grateful if she could have

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ca. Alton Vary

US Veterans Hospital

a'

Dear Dr. Bender:

May 11th 1943

Miss Blanchette Arnaud
3434 87th Street
Jackson Heights
New York.

Blanchette Arnaud

Thank you for your letter. I will certainly let Miss Vary have the weaving and scrap-books from the Therapy exhibition when it comes back. However, I am afraid that she will have to wait perhaps a year, as the exhibition is booked in about thirty different places. I will keep it in mind and see that she eventually gets them.

Sincerely yours,

(Mrs) Guy Misson

Assistant Director, Armed Services Program.

having met her at the Washington Irving High School some weeks ago. He told me about the Occupational Therapy Exhibit in which I am interested, and work as a volunteer assistant at the Veterans Hospital.

Miss Alton Vary, who is the R.O.T. in charge there, would be deeply grateful if she could have

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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6 October 1944

Blanchette Arnaud

3434 87TH STREET - JACKSON HEIGHTS. N. Y.

Dear Miss Hisson,

I remember with pleasure
having met you at the Washington
Irving High School some weeks
ago. We talked about the
Occupational Therapy Exhibit
in which I am interested, and
work as a volunteer
assistant at the Veteran's
Hospital.

Miss Alton Vary, who is the
R.O.T. in charge there, would be
deeply grateful if she could have

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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6 October 1944

the samples of weaving and the
scraphooks from the exhibit,
after it has returned from its
far-flung travels. You suggested
that I write to you concerning
this matter.

I hope the beautiful weather
is bringing you renewed vigor.
The spring does buoy us up, no
matter how full of heartache the
world may be.

Sincerely

Blanchette Arnaud.

May 9, 1943.

P.S. The address is
United States Veterans Hospital
Kingsbridge Road & Sedgwick Ave.,
New York City.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II .1. 39. 7

6 October 1944

Dear Dr. Bender:

The ARTS IN THERAPY exhibition, to which you so generously lent your drawings, completed its tour, but did not return to this Museum until this past Spring. I understand your loan was returned to you in August.

Please accept my most sincere, though belated, thanks for this material, which added greatly to the interest of the show.

I thought you might like to know the itinerary of this exhibition. It was shown in the following places:

Mar. 19 to Apr. 9 Cleveland Health Museum, Cleveland, Ohio
Apr. 18 to May 9 Baltimore Museum of Art, Baltimore, Md.
June 19 to July 14 Portland Art Museum, Portland, Oregon
July 22 to Aug. 22 San Francisco Museum of Art; San Francisco, California
Sept. 8 to Sept. 29 Los Angeles County Museum of History, Science and Arts, Los Angeles, Calif.
Oct. 13 to Nov. 3 Seattle Art Museum, Seattle, Wash.

I trust your loans reached you in good order. At your convenience, will you sign the receipt sent about August 18, I believe, and mail it to us?

Sincerely yours,

Dr. Laurretta Bender
Psychiatric Division, Bellevue Hospital
First Avenue and 30 Street
New York 18, New York

VD'A:mun

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II .1. 39. 7

6 October 1944

Dear Mrs. Cane:

The ARTS IN THERAPY exhibition, to which you so generously lent your drawings, completed its tour and returned here last Spring, but it was necessary to delay the checking and return of loans because of limited staff time. Please accept my most sincere thanks for this material, which added greatly to the interest of the exhibition. I hope you have not been inconvenienced by the length of time we have held your material.

I thought you might like to know the itinerary of this exhibition. It was shown in the following places:

Mar. 19 to Apr. 9 Cleveland Health Museum, Cleveland, Ohio
 Apr. 18 to May 9 Baltimore Museum of Art, Baltimore, Md.
 June 19 to July 14 Portland Art Museum, Portland, Oregon
 July 22 to Aug. 22 San Francisco Museum of Art, San Francisco, California
 Sept. 8 to Sept. 29 Los Angeles County Museum of History, Science and Arts, Los Angeles, Calif.
 Oct. 13 to Nov. 3 Seattle Art Museum, Seattle, Wash.

I trust your loans have reached you in good order. At your convenience, will you sign the enclosed receipt and mail it to us?

Sincerely yours,

Mrs. Florence Cane
 400 East 57 Street
 New York 22, N. Y.

VD'A:mun

Enclosure

Mr. J. J. [unclear]
 [unclear] [unclear] [unclear]
 New York 22, N. Y.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Lenders - Arts in Therapy

July 26, 1944

Dear Dr. Despert:

The ARTS IN THERAPY exhibition to which you so generously lent your lantern slides and drawings completed its tour just recently. Please accept my most sincere thanks for this material which added greatly to the interest of this exhibition. I hope you have not been inconvenienced by our extended loan. I thought you might be interested to know the itinerary. It was shown in the following places:

Mar. 19 to Apr. 9	Cleveland Health Museum, Cleveland, Ohio
Apr. 18 to May 9	Baltimore Museum of Art, Baltimore, Maryland
June 19 to July 14	Portland Art Museum, Portland, Oregon
July 22 to Aug. 22	San Francisco Museum of Art San Francisco, California
Sept. 6 to Sept. 29	Los Angeles County Museum of History, Science and Arts, Los Angeles, California
Oct. 13 to Nov. 3	Seattle Art Museum, Seattle, Washington

We talked with your Miss Westervelt, and she agreed, since you might possibly have some use for the drawings mounted on the panel as they were shown in the exhibition, that we should return them to you as mounted.

I trust this loan (which was returned by special messenger today) has reached you in good order. At your convenience will you sign the enclosed receipt and mail it to us.

Sincerely yours,

Victor D'Amico

Dr. J. Louise Despert
Payne Whitney Psychiatric Clinic
New York Hospital
525 East 68 Street
New York 21, New York

VDA/vm
enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Arts On
Therapy*



The Museum of Modern Art

JUNIOR LEAGUE MAGAZINE

Miss Pauline E. Mandigo, Publicity Director
Junior League of the City of New York
221 East 71 St.
New York 21, N. Y.

Encl.
1f

Sincerely,

Pauline E. Mandigo
Pauline E. Mandigo
Publicity Director

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II .1. 39. 7

*Arts In
Therapy*

November 23, 1943.

Dear Miss Mandigo:

In accordance with your request, I am glad to send you, herewith, a glossy print of the group discussing designs submitted for the Arts in Therapy exhibition. Please be good enough to send us a copy of your story on this subject when it appears.

Sincerely,

Miss Pauline E. Mandigo, Publicity Director
Junior League of the City of New York
221 East 71 St.
New York 21, N. Y.

Encl.
1f

Pauline E. Mandigo
Pauline E. Mandigo
Publicity Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*The Arts
in Therapy*

*Phoenicia New York
Nov 2 6 21/5*  *L. W. Schenck*

The Junior League of the City of New York, Inc.

221 East 71st Street, 21

November 17, 1943

~~Miss Knowles,~~
Publicity Department,
Museum of Modern Art,
11 West 53rd St.,
New York, 19, N.Y.

Dear Miss Knowles:

May we have a copy of the photograph reproduction enclosed, which shows a group discussing designs submitted for the Arts in Therapy Show? We should like to use it in connection with a New York Junior League story and would appreciate your sending us a print.

*New York Junior League
Magazine*

PEM:b

Sincerely,

Pauline E. Mandigo
Pauline E. Mandigo
Publicity Director

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II .1. 39. 7

*The Arts
In Hersey*

May 5, 1943

ASSOCIATION OF THE JUNIOR LEAGUES OF AMERICA, INC.
THE WALDORF-ASTORIA

JUN 10, 1943

Dear Miss Mandigo:

EL 4380

This is in reply to your letter of April 28 concerning the photograph of Mrs. R. G. Lewthwaite which appeared in the JUNIOR LEAGUE MAGAZINE. We are very glad to have you keep this photograph for your files or for future editorial use in magazines or newspapers.

Publicity Dept.
The Museum of Modern Art
11 West 53rd St.
New York, New York

older things in
self seated
of a cigar box.

Dear Sir:

Sincerely,

We are interested in keeping the picture of Mrs. Richard G. Lewthwaite, which appeared in the April issue of the JUNIOR LEAGUE MAGAZINE on page 8. Have you and your newspaper picture is particularly interesting. If you would rather have it returned, please let us know and we shall send it immediately.

SN:bt

Thank you.

Sincerely yours,

Pauline E. Mandigo

PAULINE E. MANDIGO

Secretary, Publicity Department

YMH:dv

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II .1. 39. 7

ASSOCIATION OF THE JUNIOR LEAGUES OF AMERICA, INC.

THE WALDORF-ASTORIA

NEW YORK

ELdorado 5-4380

April 28, 1943

Publicity Director
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Sir:

We are interested in keeping the picture of Mrs. Rainald G. Lewthwaite, which appeared in the April issue of the JUNIOR LEAGUE MAGAZINE on page eight, for our special publicity file. Have you any objection to our doing so? Now and then we have calls for just this sort of thing for publication in other magazines and newspapers, and we think this picture is particularly good. If, however, you would rather have it returned, please let us know and we shall send it back immediately.

Thank you.

Sincerely yours,

Pauline E. Mandigo

PAULINE E. MANDIGO
Secretary, Publicity Department

PEM:dw

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The J. L. S. Calder exhibition is now open at the Museum of Modern Art, New York. The paintings and some sculpture, has completed the work.

I have a very unpleasant matter to report to you. The pictures of the patients are missing and we have been unable to find them. February 10, 1943
appearance. The all our subjects is a "house" picture for the other "house". In addition there are some sculptures that have been lost.

While I realize that this material is not replaceable, we do have the pictures insured for \$1. million and the very sculpture for \$1. million. We are glad to make full compensation, would you like us to? We don't let us know, and also please let us know when we can return the rest of your loan to you.

Dear Mr. Flannagan:

We regret extremely. Here is the release on our Arts in Therapy exhibition. Please note particularly the paragraph on the Calder oeuvre. As I told you, Herbert Matter has taken some very good pictures of the Calder things including a photo montage with Calder himself seated rakishly on his own toy automobile made of a cigar box. Sincerely,
Margit Varga has all these pictures.

Sincerely,

Mr. Dennis Flannagan
LIFE
14 West 49 Street
New York, N. Y.

Encl.
SN:bt

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II .1. 39. 7

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

Dear Dr. Liss:

The ZITS IN THERAPY exhibition to which you so generously lent drawings, paintings and soap sculpture, has completed its tour.

I have a very unpleasant matter to report to you: two pictures by ~~psych-~~ ^{psych-}iatric patients are missing and we have been unable to trace their disappearance. One of the subjects is a "Green" picture and the other a "house". In addition four of the soap sculptures have suffered breakage.

While I realize that this material is not replaceable, we do have the pictures insured for \$5. each and the soap sculpture for \$3. and shall be glad to make full claim, should you wish us to. Can't you let me know, and also whether you wish us to return the rest of your loan to you at the address above?

We regret extremely that this loss and breakage should have occurred.

Please accept our most sincere thanks for the extended loan of this material, which added greatly to the interest of this exhibition.

Sincerely yours,

Jec

*This letter not sent -
but rewritten by V D'A -
Nothing heard from to date
3/7/46*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II .1. 39. 7

Draft

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

Dear Dr. Liss:

The ZRTS IN THERAPY exhibition to which you so generously lent drawings, paintings and soap sculpture, has completed its tour.

I have a very unpleasant matter to report to you: two pictures by ^{psych-}~~psycho~~ iatric patients are missing and we have been unable to trace their disappearance. One of the subjects is a "dream" picture and the other a "house". In addition four of the soap sculptures have suffered breakage.

While I realize that this material is not replaceable, we do have the pictures insured for \$5. each and the soap sculpture for \$3. and shall be glad to make full claim, should you wish us to. "on't you let me know, and also whether you wish us to return the rest of your loan to you at the address above?

We regret extremely that this loss and breakage should have occurred .

Please accept out most sincere thanks for the extended loan of this material, which added greatly to the interest of this exhibition.

Sincerely yours,

#6c

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II .1. 39. 7

DRAFT

Dr. Viktor Lowenfeld
Hampton Institute, Hampton, Va.

Dear Dr. Lowenfeld:

The ARTS IN THERAPY exhibition to which you so generously lent drawings, paintings and photographs, has completed its tour.

I have a very unpleasant matter to report to you: seven photographs of clay work by the blind are missing and we have been unable to trace their disappearance. The subjects are: ~~AB/27~~ - Crying; ~~AB/29A~~ - Idiot; Begging; Susane; Youth imploring; Being throttled; Two singers and two listeners.

Is it possible that you possess the negatives, so that they may be replaced? We do hope that this may be the case. They are insured for \$5. each, and we shall be glad to make full claim, if you wish us to. Won't you let me know, and also whether you wish us to mail the rest of your loan to you at the address above?

We regret extremely that this loss should have occurred and hope to hear that the prints are replaceable. Please accept our most sincere thanks for the extended loan of this material, which added greatly to the interest of this exhibition.

Sincerely yours,

EC

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Panel 21 (work done with blind)

43.95 - Beginning (photo of figure kneeling)

43.96 - Pain (photo of figure's head)

43.97 - Crying " " "

~~43.98 (photo of blind)~~

43.104 (photo of clay head)

43.105 Beginning

43.106 Dispass

43.111 Youth Imploring

43.113 Being throttled

43.114 Dispass

43.115 - 2 angles + 2 pictures

Photos of
Clay figures
+ heads

March 15, 1943

Artists' Designs for Therapy

41 Panels: drawings, slides, plaster sculpture,
paintings, photos, prints, labels
(@ approx \$25 each) # 1000

3/12/43

43.95 - 119

43.397 - 399

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	CE	II .1. 39. 7

6 October 1944

Dear Miss Naumburg:

The ARTS IN THERAPY exhibition, to which you so generously lent your drawings, completed its tour and returned here last Spring, but it was necessary to delay the checking and return of the loans because of limited staff time. Please accept my most sincere thanks for this material, which added greatly to the interest of the exhibition. I hope you have not been inconvenienced by the length of time we have held your material.

I thought you might like to know the itinerary of this exhibition. It was shown in the following places:

Mar. 19 to Apr. 9 Cleveland Health Museum, Cleveland, Ohio
Apr. 18 to May 9 Baltimore Museum of Art, Baltimore, Md.
June 19 to July 14 Portland Art Museum, Portland, Oregon
July 22 to Aug. 22 San Francisco Museum of Art, San Francisco, California
Sept. 8 to Sept. 29 Los Angeles County Museum of History, Science and Arts, Los Angeles, Calif.
Oct. 13 to Nov. 3 Seattle Art Museum, Seattle, Wash.

I trust your loans have reached you in good order. At your convenience, will you sign the enclosed receipt and mail it to us?

Sincerely yours,

Miss Margaret Naumburg
66 Park Avenue
New York 16, New York

VD'A:am
Enclosure

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	CE	II.1.39.7

Tickets - May 13

*Jack - Lender never replied on this
should think could close -
altho I don't see it listed in your
book?*

April 30, 1945

R.C. Rathbone Company
102 Maiden Lane
New York 5, New York

Dear Attention: Mr. Harry Babner

Dear Sirs:

Reporting in our ARTS IN THERAPY (large) exhibition:

Lost:
7 photos of clay work by the blind
2 drawings by psychiatric patients
shipped on September 1st by Railway Express

Breakage:

4 pieces of soap sculpture

We have written to the lenders of these items and are
awaiting their replies.

Sincerely yours,

A valuation of 50¢ per pound should be declared on the shipment.

I hope you have enjoyed showing this exhibition. If you are solicited
of any publicity relating to the San Francisco Museum, we would be
pleased to have them for our records.

John Gordon
Administrative Assistant

Very sincerely yours,

JG:mj

Marjorie H. Woodhull
Assistant

ask DK

Dr. Grace L. M. and Mary, Director
San Francisco Museum of Art
San Francisco, California

wing
encl.

*Publicity Report from
Phy. Dr. M. H. - 1945*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II .1. 39. 7

4 October 1944

Air Mail

Dear Miss Shaw:

The 1943-44 THOMPSON exhibition, to which you so generously lent your drawings, completed its tour, but did not return to this Museum until this past Spring. I understand your loan was returned to you in August.

Dear Mrs. Morley:

Please accept my most sincere, though belated, thanks for ~~Thank you very much indeed for holding the Thompson exhibition after the close of your showing on August 22nd. When the material is repacked, will you kindly see that the enclosed instructions are followed with great care?~~

The next showing of the exhibition is in Los Angeles where the show opens on September 8th. Therefore, we would appreciate your having it shipped on September 1st by Railway Express Collect, addressed to:

Mr. Roland J. McKinstry, Director
Los Angeles County Museum of History, Science & Art
Exposition Park
Los Angeles, California

A valuation of 50¢ per pound should be declared on the shipment.

I hope you have enjoyed showing this exhibition. If you have duplicates of any publicity relating to the San Francisco showing, we would be pleased to have them for our records.

Very sincerely yours,

Miss Ruth Shaw
41 East 42nd Street
New York 17, New York

Marjorie H. Woodruff
Assistant

Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
San Francisco, California

mw:ing
encl.

Publicity Report from
Ply. Instructions - check p. 4.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II .1. 39. 7

6 October 1944

Dear Miss Shaw:

The ARTS IN THERAPY exhibition, to which you so generously lent your drawings, completed its tour, but did not return to this Museum until this past Spring. I understand your loan was returned to you in August.

Please accept my most sincere, though belated, thanks for this material, which added greatly to the interest of the show.

I thought you might like to know the itinerary of this exhibition. It was shown in the following places.

Mar. 19 to Apr. 9 Cleveland Health Museum, Cleveland, Ohio
Apr. 18 to May 9 Baltimore Museum of Art, Baltimore, Md.
June 19 to July 14 Portland Art Museum, Portland, Oregon
July 22 to Aug. 22 San Francisco Museum of Art, San Francisco, California
Sept. 8 to Sept. 29 Los Angeles County Museum of History, Science and Arts, Los Angeles, Calif.
Oct. 13 to Nov. 3 Seattle Art Museum, Seattle, Wash.

Sincerely Yours,

Miss Ruth Shaw
41 East 42nd Street
New York 17, New York

VD'A:mun

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II .1. 39. 7

BEATRICE WOOD

11567 Acama Street, North Hollywood, California - SUNset 28763

216 Wood
ce Art in Therapy

May 3rd 1943

Dear Mrs. Misson;

Please give the chair laboratory
I sent to the arts in
therapy exhibition, to a
military hospital. It will
make me happy to
know it can be used
in any way.

I sent a similar one
to a Red Cross exhibition
in San Francisco. The color
scheme was red and blue,
and the effect gay.
Should the chair laboratory
be copied in any way, I
suggest making the color
scheme as gay as possible.
Sincerely yours,
Beatrice Wood

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II .1. 39. 7

Miss Woodruff

677 West End Avenue
New York City
April 27, 1944

Dear Miss Catlin:

Thank you for your information in reference to my rug.

I shall be very glad to have the rug remain in "The Arts in Therapy" exhibition until it completes its tour.

Sincerely

Florence Kirschen

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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4

THE TATTTLER

TATTTLER TALES

THE TATTTLER

On the evening of September 11th, the Hebrew patients of Welfare Hospital celebrated the New Year

Volume 1

OCTOBER, 1942

No. 6

Welfare Hospital For Chronic Diseases

Re. Edward M. Bernecker, M. D., Commissioner of Hospitals

ligious se
plete trad
was given
New York
Mrs. A. H.
Reichel of
evening, a
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Cong
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aunts an

Bela
Ward D-
long be
the other
celebrati

dent

N.

O. T. R.
S. S.

anager

Editor

Editor

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porter

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porter

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The patients of D-41 send their best wishes to Tom McHugh, D-11. We hope when he is better, he can return to D-41.

the patients who attended, join me in thanking all who were responsible in making this feast a success.
Agnes Mangone, B-42

*after meeting with them what was said -
re-lon. M.G.*
*Jack - This concerns the large
Auto in therapy show - #216*
*The 8/11/43 - I think could definitely
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*" 4/30/45 - The rest of these loans were
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have not been rec'd. by lender.
D'Amico's office I believe wrote lender.*

Porteus Tests—Vineland Revision

Year XII

New Series—Copyrighted 1933

Published by

The Psychological Corporation

522 Fifth Avenue

New York, N. Y.

Printed in U.S.A.

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THE TATTLER

TATTLER TALES

THE TATTLER

Volume 1

OCTOBER, 1942

No. 6

On the evening of September 11th, the Hebrew patients of Welfare Hospital celebrated the New Year.

Religious services were given in complete tradition. A large refreshment was given.

Many responsible of celebration. Mention of Miss Reichel to the Rabbi.

The patients have Miss Army duty safe return.

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Welfare Hospital For Chronic Diseases
Edward M. Bernecker, M. D., Commissioner of Hospitals

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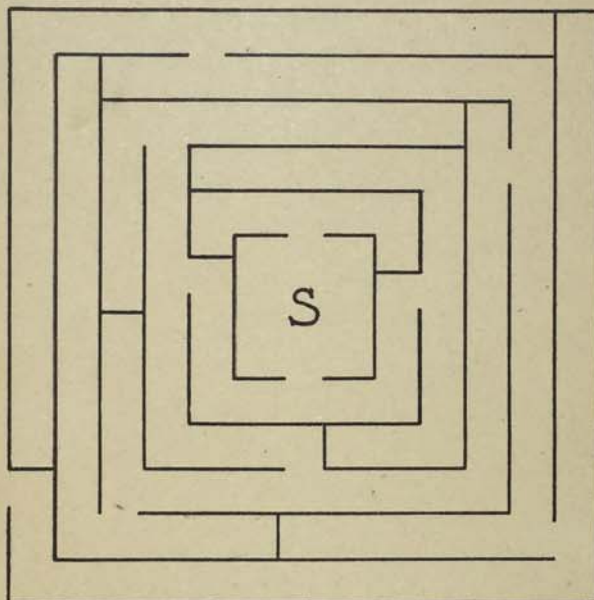
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Agnes Mangone, B-42

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TATTLER TALES

On the evening of September 11th, the Hebrew patients of Welfare Hospital New Year 5703 at the Welfare Hospital. Religious services were held, after complete traditional dinner was served. The dinner was given by the Welfare Island New York Section of Jewish Welfare League. Mrs. A. H. Goodman is chairman. Rabbi Reichel officiated. Also, on October 11th, after sundown, the fast refreshments were served at the Welfare Hospital.

Many thanks to Dr. Scherf who is responsible for granting the patients of celebrating the New Year at the Welfare Hospital. Mention should be made of the work of Miss Rosenthal, religious worker at the Welfare Hospital.

The patients of A Building have Miss Dare, their supervisor on Army duty, but wish her the best safe return.

Congratulations to Dr. and Mrs. Schitz, who were parents of a son, Lipschitz, on September 3, 1942. He is on the staff here at Welfare Hospital.

Miss Scott, charge nurse of C Building, returned from a well-earned vacation. We are very glad to have her back again.

We patients who are treated in Therapy wish to take this opportunity of congratulating Miss Hughes on her position of supervisor. May her capacity be as successful as it is in Therapy. Lots of luck to you, Miss Hughes.

Congratulations to Angelina, daughter of Salvatore Santeramo. On Sept. 17th, they became aunts and uncle, respectively.

Belated birthday greetings to Bill Bowen of Ward D-41. The evening of September 30th will long be remembered by his fellow-patients and the other visitors to the D-41 solarium where a celebration was the order of the day.

The patients of D-41 send their best wishes to Tom McHugh, D-11. We hope when he is better, he can return to D-41.

THE TATTTLER

OCTOBER, 1942

No. 6

Hospital For Chronic Diseases
Dr. M. D., Commissioner of Hospitals
Dr. M. D., Medical Superintendent

ADVISORY BOARD

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M. D. Frances E. Heess, O. T. R.
* M. D. Winifred Jurriens S. S.

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Associate Editor
A Pavilion Correspondent
B Pavilion Correspondent
C Pavilion Correspondent
D Pavilion Correspondent
C & D Pavilion Correspondent
Reporter
Reporter
Reporter

Building C-41, has recently become a Building. Miss Davies is now in Building C-41.

ger fans! It seems each of you St. Louis Blues. Seems I also will see them next year." But it's the

ons to Miss Slavin, who was re-supervisor of A Building. The place where she was charge nurse for the patients, miss her tremendously. This is one of the five juveniles, in the light of the situation given them.

On the evening of September 25th, I attended the Sukkoth party which was held on the lawn of the Welfare Synagogue. The place was beautifully decorated and refreshments were served, including wine. I was greatly impressed by the simplicity and sincerity of the services that were held prior to and during the party. The Sukkoth party is a feast of Thanksgiving. I'm sure all the patients who attended, join me in thanking all who were responsible in making this feast a success.

Agnes Mangone, B-42

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THE TATTLER

Published At Welfare Hospital, Welfare Island, N. Y.

OCTOBER, 1942

\$500 IN PRIZES

THE ARTS IN THERAPY

for disabled Soldiers and Sailors

A COMPETITION and EXHIBITION SPONSORED by the MUSEUM of MODERN ART

The Armed Services Program of the Museum of Modern Art announces a project to further the use of the arts in occupational therapy and psychotherapy. Artists and designers, regardless of their affiliations with any organized group, who are eager to offer their services in the war effort can make a genuine contribution by providing Design Guidance in Occupational Therapy.

At present, the Occupational Therapist must rely chiefly on her own, and her patient's ingenuity in creating suitable articles. There is an urgent need for new designs and objects which will stimulate the imagination of the patient as well as offer him the opportunity of creating a saleable article which may become a source of income.

The work of the Occupational Therapist among the soldiers and sailors who have been disabled or shell-shocked in the war will increase enormously. For this reason, the Museum of Modern Art is asking artists and designers, as a part of their war effort, to make and submit for exhibition at the Museum, attractive and useful articles which the therapists can use as models for their patients. In this way, artists will be performing a truly important service for which there is great demand.

The competition closes December 1st, 1942. Any patient who is interested may obtain further information by contacting the Occupational Therapy Department here at Welfare Hospital. \$500 in prizes will be awarded.

Helping A Fellow Patient

Throughout the hospital almost all employees, aside from their regular duties, are participating in some other activities in civilian defense. Here on the Island, they are doing their part in the war effort as air wardens, fire fighters and as members of emergency medical units. What are you, as patients, doing to help?

It may be true that you are not able to volunteer for armed service, or become an air raid warden or fire fighter, but there are countless little ways you *can* help. Quite a number of patients in Occupational Therapy are doing sewing for five Relief Organizations. Also, quite a few are doing work for the linen room here at the hospital. But quite a few are not enough! Even if there were enough, would you feel satisfied with working a half a day, or even a whole day, a week for your country? Of course not!

What can you do? Well, the slogan, "Patient by name and Patient by nature" can be very true if you abide by it. There have been many, many leave the hospital either to join the armed services or to go into defense factories. So by just being patient, you will be helping to ease the strain on the remaining workers.

For persons in bed, patience it about the only practical way he or she may help. However, the wheel chair and ambulatory patients have dozens

(Please turn to Page Three)

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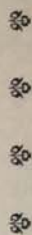
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2

THE TATTLER

Members of the Non-Medical Unit

formerly of Welfare Hospital now serving the Armed Forces



Robert Adams	Vernon Jacks
William Anderson	Theodore Josephs
Max Askmaxi	Metro Kary
Paul Baum	Martin Kauderer
George Bensl	Isadore Kleinberg
Harold H. Briller	Frank Kramer
Hugh Brown	Matthew P Landers
Clarence Brown	Joseph Lango
William J. Burke	James R. Leone
Laurence Butindari	Edward Lillis, Jr.
Edward Bykowski	Edwene McCommon
Haywood Campbell	Wilfred E. McIntosh
Donato A. Carbonaro	Joseph McParlin
Alfred Carnacho	Max Meyer
Fred Catabelloffa	Wilfred H. Miner
Virgil G. Cataldo	Carmine A. Monaco
Edward J. Collier	John B. Murray
Arthur W. Collins	Martin J. O'Meara
Patrick J. Connolly	John J. O'Shea
Eugene Coyle	Anthony J. Passimenti
Howard Davis	Jeffery Patrick
James D'Aquila	Ernest Pomerance
Ralph Deutch	Thomas Pryal
Edward J. Duff	Llewellyn H. Quick
Isidore Eisenstadt	Albert Ray
Charles J. Freeman	Alexander E. Reichelt
Charles Fuller	Sixto M. Rodriguez
Perry Giarratano	Henry Roman
Bernard Goldberg	Michael Santanelli
Benjamin Goldman	Matthew Santiago
Harry Goldstein	Frank C. Stella
Johnny Gonzales	Garnetta R. Stowe
Morris Guttman	Joseph Sullivan
James Harrigan	Benjamin E. Tonsler
Edward L. Hellman	Claude Trolano
Bertram S. Herbert	Charles Veres
Jose Hernandez	Ethan J. Wathie
Cato Hill	Albert Walker
Victor Holzer	Richard Wiggins
Leon Hughes	Stanley J. Youskites
Max Hyman	

THE TATTLER

3

Members of the Non-Medical Unit who left during the month of September, 1942 to join the armed services.

Gene Bertolini
Herman Brown
Herbert Daniels
Braxton H. Davis
Raymond V. Hutchings
Carmine Petrucci
Edward Zayas

Nurses who left during the month of September, 1942 to join the armed services.

Alice M. Bein, R. N.
Beatrice Fraser, R. N.
Jane E. Heintz, R. N.
Mary C. Morris, R. N.
Alice M. Zanolli, R. N.

Doctors who left during the month of September, 1942 to join the armed services.

Dr. Harold Cohen

HELPING A FELLOW PATIENT

(Continued from Page One)

of ways that may help. For example, feeding patients who are unable to help themselves, cranking beds up and down, adjusting pillows, getting fresh water, etc. It would be possible to go on like that ad infinitum but space and common sense don't permit. However, it is to be hoped that the general idea has been made clear to you.

The problem of morale is also a very important one. Here again the up patients may be of immense help by encouraging further recreational activities on the ward. This may be done by playing cards and games with patients who are unable to get around. Those confined to bed have only reading, doing puzzles and listening to the radio. Augment this routine by playing games and cards with them and you will thereby add variety to an otherwise uneventful day.

Still another way the ambulatory and wheel chair patients may be of great value is by aiding the over-worked librarian. Because of the lack of helpers in the library, it takes longer to get from ward to ward. The patients can help by returning books that have been read on the ward and getting new books for those patients who want them. It is too bad, when there are so many interesting books in the library to read, to have patients go without reading material because they are unable to get to the library. Make that a daily good turn for some patient who is unable to get a book himself.

None of the above suggestions will cause anyone any great inconvenience and when you have done them, and more, you should and will feel a satisfaction because you have helped.

Everett Gray, C-11

Associate Editor

LIBRARY NOTES

"Blood, Sweat and Tears" is undoubtedly one of the great books of our times. Written by Winston Churchill, and edited by his equally adept son, Randolph, it combines the Prime Minister's extreme determination and vast foresight. As early as 1938, while struggling to preserve the peace of Europe, Mr. Churchill foresaw the events to come, and this collection of his father's oratorical efforts by the younger Churchill show the great British leader's attempts to save off the war, and when the inevitable took place, to preserve the unity of the Empire. For example, his fervent appeal to the smaller nations of Europe to form an anti-axis bloc, which went unheeded, giving Hitler his golden opportunity. Using the alleged unfairness of the Versailles Treaty as an excuse, the Nazi hordes began an utterly ruthless and unprovoked aggression of the people of the Continent. Thus, Mr. Churchill's strenuous efforts to maintain the tranquility of Europe were doomed to failure. But it cannot be said that he did not try, and the result is this literary masterpiece.

This book contains the vivid colorfulness of all Mr. Churchill's written or oral efforts. For those who are not casually, but vitally interested in current events, I most heartily recommend this easily-read book.

These are some of the newer books which were recently added to our rapidly swelling collection.

Captive Goddess Bull
In Memory of Murder Hawkins
Phantom of 42nd Street Raison
Atlantic City Murder Mystery Goldsmith
Bernard Lighter, B-41

7th Grade, Elementary School

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TATTLER TALES

On the evening of September 11th, the Hebrew patients of Welfare Hospital celebrated the New Year 5703 at the Welfare Synagogue. Religious services were held, after which a complete traditional dinner was served. This dinner was given by the Welfare Island Committee, the New York Section of Jewish Women, of which Mrs. A. H. Goodman is chairman. The Reverend Reichel officiated. Also, on October 21st in the evening, after sundown, the fast was broken and refreshments were served at the Synagogue.

Many thanks to Dr. Scherf and all who were responsible for granting the patients the privilege of celebrating the New Year at a real Synagogue. Mention should be made of the many kindnesses of Miss Rosenthal, religious worker and secretary to the Rabbi.

The patients of A Building are very sorry to have Miss Dare, their supervisor, leave them for Army duty, but wish her the best of luck and a safe return.

Congratulations to Dr. and Mrs. Kurt Lipschitz, who were parents of a son, Reginald M. Lipschitz, on September 3, 1942. Dr. Lipschitz is on the staff here at Welfare Hospital.

Miss Scott, charge nurse of C-31 has recently returned from a well-earned vacation. We are very glad to have her back again.

We patients who are treated at Physical Therapy wish to take this opportunity of congratulating Miss Hughes on her promotion to the position of supervisor. May her work in that capacity be as successful as it was at Physical Therapy. Lots of luck to you, Miss Hughes.

Congratulations to Angelina, Nancy and Salvatore Santeramo. On Sept. 17th, they became aunts and uncle, respectively.

Belated birthday greetings to Bill Bowen of Ward D-41. The evening of September 30th will long be remembered by his fellow-patients and the other visitors to the D-41 solarium where a celebration was the order of the day.

The patients of D-41 send their best wishes to Tom McHugh, D-11. We hope when he is better, he can return to D-41.

THE TATTLER

Volume 1 OCTOBER, 1942 No. 6

Welfare Hospital For Chronic Diseases

Edward M. Bernecker, M. D., Commissioner of Hospitals

C. George Scherf, M. D., Medical Superintendent

ADVISORY BOARD

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F. I. Kapp, M. D. Frances E. Heess, O. T. R.

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Bertha Ossin B Pavilion Correspondent

Salvatore Santeramo A & B Pavilion Correspondent

Olga Nanartowicz C Pavilion Correspondent

Mary Cherry D Pavilion Correspondent

William Bowen C & D Pavilion Correspondent

Antoinette Leone Reporter

Allen Lester Reporter

Bernard Lighte Reporter

Miss Almony, C-41, has recently become a supervisor of C Building. Miss Davies is now charge nurse of C-41.

Hi! Ho! Dodger fans! It seems each of you had, or has, the St. Louis Blues. Seems I also hear, "We'll show them next year." But it's the same old story.

Congratulations to Miss Slavin, who was recently made a supervisor of A Building. The patients of B-41, where she was charge nurse for about three years, miss her tremendously. This is especially true of the five juveniles, in the light of excellent attention given them.

On the evening of September 25th, I attended the Sukkoth party which was held on the lawn of the Welfare Synagogue. The place was beautifully decorated and refreshments were served, including wine. I was greatly impressed by the simplicity and sincerity of the services that were held prior to and during the party. The Sukkoth party is a feast of Thanksgiving. I'm sure all the patients who attended, join me in thanking all who were responsible in making this feast a success.
Agnes Mangone, B-42

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*Bed Easel - list, but not ^{metal} table - get fr. hospital.
Photos on card - not on card, - labels?*

February 2 - March 7, 1943

THE ARTS IN THERAPY

THE MUSEUM OF MODERN ART, 11 WEST 53 STREET, NEW YORK

The articles described below represent a selection from a nation-wide competition, open to all American artists and craftsmen, for new designs and objects in those crafts acknowledged to have therapeutic and recreational value for disabled and convalescent members of the Armed Forces. The selection has been made by a museum-appointed jury.

FURNITURE

1. Coffee table in oak.
Donald Deskey, 630 Fifth Avenue, New York City.
2. Tapestry seat for chair (not entered for competition)
Helen Stoller, Cooper Union Foundation Art School.
3. Straw & wood birdhouse made from nail keg and straw bottle cone over roofing paper.
H. J. Hanson, c/o Charles Sheeler, Dow's Lane, Irvington-on-Hudson, New York.
4. Wood & cellophane storm window.
Herbert H. Stevens, 1270 Sixth Avenue, New York City.

TOYS

- OK* 5. Project for hen & chicks on wheels, carved in wood and painted
Harriett E. Knapp, Teachers' College, Columbia University.
- * 6. Child's wooden seat (horse shape). Fifth prize.
Louise Nevelson, 92 East 10th Street, New York City.
7. Cribbage board in cloth case.
V. B. Laning, U.S.N. Hospital, Philadelphia, Pennsylvania.
- OK* * 8. Stuffed paper animal. Fifth prize.
Joe R. Kapps, 238 East Erie Street, Chicago, Illinois.
- how* 9. Cardboard kangaroo.
Robert L. Lapper, Carnegie Institute of Technology, Pittsburgh
- * 10. Valentines and party favors made from paper. Fifth prize.
Toni Hughes, 154 East 56 Street, New York City. (2)(5)
- OK* 11. Stuffed cloth hippopotamus.
Kate Rowland, 209 West Franklin Street, Baltimore, Maryland
- * 12. Child's cloth book. Second prize. *Panel XXXIX*
Juliet Kepes & Marli Ehrman, 1444 East 54 Street, Chicago.

WOODEN ARTICLES

13. Salad bowl made from Philippine mahogany saturated with oil.
Jack Garoutte, State College, San Diego, California
- * 14. Paper knife made from Philippine mahogany lacquered and waxed. Fourth prize.
Barbara Holverson, State College, San Diego, California
15. Beach shoes: lacquered pine and calf leather.
Arthur Sherman, State College, San Diego, California
16. Paper knife made of bamboo.
Anna Mac Lewis, State College, San Diego, California

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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17. Salad spoon & fork made of walnut soaked in salad oil. Roberta Powers, State College, San Diego, California
- * 18. Two hand sculptures made of mahogany. Fifth prize. Emma L. Davis, 119 North Swall Street, Los Angeles.
19. Work box with carved wooden bird holding scissors. A. L. Bergman, 749 Bryan Avenue, Salt Lake City, Utah.
- * 20. Tray & three boxes made from wood and linoleum. Fourth prize Morris Levine, 12 East 17th Street, New York City.
- Ask Post* * 21. Objects made from kindling wood mounted on cardboard. Fifth prize. Frank Hopkins, Stony Creek, Connecticut. *Panel XXXVIII*
22. Child's wooden coat-hanger, painted. Martin Fuller & Joseph Kaufman, 132 East 16 Street, New York.

MISCELLANEOUS

- ? 23. Flask for salad dressing. Jack Garoutte, State College, San Diego, California.
24. Leather note case & brush case. J. V. Miller, Universal School of Handicrafts, New York City.
- 24a. Leather sandals. Florence Magilton, 4401 Market Street, Philadelphia.
25. Travelling mirror framed in silk. Mount Sinai Hospital Workshop, 5th Avenue at 100 Street, New York City.
- 25a. Bridge set covered in chintz. Mount Sinai Hospital Workshop.
26. Corn Husk mat. Florence A. Swift, 220 Alvarado Road, Berkeley, California
27. Three piece costume jewelry made from tin cans. William De Hart, 77 George Street, Babylon, New York.
28. Bracelet made from silver links. *booklet describing* Dorothy W. Shor, 451 West 21 Street, New York City.
- * 29. Two silver bracelets. Fifth prize. Adda Hursted-Anderson, 349 East 49 Street, New York City.
30. Copper key ring. Bertram F. Brummer, 14 East 75 Street, New York City.
31. Small pewter bowl. Morris Levine, 12 East 17 Street, New York City.
- * 32. Examples of fly-tying mounted on boards. Fifth prize. Martha J. Hunt, Mechanicsburg, Ohio. *Panel XXXIX*
33. Articles made from various materials mounted on boards. *Panel XXXVII* Art Department, North Texas State College, Denton, Texas.
- * 34. Two pottery vases made without a kiln. Fifth prize. - *Booklet in plastic-carve clay* Louis Siegel, Universal School of Handicrafts, New York.
35. Decorated plate. William Gropper, Mt. Airy Road, Croton-on-Hudson, New York.
- * 36. Eight tile plaques. Fifth prize. Carol Janeway, 135 East 66 Street, New York City.
- * 37. Cloth picture. Fifth prize. Alice Donaldson, 145½ East 40 Street, New York City.
38. Scrapbook. Patricia Sexton, State College, San Diego, California.
- 38a. Picture frame & two boxes decorated with shells. Nina Wolf, 129 East 62 Street, New York City.

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TEXTILES

- * 39. Folio with samples of block printing in grey and red. First prize. *Handwritten: ntd Panel XXXVIII*
Ilse Hamann, State College, San Diego, California.
40. Folio with samples of block printing in shades of brown. Honorary award. *Handwritten: ntd Panel XXXVIII*
Lloyd Rucco, State College, San Diego, California.
41. Rug made from cotton warp, pineapple fibre and chenille.
Rosamund Miller, Mills College, Oakland, California.
- * 42. Table mat made from reed and cotton yarn. Fifth prize.
Louise Foug, 545 Sutter Street, San Francisco, California.
43. Screen made from plastic warp.
Grace B. Seelig, Weaving Workshop, School of Design, Chicago
44. Design for window shade made from oak splits, raffia and waxed string.
Marjorie Little, 79 E Cedar Street, Chicago, Illinois.
45. Tray mat made from bamboo, pineapple grass and cellophane.
Louise Foug, 545 Sutter Street, San Francisco, California.
46. Floor mat made from cotton yarn, stems of cattails.
Grace B. Seelig, School of Design, Chicago, Illinois.
- OK * 47. Design for rug made from cotton yarn, rayon and cotton stockings, cotton warp, muslin strips and artificial leather. Fifth prize.
Marjorie Little, 79 East Cedar Street, Chicago, Illinois.
48. Two mats made from string, cotton, bamboo.
Dorothy Greene, 1801 Leavenworth Street, San Francisco.
49. Place mat made from cotton yarn, straw and raffia.
Grace B. Seelig, Weaving Workshop, School of Design, Chicago
50. Window shade or screen made from cotton yarn warp and straw.
Grace B. Seelig, School of Design, Chicago.
51. Table mat for hot plates made from cotton warp and hickory splits.
Grace B. Seelig.
52. Corn shuck place mat made from corn shucks & carpet warp.
Nellie S. Johnson, Wayne University, Detroit, Michigan.
53. Table mat made from string and cotton.
Marion Reed, 5015 Capitol Avenue, Omaha, Nebraska.
- * 54. Floor mat made of string. Fourth prize.
Jo Anne Nicholson, 1347 49 Street, Des Moines, Iowa.
55. Table mat made from straw, cotton and cellophane.
Dorothy Greene, 1801 Leavenworth Street, San Francisco.
56. Place mat in dyed cotton.
Grace B. Seelig, School of Design, Chicago, Illinois.
57. Design for table mat in raffia, cotton bouclé, cellophane.
Marjorie Little, 79 East Cedar Street, Chicago, Illinois.
58. Place mat, blue and white cotton.
Grace B. Seelig, School of Design, Chicago, Illinois.
- * 59. Place mat made from bamboo, hat straw & copper. Fifth prize.
Ruth MacKinlay, 545 Sutter Street, San Francisco.
60. Place mat made from reed, hat straw and copper.
Marion Pleat, 545 Sutter Street, San Francisco.
61. Mat made of Laliala grass from Honolulu.
Ruth MacKinlay, 545 Sutter Street, San Francisco.
62. Window shade in cotton yarn warp, leaves & stems of bulrushes.
Grace B. Seelig, School of Design, Chicago, Illinois.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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63. Hand-woven runner.
Emma Swope, R # 3, Freeville, New York
64. Two table mats made of cotton yarn and reeds.
Dorothy Greene, 1801 Leavenworth Street, San Francisco.
65. Upholstry fabric, scrap wool, lace, cotton lace, cotton yarn.
Grace B. Seelig, School of Design, Chicago, Illinois.
66. Two bags woven in cotton.
North Texas State Teachers' College, Denton, Texas.
67. Block print abstract design in grey & brown on white.
Donelda Fazakas, 112 West 15th Street, New York City.
68. Block-printed brown bird design on grey cotton drapery.
Helen Vallados, 62 Bay View Avenue, New Rochelle, New York.
- * 69. Brown, red and yellow tree design on chiffon. Fifth prize.
Donelda Fazakas, 112 West 15 Street, New York City.
70. Red, green and black blockprint design on fabric. Fourth prize.
Irene Reinecke, Western College, Oxford, Ohio.
71. Drapery with pink, black and white abstract design on grey.
Donelda Fazakas, 112 West 15 Street, New York City.
72. Curtain made of grey-white carpet warp laid in white home-draft cotton.
Mary J. Stratman, Wayne University, Detroit, Michigan.
- * 73. Textile design in red, green and black. Fifth prize. *noted Paul*
Nancy Cole, 2200 Delancey Street, Philadelphia, Pennsylvania. ~~XXXVII~~
74. Woolen cap in rose and blue brocade pattern.
Edythe Cusick, Wayne University, Detroit, Michigan.

RUGS

- * 75. Rug in wool, brown, red and grey. Fourth prize.
Gretna Campbell, Cooper Union Foundation Art School, New York.
76. Rug, wool and dyed stocking, in grey, brown and white. *(noted)*
Florence Kirschen, 677 West End Avenue, New York City.
77. Rug made of dyed stockings, varied colors.
Dorothy Constat, Cooper Union Foundation Art School, New York.
- * 77a. Small hooked rug. Third prize. *(noted)* Paul ~~XXXVIII~~
Pegi Macleod, 509 East 88 Street, New York City.
- 77b. Tapestry picture in abstract design. Honorary Award.
Designed by Torred Garcia. Executed by Louise Bourgeois,
142 East 18 Street, New York City.
- 77c. Tapestry picture. *(Frame)*
Jean Wong, Cooper Union Foundation Art School, New York.

PROJECTS FOR PATIENTS (Not eligible for regular prizes)

78. Book-binding on lap-board. Honorary Award.
Bookbinding by G. Gerlach, 109 East 41 Street, New York City.
Lap-board by Morris Levine, 12 East 17 Street, New York City.
79. Chair laboratory for clay-modelling. Honorary Award.
Beatrice Wood, 11567 Acama Street, North Hollywood, Calif.
80. Design for embroidery to be executed in colored strands.
Honorary Award.
Andre Masson, New Preston, Connecticut. (Not entered in Competition)
81. Lace-making for the blind.
Gertrude Whiting, F. R. S. A., 1 West 72 Street, New York.
82. Large Loom.
Art Department, North Texas State Teachers College, Denton.

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83. Embroidery executed on a teptograph. *Panel XXXIX*
Ruth Reeves, South Mountain Road, New City, New York
84. Hand loom.
Madmar Quality Company, Utica, New York.

PSYCHOTHERAPY SECTION

Assembled by the COMMITTEE ON ART IN AMERICAN EDUCATION AND SOCIETY. As distinct from the first section of the exhibition devoted to the role of the crafts in occupational therapy, this section portrays the function of the "free" media -- painting, sculpture, drawing, etc., -- in therapy conducted from the psychiatric viewpoint and also in purely recreational activity.

- Nos. *86-121* Soap sculptures, gouaches, oil paintings, drawings and other works in various media by patients.
Lent by Edward Liss, M. D., New York.
- 122-150 Gouaches, drawings and photographs of plaster bas-reliefs, executed at the Vienna Institute for the Blind.
Lent by Viktor Lowenfeld, Hampton Institute, Hampton, Va.
- 151-186* 18 slides of art work of boy under treatment; 11 slides of art work of girl under treatment; 7 crayon drawings by four year old girl.
Lent by J. Louise Despert, M. D., Research Associate, Cornell University Medical College.
- 187-189 Two photographs of studio workshop and art exhibition at the Neuro-Psychiatric Institute of the Hartford Retreat, Hartford, Connecticut.
Lent by the Neuro-Psychiatric Institute.
- 190-193 Three panels of photographs of hospital equipment made by Junior Boys, Leicester College of Art, England.
- 194-212 Oil paintings on glass, gouaches, plaster reliefs, book prints, photographs of plaster reliefs.
Lent by Henry Schaefer-Simmern, New York.
- 213-240 Gouaches, pencil and crayon drawings by patients at Bellevue Hospital, New York.
Lent by the Psychiatric Division, Bellevue Hospital.
- 241-255 Finger painting by service men at U. S. O. centers.
Lent by Ruth Faison Shaw, New York.
- 256-267 Pastels, gouaches, crayons, etc., done at the Clinic for the Social Adjustment of the Gifted, New York University.
Lent by Florence Cane, Art Consultant to the Clinic.
- 268-270 Crayon drawings by patients at Children's Ward, New York State Psychiatric Institute and Hospital, New York.
Lent by Margaret Naumberg.

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Spraying of fossils

Hy on glass

Frames on extended panels

Concerning print - today can't find the photo

Calder: animals

Pipeyale

Car & driver

Polio man

Breit - Storm clouds

#33 - took down some more

Invisible - ?

Check just #21 animals

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THE ARTS IN THERAPY

1943-44

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

Title Poster (cut-out hand with title)

CREATIVE THERAPY - Label: blue arrow with black letters

Section 1. - Label

(This is a general section showing various examples of free media used in creative therapy. The following four panels should be shown separately from the rest of the work in creative therapy. It is an introduction to the subject; the groups of panels which follow in succeeding sections show other examples of work done under the individuals represented in this exhibition.)

(Panel 1a - Elephants at the Circus, pastel (from the Clinic for Social Adjustment of the Gifted)

(Panel 1b - Duck in black cardboard (Work done with the unemployed)

(Panel 2a - Finger paintings (done at U.S.O. centers)

(Panel 2b - Photographs (work done with the blind)

(Panel 3a - Watercolor by schizophrenic patient (from psychiatric practice);
(Painting on red cardboard (work with unemployed)

(Panel 3b - Skating (work with blind) and Tree and Bird (from psychiatric practice); Portrait of woman (painting on glass - work with unemployed)

Returned X Panel 4 - Slides (work done under Dr. J. Louis Despert, Cornell Medical College)

X Section 2. - Exhibits from Bellevue Hospital, Psychiatric Division: Dr. Lauretta Bender

Label

Panel 5. - The Body Image in Art - Exhibits 1 through 6

Panel 6. - " " " " " - " 7 " 11

Panel 7. - " " " " " - " 12 " 15

Panel 8. - Psychopathological Problems - Exhibits 16 through 19

Panel 9. - " " " - " 20 " 25

Panel 10. - " " " - " 26 " 27

Panel 11. - Schizophrenic Problems - Exhibits 28 through 33

Panel 12. - " " " - " 34 " 37

Panel 13. - " " " - " 38 " 40

Panel 14. - " " " - " 41 " 42

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Section 3. -

- Panel 15. - Case material from Psychoanalytic Practice - 10 items
 Panel 16. - " " " " " - 4 "
 (Panel 17a. - " " " " " - 2 mounted items
 (Panel 17b. - " " " " " - 17 soap sculptures

X Section 4. - Work done with the unemployed, Henry Schaeffer-Zimmer

- Panel 18. - Rooster, plaster relief; Bird in Tree, painting on glass
 (Panel 19a. - Two Birds, painting on glass; Bird, plaster relief; Backyard, painting on black cardboard
 (Panel 19b. - 4 photographs; Two Roosters on Fence, painting on green cardboard
 Panel 20. - Dogs and Horses, blockprint
 Panel 21. - Accordion Player, blockprint on Japan paper
 (Panel 22a. - Blockprint on Japan paper
 (Panel 22b. - Horse, plaster; painting on glass

X Section 5. - Work done by service men at U.S.O. centers, under Ruth Faison Shaw

- Panel 23. - 2 Finger paintings
 Panel 24. - 3 Finger paintings and a photograph
 Panel 25. - 2 Finger paintings

Section 6.

- X Panel 26. - Work done under Dr. J. Louise Despert, Research Associate Cornell Medical College, New York. (4 drawings)
 X Panel 27. - Work done under Margaret Naumberg, New York State Psychiatric Institute and Hospital

X Section 7. - Work done with Blind and Partially Blind, under Viktor Lowenfeld

- (Panel 28a - 2 Watercolors
 (Panel 28b - 3 Photographs, 1 gouache
 Panel 29. - 3 Paintings, 3 photographs
 Panel 30. - 2 Drawings, 2 Paintings
 Panel 31. - 1 Photograph, 3 Paintings

X Section 8. - Development & Adjustment Through Free Expression - Clinic for the Social Adjustment of the Gifted, N.Y.: under Florence Cane

- Panel 32. - Primitive, charcoal drawing
 Panel 33. - Facing it Out, pastel
 (Panel 35a. - Nature, pastel; Crucifixion, painting
 (Panel 35b. - Battle, pastel; label
 (Panel 36a. - Hot Head, pastel
 (Panel 36b. - Jonah and the Whale, pastel
 (Panel 37a. - War, pencil drawing
 (Panel 37b. - Elephants in the Jungle, pastel

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- (Panel 38a. - War, white chalk
(Panel 38b. - The Japs are Coming, pastel

4 mounts of photographs: hospital equipment made by boys of Leicester College, Eng.
1 mounted photograph: Bed easel designed by Victor d'Amico and Kendall Bassett

OCCUPATIONAL THERAPY - Label: blue arrow with black letters

Label

- 10 enlarged photographs: 1. Therapy in Africa: White man working loom in bed)hing-
2. " " " : Negro working loom in bed) ed
3. " " " : Man doing needlework by look-
ing into mirror)hing-
4. " " " : Man raised in bed to do) ed
needlework)
5. Three men embroidering R.A.F. emblem
6. Two injured soldiers on bed working loom
7. Negro working loom; white man watching
8. Adjusting injured arm of soldier to loom
9. Man and Woman playing checkers with feet) Permanently
10. Two men playing checkers with weights) attached

Competition: Winning designs

- Panel 39. -- Articles made from various material mounted on boards. Art Depart-
ment, North Texas State College, Denton, Texas. (#33)
Panel 40. -- Small hooked rug, 3rd prize, Pegi Macleod, N.Y.C. (77a); Folio with
samples of block printing in grey and red, 1st prize, Ilse Hamann,
State College, San Diego, Cal. (39); Textile Design in red, green
and black, 5th prize, Nancy Cole, Philadelphia, Pa. (73); Folio
with samples of block printing in shades of brown, Honorary award,
Lloyd Rucco, State College, San Diego, Cal. (40); Objects made
from kindling wood mounted on cardboard, 5th prize, Frank Hopkins,
Stony Creek, Conn. (21)
Panel 41. -- Embroidery executed in teptograph, Ruth Reeves, South Mountain Road,
New City, N.Y. (83); Samples of fly-tying mounted on boards, 5th
prize, Martha J. Hunt, Mechanicsburg, Ohio (32); Child's cloth book
2nd prize, Juliet Kepes & Marli Ehrman, Chicago (12)
Panel 42. -- "Therapy in the Hospitals of the Veterans Administration"

Toys:

5. Project for hen & chicks on wheels, carved in wood and painted. Harriet
E. Knapp, Teachers' College, Columbia University.
* 6. Child's wooden seat (horse shape). 5th Prize, Louise Nevelson, New York
7. Cribbage board in cloth case. V.B. Laning, U.S.N. Hospital, Philadelphia
* 8. Stuffed paper animal. 5th Prize. Joe R. Kapps, Chicago, Ill.
9. Cardboard Kangaroo. Robert L. Lapper, Carnegie Institute of Technology,
Pittsburgh, Pa.
* 10. Valentines and party favors made from paper. 5th prize. Toni Hughes,
New York City. (5 items)
11. Stuffed cloth hippopotamus. Kate Howland, Baltimore, Md.

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Wooden Articles

13. Salad bowl made from Philippine Mahogany saturated with oil. Jack Garoutte, State College, San Diego, Cal.
- *14. Paper knife made from Philippine mahogany lacquered and waxed. 4th Prize. Barbara Holverson, State College, San Diego, Cal.
15. Beach shoes; lacquered pine and calf leather. Arthur Sherman, State College, San Diego, Cal.
16. Paper knife made of bamboo. Anna Mae Lewis, State College, San Diego, Cal.
17. Salad spoon & fork made of walnut soaked in salad oil, Roberta Powers, State College, San Diego, Cal.
- *18. Two hand sculptures made of mahogany. 5th Prize. Emma L. Davis, Los Angeles, Cal.
19. Work box with carved wooden bird holding scissors. A. L. Bergman, Salt Lake City, Utah
- *20. Tray & 3 boxes made from wood and linoleum. 4th Prize. Morris Levine, New York City
22. Child's wooden coat-hanger, painted. Martin Fuller & Joseph Kaufman, New York City

Miscellaneous

24. Leather note case & brush case. J.F. Miller, Universal School of Handicrafts New York City
- 24a. Leather sandals, Florence Magilton, Philadelphia, Pa.
25. Traveling mirror framed in silk, Mt. Sinai Hospital Workshop, N.Y.C.
- 25a. Bridge set covered in chintz, Mt. Sinai Hospital Workshop, N.Y.C.
26. Corn Husk Mat. Florence A. Swift, Berkeley, Cal.
27. Three pieces of costume jewelry made from tin cans. William de Hart, Babylon, N.Y.
28. Bracelet made from silver links & booklet describing process. Dorothy W. Shor, N.Y.C.
- *29. Two silver bracelets. 5th Prize. Adda Hursted-Anderson, N.Y.C.
30. Copper key ring. Bertram F. Brummer, N.Y.C.
31. Small copper bowl. Morris Levine, N.Y.C.
- *34. Two pottery vases made without a kiln. 5th Prize. Louis Siegel, Universal School of Handicrafts, N.Y.C.
35. Decorated plate. William Gropper, Croton-on-Hudson, N.Y.
- *36. Eight tile plaques. 5th Prize. Carol Janeway, N.Y.C.
- *37. Cloth picture. 5th Prize. Alice Donaldson, N.Y.C.
41. Rug made from cotton warp, pineapple fibre and chenille. Rosamund Miller, Mills College, Oakland, Cal.
- *42. Table mat made from reed and cotton yarn. 5th Prize. Louise Foug, San Francisco, Cal.
45. Tray mat made from bamboo, pineapple grass and cellophane. Louise Foug, San Francisco, Cal.
46. Floor mat made from cotton yarn, stem of cattails. Grace B. Seelig, School of Design, Chicago, Ill.
- *47. Design for rug made from cotton yarn, rayon & cotton stockings, cotton warp, muslin strips and artificial leather. 5th Prize. Marjorie Little, Chicago, Ill.
48. Two mats made from string, cotton, bamboo. Dorothy Greene, San Francisco, Cal.

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49. Place mat made from cotton yarn, straw and raffia. Grace B. Seelig, School of Design, Chicago, Ill.
50. Window shade or screen made from cotton yarn warp and straw, Grace B. Seelig, School of Design, Chicago, Ill.
52. Corn shuck place mat made from corn shucks & carpet warp. Nellie S. Johnson, Wayne University, Detroit, Mich.
53. Table made from string and cotton, Marion Reed, Omaha, Nebraska
- *54. Floor mat made of string. 4th Prize. Jo Anne Nicholson, Des Moines, Iowa
55. Table mat made from straw, cotton & cellophane. Dorothy Greene, San Francisco, Cal.
57. Design for table mat in raffia, cotton boucle, cellophane, Marjorie Little, Chicago, Ill.
58. Place mat, blue & white cotton. Grace B. Seelig, School of Design, Chicago
- *59. Place mat made from bamboo, hat straw & copper. 5th Prize. Ruth MacKinlay, San Francisco, Cal.
61. Mat made of Laliala grass from Honolulu. Ruth MacKinlay, San Francisco, Cal.
63. Hand-woven runners. Emma Swope, Freeville, N.Y.
65. Upholstery fabric, scrap wool, lace, cotton lace, cotton yarn. Grace B. Seelig, School of Design, Chicago, Ill.
66. Two bags woven in cotton. North Texas State Teachers' College, Denton, Texas
67. Block print abstract design in grey and brown on white. Donalda Fazakas, NYC
68. Block-printed brown bird design on grey cotton drapery. Helen Vallados, New Rochelle, N.Y.
- *69. Brown, red and yellow tree design on chiffon. 5th Prize. Donalda Fazakas, New York City
- *70. Red, green and black blockprint design on fabric. 4th Prize. Irene Reinecke, Western College, Oxford, Ohio
71. Drapery with pink, black and white abstract design in grey. Donalda Fazakas, New York City
72. Curtain made of grey-white carpet warp laid in white home-draft cotton. Mary J. Stratman, Wayne University, Detroit, Mich.
74. Woolen cap in rose and blue brocade pattern. Edythe Cusick, Wayne University, Detroit, Mich.

Rugs

- *75. Rug in wool, brown, red and grey. 4th Prize. Gretna Campbell, Cooper Union Foundation Art School, N.Y.C.
76. Rug, wool and dyed stocking, in grey, brown and white. Florence Kirschen, New York City
77. Rug made of dyed stockings, varied colors. Dorothy Constas, Cooper Union Foundation Art School, New York City
- 77b. Tapestry picture in abstract design. Honorary Award. Designed by Torred Garcia. Executed by Louise Bourgeois, N.Y.C. (framed)
- 77c. Tapestry picture. Jean Wong, Cooper Union Foundation Art School, N.Y.C. (framed)

Projects for Patients (Not eligible for regular prizes)

78. Book-binding on lap-board. Honorary Award. Book-binding by G. Gerlach, N.Y.C.; Lap-board by Morris Levine, N.Y.C.

(OVER)

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80. Design for embroidery to be executed in color strands. Honorary Award.
Andre Masson, New Preston, Conn. (Not entered in competition)
(framed)
84. Hand Loom, Madmar Quality Company, Utica, N.Y.

NOTE: Textiles #41, 42, 45, 46, 48, 49, 50, 52, 53, 54, 55, 57, 58, 59, 61, 63, 65 and 70 are attached to rods supplied with screw-eyes for suspension from pole as in installation photo.

Toys by Alexander Calder - not entered in competition

- C-1 Stuffed Dog
- C-2 Snake on Wheels
- C-3 Tricycle
- C-4 Locomotive & 2 Cars
- C-5 Horse & Wagon
- C-6 Doll
- C-7 Policeman
- C-8 Doll
- C-9 Rag Dog
- C-10 Duck

*Also Register record for
Dr. Hess - drawings (not of Calder)
but don't see his name on list.*

- 76. Rug in wool, brown, red and grey. 4th Prize. Gretchen Campbell, Cooper Union Foundation Art School, N.Y.C.
- 77. Rug, wool and dyed stockings, in grey, brown and white. Florence Kirschman, New York City
- 78. Rug made of dyed stockings, varied colors. Dorothy Constant, Cooper Union Foundation Art School, New York City
- 79. Tapestry picture in abstract design. Honorary Award. Designed by Torvald Gards. Executed by Louise Bonkowski, N.Y.C. (framed)
- 80. Tapestry picture. Jean Hong, Cooper Union Foundation Art School, N.Y.C. (framed)

Excluded for Tapestry (Not eligible for regular prizes)

- 81. Book-binding on lap-bound. Honorary Award. Book-binding by G. Berlin, N.Y.C. Lap-bound by Martin Lavin, N.Y.C.

(over)

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Panel XXXIX

in shades of brown, Honorary award, Lloyd Ruocco, State College, San Diego, Cal. (40); Objects made from kindling wood mounted on cardboard, 5th prize, Frank Hopkins, Stony Creek, Conn. (21). Embroidery executed on typograph, Ruth Reeves, South Mountain Road, New City, N.Y. (8); Examples of fly-tying mounted on boards, 5th prize, Martha J. Hunt, Mechanicsburg, Ohio (32); Child's cloth book, 2nd prize, J. list Kepes & Marli Ehrman, Chicago (12).

Panel XL

"Therapy in the Hospitals of the Veterans Administration"

Toys

- ✓ 6. Project for hen & chicks on wheels, carved in wood and painted. Harriet E. Knapp, Teachers' College, Columbia University
- * ✓ 6. Child's wooden seat (horse shape). 5th Prize. Louise Nevelson, New York City.
- ✓ 7. Cribbage board in cloth case. V. B. Laning, U.S.N. Hospital, Philadelphia, Pa.
- * ✓ 8. Stuffed paper animal. 5th prize. Joe K. Kapps, Chicago, Ill.
- ✓ 9. Cardboard kangaroo. Robert L. Lapper, Carnegie Institute of Technology, Pittsburgh.
- * ✓ 10. Valentines and party favors made from paper. 5th prize. Toni Hughes, New York City. (5 items)
- ✓ 11. Stuffed cloth hippopotamus. Kate Rowland, Baltimore, Md.

Wooden Articles

- ✓ 13. Salad bowl made from Philippine mahogany saturated with oil. Jack Garoutte, State College, San Diego, Cal.
- * ✓ 14. Paper knife made from Philippine mahogany lacquered and waxed. 4th prize. Barbara Holverson, State College, San Diego, Cal.
- ✓ 15. Beach shoes; lacquered pine and calf leather. Arthur Sherman, State College, San Diego, Cal.
- ✓ 16. Paper knife made of bamboo. Anna Mae Lewis, State College, San Diego, Cal.
- ✓ 17. Salad spoon & fork made of walnut soaked in salad oil. Roberta Powers, State College, San Diego, Cal.
- * ✓ 18. Two hand sculptures made of mahogany. 5th prize. Emma L. Davis, Los Angeles, Cal.
- ✓ 19. Work box with carved wooden bird holding scissors. A.L. Bergman, Salt Lake City, Utah.
- * ✓ 20. Tray & 3 boxes made from wood and linoleum. 4th prize. Morris Levine, New York City.
- ✓ 22. Child's wooden coat-hanger, painted. Martin Fuller & Joseph Kaufman, New York City.

Miscellaneous

- ✓ 24. Leather note case & brush case. J.V. Miller, Universal School of Handicrafts, New York City
- ✓ 24a. Leather sandals. Florence Magilton, Philadelphia, Pa.
- ✓ 25. Travelling mirror framed in silk. Mt. Sinai Hospital Workshop, N.Y.C.
- ✓ 25a. Bridge set covered in chintz. Mt. Sinai Hospital Workshop, N.Y.C.
- ✓ 26. Corn husk mat. Florence A. Swift, Berkeley, Cal.
- ✓ 27. Three piece costume jewelry made from tin cans. William de Hart, New Babylon, N.Y.
- ✓ 28. Bracelet made from silver links & booklet describing process. Dorothy W. Shor, N.Y.C.

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Miscellaneous (continued)

- * ✓ 29. Two silver bracelets. 5th prize. Adda Hursted-Anderson, N.Y.C.
- ✓ 30. Copper key ring. Bertram F. Drummer, N.Y.C.
- ✓ 31. Small pewter bowl. Morris Levine, N.Y.C.
- * ✓ 34. Two pottery vases made without a kiln. 5th prize. Louis Siegel, Universal School of Handicrafts, N.Y.C.
- ✓ 35. Decorated plate. William Gropper, Croton-on-Hudson, N.Y.
- * ✓ 36. Eight tile plaques. 5th prize. Carol Janeway, N.Y.C.
- * ✓ 37. Cloth picture. 5th prize. Alice Donaldson, N.Y.C.
- × 41. Rug made from cotton warp, pineapple fibre and chenille. Rosamund Miller, Mills College, Oakland, Cal.
- * × 42. Table mat made from reed and cotton yarn. 5th prize. Louise Foug, San Francisco, Cal.
- × 45. Tray mat made from bamboo, pineapple grass and cellophane. Louise Foug, San Francisco, Cal.
- × 46. Floor mat made from cotton yarn, stems of cattails. Grace B. Seelig, School of Design, Chicago, Ill.
- * ✓ 47. Design for rug made from cotton yarn, rayon & cotton stockings, cotton warp, muslin strips and artificial leather. 5th prize. Marjorie Little, Chicago, Ill.
- × 48. Two mats made from string, cotton, bamboo. Dorothy Greene, 1801 Leavenworth Street, San Francisco.
- × 49. Place mat made from cotton yarn, straw and raffia. Grace B. Seelig, Weaving Shop, School of Design, Chicago, Ill.
- × 50. Window shade or screen made from cotton yarn warp and straw. Grace B. Seelig, School of Design, Chicago, Ill.
- × 52. Corn shuck place mat made from corn shucks & carpet warp. Nellie S. Johnson, Wayne University, Detroit, Mich.
- × 53. Table made from string and cotton. Marion Redd, Omaha, Nebraska.
- * × 54. Floor mat made of string. 4th prize. Jo Anne Nicholson, Des Moines, Iowa.
- × 55. Table mat made from straw, cotton & cellophane. Dorothy Greene, San Francisco.
- × 57. Design for table mat in raffia, cotton boudé, cellophane. Marjorie Little, Chicago, Ill.
- × 58. Place mat, blue & white cotton. Grace B. Seelig, School of Design, Chicago.
- * × 59. Place mat made from bamboo, hat straw & copper. 5th prize. Ruth MacKinlay, San Francisco.
- × 61. Mat made of Laliala grass from Honolulu. Ruth MacKinlay, San Francisco.
- × 63. Hand-woven runner. Emma Swope, Freeville, N.Y.
- × 65. Upholstery fabric, scrap wool, lace, cotton lace, cotton yarn. Grace B. Seelig, School of Design, Chicago, Ill.
- ✓ 66. Two bags woven in cotton. North Texas State Teachers' College, Denton, Texas.
- ✓ 67. Block print abstract design in grey & brown on white. Donelda Fazakas, N.Y.C.
- ✓ 68. Block-printed brown bird design on grey cotton drapery. Helen Vallados, New Rochelle, N.Y.
- * ✓ 69. Brown, red and yellow tree design on chiffon. 5th prize. Donelda Fazakas, N.Y.C.
- * × 70. Red, green & black blockprint design on fabric. 4th prize. Irene Reinecke, Western College, Oxford, Ohio.
- ✓ 71. Drapery with pink, black and white abstract design on grey. Donelda Fazakas, N.Y.C.
- ✓ 72. Curtain made of grey-white carpet warp laid in white home-draft cotton. Mary J. Stratman, Wayne University, Detroit, Mich.
- ✓ 74. Woolen cap in rose and blue brocade pattern. Edythe Gusic, Wayne University, Detroit, Mich.

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Rugs

- * ✓ 75. Rug in wool, brown, red and grey. 4th prize. Gretna Campbell, Cooper Union Foundation Art School, N.Y.C.
- ✓ 76. Rug, wool and dyed stocking, in grey, brown and white. Florence Kirschen, N.Y.C.
- ✓ 77. Rug made of dyed stockings, varied colors. Dorothy Constan, Cooper Union Foundation Art School, N.Y.C.
- lab 77b. Tapestry picture in abstract design. Honorary Award. Designed by Torred Garcia. Executed by Louise Bourgeois, N.Y.C. (Framed)
- lab 77c. Tapestry picture. Jean Wong, Cooper Union Foundation Art School, N.Y.C. (framed)

Projects for Patients (Not eligible for regular prizes)

- lab ✓ 78. Book-binding on lap-board. Honorary Award. Bookbinding by G. Gerlach, N.Y.C.; Lap-board by Morris Levine, N.Y.C.
- lab 80. Design for embroidery to be executed by in color strands. Honorary Award. Andre Masson, New Preston, Conn. (Not entered in competition.) (Framed)
- 82. ~~Exhibited in the Department of Art, New York State College of Dentistry, New York~~
- 83. ~~Exhibited in the Department of Art, New York State College of Dentistry, New York~~
- ✓ 84. Hand Loom. Madmar Quality Company, Utica, N.Y.

NOTE #1 - Textiles #41, 42, 43, 46, 48, 49, 50, 52, 53, 54, 55, 57, 58, 59, 61, 63, 65, and 70 - are attached to rods supplied with screw-eyes for suspension from pole as in installation photo.

NOTE #2 - Some of the Calder toys in wall-case are also to be included, probably: 2 rag animals, bicycle, truck, policeman, girl dancer, match-box train and cart. Definitely going are the 3 Calder toys on rollers in middle of room.

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BLUE = items in boxes

ITEMS TO BE SHOWN IN THE THERAPY SHOW

A. Projects for Patients

- ✓ 1. Chair Laboratory - for Pottery - 30" x 22"; must be displayed on stand. *make low table*
- ✓ 2. Lap Board Bookbinding - on legs, 5½". Size of top - 26" x 16½".
- ✓ 3. Weaving Frame (Hand) - 26" x 19"
Loom
- ✓ 4. Weaving Frame - (Large Loom) - 59" x 50"
- 81 ✓ 5. Lace Making - on three boards - 19" x 9" and two 11" x 9"
- ✓ 6. Textigraph needle samples - largest 67" x 52" and a number of small ones, 6" x 6"
photo, and Br sample to come

B. Furniture

- ~~1. Radio Table - 31½" x 8" x 19" (high) - on wheels~~
- ✓ 4 2. Coffee Table - 21" x 12" x 19½" (high)
- ✓ 5 3. Chair with tapestry seat - 28½" high (from top of back to floor)
- ✓ 6 4. Bird House - keg with straw roof - 32½" high from peak. 12" diameter - middle.
- ✓ 7 5. Wood and Cellophane Storm Window - 38" wide x 48" high.

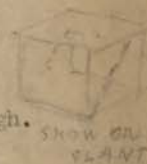
C. Toys

1. Wooden

- ~~a. Kangaroo on wheels - 18" high x 14".~~
- ~~b. Poodle on wheels - 12" high x 10".~~
- ✓ 1 c. Project toys - hen and chicks - in box 18½" x 15½". Hen - 9" high.
- ✓ 8 d. Child's bench (horse shape) - 24" long x 7" wide x 12" high.
- ✓ 2 e. Cribbage board - 12" x 2" x 1" high.

2. Paper

- ✓ 3 a. Molded paper animal - 19" high.
- ✓ 4 b. Cardboard kangaroo - 12" high.
- ✓ 5 c. Paper party favors - on sticks 20" long. *letter holes*
- ✓ 6 d. 3 Coathangers (child's) - 12" wide
- ✓ 7 e. 3 Valentines - 6" x 5".



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ITEMS FOR THERAPY SHOW

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C. Toys (cont.)

8. One cloth - stuffed - hippopotamus - 14" long and 7" high.
 12 3 4. Books - cloth, for children - 4 - 8" x 7" *one book.*

D. Wooden Articles

- 9 1. Salad bowl - 11" diameter
 10 2. Eight small wooden articles.
 11 3. 2 boxes - 5" x 4" - shells on top.
 4. Bookends - 6" high.
 12 5. Picture frame - 13 1/2" x 12" - shells decorating it.
 21 4 6. Wooden objects mounted on two sheets of cardboard - each 22" x 15".
 13 7. 3 Wooden "Handies"
 14 8. Work box - 9 1/2" high - bird on top.
 15 9. Pair of Clogs
 16 10. Tray 18" x 10"
 17 11. 5 boxes - 8" x 4" x 1" high.

E. Miscellaneous

- 18 1. Erlenmeyer flask - 12" high.
 19 2. Two Leather articles - book, 4" x 7", and brush case, tube, 7" long.
 20 3. Corn husk mat - 13" diameter.
 21 4. Dressing table mirror on stand - 9" x 7"
 37 13 5. Picture - 17 1/2" x 14".
 22 6. Bridge set - 7 1/2" x 5".
 23 7. 4 pieces of costume jewellery.
 24 8. 2 silver bracelets.
 9. 1 metal key holder.
 25 10. 1 pewter bowls - 7" x 4 1/2" in diameter.

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ITEMS FOR THERAPY SHOW

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E. Miscellaneous (cont.)

- 26 11. Pottery vase - 10" high and $4\frac{1}{2}$ " square at top.
 12. " " - 7" high and 9" diameter.
 27 13. Pottery plate - 10" diameter.
 28 14. 8 pottery plaques - largest - 12" x 6"; smallest - 4" square.
 32 15. Fish flies, illustrated on 3 boards 16" x 14". - under glass
 16. Child's cloth book - $10\frac{1}{2}$ " x 8"
 33 17. Two projects (knick-knacks from strange materials)-mounted on boards,
 $35\frac{1}{2}$ " x $22\frac{1}{2}$ " and 35" x 26".

F. Textiles.

- 77 11 1. Framed tapestry - $21\frac{1}{2}$ " x $17\frac{1}{2}$ ".
 77 13 2. " " - 25" x 20".
 39.40 7 3. 2 folios (Block Printing) - 16" x 14".
 38 29 4. 2 bookbinding projects - 14" x 10".
 75, 77 9 5. Five hooked rugs - largest, 60" x 41"; smallest, 45" x 32". Small / large
 77A 8 6. 2 small hooked rug - $18\frac{1}{2}$ " square; and $18\frac{1}{2}$ " diameter.
 10 7. Sixteen woven fiber mats - largest, $35\frac{1}{2}$ " x $25\frac{1}{2}$ "; smallest - $14\frac{1}{2}$ " x 9". Fan
 47 9 8. Design for cotton rug - 22" x $17\frac{1}{2}$ ".
 30 9. Samples of textiles, mounted on board 40" x 28". 2 small bags
 10. " " " " " " 28" x 17".
 73 10 11. Ten cards - designs for block prints - one, 17" x $13\frac{1}{2}$ "; nine - 14" x 11".
 10 12. Group (7) miscellaneous mats - largest, $19\frac{1}{2}$ " x $25\frac{1}{2}$ "; smallest, 16" x 11". Fan
 11 13. One strip - 148" x 25".
 14. 4 lengths of textile - 72" x 36".
 15. Cloth belt - 51" long.
 16. 4 small cotton mats.
 10 17. Strip of material - 29" x 13".

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THE ARTS IN THERAPY

Panels in Psychotherapy section

- Entrance: sign - showcase (Vitulo)
 Sign - first floor to Auditorium (Vitulo)
 sign - entrance to exhibition (Cutout hand - white with red veins
 letter: THE ARTS IN THERAPY - black)
 general label - photostat (copy from Mr. Soby) - (Mount Shop)

Introduction (Psychotherapy section)

- a) Curved wall around platform at stairs - floor to ceiling. Masonite - paint red.
 b) Photo projection machine behind screen (Hole to be cut in screen)
 c) Hospital table and easel in front of screen

Wall I.	Panel Size	color
1a - 36 x 36"		
1b - 36 x 48"	Frame even with platform	
1c - 36 x 48"		
1d - 36 x 48"	(slant panel - under b to right)	24 X 24
1e - 22 x 48"	(shelf under c)	
1f - 36 x 36"		
1g - 36 x 48"		
1h - 24 x 48"	(slant panel under g)	
1i - frame 29 x 41"	of strips 1 1/2 x 1/2" to raise poster from wall (Frame flush with edge of poster)	

Wall "A"	Panel size	color
A1	36 x 54"	
A2	" "	
A3	" "	
A4	" "	
A5	" "	
A6	" "	
A7	" "	
A8	" "	
A9	" "	
A10	" "	

In addition to Wall "A" - partition 3 ft. wide to extend from floor to ceiling

(see floor plan for position)

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2.

Wall "B"	Panel size	color
B1	36 x 30"	
B2	36 x 24"	
B3	36 x 24"	
B4	41 1/2 x 30" (frame only 1 1/2" from wall flush to mount - no facing - to take mount 41 1/2 x 30")	
B5	36 x 36" ✓✓	
B6	36 x 41 1/2"	
B7	36 x 20 7/8"	
B8	36 x 48 x 7" (shadow box for 35 color slides 3 x 4" - each slide will require cutout hole in panel - Box 7" deep. Holes for vents top and bottom only - removable back panel, etc.)	
B9	36 x 48"	
B10	30 x 22" (shelf under B4)	
B11	36 x 24" (slant panel under B5) ✓	
B12	41 1/2 x 24" (slant panel under B6)	
B13	20 7/8 x 24" (slant panel under B7)	
✓ B14	48 x 24" (slant panel under B9)	

Wall "C"	Panel size	color
C1	36 x 36" ✓✓	
C2	36 x 48" ✓	
C3	36 x 12 x 7" (shadow box for 6 color slides 3 x 4" arranged in vertical row)	
C4	36 x 36" ✓✓	
C5	36 x 48"	

Wall "D"	Panel size	color
D1	36 x 48" ✓✓	
D2	36 x 48" ✓✓	
D3	36 x 48" ✓✓	
D4	36 x 36" ✓✓	
D5	36 x 12" (slant panel under D4) ✓	

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Wall "E"

panel size

color

E1	_____	36 x 36"	✓
E2	_____	36 x 36"	✓
E3	_____	36 x 36"	✓
E4	_____	36 x 48"	
E5	_____	36 x 24"	(slant panel under E1)
E6	_____	36 x 24"	(slant panel under E2)
E7	_____	36 x 24"	(slant panel under E3)
E8	_____	48 x 24"	(slant panel under E4) ✓

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BOOKS RECOMMENDED FOR BIBLIOGRAPHY ON ARTS IN THERAPY

The Science of Psychology
Raymond Holder Wheeler
Crowell Publishing Co.

The Principles of Mental Development
any Havelock Ellis

Measurement of Intelligence by Drawings
Florence L. Goodenough
World Book, Co., Yonkers

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THE ARTS IN THERAPY

1942-1943

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

CHECK LIST

Title Poster

~~Label: Occupational Therapy~~

CREATIVE THERAPY - Label

- Panel I "The Body Image in Art as the Psychiatrist Uses It" - Bellevue Hospital
Psychiatric Division: Dr. Lauretta Bender. Exhibits 1 thru 6.
- Panel II " " " " " " " " Exhibits 7 thru 11.
- Panel III " " " " " " " " Exhibits 12 thru 15.
- Panel IV "Psychopathological Problems" " " " " Exhibits 16 thru 19.
- Panel V " " " " " " " " Exhibits 20 thru 25.
- Panel VI " " " " " " " " Exhibits 26 thru 27.
- Panel VII "Schizophrenic Problems." " " " " Exhibits 28 thru 33.
- Panel VIII " " " " " " " " Exhibits 34 thru 37.
- Panel IX " " " " " " " " Exhibits 38 thru 40.
- Panel X " " " " " " " " Exhibits 41 thru 42.
- Panel XI "Case Material from Psychoanalytic Practice"
- Panel XII "Work done with Unemployed Under Henry Schaeffer-Simmern" (Rooster, plaster relief; Bird in Tree; painting on glass)
- Panel XIII " " " " " " " " (Two Birds, painting on glass; Bird, plaster relief; Backyard, painting on black cardboard.)
- Panel XIV a " " " " " " " " (4 photos; Skating)
- Panel XIV b " " " " " " " " (Dogs and Horses, blockprint)
- Panel XV " " " " " " " "
- Panel XVI Primitive, charcoal drawing, woman 34 years old
- Panel XVII Charcoal drawing
- Panel XVIII Accordion Player, blockprint on Japan paper, by 2 unemployed laborers.
- Panel XIX a Elephants at the Circus, pastel, by boy, 6 years old.
- Panel XIX b Duck on black cardboard
- Panel XX a 2 Finger paintings
- Panel XX b 3 photographs
- Panel XXI a Blockprint on Japan paper
- Panel XXI b Horse, plaster; glass painting
- Panel XXII a Abstract painting; painting on red cardboard, by woman, 30 years old.
- Panel XXII b Skating, gouache, by blind student; tree and bird; painting on glass - Portrait of Woman.
- Panel XXIII Finger Painting, done at U.S.O. Centers (2)
- Panel XXIV " " " " " " " " (3 and photo)
- Panel XXV " " " " " " " " (2)
- Panel XXVI "Drawings done under Dr. J. Louise Despert, Research Associate Cornell University Medical College, N.Y. (4 drawings)
- Panel XXVII "New York State Psychiatric Institute & Hospital. Work under Margaret Naumberg. (3)

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- (Panel ~~XXXI~~ ^{XXXI} a) Work done with Blind and Partially Blind under Viktor Lowenfeld (2)
- (Panel ~~XXXI~~ ^{XXXI} b) " " " " " " " " " " " "
- Panel ~~XXXI~~ ^{XXXI} (3 photos; 1 gouache)
- Panel ~~XXXI~~ ^{XXXI} (3 paintings; 3 photos)
- Panel XXXI (2 drawings; 2 paintings)
- Panel XXXII (3 paintings; 1 photo)
- (Panel XXXIIa) Development & Adjustment through Free Expression - Clinic for the
- (Panel XXXIIb) Social Adjustment of the Gifted, N.Y.C., under Florence Cane.
- (1 painting - Crucifixion)
- (label)
- (Panel XXXIIIa) " " " " " " " " " " " "
- (Panel XXXIIIb) (Nature, pastel, by man 50 years)
- (Battle, pastel, girl 9 years)
- (Panel XXXIV a) " " " " " " " " " " " "
- (Panel XXXIV b) (Hot Head, pastel, man, 50 years)
- (Jonah and the Whale, pastel, woman, 35 years)
- (Panel XXXV a) " " " " " " " " " " " "
- (Panel XXXV b) (War, pencil drawing, boy, 15)
- (Elephants in Jungle, pastel, boy, 8 years)
- (Panel XXXVI a) " " " " " " " " " " " "
- (Panel XXXVI b) (War, white chalk, boy, 14)
- (The Japs are Coming, pastel, boy, 8)

Bed Basel (Sponge, glass dish, 6 jars) - designed by Victor D'Amico & Kendall Bassett

9 photographs - Hospital Equipment made by boys of Leicester College, England.

OCCUPATIONAL THERAPY - Label

- Photo 1 Therapy in Africa: White man working loom in bed.
- Photo 2 " " " " " " " " " " " "
- Photo 3 " " " " " " " " " " " "
- Photo 4 " " " " " " " " " " " "
- Photo 5 Three men embroidering R.A.F. emblem
- Photo 6 Two injured soldiers on bed working loom
- Photo 7 Negro working loom; white man watching.
- Photo 8 Adjusting injured arm of soldier to loom
- Photo 9 Man and Woman playing checkers with feet
- Photo 10 Two men playing checkers with weights

- Panel XXXVII Articles made from various material mounted on boards. Art (#33)
- Department, North Texas State College, Denton, Texas
- Panel XXXVIII Small hooked rug, 3rd prize, Pegi Macleod, 509 E. 88 St., N.Y.C.
- (77a); Folio with samples of block printing in grey and red,
- 1st prize, Ilse Hamann, State College, San Diego, Cal.(39);
- Textile Design in red, green and black, 5th prize, Nancy Cole,
- Philadelphia, Pa. (73); Folio with samples of block printing

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PRIZE WINNERS IN ARTS IN THERAPY COMPETITION.

Nancy Cole, 2200 Delancey Street, Philadelphia, Penn:
Design for textiles

1st Prize \$100.- goes to:- Ilse Hamaan, State College, Art Dept
Hand sculpture San Diego, California,

Tom H. Object:- Block Print Experiment.
Paper valentine

2nd Prize \$75.- goes to:- Efram Kepes, 1444 East 53rd Street, N.Y.C.
Alice Donaldson, 145 East 10th Street, N.Y.C.

Object:- Child's Stuff Book

Joe R. Kappa, 238 East Erie, Chicago, Ill:
Stuffed paper animal

3rd Prize \$50.- goes to:- Pegi Macleod, 509 East 88th Street
Frank Hopkins, Stony Creek, Conn: N.Y.C.

Objects made from kindling wood
Object:- ~~Of small~~ woolen knotted rug

Louise Nevelson, 98 East 10th Street, N.Y.C.
Toy wooden seat.

4th Prizes of \$25 each go to:- Morris Levine, 112 East 17th St
#----- N.Y.C.

wood and linoleum tray, 3 cigarette boxes ditto

Gretna Campbell, Cooper Union, Cooper Square & 7th Street, N.Y.C.
Rug

Jo Anne Nicholson, 1347 39th Street, Des Moines, Iowa.
String rug.

Honorary awards given for projects:-
Barbara Hoverson, State College, San Diego, California.
Paper knife in Philippine mahogany

Irene Reinecke, Western College, Dept: of Art, Oxford, Ohio.
Textile

5th Prizes of \$10 each go to:- ~~editors not eligible for prizes.~~

Marjorie Little, 79 East Cedar St, Chicago, Ill:
Rug.

Ruth MacKinley, 545 Sutter Street, San Francisco.
Mat in Metal and Bamboo.

Louise Foug 545 Sutter St, S.F.
Mat of reed and cotton yarn.

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Jury for Arts in Therapy Competition.

Nancy Cole, 2200 Delancey Street, Philadelphia, Penn:
Designs for textile

Emma L. Davis, 119 North Swall Drive, Los Angeles, Calif:
Hand sculpture

Toni Hughes, 154 East 56 St, N.Y.C.
Paper valentine

Adda Husted-Anderson, 349 East 49th Street, N.Y.C.
2 silver bracelets

Alice Donaldson, 145 1/2 East 40th Street, N.Y.C.
Child's picture in cloth

Joe R. Kapps, 238 East Erie, Chicago, Ill:
Stuffed paper animal

Frank Hopkins, Stony Creek, Conn:
Objects made from kindling wood

Louise Nevelson, 92 East 10th Street, N.Y.C.
Toy wooden seat.

Examples of fly-tying, M.W. Hunt, Mechanicsburg, Ohio.

Donelda Fazekas, Cooper Union.
Textile

Carol Janeway, 135 East 65th Street, N.Y.C.
Decorated Tile.

Honorary Awards given for projects:-

Book-binding on Lap-board.

Book-binding by Gerhard Gerlach 109 East 41st Street, N.Y.C.

Lap-board by Morris Levine, 12 East 17th Street, N.Y.C.

Chair Laboratory

By Beatrice Wood, 11567 Acama Street, North Hollywood, California

Honorary Awards given to competitors not eligible for prizes.

Andre Masson, New Preston, Connecticut.

Louise Bourgeois, 142 East 18th Street, New York City.

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69. Textile design in **Jury for Arts in Therapy Competition.**

- Miss Dorothy Shaver. 1st vice-president Lord & Taylor
 Miss Dorothy Liebes. 545 Sutter Avenue, San Francisco, California
 Miss Eleanor LeMaire, *interior designer & color consultant*
 Miss Meta Cobb, exec:secretary Am: Occ. Therapy Ass:
 Miss Marjorie Fish, Director, University Extension, Columbia University
 116th St & Broadway
 Mrs George E. Roosevelt, Chairman Junior League Committee for Design in O.T.
 Mrs Edward McSweeney Jr, Secretary
 Miss Mary E. Merritt. *Sec of O.T. Div. Dept*

73. Rug made of dyed stockings in abstract *by hospital, N.Y.C.*
 Dorothy Conner, Cooper Union.

74. small circular hooked rug. Pegi McLeod, 509 East 88th St. N.Y.C.
 3rd Prize

James J. Loring, Director of the Annual Services
 74. Book-binding on 1st board. Gerlach & Morris Levine. Montevideo.
 G. Gerlach, 109 East 41st St. N.Y.C.
 M. Levine, 12 East 17th St. N.Y.C.

75. Chair Laboratory for clay modelling.

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69. Textile design in red, green & black.
~~Went/Cole/2200/Delaware/St./Philadelphia/Penn.~~
Virginia Cole, Bradford, Vermont.
70. Woolen cap in rose & blue brocade pattern.
Edythe Gusick, Wayne University, Detroit, Mich:
71. RUGS.
71. Hooked rug in wool, abstract design in brown, red & grey. 4th prize.
Gretna Campell, Cooper Union.
72. Hooked rug, wool & dyed stocking, abstract design in grey, brown, white
Florence Kirschen, 677 West Ende Avenue N.Y.C. (Cooper Union)
73. Rug made of dyed stockings in abstract design, varied colors.
Dorothy Constat, Cooper Union.
74. small circular hooked rug. Pegi McLeod, 509 East 88th St, N.Y.C.
3rd Prize

PROJECTS FOR PATIENTS.

74. Book-binding on lap-board. G. Gerlach & Morris Levine. Hon: award.
G. Gerlach, 109 East 41st St, N.Y.C.
M. Levine, 12 East 17th St, N.Y.C.
75. Chair Laboratory for clay modelling.
58. Place Mat, blue & white cotton.
Grace B. Seelig.
59. Place mat, made of bamboo, hat straw, leather. 5th prize.
Ruth MacKinlay, 545 Butter St, San Francisco.
60. Place mat, made from reed, hat straw, cotton, leather.
Marion Plant, 945 St, San Francisco.
61. Mat made of lettuce greens from Honolulu.
Ruth MacKinlay.
62. Window shade in cotton yarn warp, leaves & stems of lilies.
Grace B. Seelig.
63. Hand-woven runner.
Kana Swops, 283, Greenville, New York.
64. Black print abstract design in grey-green & brown on white material.
Donald MacKenzie, 112 West 15th St, N.Y.C.
65. Black printed brown bird design on grey cotton drape.
Helen Vallodge, (Cooper Union) 22 W 11th Avenue, New Rochelle, N.Y.
66. Brown red dyed lace design on white. 5th prize.
Donald MacKenzie, 112 West 15th Street, N.Y.C.
67. Red, green & black black print design on fabric. 4th prize.
Irene Reincke, Western College, Oxford, Ohio.
68. Curtain made of grey-white cotton with red in white background.
Mary J. Garrison, Art Dept. Wayne University, Detroit, Mich.

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Page 3. check list.

50. Window shade or screen, made from cotton yarn warp and straw. 5th prize.
Grace B. Seelig, 1347 49th Street, Des Moines, Iowa.
51. Table mat for hot plates, made from cotton warp & hickory splits.
Grace B. Seelig.
52. Corn-shuck place mat, made from corn shucks & carpet warp.
Nellie S. Johnson, Art Dept: Wayne University, Detroit, Mich:
53. Table mat made from string & cotton.
Marion Reed, 5015 Capitol Avenue, Omaha, Nebraska.
54. Floor mat made of string. 5th prize.
Jo Anne Nicholson, 1347 49th Street, Des Moines, Iowa.
55. Table mat made from straw, cotton & cellophane.
Dorothy Greene, 1801 Leavenworth St., San Francisco, Calif:
56. Place mat in dyed cotton.
Grace B. Seelig.
57. Design for Table Mat in raffia, cotton boucle, cellophane
4 ply cotton warp.
Marjorie Little, 179 East Cedar St., Chicago, Ill. of brown.
Hon: award.
58. Place Mat, blue & white cotton. Diego, Cal:
Grace B. Seelig.
59. Rug made from cotton yarn, pineapple fibre, chenille & copra.
Ruth MacKinlay, 545 Sutter St., San Francisco.
60. Place mat, made from reed, hat straw, cotton, string.
Marion Pleat, 545 St., San Francisco.
61. Mat made of laliala grass from Honolulu. of Design in Chicago
Chicago, Ill:
Ruth MacKinlay.
62. Design for shade made from oak splits, raffia, waxed string
Grace B. Seelig.
63. Hand-woven runner. Sutter St., San Francisco.
Emma Swope, R#3, Freeville, New York.
64. Block print abstract design in grey-green & brown on white go
material. 5th prize.
65. Block printed brown bird design on grey cotton drapery.
Helen Vallados, (Cooper Union) 62 Bay View Avenue, New Rochelle
N.Y.
66. Brown red & yellow tree design on chiffon. 5th prize.
Donelda Fazekas, 112 West 15th Street, N.Y.C.
67. Red, green & black block print design on fabric. 4th prize.
Irene Reinecke, Western College, Oxford, Ohio.
68. Curtain made of grey-white carpet warp laid in white homecraft
cotton.
Mary J. Stratman, Art Dept. Wayne University,
Detroit, Mich:

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page 3, check list.

38. Book "Wedding Gift" Patricia Sexton, State College, San Diego California
- address 33. Projects made from cork etc mounted on 2 boards
N. Texas State Teachers College, Dallas, Texas.
34. 2 pottery vases made without a kiln. 5th prize.
Louis Siegel, Universal School of Handicrafts, 221 W. 57th St
N.Y.C.
35. Plate with painted design. Salt Lake City, Utah.
William Gropper, Croton-on-Thames, New York.
36. 8 pottery plaques, smallest 5th prize.
Carol Janeway, 135 East 66th St, N.Y.C.
37. Picture (decoupage). 5th prize
Alice Donaldson, 145 1/2 East 40th St. N.Y.C.
- 22 TEXTILES: wooden coat hanger painted.
Martin Fuller & Joseph Kaufman, 132 East 16th St, N. on cloth.
39. Folio with examples of block printing in grey & red. 1st prize
Ilse Hamann, State College, San Diego, California.
40. Folio with examples of block printing in shades of brown.
Jack Varoutte, State College, San Diego, Cal: Hon: award.
Lloyd Ruocco, State College, San Diego, Cal:
41. Rug made from cotton earp, pineapple fibre, chenille & copra.
Rosemund Miller, Mills College, California.
42. Table mat made from reed & cotton yarn. 5th prize
Louise Frey, 545 Sutter St, San Francisco, Cal:
43. Screen made from plastic warp.
Grace B. Seelig, Weaving Workshop, School of Design in Chicago
Chicago, Ill:
44. Design for shade made from oak splits, raffia, waxed string
Marjorie Little, 79 East Cedar St, Chicago, Ill: 5th prize.
45. Tray mat made from bamboo, pineapple grass, cellophane.
Louise Foug, 545 Sutter St, San Francisco.
46. Floor mat made from cotton yarn, stems of cats-tails
Grace B. Seelig, Weaving Workshop, School of Design in Chicago
Chicago.
47. Design for Rug made from cotton yarn, rayon & cotton stockings
cotton warp, muslin strips, artificial leather,
Marjorie Little, 79 East Cedar St, Chicago, Ill: 5th prize
- (55) 48. Mat made from string, cotton, bamboo. 5th prize.
Made by Dorothy Greene, 1801 Leavenworth St, San Francisco.
49. Place mat made from cotton yarn, straw & raffia.
Grace B. Seelig, Weaving Workshop, School of Design in Chicago
50. Examples of fly-tying mounted on boards
Martha J. Hunt, Newburgh, Ohio.

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16. Paper Knife. Bamboo.
Anna Mae Lewis, State College, San Diego.
17. Salad Spoon & Fork. Walnut soaked in salad oil.
Roberta Powers, State College, San Diego.
18. 2 Hand Sculptures (made to feel) mahogany. 5th prize
E.L. Davis, 119 North Swall St, Los Angeles, California.
19. Work box with carved wooden bird holding scissors.
A.L. Bergman, 749 Bryan Avenue, Salt Lake City, Utah.
20. Tray & 3 boxes made from wood and linoleum. 4th prize
Morris Levine, 12 East 17th Street, N.Y.C.
21. ~~Objéets~~ made from kindling wood mounted on cardboard
and 1 finished object. 5th prize
Frank Hopkins, Stony Creek, Connecticut.
22. Child's wooden coat hanger painted.
Martin Fuller & Joseph Kaufman, 132 East 16th St, N.Y.C.
- E. MISCELLANEOUS
23. Flask for Salad dressing. Columbia University, N.Y.C.
Jack Caroutte, State College, San Diego, California.
24. Leather note case & shaving brush case.
J.V. Miller, Universal School of Handicrafts, 221 W. 57th St.
N.Y.C.
24. Corn Husk Mat.
Florence A. Swift, 220 Alvarado Rd, Berkeley, California.
25. ~~Travelling~~ Mirror frame in silk.
Workshop, Mount Sinai Hospital, 5th ave & 100th St, N.Y.C.
26. Bridge set covered in chintz
Workshop, Mount Sinai Hospital, 5th Avenue & 100th St, N.Y.C.
- check. 27. 3 pieces costume jewelry made from tin cans.
Louis J. Hase, 3 Cadney Terrace, White Plains, N.Y.
28. Bracelet made from ~~metal~~ links
Mrs Dorothy W. Shor, 451 West 21st St, N.Y.C.
29. 2 silver bracelets
Adda Hursted-Anderson, 349 East 49th St, N.Y.C.
30. ~~Netty/Ket/Identification/disk~~
Copper Key Ring
Bertram F. Brummer, 14 East 75th Street, N.Y.C.
31. Small pewter bowl.
Morris Levine, 12 East 17th Street, N.Y.C.
32. Examples of fly-tying mounted on boards
Martha J. Hunt, Mechanicsburg, Ohio.

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Articles Chosen By Miss Sawyer's Press.

Check List of Arts in Therapy Competition.

1. Stuffed Paper Animal. made by R.KAPPS, 238 East Erie, Penna
2. Valentine, Party Favor. made by TONI HUGHES, 154 East 56th St. N.Y.C.
- A. Furniture
 1. Coffee Table in washed oak Philippine mahogany. by Jack Garoutte, State College, San Diego, California.
 2. Chair with Tapestry seat Philippine mahogany, lacquered waxed designed and executed by Helen Stoller, Cooper Union College, San Diego, Calif.
 3. Straw and wood Bird House (5th prize) Made L. Davis, 112 N. Smith St., Los Angeles, Calif.
 4. Wood and cellophane Storm Window designed and executed by Miller, Universal School of Handicrafts 221 West 57th St. N.Y.C.
- B. TOYS
 5. Project for Toy "Hen and Chicks" carved in wood and painted designed and executed by Harriett E. Knapp, Teachers' College, Columbia University, N.Y.C.
 6. Wooden seat (horse shape) 5th Prize designed & executed by Louise Novelson, 92 East 10th St, N.Y.C.
 7. Cribbage Board in cloth case designed & executed by V.B. Laning, U.S.N. Hospital, Philadelphia Penna.
 8. PROJECTS
 1. Stuffed paper Animal
 2. Kangaroo made out of cardboard. 5th prize designed & executed by:- Joe R. Kapps, 238 East Erie
 3. Cardboard Kangaroo. Robert L. Lapper, Carnegie Institute of Technology, Pittsburgh, Pa.
 4. 3 Valentines, 2 party favors. (Pink & white valentine 5th prize Toni Hughes, 154 East 56th St, N.Y.C.
 5. Stuffed cloth Hippopotamus
 6. Child's Cloth Book, 2nd Prize
 7. Juliet Kepes & Marli Ehrman
- D. WOODEN ARTICLES
 13. Lad Bowl made from Philippine mahogany saturated with salad oil. designed & executed by Jack Garoutte, State College, San Diego, California.
 14. Paper Knife. Philippine mahogany lacquered & waxed 4th Prize designed & executed by Barbara Holverson, State College, San Diego.
 15. Beach Shoes. Lacquered pine and calf leather Designed & executed by Arthur Sherman, State College, San Diego.
 - 16.

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Articles Chosen By Miss Newmeyer's Press.

1. Stuffed Paper Animal. made by R.KAPPS, 238 East Erie, Penn:
2. Valentine, Party Favor. made by TONI HUGHES, 154 East 56th St, N.Y.C.
(5th prize)
3. Salad Bowl made from philippine mahogany. by Jack Garoutte, State
College, San Diego, California.
4. Paper knife. (4th prize) Philippine mahogany, lacquered & waxed
made by Barbara Holverson, State College, San Diego, Cal:
5. 2 Hand Sculptures, mahogany. (5th prize) Emma L. Davis, 119 N. Swall St,
Los Angeles, Cal:
6. Leather shaving brush case. J.V. Miller, Universal School of Handicrafts
221 West 57th St, N.Y.C.
7. Pottery vase made without a kiln. (5th prize)
Made by Louis Siegel, Universal School of
Handicrafts, 221 West 57th St, N.Y.C.
8. 8 Pottery plaques. (smallest 5th prize). Carol Janeway, 135 East 66th St
N.Y.C.
9. Picture Frame & 2 boxes made from shells. Mina Woolf, 128 East 62nd St
N.Y.C.
10. Mat made from string cotton & bamboo, (5th prize). Dorothy Greene,
1861 Leavenworth St, San Francisco.
11. Tables Mat made from string & cotton.
made by:- Marion Reed, 5015 Capitol Avenue, Omaha, Nebraska.
12. Floor mat made from String. (5th prize). from Jo Anne Nicholson
1347 49th St, Des Moines, Iowa.
13. Lap-board Book-Binding project. made by G. Gerlach, 109 East 41st St N.Y.C.
Hon:award. and Morris Levine, 12 East 17th St, N.Y.C.
14. Lace-making project for blind. made by Gertrude Whiting, F.R.S.A
1 West 72nd Street, N.Y.C.
15. Large Loom. made by Art Dept: State Teachers' College, Denton, Texas.
16. Textograph needle samples. Made by Ruth Reeves,

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PRIZE WINNERS IN ARTS IN THERAPY COMPETITION.

✓ 1st Prize \$100.- goes to:- Ilse Hamaan, State College, Art Dept
San Diego, California,

✓ Object:- Block Print Experiment.

✓ 2nd Prize \$75.- goes to:- Ehram Kepes, 1444 East 53rd Street, N.Y.C.

✓ Object:- Child's Stuff Book

✓ 3rd Prize \$50.- goes to:- Pegi Macleod, 509 East 88th Street
N.Y.C.

✓ Object:- ~~Ø~~ round woolen knotted rug

4th Prizes of \$25 each go to:- Morris Levine, 12 East 17th St
N.Y.C.

✓ wood and linoleum tray, 3 cigarette boxes ditto ✓

✓ Gretna Campbell, Cooper Union, Cooper Square & 7th Street, N.Y.C.
Rug

Jo Anne Nicholson, 1347 39th Street, Des Moines, Iowa.
String rug. ✓

✓ Barbara Hoverson, State College, San Diego, California. ✓
✓ Paper knife in philippine mahogany

Irene Reinecke, Western College, Dept: of Art, Oxford, Ohio.
Textile ✓

5th Prizes of \$10 each go to:-

Marjorie Little, 79 East Cedar St, Chicago, Ill: ✓
Rug.

Ruth MacKinley, 545 Sutter Street, San Francisco. ✓
Mat in Metal and Bamboo.

Louise Foug 545 Sutter St, S.F.
Mat of reed and cotton yarn.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- Regina Bradford Vermont*
- Nancy Cole, 2200 Delancey Street, Philadelphia, Penn: ✓
 Designs for textiles
- ✓ ✓ Emma L. Davis, 119 North Swall Drive, Los Angeles, Calif: ✓
 Hand sculpture
- ✓ ✓ Toni Hughes, 154 East 56 St, N.Y.C. ✓
 Paper valentine
- Adda Husted-Anderson, 349 East 49th Street, N.Y.C.
 2 silver bracelets
- ✓ Alice Donaldson, 145½ East 40th Street, N.Y.C.
 Child's picture in cloth
- ✓ ✓ Joe R. Kapps, 238 East Erie, Chicago, Ill: ✓
 Stuffed paper animal
- ✓ ✓ Frank Hopkins, Stony Creek, Conn: ✓
 Objects made from kindling wood
- ✓ ✓ Louise Nevelson, 92 East 10th Street, N.Y.C. ✓
 Toy wooden seat.
- Examples of fly-tying, M.Y. Hunt, Mechanicsburg, Ohio.
- Donelda Fazakas, Cooper Union.
 Textile
- Carol Janeway, 135 East 65th Street, N.Y.C.
 Decorated Tile.

1. Wooden

a. Spoon - 12" long x 1" wide x 1/2" high

b. Fork - 12" long x 1" wide x 1/2" high

c. Project box - box and inside - 12" long x 12" wide x 12" high

d. Child's bench (wooden shape) - 24" long x 1" wide x 12" high

e. Child's bench - 12" x 12" x 12" high

2. Paper

a. Paper animal - 12" high

b. Paper animal - 12" high

c. Paper animal - 12" high

d. Paper animal - 12" high

e. Paper animal - 12" high

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ITEMS TO BE SHOWN IN THE THERAPY SHOW

A. Projects for Patients

1. Chair Laboratory - for Pottery - 30" x 22"; must be displayed on stand.
2. Lap Board Bookbinding - on legs, 5 $\frac{1}{2}$ ". Size of top - 26" x 16 $\frac{1}{2}$ ".
3. Weaving Frame (Hand) - 26" x 19"
Loom
4. Weaving Frame - (Large Loom) - 39" x 30"
5. Lace Making - on three boards - 19" x 9" and two 11" x 9"
6. Textigraph needle samples - largest 67" x 32" and a number of small ones, 6" x 6"

B. Furniture

1. Radio Table - 31 $\frac{1}{2}$ " x 8" x 19" (high) - on wheels
2. Coffee Table - 21" x 12" x 19 $\frac{1}{2}$ " (high)
3. Chair with tapestry seat - 28 $\frac{1}{2}$ " high (from top of back to floor)
4. Bird House - keg with straw roof - 32 $\frac{1}{2}$ " high from peak. 12" diameter - middle.
5. Wood and Cellophane Storm Window - 38" wide x 48" high.

C. Toys

1. Wooden

- a. Kangaroo on wheels - 19" high x 14".
- b. Poodle on wheels - 12" high x 10".
- c. Project toys - hen and chicks - in box 18 $\frac{1}{2}$ " x 15 $\frac{1}{2}$ ". Hen - 9" high.
- d. Child's bench (horse shape) - 24" long x 7" wide x 12" high. 5th page
- e. Cribbage board - 12" x 2" x 1" high.

2. Paper

- a. Molded paper animal - 19" high. 5th page
- b. Cardboard kangaroo - 12" high.
- c. Paper party favors - on sticks 20" long.
- d. 3 Coathangers (child's) - 12" wide
- e. 6 Valentines - 6" x 5". 1.5th page

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ITEMS FOR THERAPY SHOW

-2-

C. Toys (cont.)

3. One cloth - stuffed - hippopotamus - 14" long and 7" high.
4. Books - cloth, for children - 4 - 8" x 7" *2nd prize*

D. Wooden Articles

1. Salad bowl - 11" diameter
2. Eight small wooden articles. *4th & 5th prize*
3. 2 boxes - 5" x 4" - shells on top.
4. Bookends - 6" high.
5. Picture frame - 15½" x 12" - shells decorating it. *5th prize*
6. Wooden objects mounted on two sheets of cardboard - each 22" x 15".
7. 5 wooden "Handies" *4th & 5th prize*
8. Work box - 9½" high - bird on top.
9. Pair of Clogs
10. Tray 18" x 10"
11. 3 boxes - 8" x 4" x 1" high. *4th Prize*

E. Miscellaneous

1. Erlenmeyer flask - 12" high.
2. Two Leather articles - book, 4" x 7", and brush case, tube, 7" long.
3. Corn husk mat - 15" diameter.
4. Dressing table mirror on stand - 9" x 7"
5. Picture - 17½" x 14". *frame*
6. Bridge set - 7½" x 5".
7. 4 pieces of costume jewellery.
8. 2 silver bracelets.
9. 1 metal key holder.
10. 1 pewter bowls - 7" x 4½" in diameter.

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ITEMS FOR THERAPY SHOW

-3-

E. Miscellaneous (cont.)

11. Pottery vase - 10" high and 4½" square at top.
12. " " - 7" high and 9" diameter.
13. Pottery plate - 10" diameter.
14. 8 pottery plaques - largest - 12" x 6"; smallest - 4" square. *smaller - 5" high*
15. Fish flies, illustrated on 3 boards 16" x 14".
- ✓ 16. Child's cloth book - 10½" x 3"
17. Two projects (knick-knacks from strange materials)-mounted on boards, 35½" x 22½" and 35" x 26".

F. Textiles.

1. Framed tapestry - 21½" x 17½".
2. " " - 23" x 20".
3. 2 folios (Block Printing) - 18" x 14". *1st page*
4. 2 bookbinding projects - 14" x 10". *1 page & 2 page*
5. Five hooked rugs - largest, 60" x 41"; smallest, 45" x 32".
6. ¹Two small hooked rugs - 18½" square; and 18½" diameter. *3rd page*
7. Sixteen woven fiber mats - largest, 35½" x 25½"; smallest - 14½" x 9".
8. Design for cotton rug - 22" x 17½".
9. Samples of textiles, mounted on board 40" x 28".
10. " " " " " " 28" x 17".
11. Ten cards - designs for block prints - one, 17" x 15½"; nine - 14" x 11".
12. Group (7) miscellaneous mats - largest, 19½" x 25½"; smallest, 16" x 11". *3 mats 1st page*
13. One strip - 148" x 25".
14. 4 lengths of textile - 72" x 36". *Remiche 4th page*
15. Cloth belt - 31" long.
16. 4 Small cotton mats.
17. Strip of material - 29" x 13".

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Films may be shown at 11:00 A.M.
in Auditorium if show can pay expenses of
projection

Circular should list actual dates of
projection.

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Cose Material from Psychiatric Practice

Here are examples of art work by the patients of
a private practice in psychiatry. The value of such
work for such work has a dual importance. It
supplies the psychiatrist with valuable evidence as to
his patient's condition, ~~and~~ it allows the
patient to release or sublimate a degree of release
from inner torments and disturbances.

Replace label on the panel with above

(Liss)

This section gives a few ~~examples~~ ^{results from} the
use of ~~art~~ ^{art} ~~therapy~~ as a ~~diagnostic~~ ^{diagnostic}
~~means for~~ ^{means for} detecting mental ~~disturbances~~ ^{disturbances} & releasing
inner emotional tension & doubts. ~~Now from the~~
pages of a private practice in psychiatry

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- 1) Psychiatrists believe therapy should be preceded by diagnosis and carried on under psychiatric supervision.
- 2) Psychiatrists believe that majority of therapeutic work should consist in free expression by the patient rather than in working on a given design or from a given model.

200 running feet; ground floor
late September or October - try for
early Sept.

- 3) Approval of Am. Psychiatric Assoc. for
circular

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CHILD'S WOODEN SEAT (HORSE SHAPE). 5TH PRIZE.
BY LOUISE NEVELLSON, NEW YORK CITY.

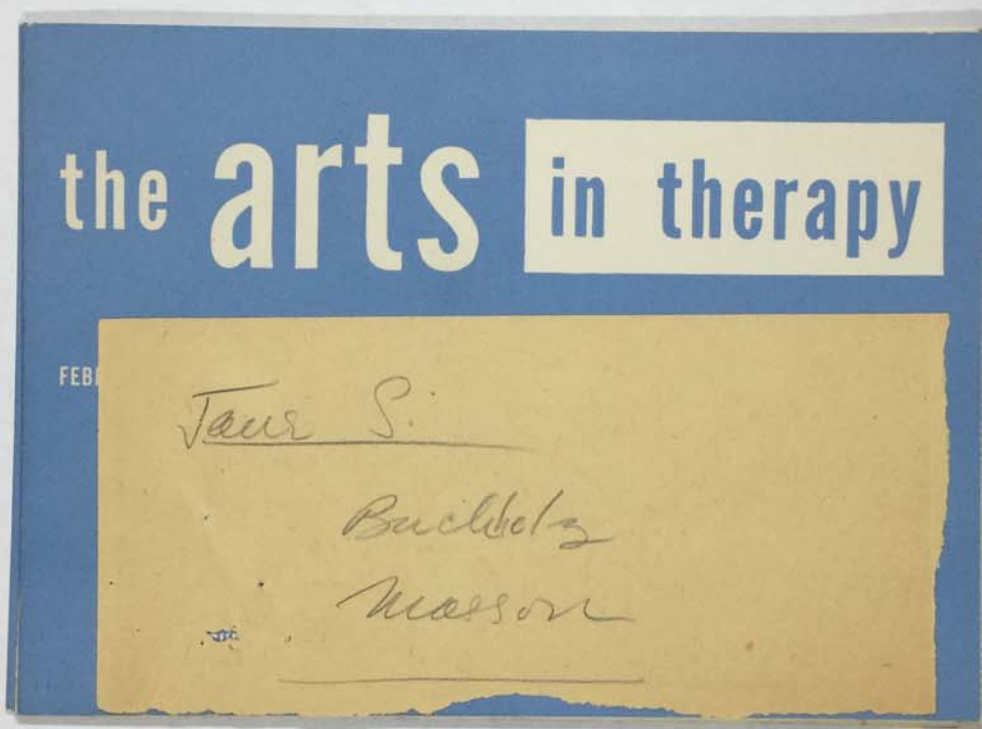
Arts in Therapy exhibition circulated by The
Museum of Modern Art, New York City

MA 1254

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

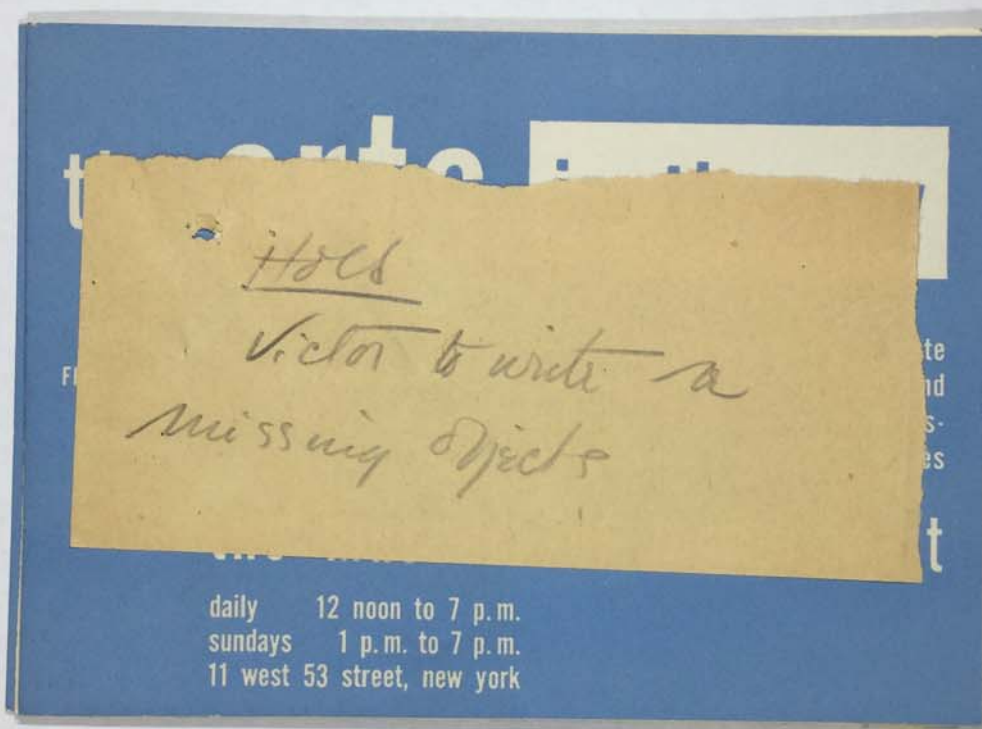
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the arts in therapy

FEBRUARY 3 THROUGH MARCH 7

an exhibition designed to illustrate
and expand the use of the arts and
crafts in therapeutic work with dis-
abled soldiers, sailors and marines

the museum of modern art

daily 12 noon to 7 p.m.
sundays 1 p.m. to 7 p.m.
11 west 53 street, new york

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therapy photos

S-4598

S-4599

S-4601

S-4600

S-4624

S-4645 - *silver screen print.*

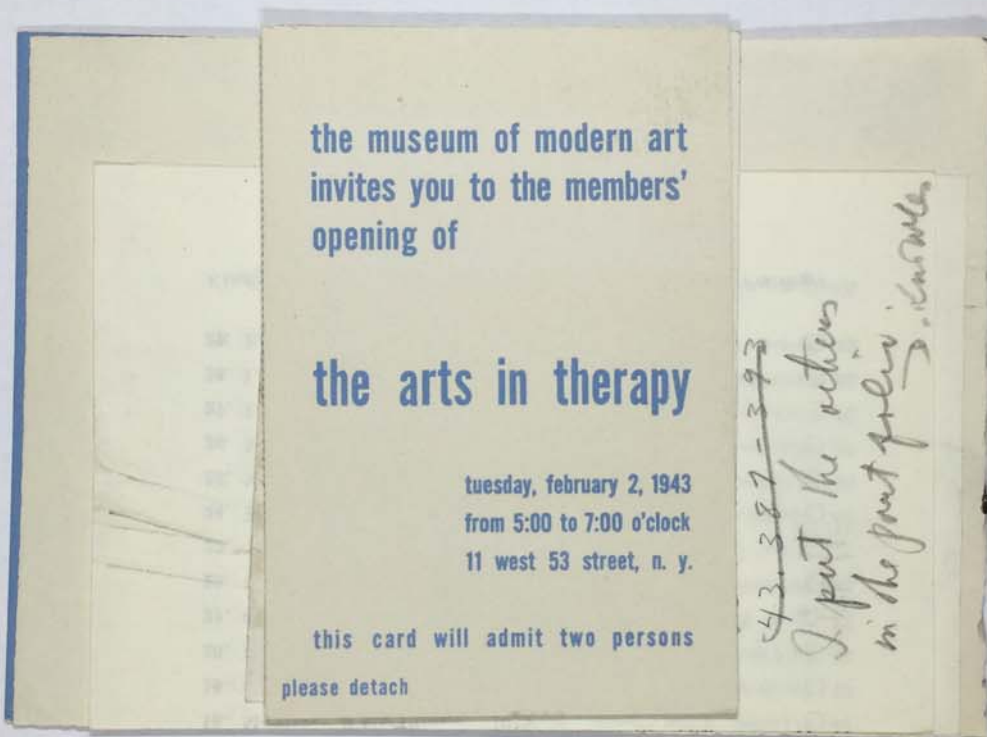
S-4644

distal.

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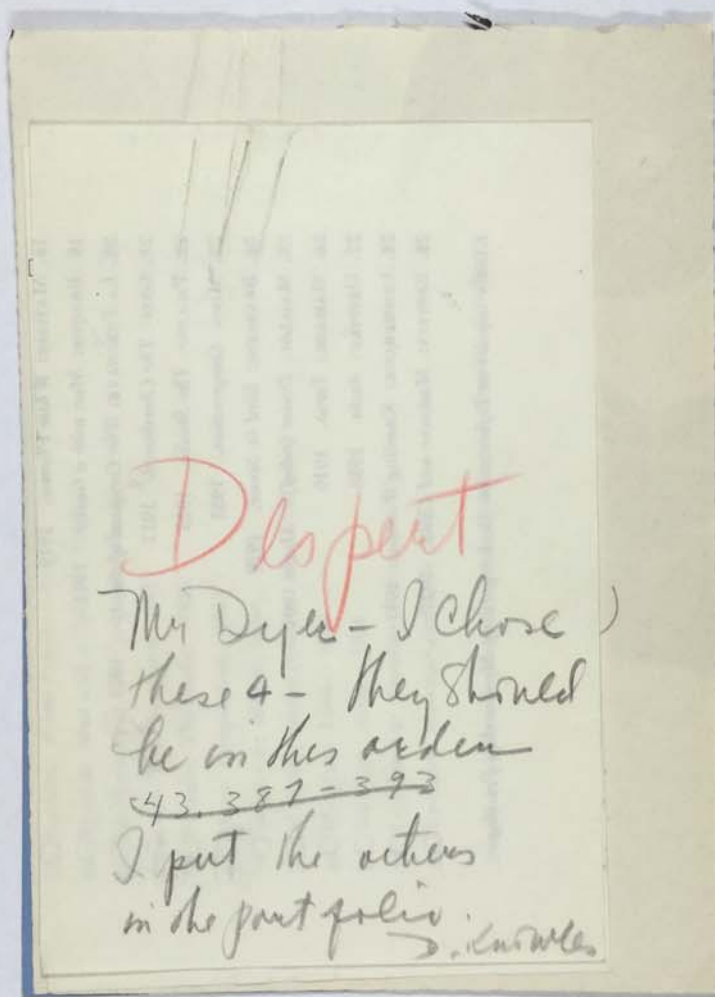
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making	1000
printing 15,000	750.00
postage 10,000	175.00
editions	400.00
installation	250.00
publicity	2000
less on price	500.00
	100.00
	75.00
	50.00
	5 25.00
	15 10.00
	500.00

43.387-393
I put the others
in the post price in order

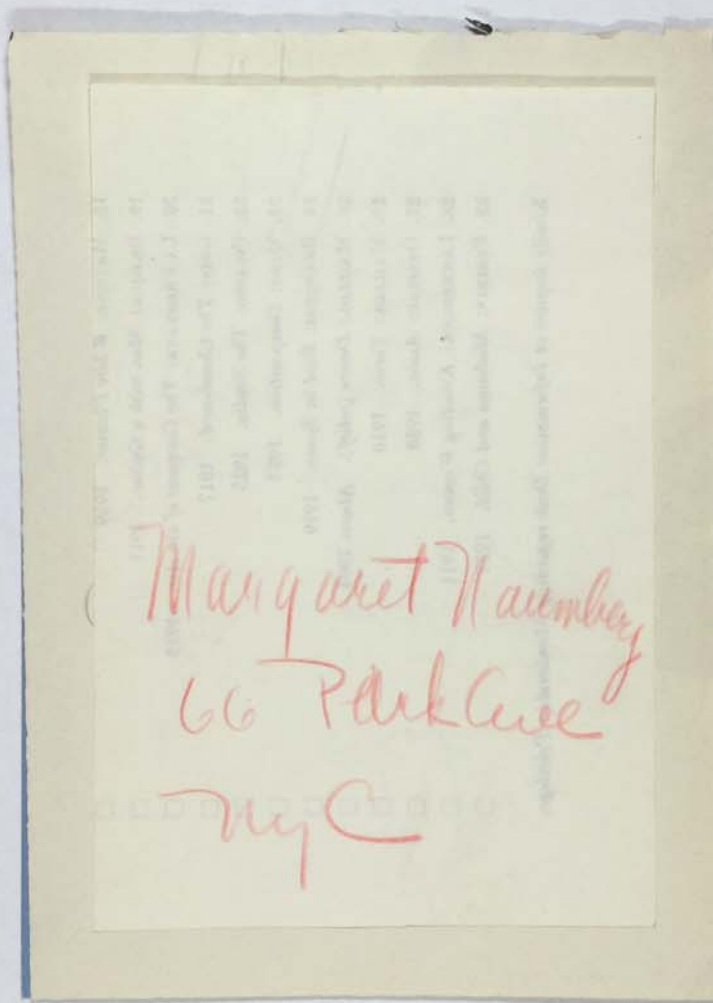
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Material related
to therapy show—

(Brought in by m. Catlin)

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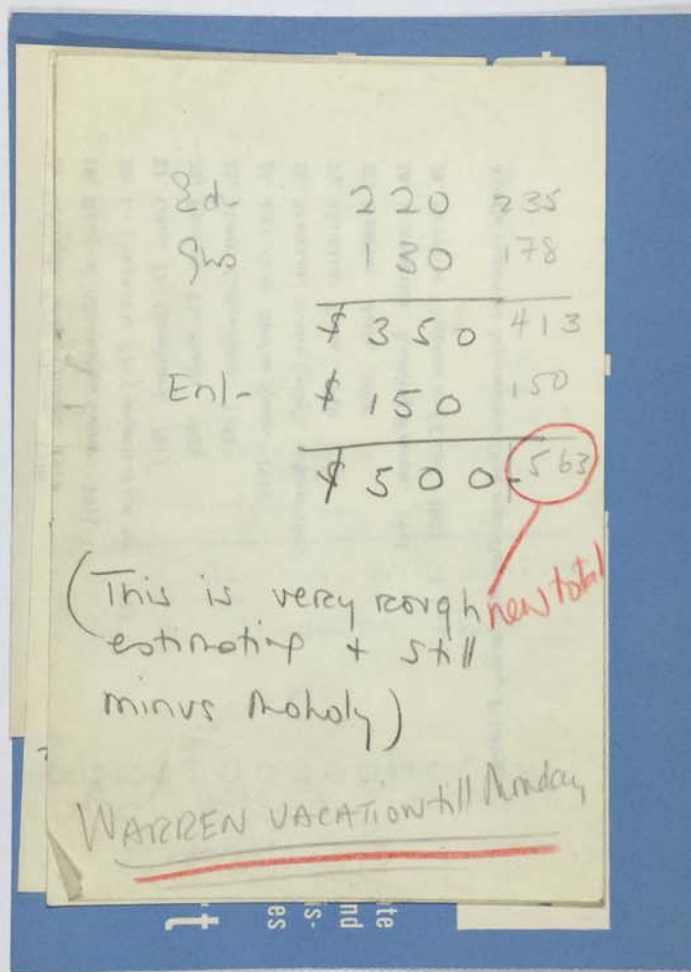
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Miss Twining's figures on
Arts In Therapy for Jan

11 west 53 street, new york

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20-30x40 mats @ 3. \$60
14-40x60 " @ 5 = 70

\$130

+ Victor = 48

1) This is minus Moholy
+ Victor —

2) think This is the estimate
for the Carpenter's Shop

Warren old

for "Arts in Therapy"

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14 frames @ 3 = 42
 4 plywood @ 5 = 20
 attach object = 15
 " mats = 20
 4 boxes @ 30 = 120

\$ 220
 (app) 7
 victor 15

1) This is minus 70 8 panels
 for Moholy which will
 probably need a good
 deal of carpentry -

2) This is minus Victor
 panels - (6 - 40 x 60 = 18)

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the a

the museum of modern art
invites you to the members'
opening of

erapy

FEBRUARY 3 THROUGH

the arts in therapy

ed to illustrate
of the arts and
work with dis-
rs and marines

the

tuesday, february 2, 1943
from 5:00 to 7:00 o'clock
11 west 53 street, n. y.

ern art

daily
sundays
11 west

this card will admit two persons

please detach

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the arts in therapy

FEBRUARY 3 THROUGH MARCH 7

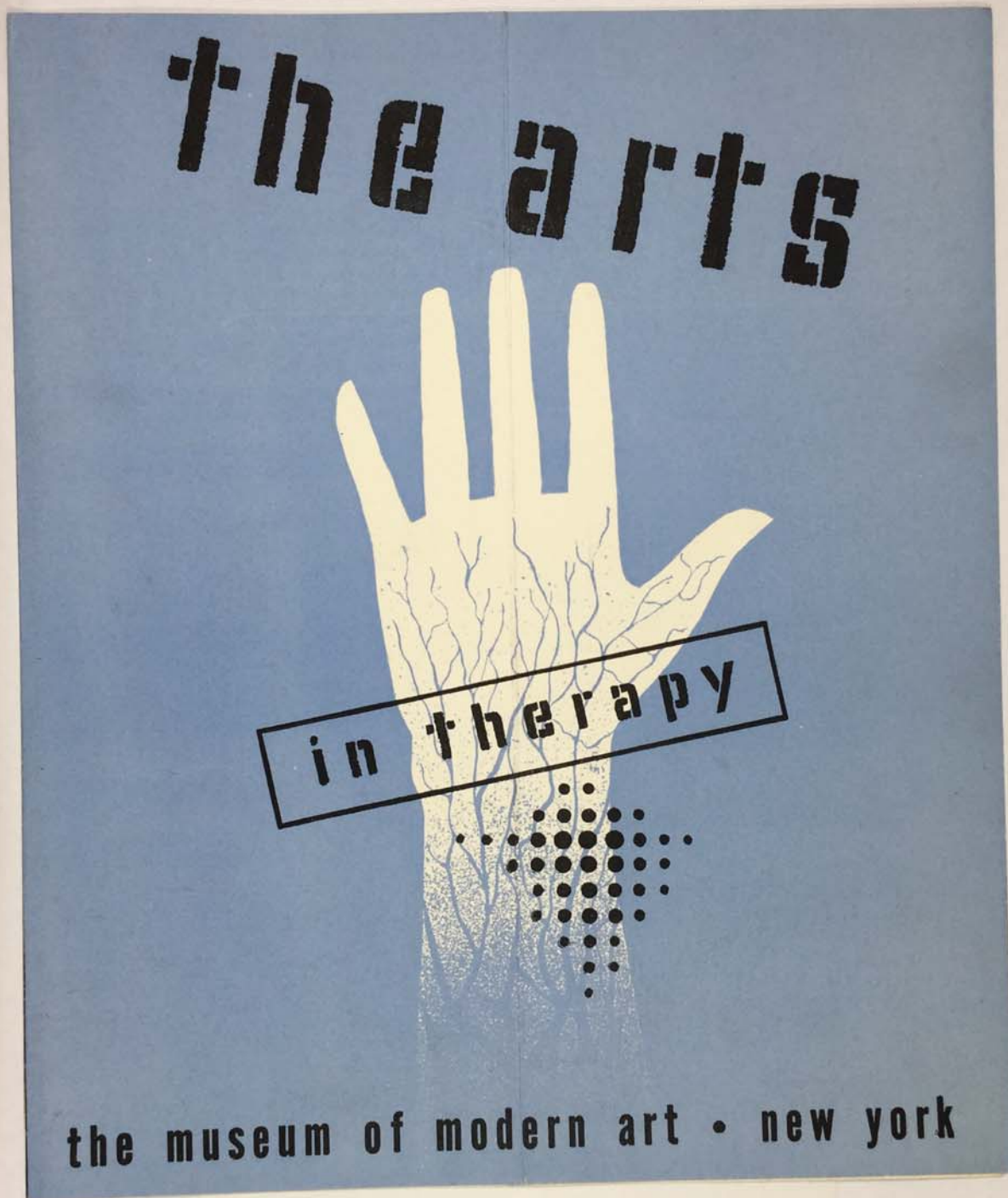
an exhibition designed to illustrate
and expand the use of the arts and
crafts in therapeutic work with dis-
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MA 1256.1-4

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THE ARTS IN THERAPY

FOR DISABLED SOLDIERS AND SAILORS

A competition and exhibition sponsored by The Museum of Modern Art in collaboration with Artists for Victory, Inc.

The Armed Services Program of the Museum of Modern Art announces a project to further the use of the arts in occupational therapy and psychotherapy. (The role of the arts in psychotherapy will be made clear in a separate section of the exhibition.)

American artists and designers who are eager to offer their services in the war effort can make a genuine contribution by providing DESIGN GUIDANCE IN OCCUPATIONAL THERAPY.

Occupational therapy is work prescribed by doctors. Its aim is threefold: to provide occupation, diversion and cure. The remedial work involved in creating well-designed objects contributes not only to physical recovery but also to the patient's mental rehabilitation.

At present the occupational therapist must rely chiefly on his own and his patient's ingenuity in creating suitable articles. There is an urgent need for new designs and objects which will stimulate the imagination of the patient as well as offer him the opportunity of creating a saleable article which may become a source of income.

The work of the occupational therapist among the soldiers and sailors who have been disabled or shell-shocked in the war will increase enormously. For this reason the Museum of Modern Art is asking artists and designers, as a part of their war effort, to make and submit for exhibition at the Museum attractive and useful articles which the therapists can use as models for their patients. In this way artists will be performing a truly important service for which there is great demand.

A list of objects commonly made by patients has been incorporated in this announcement. Suggestions as to new media and new designs are most desirable provided they are practical and are accompanied by data on the use of, and by objects executed in, these media.

AWARDS

\$500 in prizes will be awarded as follows:

First prize	\$100	5	Fourth prizes, each	\$25
Second prize	75	15	Fifth prizes, each	10
Third prize	50			

RULES OF THE COMPETITION

1. The competition is open to all artists and designers regardless of their affiliation with any organized group.
2. Artists must submit finished articles. Designs only will not be accepted.
3. The jury which will judge the designs and objects submitted will be composed of members of the staff of the Museum of Modern Art, professional therapists and merchandising experts. The jury will meet between December 10-15, 1942; winners will be notified by letter immediately after the judging of entries has been completed.
4. All designs and objects accepted by the jury, whether prize-winners or not, will be shown in a special exhibition at the Museum of Modern Art, with due credit to the artists.
5. The competition opens with this announcement and closes December 1, 1942. All entries must be received on or before that date and should be sent, prepaid, to:

Armed Services Program
The Museum of Modern Art
11 West 53 Street
New York, New York
6. Artists intending to compete must fill out an entry blank which must be mailed to the Museum of Modern Art. This does not constitute obligation to submit. One entry blank is attached to this announcement; others may be obtained by writing the Armed Services Program.
7. In order that the therapeutic value of these designs may be fully realized it is stipulated that all entries shown in the exhibition shall immediately become the property of the Museum of Modern Art and that the Museum shall have the right to use them in any manner judged desirable. The designs and objects which are considered therapeutically and esthetically most suitable will be made available to civilian and military hospitals engaged in occupational therapy among disabled members of the armed forces.
8. Entries rejected by the jury may be claimed by the artists before March 1, 1943. Objects will be returned upon written request at the expense of the artist. While the Museum will endeavor to take proper care of all works submitted, it cannot be responsible for

their loss or damage. All unclaimed items will be disposed of after the above date.

SUGGESTIONS TO COMPETITORS

- a. Articles small enough to be made in bed are urgently needed.
- b. No inflammable material may be used.
- c. Hospital budgets are limited; employ inexpensive materials.
- d. Materials should be easily obtainable; consider priorities.
- e. It is suggested that artists wishing to do research work on occupational therapy before entering designs and objects in the competition should visit a hospital with an occupational therapy department. MAKE APPOINTMENTS IN ADVANCE.

ARTICLES COMMONLY MADE BY PATIENTS

(The primary purpose of this list is to offer suggestions to the artist. New ideas are urgently needed.)

WOOD WORK	WEAVING
Children's furniture	Purses
Occasional tables	Bags
Luggage racks	Scarves
Footstools	Covers
Hanging shelves	Table sets
Door stops	Upholstery material
Screens	Rugs
Frames	CLAY MODELLING
Toys	(self-hardening)
WOOD CARVING	Figurines
Chip-carved boxes	Ash-trays
Plaques	Bowls
Bookends	POTTERY
Picture frames	Tiles
Paper-knives	Plates
Desk sets	Ash-trays
BASKET WORK	Vases
Flower pots	METAL WORK
Trays	Pewter ash-trays
Sewing baskets	Copper ash-trays
Fruit baskets	Copper plates
Sandwich baskets	(articles that do not need soldering are most in demand)
Flower baskets	
LEATHER WORK	RAFFIA WORK
Wallets	Coasters
Cases for coins, keys, etc.	Woven runners, etc.
Book covers	HOOKING
Cases for books, letters, etc.	CROCHETING
(leather articles should be designed with an eye to ease of preparation)	KNOTTING
	LINOLEUM BLOCK PRINTING
	KNITTING

ENTRY BLANK • TO BE RETURNED
To Armed Services Program, Museum of Modern Art, 11 W. 53 St., New York

Please enter my name in the competition THE ARTS IN THERAPY. I have read the competition rules and agree to abide by them.

COMPETITOR'S NAME

COMPETITOR'S ADDRESS

TO THE COMPETITOR

This competition is open to all artists regardless of their affiliation with any organized group. All persons intending to compete must fill out the attached entry blank which must be mailed to the Museum of Modern Art. This does not constitute obligation to submit.

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Henri Matisse

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UNIVERSAL
SCHOOL OF
HANDICRAFTS
1941-2

ROCKEFELLER CENTER - NEW YORK

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Since 1930 Executive Officer, National Committee for Mental Hygiene; lecturer on Mental Hygiene, Hofstra College.

A. E. HAMILTON

Consulting educator; author of "The Real Boy and the New School", "Boyways"; co-director of the Hamilton School, New York City.

LEWIS B. HENDERSHOT

Prominent business executive and amateur craftsman. Manager of Agencies—Berkshire Life Insurance Company, Pittsfield, Mass.

WARD MONTAGUE

Sculptor and artist in the mediums of wood, stone, metals and painting. Former director of Rochester School of Art in Minnesota; member of Sculptors' Guild.

MISS MARGARET NAUMBURG

Founder of the Walden School. A pioneer in Modern Education; author of "The Child and the World".

MRS. HARRIET A. SEYMOUR

Authority on modern musical education; a leading exponent of Musical Therapy; author of "How to Think Music", "The Philosophy of Music" and "How to use Music for Health".

MRS. ELEANOR C. SLAGLE

Director of Mental Hygiene Occupational Therapy, State of New York Department of Mental Hygiene. For seventeen years Secretary of the American Occupational Therapy Association.

EDWARD T. HALL
Director

GEORGE L. COHEN
Secretary

UNIVERSAL SCHOOL OF HANDICRAFTS

Chartered by the Board of Regents — University of the State of New York

Founded by Edward T. Hall



NEW ADDRESS: 221 WEST 57th STREET

— 1941-2 —
ROCKEFELLER CENTER • NEW YORK

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THE CREATIVE SELF AND ITS SIGNIFICANCE TODAY

THE UNIVERSAL SCHOOL OF HANDICRAFTS was founded six years ago to meet a definite need in the life of the individual with particular emphasis upon the creative aspects of his education and development. During this period over thirty-five hundred students, representing a cross-section of society, have received training in a wide range of mediums of expression.

The School functions under a non-profit charter granted by the Board of Regents of the State of New York. This recognition by educators of the importance of creative arts and handicrafts in school curricula is significant and makes it possible for the School to pursue more effectively the educational and social functions for which it was founded.

The benefit of creative activity to the individual is, naturally, of first importance, whether that be in the way of the release of creative energy or the satisfaction derived from having created a concrete object. There is, however, a broader connotation, which involves man's relation to himself and his fellows. In creative pursuits there can be no question of creed or race. In the Universal School of Handicrafts, side by side, absorbed in their own work and interested in that of their neighbors', diversified human elements—teachers, occupational therapists, nuns, clergymen, professional men and women, clerks and stenographers, housewives, children—have sought an outlet for their creative urges. They have discovered that the creative instinct and capacity is, indeed, universal; that men and women have a profound kinship in the expression of this instinct and the development of this capacity. In such expression and development all speak a universal language.

As the School enters upon a new era of recognition and expansion, we believe more surely than ever that creative avocations, which in many instances develop into vocational solutions of economic problems, will become of essential importance in the lives of people. Mankind must and will turn more and more to creative activity as a release from the insidious forces of hate and injustice that warp and destroy the individual as well as the cultures of which we are a part. An absorbing creative avocation is a mental and physical catharsis.

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"Sea Wind" (Exhibited in the Contemporary Arts Building at the New York World's Fair) by Ward Montague.

Human energy, blocked, disintegrates the individual; released, it can be either constructive or destructive. The creative activities of the Universal School are a means of releasing constructively; they resolve tensions and span new horizons for the unrealized potentialities of self. Each man or woman, whether wielding a hammer in metal work, a chisel and mallet in wood-carving or using hand and foot upon a loom, finds that he or she is a creator. The creative energy, imaginatively released, engenders fresh energy, capable of producing in the individual a state that is harmonious and coordinated.

Individuals, as well as groups, tend to spend much of their leisure in some form of social activity that is neither productive nor satisfying. Many of these individuals and groups, who have essayed some form of work in the School, have discovered the miracle — for to the uninitiated it is a miracle — that creative activity in the handicrafts can achieve; they have discovered the profound thrill of creation and its joy. When they have mastered the techniques at the School, they can, wherever they may be, tap limitless reservoirs for their individual creative desires. They have found new power within themselves and have developed the ability to use it.

Teacher Training

The increase in the number of handicraft centers in the United States is an expression of the need in our times. Educators, psychologists, physicians are emphasizing the necessity for proper training in creative handicraft work. They also deplore the lack of expert instructors or teachers who are competent to conduct even introductory or elementary work.

The courses in the School have been designed to fill this gap in the ranks of leaders capable of coping with the organization and management of creative programs. Each student who enrolls is a special challenge and the instructors are fully qualified to train according to individual needs. The student may be an occupational therapist who seeks specialized training in any one of forty different crafts or who seeks special skills and techniques for new problems. The heads of art departments, school teachers, institution workers, creative center leaders, camp counselors and others may obtain the special training required to help their individual groups.

The Universal School of Handicrafts is situated high in Rockefeller Center; it occupies nearly one-half of the 25th floor of the R.K.O. Building overlooking the Plaza. New and enlarged studios provide ample space, not only for the rapidly increasing enrollment, but for various groups

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such as doctors, club women, social service workers and for essentially social groups of friends who find the activities of the School a pleasant and constructive way of meeting. Lectures and informal discussions will be held in the small auditorium, which will be used, also, for special exhibitions. The lectures will be given by American and European master designers and craftsmen and by leaders in the fields of education and psychology. Lecture courses are being planned which will assist teacher-students in the best methods of pedagogical procedure.

The School maintains an advisory service which is at the disposal of other creative schools, groups and institutions for the effective handling of any problem related to creative handiwork. Special projects have been worked out in the School's shops and laboratories for institutions for the blind and crippled and other occupational therapy departments. Colleges and universities have frequently obtained the School's assistance in the complete layout of handicraft departments and creative programs. The School has also trained hundreds of leaders for work in playgrounds and recreation centers throughout the country and in the formulation of concrete programs for widely diverse communities.

Although the School emphasizes the development of the individual, it is interesting to observe the by-products of the process in the ever-changing exhibits of student work in the School, at Rockefeller Home Center in the International Building, Rockefeller Center, and at various other exhibits arranged from time to time. Special films and colored slides demonstrating new techniques and materials developed in the School's shops and studios are also available to other schools, groups and institutions, as well as the services of experienced lecturers on creative expression through handicrafts. By providing an oasis for people who have little opportunity for creative relaxation in the work-a-day world and by training specialists to carry on the work in other communities, the School is helping the individual find the peace and contentment he can attain through constructive self-expression.



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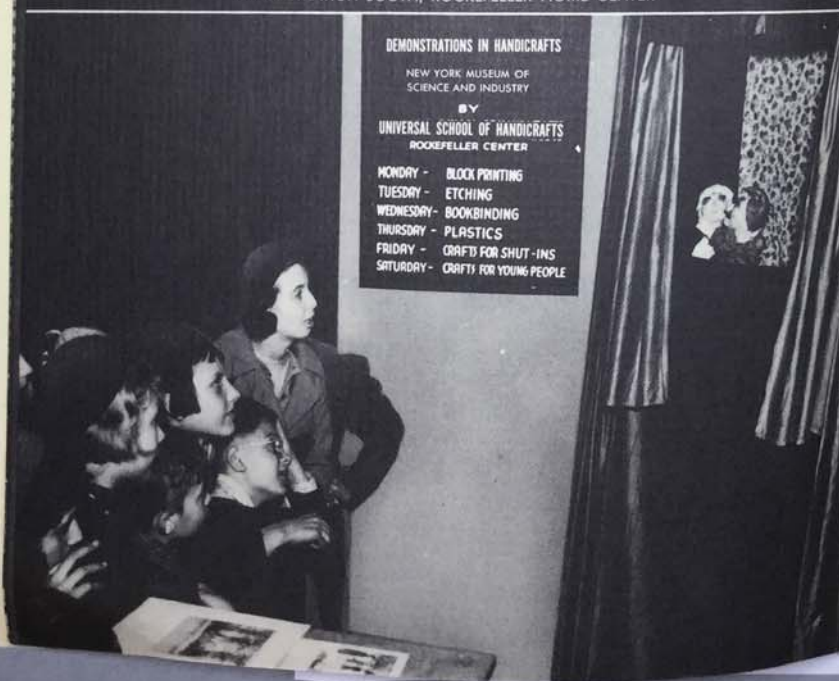
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DEMONSTRATION BOOTH, ROCKEFELLER HOME CENTER



DEMONSTRATIONS IN HANDICRAFTS

NEW YORK MUSEUM OF
SCIENCE AND INDUSTRY

BY

UNIVERSAL SCHOOL OF HANDICRAFTS
ROCKEFELLER CENTER

MONDAY - BLOCK PRINTING
TUESDAY - ETCHING
WEDNESDAY - BOOKBINDING
THURSDAY - PLASTICS
FRIDAY - CRAFTS FOR SHUT-INS
SATURDAY - CRAFTS FOR YOUNG PEOPLE

GENERAL INFORMATION

Enrollment

Enrollment may be made at any time for whatever training is advisable. Students may enroll on a full time basis, "full matriculation", or for short term courses.

Lesson schedules are worked out each month to meet the convenience of the student and the teaching schedules of the instructors.

Duration of Training

The number of lessons to be taken in a given subject depends on how far the student wishes to carry the training, the nature of the work and the aptitude of the individual. Minimum enrollment is for one full day or for four two-hour lessons.

Full matriculation students who study handicrafts and creative arts as a vocation should study for several months, depending on the work for which they are being trained. The aptitude of the student and previous training are factors. Courses should be worked out with the Director and instructors in personal conferences.

Summer and Vacation Sessions

The School maintains a complete schedule throughout the summer with the exception of the two weeks just before Labor Day. The School is open Thanksgiving, Christmas and Easter vacation periods. This gives students from every section of the country an opportunity to combine a New York vacation trip with intensive training in any branch of the creative arts and handicrafts.

Special Groups at Reduced Rates

Each Spring two special courses for camp craft counselors are offered, for beginners and experienced directors. For larger groups of this nature, the rates are lower.

Special courses of this type may be arranged for playground leaders, church or settlement workers, assistant occupational therapists, nurses or others requiring similar uniform training.

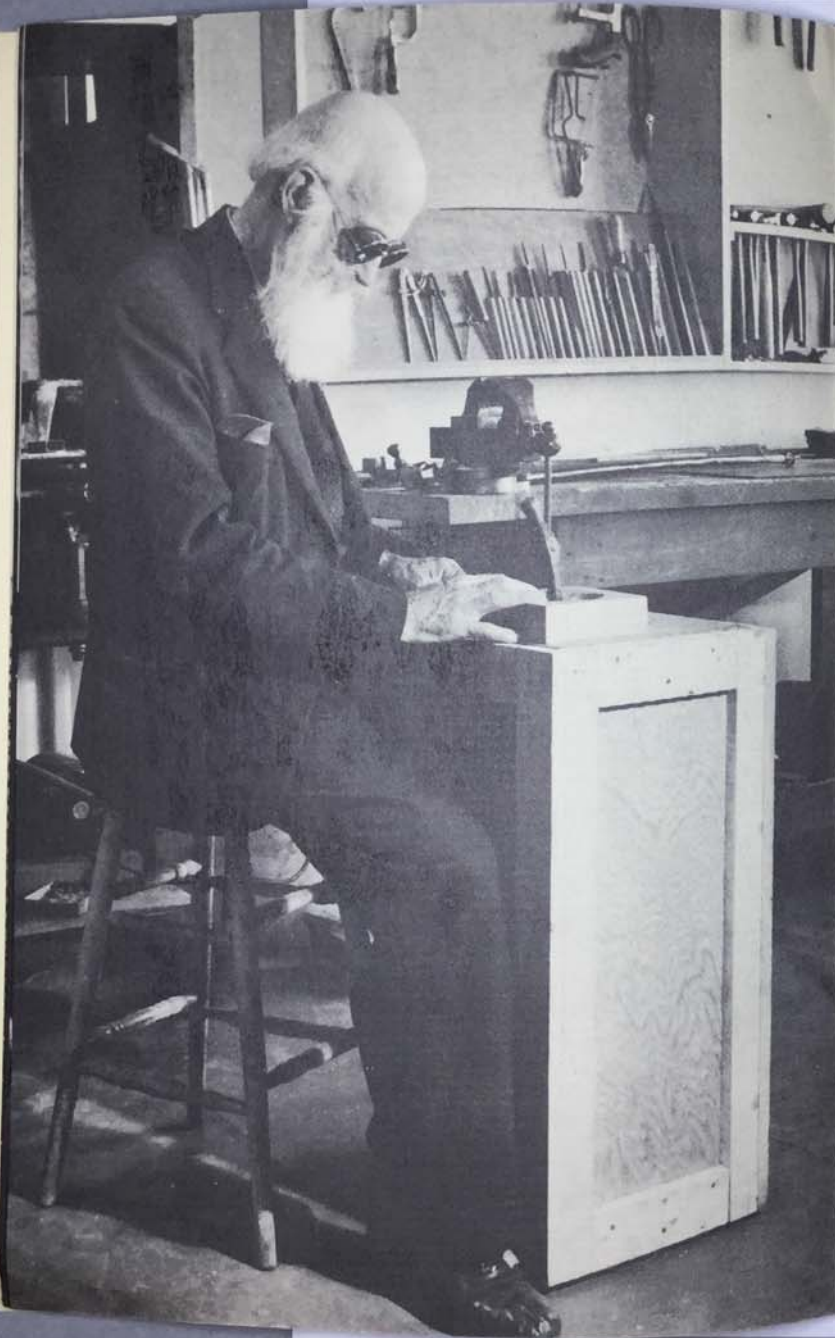
Certificates

The School issues certificates, when requested, showing the number of hours the student has studied in each subject, together with a critical grade.

Holidays

The School is closed on the following holidays: New Year's, Washington's Birthday, Decoration Day, July 4th, Labor Day, Thanksgiving, and Christmas. The School is closed for instruction though open to visitors the two weeks previous to Labor Day.

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Extension Courses

School systems or other groups within a reasonable distance of New York may arrange for extension courses including subjects that do not involve too much equipment. Such courses are frequently held in public school buildings that have well equipped shops.

School Sessions

Instruction is available six days weekly from 9:30 A.M. to 12:00 noon, and from 1:00 P.M. to 5:30 P.M. each week day with the exception of Friday afternoon. The School is also open from 7:00 P.M. to 9:00 P.M. on Monday and Thursday evenings.

A lesson period is two hours but a student may remain over the lesson period at a pro-rata clock hour rate. In some studios it is desirable to work more than two hours at a time. A student leaving early is charged for a full lesson.

Special Students

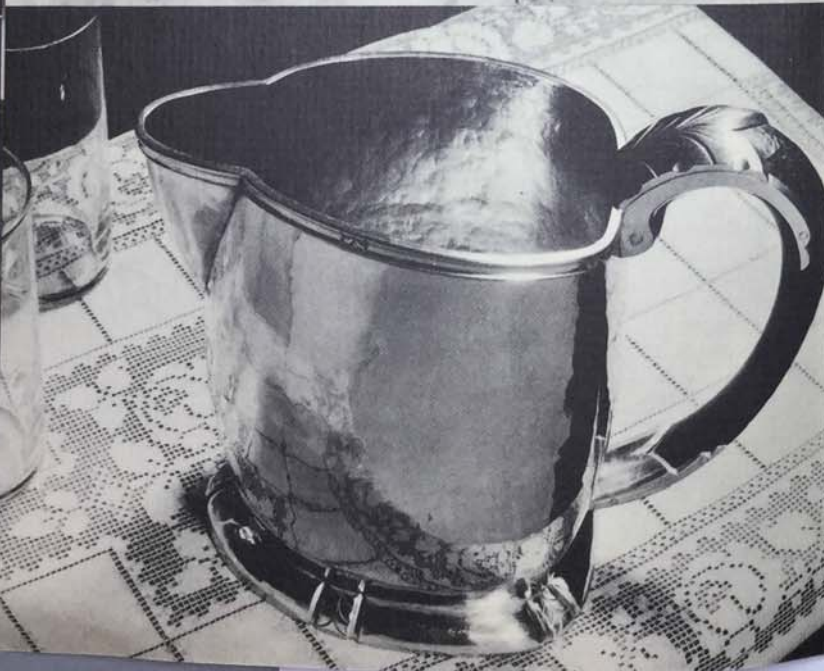
Special case studies are carried on when desirable at fees determined by the Director. Students requiring special attention should see the director before enrolling.

Alertness Credits

The Board of Regents and the New York Public School system have approved the following courses for alertness credits for "in service" teachers. Teachers from the State of New Jersey may apply for similar credit, which must also be approved by their Department of Education.

Courses	Hours	Credit Points
Weaving I	60	2
Weaving II	60	2
Art Metalry	60	2
Jewelry	60	2
Leather Craft	60	2
Tapestry Weaving	60	2
Wood-carving	60	2
Bookbinding	60	2
Non-fired Ceramics and Casting	60	2
Block Printing and Etching	60	2
Arts and Crafts in the Activity Program		
Course I	30	2
Arts and Crafts in the Activity Program		
Course II	30	2
Silk Screen Printing	30	2
The Use of Odd and Discarded Materials	30	2

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TUITIONS

Short Term Courses

Day sessions—minimum enrollment	
Four lessons	\$7.00
Evening sessions—minimum enrollment	
Mondays and Thursdays from 7:00 to 9:00 P.M. four lessons	6.00

Full Matriculation

Per Month, 24 school days	\$80.00
Per Day, six to seven hours	5.00
Per Week, six school days	25.00

A month is twenty-four school days. Full matriculation students may work whenever the School is open, excepting those evening sessions arranged for special groups. A month may start on any day.

Full matriculation students may be absent for full mornings and full afternoons and make up the time.

Tuitions are payable in advance. Unused portions of the tuitions may not be refunded.

THE COURSES

The subjects listed below are not intended to designate a specific schedule or routine for the student, but to indicate the variety of techniques in which instruction is available for each particular craft. This list of techniques and materials can only be partial, since they are constantly being added to as the work of the School progresses.

Students may take one technique or process only, if previous training provides sufficient background to justify the instruction at that particular stage. Those who are specializing in a craft and wish to master it in its entirety should follow the logical steps planned by the instructor.

Many techniques are not specifically mentioned in the listings, although instruction is available when there is need.

The faculty consists of twenty highly trained specialists in practically all of the creative arts. These include design consultants who are familiar with the different mediums and work with the students, whose own ideas of design are encouraged. Those unaccustomed to working in a certain medium are instructed not only in basic approaches and techniques, but are taught to appreciate the fact that design must be adapted to the limitations and potentialities of the material itself, whether that be copper, yarn, wood or other substances.

Research is carried on in all of the studios. New materials, tools, finishing processes and methods are constantly being studied and tested. New courses are added when outstanding craftsmen make themselves available. Separate bulletins will be issued from time to time containing full details of such features.

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LOOM WEAVING

Instructors: Dorothea Macomber
J. Leslie Fotheringham
Tania Tarpinian

A. Two Harness Loom

1. Plain weaving—how to plan stripes, checks and plaids for scarves and yardage material.
2. Creating and working out "laid-in" designs suitable for runners, bags, rugs, etc.
3. Stick-weaving.
4. Making a warp and setting up a two harness loom.
5. Advanced techniques in lace, tapestry and rug weaving.

B. Four Harness Loom

1. Simple techniques on looms set up in fundamental designs such as Rosepath and Twill.
2. Creating and threading original fundamental designs for towels, luncheon sets, bureau scarves, etc.
3. Various techniques on looms set up in Honeysuckle, Bronson, Lace, Bronson Spot, M's and O's, Summer and Winter, and Crackle designs.
4. Creating True Overshot, Miniature Overshot and special designs suitable for draperies and upholstery; cloth analysis.
5. Planning, making and threading warp. Study of texture, threads, and color combinations.
6. Additional Techniques
 - (a) Tapestry Weaves—Norwegian Aklae, Norwegian Lightning Weaves, Swedish Rollakan, Khilim.
 - (b) Rug Weaves—Turkish Ghordes Knot, Persian Sehna Knot, Finnish Rya, Navajo, Tapestry.
 - (c) Embroidery Weaves—Russian or Guatamalan, Swedish, Italian.
 - (d) Lace Weaves—Spanish, Mexican, Gauze, Buratto.
 - (e) Special Weaves—Canadian Loop Weave, Danish Medallion, Krabbasnar, Italian Tufted Weave, Mattor, Opphamta, Warp Face Weave.
 - (f) Guiana Weaving, Finger Weaving, Mexican belts and sashes, etc.

C. Setting up and weaving on looms with more than four harnesses.

D. Card Weaving.

E. Techniques requiring small and light equipment.

F. Wool Carding and Spinning.

G. Flax Spinning.

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TAPESTRY WEAVING (Gobelin Method)

Instructors: Albertine V. Kelz
Estelle M. Cose

- Part I. Greek Sumak—knotted technique, using wooden bobbins as in Ancient Egypt and Greece. A simple technique, easily mastered by young children.
- Part II. Swedish—plain knotted technique, using Gobelin wooden bobbins. The student learns how to ink his design on the warp threads.
- Part III. Modified Khilim—plain weave, using Gobelin wooden bobbins, design on warps, with interlocking and slits.
- Part IV. Same as above, but introducing shading (hatching) from the simple to the most intricate.

These techniques may be taught on small, inexpensive frames, light enough to be carried when home work is desired. Small and large Gobelin looms may also be used.

WOOD-CARVING

Instructors: Ward Montague
Frank Marvin Blasingame
Frederick von Hoefer

- Part I. Formal Wood Carving—includes carving in bas-relief in classic or other period design and its adaptation to modern trends; exercises in the use of tools and their application to various woods, carving in low or high relief for decoration of wall panels, book ends, trays, bowls, candlesticks, etc., staining and waxing.
- Part II. Sculptural Wood Carving—this technique emphasizes the carving of figures in the round. Tulip wood, vermilion, walnut, teak, cherry, mahogany, and lignum vitae are used.
- Part III. Chip Carving—covers all the fundamental techniques required for geometric patterns and for carrying out original designs as well as finishing and polishing.

ART METALRY

Instructors: John P. Drinjak
Otto F. Meissner

- Part I. Fundamental Techniques — cutting, piercing, relief, etching, bending, stippling, raising, riveting, soldering, polishing, repousse, design.
- Part II. An extension of Part I. including deep hammering, crimping, and difficult soldering.

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CERAMICS

Instructor: Louis Siegel

The School has developed the use of non-firing clays for pottery. A different approach and expression in the ceramic art is taught with new materials. The processes that require a minimum of training, experience or equipment have been particularly developed. This form of pottery may therefore be made in the home, camp, school, institution or studio where kilns are not available. Instruction is given in coloring, mixing, modeling, simple mold-making and decorating with flexible sheet glazes, liquid glazes and applied designs.

- Part I. Fundamental Techniques—simple projects, instruction in a series of type processes.
- Part II. Fundamental Techniques—preliminary and advanced processes.
- Part III. Individual Projects.

MOLD MAKING AND CASTING

Instructor: Louis Siegel

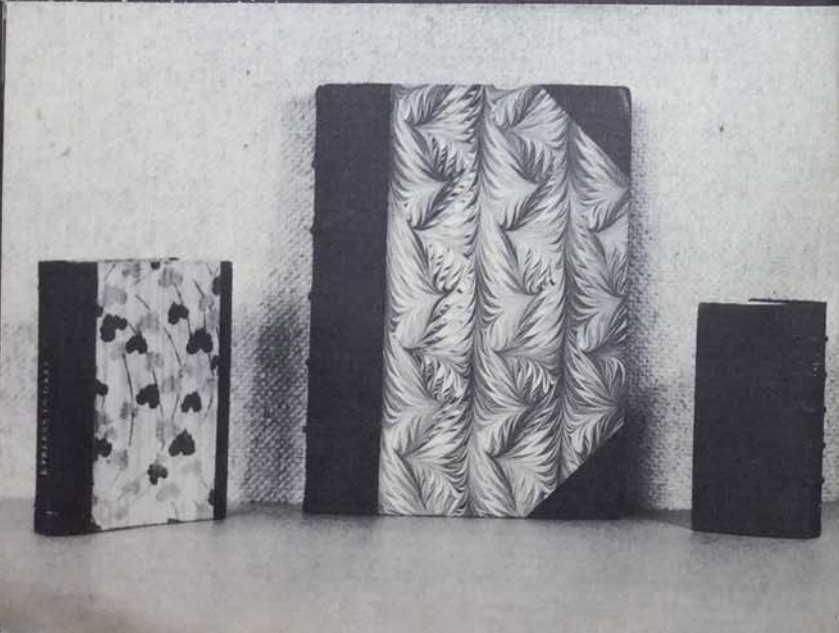
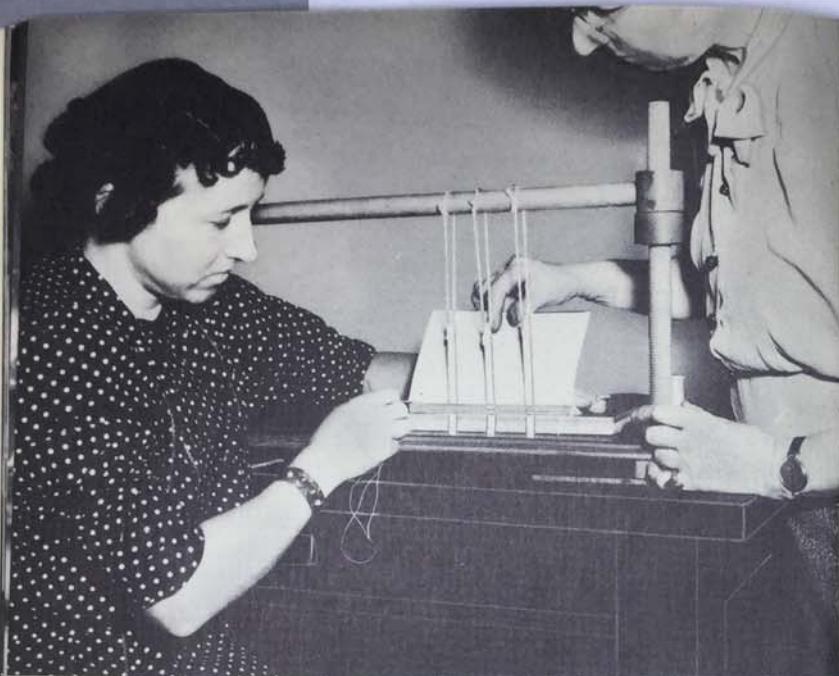
Rubber Molds—made without heat, simplify the casting of intricate detail and undercuts. This flexible type of mold is also permanent and permits the making of many copies. Sculptors have found rubber molds fulfill a definite need. Rubber molds, furthermore, permit the casting of a wide variety of materials: plaster, Keene's cement, plastic marble, castone, magnesite, albastone, etc. Of particular interest is a liquid transparent or translucent plastic for casting without heat, which can only be used with rubber molds. Metal may also be plated on the surface of a rubber mold. There is instruction in the making of a rubber mold for a bas-relief model in the round and model in the round with openings. The various procedures for making casts in different materials are thoroughly covered. Many finishes are taught in order that the student may select the most suitable presentation of his design. These include a liquid glaze without heat, plastic paint, metalization, antique surfaces, etc.

Life Masks—taught with the use of a flexible moulage which can be placed directly on the flesh.

Lightweight Castings—especially suitable for marionette or dolls' heads or figurines. The material is poured, cast hollow and in one piece. It is superior in result and much simpler to handle than papier-mache or plastic wood.

- Part I. Instruction in making rubber molds.
- Part II. Fundamental Technique—casting and finishing.
- Part III. Individual Projects—rubber mold making and casting.
- Part IV. Life-Mask Mold Making—casting and finishing.
- Part V. Lightweight Casting—marionette or dolls' heads and figurines.

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MODELING AND SCULPTURE

Instructors: Ward Montague
Louis Siegel

Thorough training is offered in all phases of modeling and sculpture for beginners and advanced students. The courses include work in plasticine and clay, cutting in plaster and stone, training in design, and making of armatures. A new method of direct sculpture in hollow plastic marble is used for large pieces, because of the saving in weight and material. Instruction includes making of molds in plaster of Paris and in rubber as well as casting in plastic marble, castone, liquid plastics and terra cotta.

PAINTING

Instructors: Ward Montague
Frank Marvin Blasingame
Louis Siegel
Jo Mallonee

High up in Rockefeller Center, overlooking the roof tops of uptown Manhattan, a studio is available for those who like to paint. Nearby are great masses of buildings, sharp and bright on sunny days and soft and grey when the atmosphere is overcast. The busy intersections of streets far below, the gay Plaza with its bright umbrellas during the summer restaurant season and its skating rink in winter, the yellow and orange taxicabs, provide rich material from a new perspective.

While the School does not provide complete courses in the fine arts, it does make available excellent facilities under well-trained instructors for students who wish to work in charcoal, oils, watercolors, tempera and polychrome.

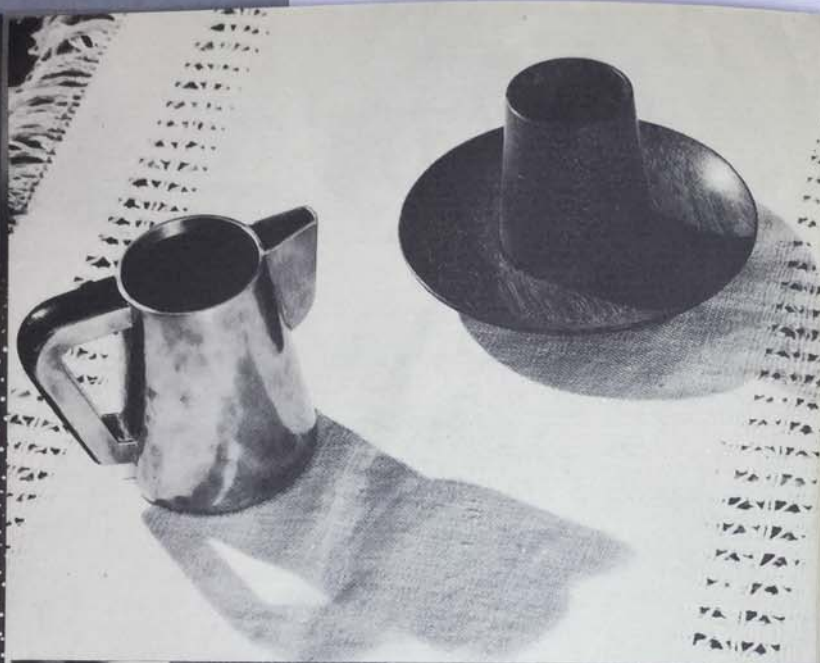
Private groups may arrange to use the studios on nights when they are not in use, with or without an instructor.

BOOKBINDING

Instructor: Mary Louise Weston

- Part I. One-section Book; case binding in cloth or cloth and paper. Reconditioning of books. Reconditioning, mending and binding of sheet music for repertoire of students and musicians, bound by one section method or by multiple sections. Case binding.
- Part II. Leather Bindings—half leather, three-quarters leather (with cloth or paper) and full leather in the following types: split board binding, laced board with tape or cord.
- Part III. Decoration—blind tooling, gold tooling and inlaying of leather, designing and titling included.

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JEWELRY

Instructors: Otto F. Meissner
John P. Drinjak

- Part I. A preliminary course, covering the techniques required to make simple rings, brooches, bracelets, including designs and stone setting.
- Part II. A continuation of Part I, including the making of chains and earrings, soldering at varying temperatures and other problems faced in advanced work; continuation of jewelry design.

LEATHER CRAFT

Instructors: Jean Boyd
Mary Louise Weston
Charles Waterman

- Part I. Fundamental Techniques—cutting, tooling, coloring, cementing, punching, lacing.
- Part II. Pattern drafting to meet choice and requirement of student, designing, advanced tooling, incising, embossing, advanced projects, inlaying.
- Part III. Carving of leather in Mexican and old world techniques.

GLOVE MAKING

Instructor: Ethel Adelgaard

Design, pattern making, cutting, and sewing.

BASKETRY

Instructor: Jean Boyd

- Part I. Baskets or trays on wooden bases with simple pairing weaves and simple borders.
- Part II. Simple woven bases with instruction in the shaping of baskets with simple borders.
- Part III. More difficult woven bases in either round or oval techniques such as those used in fruit baskets, waste paper baskets, more complicated borders.
- Part IV. Serving trays with braid borders. These have original designs and coloring.

BLOCK PRINTING AND ETCHING

Instructors: Mary Louise Weston
Ethel Adelgaard

- Part I. Block printing from linoleum. Designing and cutting block, printing on paper.
- Part II. Designing and cutting block, printing on fabrics.
- Part III. Drypoint etching from celluloid plates. Designing and cutting of plate, printing.

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SILK SCREEN PRINTING

Instructors: J. I. Biegeleisen
Ethel Adelgaard

Silk screen printing is a relatively new process that may be carried on in any home, school or studio with inexpensive equipment. It is used in reproducing textiles, posters, Christmas cards, book plates, program covers and other work where one or more solid colors are used. The stencils are not difficult to make.

LIVING COLOR PAINTING

Instructor: Ruby Warren Newby

A new technique developed by Mrs. Newby which utilizes as pigment the actual juice of flower petals which are pressed against a specially treated absorbent paper.

WAXLESS BATIK

Instructor: Ethel Adelgaard

In place of wax, a line called a "stopper" or "dam" is used to outline all areas. The "stopper" is available in a wide range of colors. The batik dye flows to the line where it stops. The technique is popular in art classes, in interior decorating and is effective in occupational therapy and for curtains, table runners, costumes, neck scarfs, etc. The technique is very simple. Brilliant colors are possible.

ODD AND DISCARDED MATERIALS IN CREATIVE ARTS

Instructor: Pearl Pomeroy Goerdeler

This course is offered to help creative leaders who must "make bricks without straw." It is a clinic where students work with odd materials that might be available in the poorest sections of the country, such as:

Washed burlap of any description—Soft twines, rope, especially hemp—Packing handles—Wire dress hangers—Old felt hats and straw hats—Stockings—Small rubber balls and tennis balls that no longer bounce—Scrim curtains—Sheets—Left-over pieces of wash fabrics—Oil cloth—Wall paper—Broom splints—Inner tubes of auto tires—Cotton—Tongue depressors—Wire from milk bottle tops, drug store boxes and newspaper bundles—Erasers—Hairpins—Yarns—Embroidery floss—Silkateen, darning cotton—Kid gloves—Clean rags.

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LEADERSHIP TRAINING IN JUNIOR ACTIVITIES

Instructor: Michael C. Dank

These courses are offered for in-service teachers of New York and New Jersey and are approved for alertness credits. They are open to others. There are three courses for specific training of teachers of ungraded groups, art teachers and shop teachers. The subjects covered include Principles of Applied Design and Color in Handicrafts, Finger Painting, Simple Clay Modeling, Casting in Plaster of Paris and Papier Maché, Elementary Woodwork, Simple Leather, Simple Linoleum, Cork Craft, Wood and Metal Stippling, Wood Finishing.

MARIONETTES

Instructor: Pearl Pomeroy Goerdeler

Any part or all of this course may be taken. It includes five types of marionettes, including one for kindergarten children, two cloth models for early grades, a more advanced wood model for the early teens and a professional model for Junior High ages. Advanced professional techniques are also available, including concealed jointed ballet dancers' legs and arms, character heads and feet, makeshift and permanent stage construction. Three types of controls fit the different groups.

MODERN OLD-WORLD TECHNIQUES

Instructor: Lotty Rothschild

This new department makes available advanced work in thin metal repoussé developed on glass and wood, silver deposit on glass, china painting, new methods of decorating wood, as well as other techniques.

OTHER MEDIUMS OF CREATIVE EXPRESSION

Instructor: Tania Tarpinian

The following activities are used in occupational therapy, in camps and recreation centers. In many instances no equipment is required.

LACE. Point Lace (La Dentelle Renaissance), Bobbin or Pillow Lace, Armenian Lace, Teneriff Lace, Filet or Netting, Venetian Lace, etc.

EMBROIDERY. Hardanger (Norwegian), Needlepoint on Canvas, Embroidery on Tulle, Crewel Work, Drawn Work, Cross Stitch, and colored embroideries typical of such countries as Czechoslovakia, Yugoslavia, Turkey, Bulgaria, etc.

NEEDLEPOINT.

BRAIDING AND KNOTTING. Includes scores of fascinating techniques in the making of belts, bags, bracelets, lanyards, watch fobs, etc.

MACRAME.

BEADWORK. Includes the making of beaded bags, belts, mats, necklaces, etc., using wood, tile, seed and cube beads.

FELT WORK. Using felt appliqué and other methods in the making of caps, suspenders, belts, needle cases, purses, bags, etc.

WOODBURNING. Using electric pencils in the artistic burning and coloring of plates, bowls, spoons, trays, boxes, and various other wooden objects.

BATIK ON WOOD.

WOOL EMBROIDERY. On canvas in the making of slippers, pictures, pillows, bags, etc.

HOOKEED RUGS. Standard techniques.

WEAVING. Navajo-Card Weaving, Finger Weaving.

BUTTONS. Lapel Ornaments. Various mediums.

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FACULTY

EDWARD T. HALL, Director

Phillips Academy 1903; Amherst College, B.A.; Curtis Publishing Company, Manager of Agents Division; Ralston Purina Company, Vice-President; President, National Better Business Bureau; President, Association of National Advertisers; Member, Audit Bureau of Circulations Board. Member of faculty of Boston University; lecturer and writer upon creative activities and the constructive use of leisure. Founder of the Universal School of Handicrafts, New York City, 1935.

ETHEL ADELGAARD

Graduate, Graham Boarding School for Girls, Beccles, Suffolk, England. Three years at Oberlyceum, Rostock, Germany (Teachers Seminary). Four years English teacher in the English seminary of the University of Rostock. Studied glove making in Italy (Naples) and England.

J. I. BIEGELEISEN

St. John's University, New York University, Columbia University, M.A., degree. Author of many books and articles on silk screen printing.

FRANK MARVIN BLASINGAME

University of Nevada. Seven years in the Hawaiian Islands where his paintings, stones, and carvings became internationally known. Since then supervisor of sculpture and ceramics for the State of New Jersey; Director of the Carmel Art School, California and an exhibitor in the leading galleries from coast to coast.

JEAN BOYD

Graduate occupational therapist, Toronto University. One year teaching in military hospitals in Canada, three years in Palmer Sanatorium, Springfield, Ill. Ten years teaching in women's clubs and private groups.

ESTELLA M. COSE

Claverack College, Temple University. Two years under Pierre Librun of the Brussels Government School of Stockholm. Was supervisor of teachers, New Jersey State Board of Education.

MICHAEL DANK

Pratt Institute, City College, licensed teacher of industrial arts, New York City Schools. Fifteen teaching years experience, New York City schools.

JOHN P. DRINJAK

Five years apprentice cabinet maker, one hundred hours study under professional silversmith, one hundred and fifty hours with a saddlemaker, two hundred and fifty hours under modernist, one hundred hours under French silversmith, intensive trainings in machine-shop practice, lathe operation and composition of metals.

J. LESLIE FOTHERINGHAM

State Teachers College, Glasgow. Certified Art Teacher, Glasgow, art supervisor State of New Jersey, teacher in Scotland, British Columbia, Canada, New Jersey and New York.

PEARL POMEROY GOERDELER

Independent study and research. Many years of practical experience in crafts. Now specializing in marionettes and in projects using waste and discarded materials. Author of "Marionettes for All Age Groups."

ALBERTINE V. KELZ

Graduate, College of Evreux, France. Licensed school teacher in France, intensive training in tapestry weaving under Gilbert Foldes. Eight years experience as tapestry teacher.

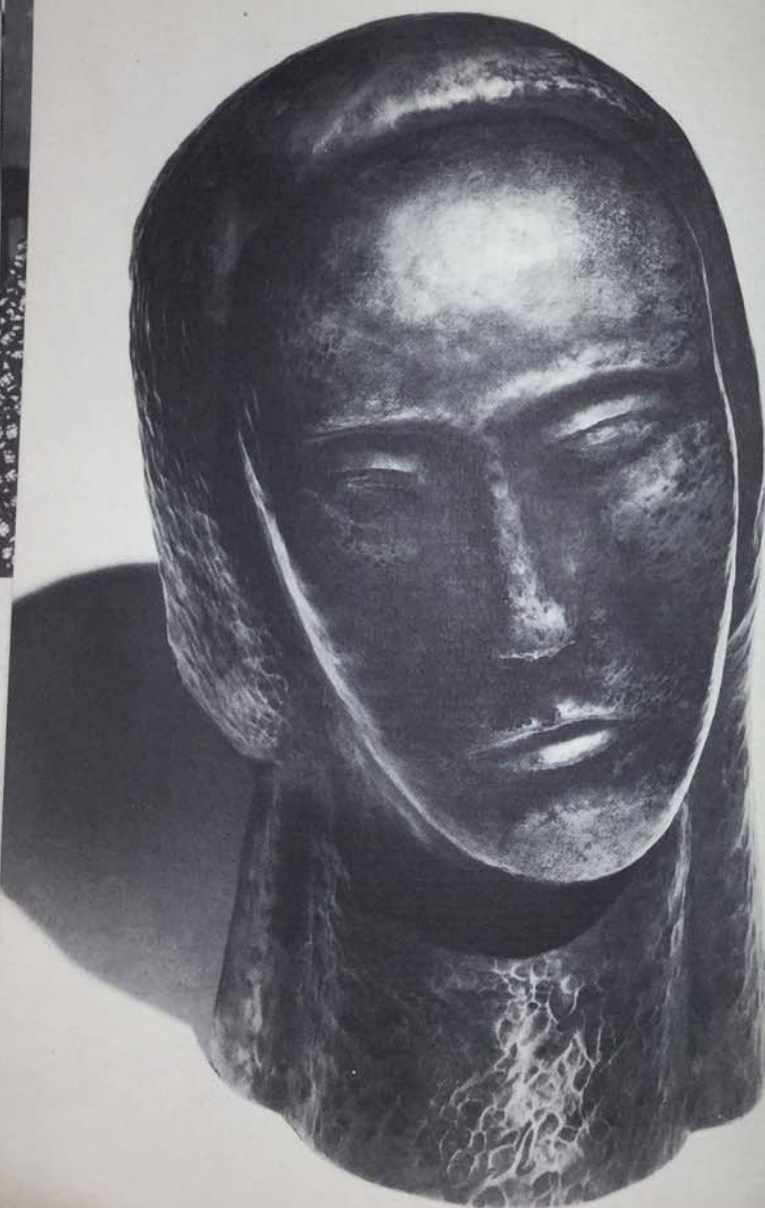
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DOROTHEA MACOMBER

Two years Radcliffe College, four years Amy Sackers School of Design, three years portrait and design under Eben F. Comins, one year Boston Museum School, two years Grande Chaumiere, Paris.

JO MALLONEE

Painter, designer and craftsman, specializing in screens and jewelry. Exhibitor in Rockefeller Home Center, Decorator's Club, Ehrich Galleries.

OTTO F. MEISSNER

Progymnasium, Dresden. Apprentice, five years, Axelle Jaske, two years, Roy W. Johnston, one year, Walter P. McTigue. Art graduate, Mechanics Institute. Exhibitor, Contemporary Silversmiths of America, Brooklyn Museum, Paris Exposition 1938. Metropolitan 1938-1940.

WARD MONTAGUE

California School of Arts and Crafts, California School of Fine Arts, Director, Rochester School of Art, Minnesota; studied in Mexico and in Paris under Wlerick and Fernando Leger. Member of Sculptors' Guild.

RUBY WARREN NEWBY

Rollins College—B.S. in Education, Southern College—Berkshire Summer School of Art—Harvard Summer School—Teachers College, Graduate Work Fine Arts: Organized Orlando Art Association—Florida Federation of Arts—Independent research with flora and pigment.

LOTTY ROTHSCHILD

Two years La Maison d'Art, Neuchâtel, Switzerland, Graduate Academia d'Arte Libera and Scuola d'Arte, Cova, Milan, Italy. Teacher at same colleges. Further art studies in Venice, Rome, Naples, Paris and London. Expert in decorating porcelains, china, glassware, ceramics, terra cotta, etc. Specialist in metal repousse (Florentine style), tooling on thin metals and cutting, wood marquetry, enameling of metals, raised painting on fabrics and silver depositing.

LOUIS SIEGEL

New York University, School of Architecture and Applied Arts, affiliated with the Beaux Arts Institute of Design.

TANIA TARPINIAN

Graduate of American College for Girls, Smyrna, Asia Minor. Graduate of the Normal School of the same college. Twelve years teaching in the primary, preparatory and collegiate departments of the same college.

FREDERICK VON HOEFER

University of Heidelberg; Military Academy, Berlin; Instructor, New York University, College of the City of New York, Governor's Island Government School.

CHARLES WATERMAN

Four years with Tiffany Studios. Fifteen years operating his own studio serving McKim Meade and White and other leading architects. Three years leather specialist Universal School of Handicrafts.

MARY LOUISE WESTON

Nova Scotia Teachers College, Eric Pape School of Art, Pratt Institute, Woodbury Summer School, Teachers College, Columbia University including post-graduate work in industrial arts. Twenty years' experience in teaching and supervising arts and handicrafts.

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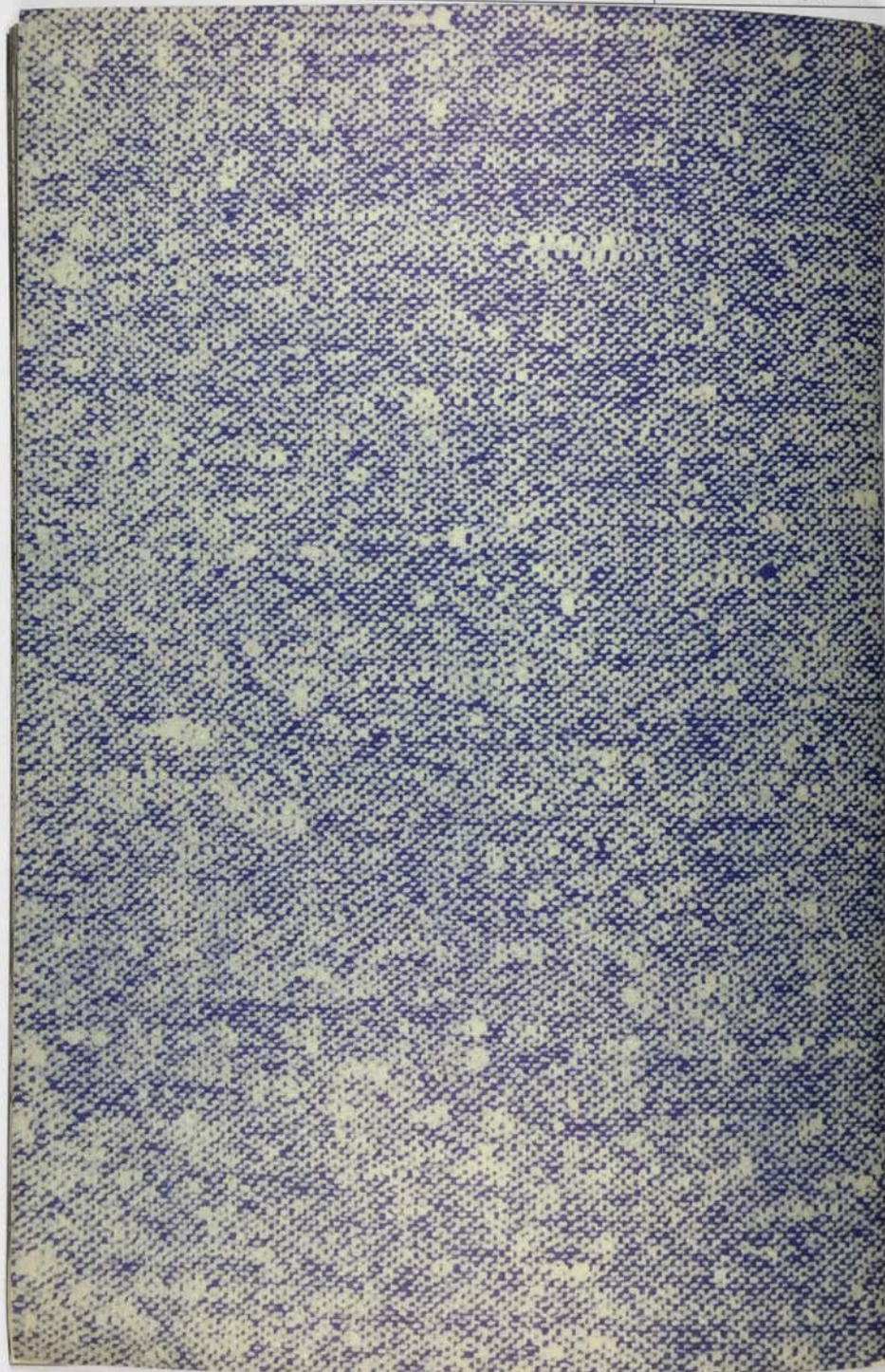
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Man...

THE CREATOR

**UNIVERSAL SCHOOL OF HANDICRAFTS
221 WEST 57th STREET • NEW YORK CITY**

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FOREWORD

CREATIVE EXPRESSION is the common denominator of all mankind. Satisfying this natural instinct is of much greater spiritual and therapeutic significance than is generally recognized.

MAN NEEDS CREATIVE EXPRESSION as he requires food, drink and sleep. The profound truth of this basic fact is difficult to state in words, statistics or pictures. It is strikingly evident when so-called miracles happen in the cases of those who are physically or mentally ill.

THE UNIVERSAL SCHOOL OF HANDICRAFTS through its well rounded staff of mastercraftsmen in a wide range of creative arts helps its students to express themselves through their hands.

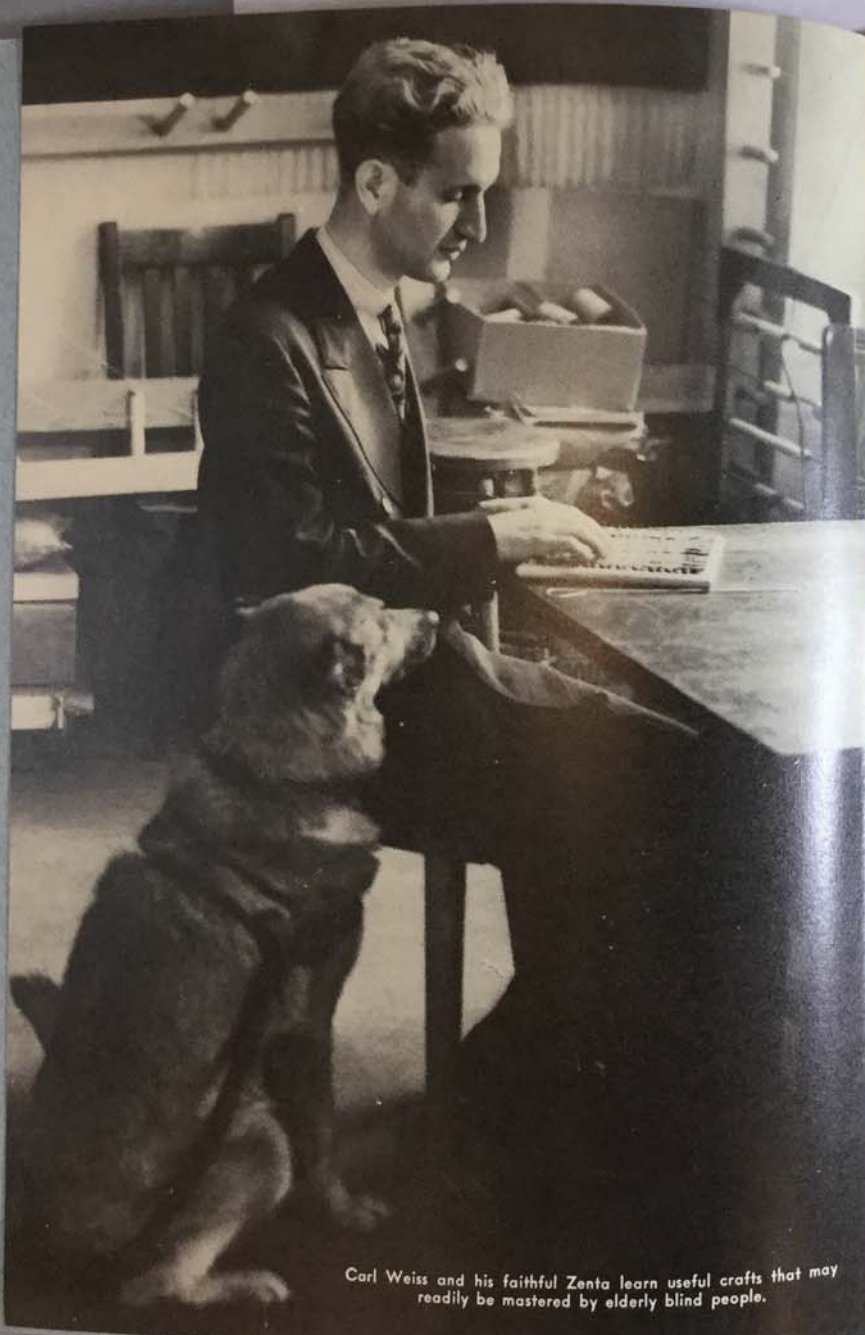
THE NAME UNIVERSAL was chosen because we would serve all races, colors and creeds.

YOU ARE CORDIALLY INVITED to visit the Universal School of Handicrafts and see for yourself how human problems are constructively solved.

Edward J Hall

Founder and Director

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Carl Weiss and his faithful Zenta learn useful crafts that may readily be mastered by elderly blind people.

MAN THE CREATOR

THE UNIVERSAL SCHOOL OF HANDICRAFTS HAS BEEN CALLED THE "CUSTOM-MADE SCHOOL." Each course is cut to fit the individual personality. We have no traditional system of terms and semesters, no standardizing of courses to meet the requirements of a credit-point system, no time-table schedule of lectures and classes, but friendly, cooperative comradeship between faculty and student.

INDIVIDUAL INTEREST determines the courses taken by students in the Universal School of Handicrafts. They study with experienced craftsmen who are both instructors and friends. They do



Weaving appeals to all ages.

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Head waiter.



Show girl.



School girl.

the creative work that is dictated by their personal ambitions and needs. Students live in an informal workshop atmosphere of happy enterprise, enjoying the benefits of contacts and stimulated by the sincerity of the group. They gage their progress and their abilities by others. They exchange ideas, not only with their teachers, but with their fellows. Both flexibility and informality are intentional, not accidental.

The Universal School of Handicrafts was started seven years ago—the realization of a dream of a new type of education that would definitely solve human problems. A school was contemplated that could easily adjust itself to changing conditions and would become a part of life itself, not a disinterested world isolated by a walled campus. Few if any of the following would have fitted into the rigid systems of formal education.

Two religious Sisters from Quebec were given intensive training in activities suitable for little blind children.

Two teachers from the Republic of Venezuela brought supplies of their own wools, fibres, woods, and seeds. They were trained to teach home industry skills in their school systems.

Three teachers from Haiti learned means and methods of introducing creative arts into Haitian schools.

Sixteen occupational therapists from an institution for mentally-ill adults enrolled in evening groups for special training in courses which would be useful in teaching their charges.

A blind man was trained in handicrafts by which elderly blind persons can earn an income.



Leaders learning how to make good use of discarded materials. The donkey at the right was once a burlap bag and wire picked up near a newsstand.

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Mrs. Catherine Long, grandmother, enrolled at 72 and now holds an excellent position in a private school for girls and has evening groups of employed young women. She is finding a new career in her seventy-third year.

A woman who had lost an arm, a boy who refused to talk, a man who had suffered a stroke, a subnormal child — sought and learned new and helpful skills.

The head of a creative arts program for the Cuban school system spent a full summer "learning by doing." She made with her own hands articles which were suitable for the students in the Cuban public schools.

An elderly man, prominent in the practise of law, worked his way back to health after a nervous breakdown, by learning how to bind his favorite books.

A registered nurse who could not continue to do the heavy physical work of her profession obtained training that qualified her to become a therapist in a children's institution.

Members of the American Women's Volunteer Service learned to transform discarded silk stockings into woven blankets suitable for ambulance stretchers and emergency hospital cots.

Five leaders from Junior Achievement in Harlem learned

how to make articles which they in turn would teach their young people to make and sell.

Two groups from the Junior League were given intensive training in simple forms of handwork used with bed and convalescing patients in hospitals.

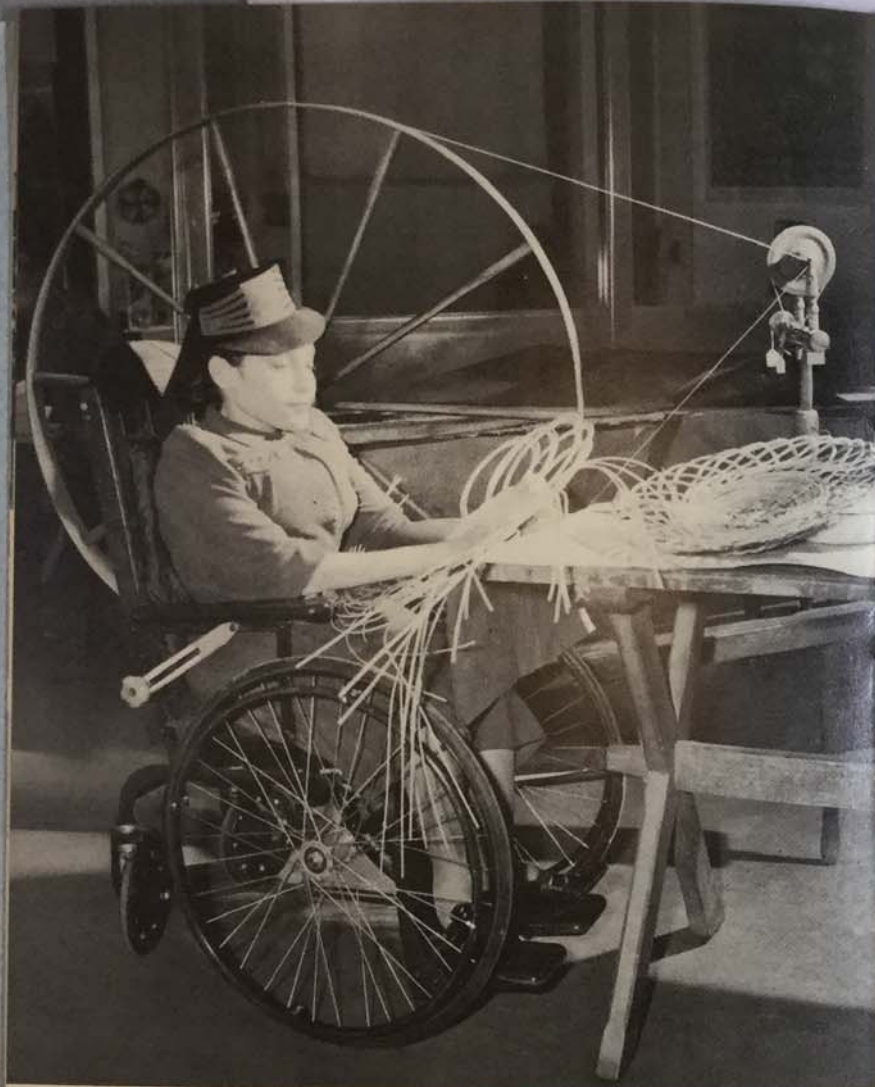
Red Cross Aides assigned to Army hospitals have been given intensive instruction in the forms of handwork that appeal to men between the ages of nineteen and the middle forties.

A man in his early twenties who has been deaf since birth was trained for work in a boys' institution, after which he had no difficulty in obtaining a good position.

An elderly woman who had suffered from a severe compound fracture of the arm quickly regained the use of her left hand



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Miss Ruth Levine with many others will spend her life in the Jewish Sanitarium and Hospital for Chronic Diseases. Most of the patients have nothing to do. For many months she was brought to the School one day each week to learn crafts suitable for different types of cripples. Singlehandedly she has organized a creative workroom where sixty happy cripples are now discovering their creative selves. The space will be shortly doubled. They make saleable articles from odd and discarded materials most of which is donated by friends of the institution. The Universal School has developed over one hundred projects for such groups.

by learning simple braiding and knotting techniques which to her were fascinating.

A mentally retarded daughter of a wealthy family who though grown had never learned to use her hands, mastered basketry, making larger and still larger baskets which gave her the needed exercise as well as the satisfaction that comes when fine work is accomplished.

A girl in her late 'teens, who had recovered from partial paralysis, learned many activities which necessitated using both arms and hands. She found a ready sale for the woven chenille bath mats which brought about a mental adjustment and gave her a feeling of security.

Occupational therapists have been given intensive training in projects that appeal to American service men, for immediate use in recreation centers and hospitals.

Add to this list hundreds of hobbyists from every walk of life: business executives, actors, dancers, writers, lawyers, housewives, doctors, stenographers, and many others, and you arrive at a fair conception of the wide interest in creative expression which the School is fostering. The Universal School, unlike other educational institutions, is in a position to meet such diversified demands.

Over 4000 people have been trained during the past seven years. They came from twenty foreign countries and forty-four states. Their ages have ranged from five and a half to ninety-two. Tuition fees are kept within the reach of those with limited incomes. No applicant who could be helped has ever been turned away. For such students full or partial scholarships have been made available by socially-minded individuals.

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Learning occupational therapy for a tuberculosis sanitarium for Negroes.



Mrs. Vivian Dai making a Chinese doll for her daughter Mi Ling, which translated means "Beautiful — the sound of little pieces of jade hitting together".

A BROADER PERSPECTIVE IS NEEDED

TODAY'S PROBLEM, in the light of current and past history, cannot be taken lightly. We must face facts and meet changing conditions with a practical, workable program. This is especially true when we realize the effects that war, fear and confusion have on people.

THE HUMAN BEING IS A CREATIVE ANIMAL BY HIS VERY NATURE. Early in man's evolution necessity dictated that he fashion with his own hands the articles essential to his comfort and convenience. Later, his intuitive sense of beauty led him to add decorative motifs, frequently the tangible expression of his emotions. Still later, the persisting desire to create moved man to fabricate articles for which he had no real need, but which in their making contributed to his satisfaction and personal pride.

THE PRESENT ERA OF MECHANIZATION and complexity has relieved man of the necessity of making articles for daily use, and has robbed him of the opportunity to satisfy that inner creative urge which formerly produced a well-balanced personality.

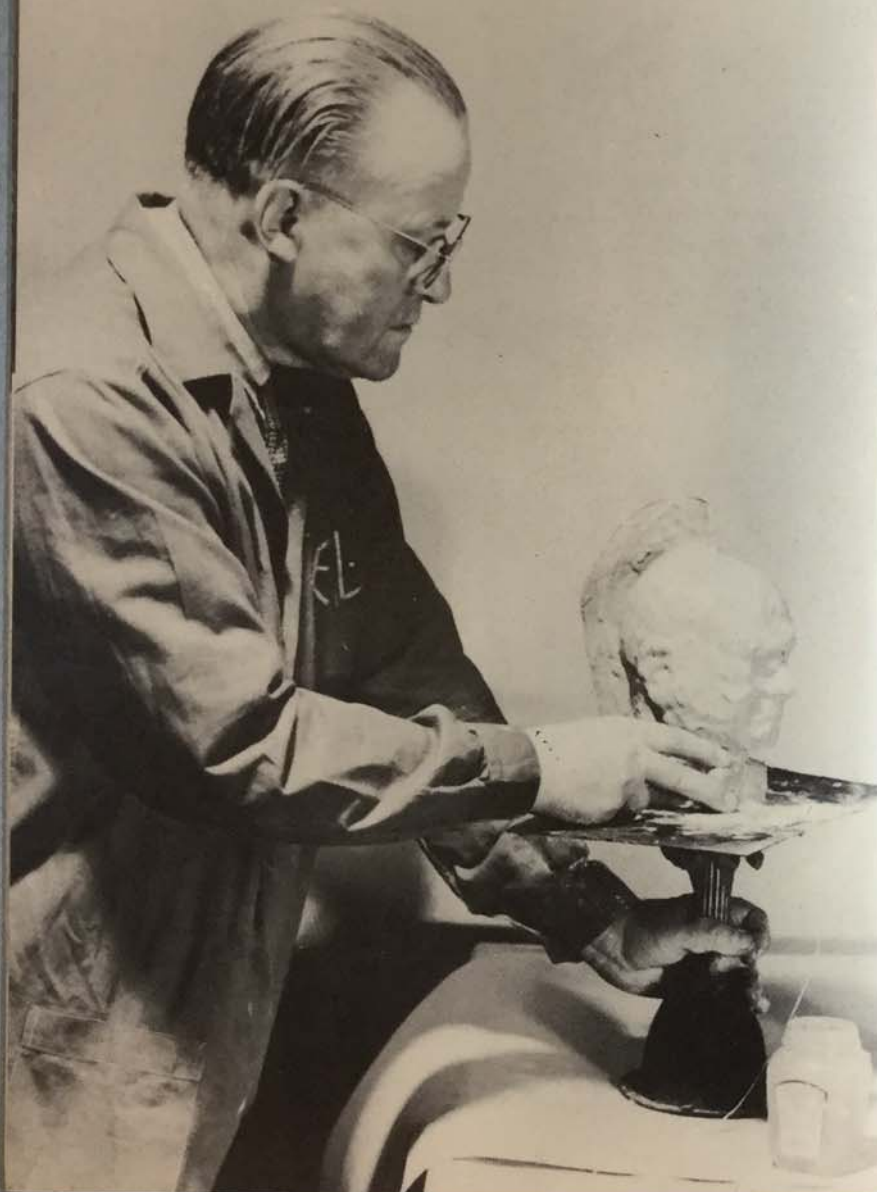
TODAY THE BUSINESS OF LIVING STILL OCCUPIES THE MAJOR PORTION OF MAN'S TIME, but now he *earns* a living



Mrs. Eva Trachel, another grandmother, was in the School for many months preparing herself for years of happy and profitable activity.

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A surgeon from Finland likes to model. He is shown making a rubber mold of his head of Sibellus.



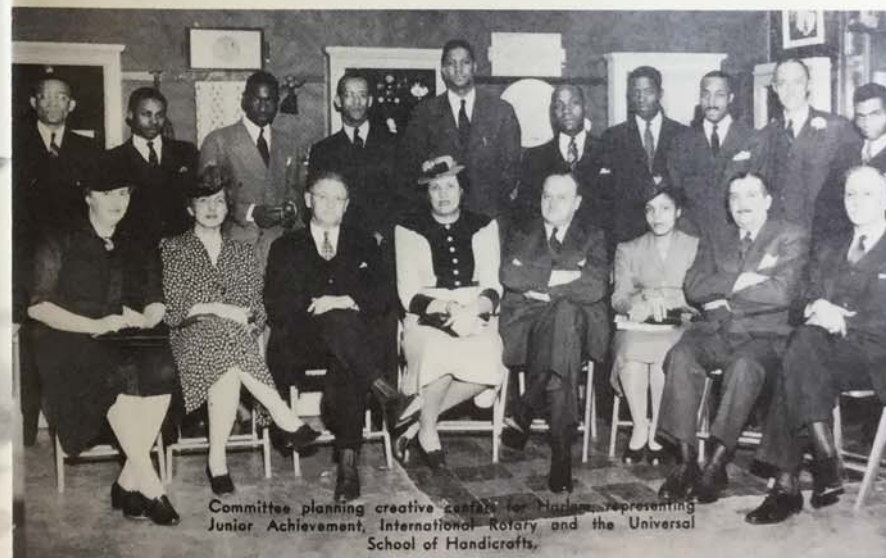
rather than *makes* it. Life in a town or city home affords little opportunity for the old crafts. Children become adults without learning to use their hands.

CREATIVE MAN HOWEVER HAS NOT CHANGED, he is still just as creative at heart. Without a stabilizing outlet he may be frustrated by the confusion and uncertainty around him.

AUTHORITIES on behavior are cognizant of the adverse effect upon man of the conditions under which he now lives. They are generally agreed that some satisfactory outlet for the creative urge is essential to bring about the mental poise so necessary in facing the realities of the day.

THE SERIOUS MENTAL AND EMOTIONAL PROBLEM resulting from the damming of man's creative instincts has led to the statement that "we are in for the greatest psychic bellyache we have ever known." This trend is further indicated by statistical reports to the effect that one out of every 20 Americans spends some time in an institution for the mentally-ill.

Serious thinkers see the need for providing outlets for man's creative



Committee planning creative center for Harlem, representing Junior Achievement, International Rotary and the Universal School of Handicrafts.

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Leaders group in training:
Navajo weaving.

urge. Qualified experts have made the following observations: Dr. Lawrence Kolb, Assistant Surgeon General, Division of Mental Hygiene, U. S. Public Health Service states:

"Monotony, frustration, and tension are the basis of much unhappiness and mental ill health. A large number of the people turn in upon themselves and suffer from such conditions because they do not know how to make proper use of the native impulses and energies that they have. Rousing latent faculties for the appreciation of art, and through promoting a wider indulgence in hobbies, . . . will help these frustrated, tense people by giving them ease through activities that relieve tension and dispel monotony."

Rather terrifying statistics of the situation are reported by Albert Deutsch in "The Mentally Ill in America":

"In 1880 the number of patients in state hospitals was 65.7 per 100,000 of the general population; in 1935 the comparative figures were 317.5 or more than four times as high."

Dr. Winifred Overholser, of St. Elizabeth's Hospital, Washington, D. C., states:

" . . . I have come to appreciate more and more the value of the arts and crafts in the preservation of mental health and of national morale. In these times of stress, particularly, handicrafts furnish an extremely useful outlet for emotional tension. . . ."

THE POSITIVE RESULTS OF CREATING are pride in fine craftsmanship and peace through achievement. One hundred years ago creative expression was an important factor in communal life, a form of entertainment as well as a mental relief and release. Edward C. Lindeman notes in "Recreational Planning":

"To be entertained or amused by professional performers is a legitimate need, but if one's leisure is wholly reduced to vicarious experience, the result will be a leisure 'disease' which has already received a facetious title, namely, 'spectatoritis'. . . ."

"A modern society should furnish its people with recreational opportuni-

ties which . . . requires the manipulation of varieties of materials (arts and crafts) . . ."

Recognition of the problem and its solution is insufficient. It merely focuses the spotlight on the need for the training of individuals and leaders. The Universal School of Handicrafts is definitely meeting this need with a practical, workable program.

As is the case with many other educational institutions, tuitions do not cover operating costs or scholarships. To meet the steadily increasing demand for leadership training and the constructive solving of individual case problems, The Universal School of Handicrafts needs even more friends; even more funds for scholarships and equipment. The capacity of the School for further growth is unlimited especially during the present trying times.

The School functions under a non-profit New York State Board of Regents charter which facilitates gifts from individuals, foundations and estates.

The Universal School of Handicrafts stands ready to help you meet today's greater challenge.



A lecture for staff members of institutions within one hour
of the school serving a population of 30,000.

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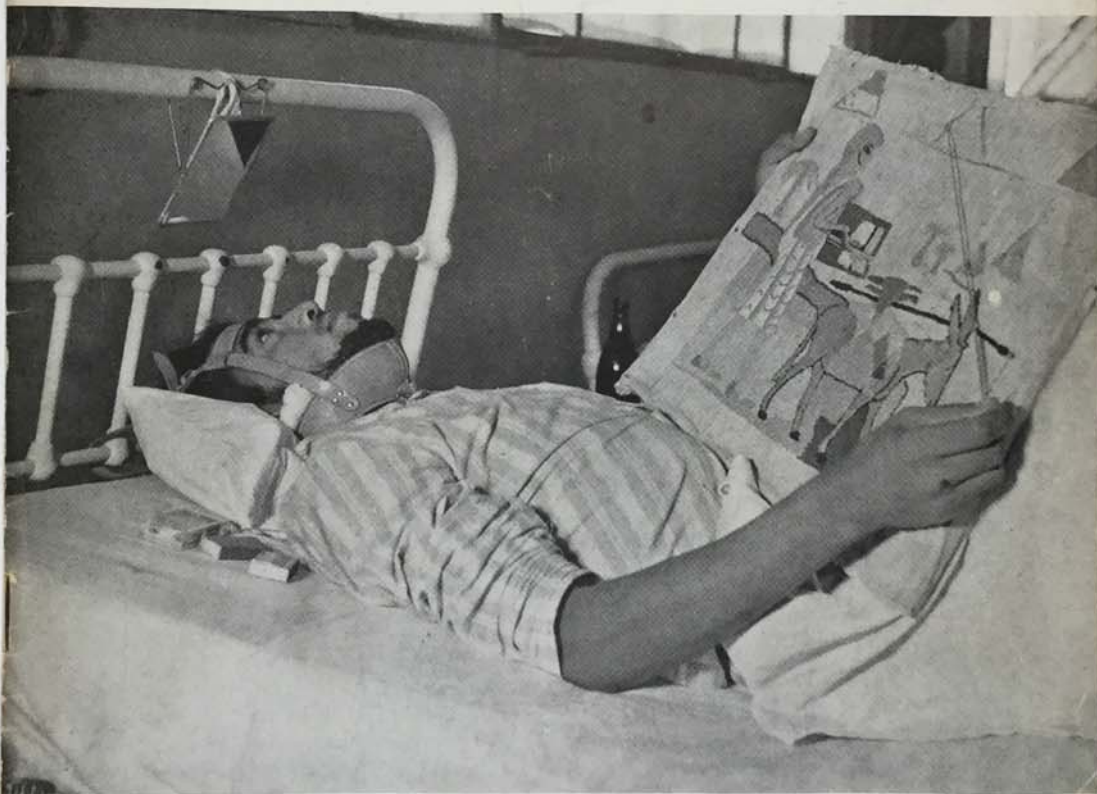
"... it is as essential to strive to open up new fields for educational activity as it is to seek undiscovered lands or to search out the secrets of ancient peoples... The names of the adventurers are numerous;... every great period of a nation's life reveals their influence.... They must go out of the comfortable courts of the educational system of their times, and regardless of the contemptuous smiles of their fellows, seek out, unaccompanied and alone, with no possibility of return, the method by which to serve, and the spirit with which to inspire, the new time...."

—Mansbridge, *An Adventure in Working Class Education*

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THE ARTS IN THERAPY



The Bulletin of
THE MUSEUM OF MODERN ART
3 VOLUME X FEBRUARY 1943

Cover
MA 2329

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THE ARTS IN THERAPY exhibition, though not officially sponsored by military authorities, has provoked the following comments:

"I am pleased to learn that your well planned exhibition of new designs and models to be suggested as aids in teaching occupational therapy will be held beginning February 2nd.

"I wish you and your co-workers a successful demonstration and I am confident that your efforts will stimulate art interest as an adjunct of occupational therapy in the physical and mental rehabilitation of our sick and wounded service men."

JAMES C. MAGEE,
Major General, U. S. Army
The Surgeon General, U. S. Army

"The Navy is . . . in fullest sympathy with your aims, and believes specifically that improvement in designs and materials will certainly operate to increase the value of occupational therapy to a class of patients for whom occupation, if it is to be effective, must have intellectual and aesthetic appeal. Consequently, the Navy will be grateful to utilize as far as it can the fruits of your competition in design guidance, and shall look forward to receiving reports of progress.

"Again, let me say that we are wholly in sympathy with your motives and objectives, and assure you that we wish you every success in your patriotic undertaking."

ROSS T. MCINTIRE,
Rear Admiral, MC
Surgeon General, U. S. Navy

The installation of the exhibition has been designed by Herbert Bayer.

The Museum is particularly grateful to Mr. Jan Juta of the British Information Services for supplying important photographic material on therapeutic work in England and under the British Middle East Command.

COVER ILLUSTRATION. *Therapy under the British Middle East Command, 1942.*
Photograph by courtesy of the British Information Services, New York.

Copyright 1943, The Museum of Modern Art, 11 West 53 Street, New York City

The Arts in Therapy

THE ARTS IN THERAPY exhibition has been designed to encourage and broaden the use of the various arts and crafts in therapeutic work among disabled and convalescent members of the armed forces.

The exhibition consists of two sections. The first includes a selection of objects and projects related to those crafts acknowledged to have therapeutic and recreational value for patients. The selection has been made by a Museum-appointed jury from entries in a nationwide competition co-sponsored by the Museum and Artists for Victory and open to all American artists and craftsmen. The competition itself was undertaken at the instigation of the American Occupational Therapy Association and the New York chapter of the Junior League. Its purpose was to provide a fresh supply of designs and objects in the crafts, to be utilized wherever needed by those in charge of therapeutic work for the armed forces. But we have not gathered these objects with the limited idea of offering them as models to be copied by patients. Our purpose has been broader than this: we have hoped to stimulate and strengthen the curative potentialities of the crafts by calling upon the manifestly suitable talents of American artists and craftsmen. As a museum we have naturally been concerned with this valuable outlet for the skill and imagination of American artists in wartime. We have been no less concerned with the improvement in craft design and workmanship which might result from a collaboration between therapists and artists. Occupational therapy's response to the prospect of such collabora-

tion is enthusiastically attested elsewhere in these pages, that of the artists by their generous response to the challenge of our competition.

The second section of the exhibition illustrates the use of the so-called "free" media—painting, sculpture, drawing and so on—in therapy conducted from the psychiatric viewpoint. The section has been assembled on behalf of the Museum-sponsored COMMITTEE ON ART IN AMERICAN EDUCATION AND SOCIETY by the committee's chairman, Mr. Victor D'Amico, by Dr. Edward Liss as a member of the committee and by Mr. Bernard Sanders, who for three years worked as artist-instructor in the psychiatric wards of Bellevue Hospital. As distinct from the first section devoted to the role of the crafts in occupational therapy, this section portrays the function of spontaneous self-expression through the arts as a means of psychological release and as a partial guide in the diagnosis of mental disturbances and conflicts. In recent years doctors have come increasingly to believe that physiological and psychological illnesses are interrelated. The "free" media in art would seem to offer a limited but nonetheless considerable aid in the cure or alleviation of both.

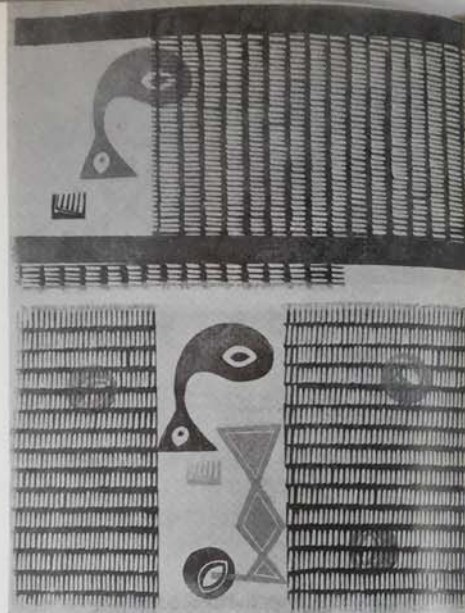
THE MUSEUM OF MODERN ART hopes that THE ARTS IN THERAPY exhibition will prove of direct and concrete benefit to the armed forces. Its Armed Services Program was inaugurated to forward projects of precisely this kind.

JAMES THRALL SOBY
Director, Armed Services Program

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ARTS IN THERAPY COMPETITION.
First prize: block print by Ilse Hamaan, State
College, San Diego, California.



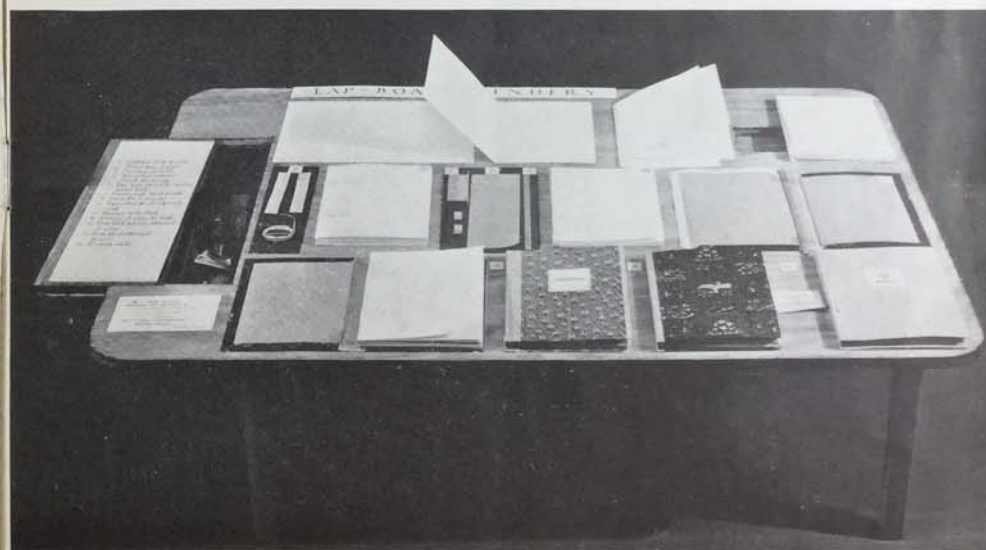
Occupational Therapy and The Artist

The MUSEUM OF MODERN ART is making a distinct and unique contribution through this competition and exhibition on THE ARTS IN THERAPY. We know of no other museum in the country which has initiated such a plan and undertaken its accomplishment. Through the Armed Services Program of the Museum this project is offering an unusual opportunity to American artists and designers who wish to make a contribution towards the great rehabilitation program now starting. To this end the artist offers his ever present creative talent for new design. Usually the occupational therapist relies chiefly upon his own and his patients' ingenuity in designing suitable articles. Be-

cause occupational therapy is work prescribed by a doctor for its therapeutic value, this factor is uppermost in the treatment plan of the therapist; but it results sometimes in lack of truly artistic objects. The help of the artist is a definite assistance in supplying needed esthetic qualities to well designed objects which contribute not only to physical recovery but also to the patients' mental rehabilitation. The first indirect impetus has already become apparent, for patients as well as instructors and graduate therapists have entered this competition.

It is highly desirable that design contribute to occupational therapy. Design, of course, as applied to occupational therapy, implies

ARTS IN THERAPY COMPETITION. Honorary Award for complete project. Bookbinding layout by Gerhard Gerlach, table by Morris Levine, New York.



ARTS IN THERAPY COMPETITION.
Second prize: child's cloth book by Juliet Kepes
and Marli Ehrman, Chicago.



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that objects made by patients will have quality and be of real value. They will be attractive to the eye and will be of use; they will be valid in every way. It would seem that nothing need be said in support of design for occupational therapy from this point of view, but much must be done. Obviously the interest of the patient will be kindled through good design and sustained by the realization that he is making something of worth. Everyone agrees that the patient's interest is of immeasurable importance in effecting a cure.

However, the entire therapeutic significance of design becomes apparent only when the full connotation of the term is understood. Design has not "arrived." It never will so long as there are human minds to contrive and invent and find new expressions. Even the media for design will never be exhausted. New ways and means come to every designer. The true designer will find new

materials and will use old ones in new ways. Let us not think of design as something to be learned from someone else. It is, rather, something within each individual, something to be brought out. To the thinking person it becomes apparent that herein lies its inexhaustible therapeutic value.

The work that faces us in effecting the most complete rehabilitation can be accomplished not by any one group alone but only with the help of all agencies, each contributing its special talents.

We consider the close cooperation of artists, designers and occupational therapists an integral component in achieving this great purpose.

MRS. META R. COBB, *Executive Secretary, American Occupational Therapy Association*

MISS HARRIET E. KNAPP, *Instructor in Occupational Therapy, Columbia University*

ARTS IN THERAPY COMPETITION.
Dinner plate by William Gropper,
Croton-on-Hudson, New York.

Awards: Arts in Therapy Competition

\$500 IN PRIZES WERE AWARDED AS FOLLOWS:

FIRST PRIZE: \$100 5 FOURTH PRIZES, each \$25
SECOND PRIZE: 75 15 FIFTH PRIZES, each 10
THIRD PRIZE: 50

WINNERS

FIRST PRIZE: Ilse Hamaan
SECOND PRIZE: Marli Erhman & Juliet Kepes
THIRD PRIZE: Pegi Macleod

FOURTH PRIZES: Morris Levine, Gretna Campbell,
Jo Anne Nicholson, Barbara Hol-
verson, Irene Reinecke

FIFTH PRIZES: Marjorie Little, Ruth Mackinlay,
Louise Foug, Nancy Cole, Emma
L. Davis, Toni Hughes, Adda Hu-
sted-Anderson, Alice Donaldson,
Joe R. Kapps, Frank Hopkins,
Louise Nevelson, M. J. Hunt,
Donelda Fazakas, Carol Janeway,
Louis Seigel

HONORARY AWARDS FOR PROJECTS:
Gerhard Gerlach and Morris Levine
Beatrice Wood

HONORARY AWARDS GIVEN TO ARTICLES NOT
ELIGIBLE FOR PRIZES:
Hélène Bourgeois, Alexander Calder, André
Masson



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STUDIO FOR PATIENTS. The Neuro-Psychiatric Institute of the Hartford Retreat, Hartford, Connecticut.



Art Therapy in Education

The use of art in therapy is one of the most significant developments in modern education. Mental, emotional and even physical handicaps which prevent normal functioning can be discovered and corrected through creative work. It has been found that free expressions in art become a mirror of the individual's inner life and personality to the trained eye. In this mirror the psychologist or specialist can see latent disturbances, if any exist. Art is an important instrument in the diagnosis of mental and emotional health, somewhat like the physician's stethoscope in the examination of bodily health. A reliable diagnosis through art work must be made by a psychologist who understands visual expressions and who can interpret these in relation to an entire case history.

For purposes of either diagnosis or rehabilitation it is essential that art work be creative and free in spirit. It should be the individual's own in choice, conception and execution. Dictated or academic methods are totally

unreliable, for they reveal nothing of the inner life and may aggravate mal-adjustment by increasing frustration and tension.

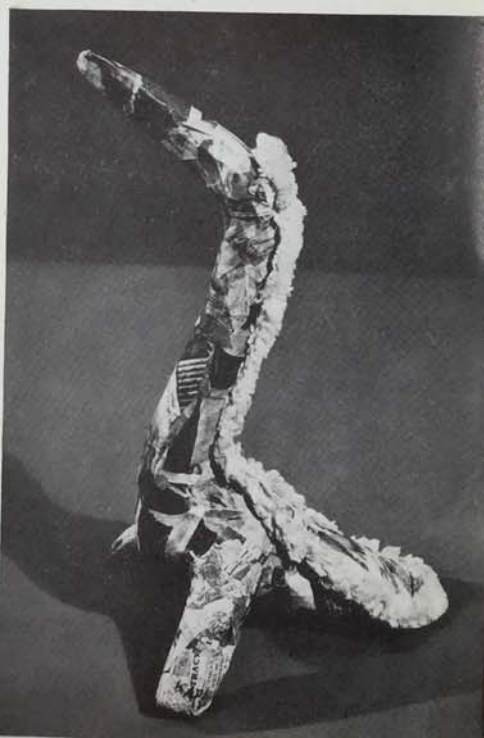
More important than diagnosis is the use of art for healing. The simple experience of creative expression has a healing effect. Repressions and other forms of handicap are often discharged merely by working in creative media. The person, so to speak, gets the difficulty out of his system through painting, modeling or expressing himself in any chosen medium. In this way the art experience serves as an emotional or mental purgative, but this is not all there is to the healing process. Expulsion is only the first step in rehabilitation. It takes patient study and scientific application to find the right creative medium which will serve the individual, and to guide him from frustration and uncertainty to satisfaction and self-control.

Art therapy has been used more in the treatment of psychotics—the severe cases of mental illness—than in the cases of disturb-

ARTS IN THERAPY COMPETITION.
ABOVE (TOP): paper knife by Barbara Holverson, State College, San Diego, California, fourth prize.

ABOVE (LOWER): hand sculptures by Emma Lou Davis, Los Angeles, fifth prize.

RIGHT: paper animal by Joe R. Kapps, Chicago, fifth prize.



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ances among so-called "normal" individuals. A large proportion of our seemingly normal individuals suffer from mental and emotional handicaps. These are often thought of as merely retarded or just not understood. It is to these that art therapy can make its greatest contribution. The timely application of art therapy at this stage would prevent their development into psychotic cases.

We must recognize that the tempo of modern life and its mechanization have taken their toll in mental illness. The war has aggravated this situation. Emotional tension and repression have not been spared us. Unfortunately educators and public distrust art therapy today, just as educators and the public of a past generation regarded preventive medicine. The use of art in rehabilitation is regarded as an undignified application by ivory tower artists. As a result progress has been negligible, although art therapy has been known and practiced in education for almost twenty years.

Forward-looking educators should not, however, ignore this responsibility longer. The war has created new and greater tensions which will cause their share of mental and emotional maladjustments. If the therapeutic value of art is employed in a plan for re-education, America may be spared a phenomenal rise in mental illness and emotional disturbance. Art therapy applied wisely as part of an integrated program can prevent minor disturbances from developing into psychoses. This is largely the responsibility of modern education.

An ideal method of employing art therapy in the school is for the psychologist and art teacher to work together. Because of the special art techniques required and the science involved, neither art teacher nor psychologist can encompass both fields. But the

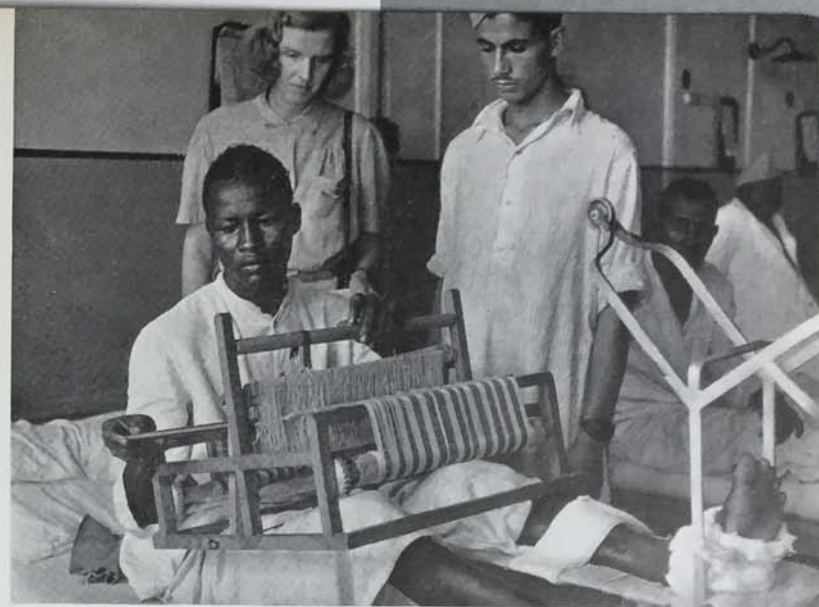
responsibility can be met effectively if each has a basic knowledge of the other's field.

There is, however, a growing interest in the therapeutic value of art on the part of art teachers, although they lack the science to make them effective collaborators of psychologists. At the same time the need for artist-specialists who can apply art therapy is growing and will continue to grow as the war goes on. In recognition of both the interest of art teachers and the need for trained specialists, the COMMITTEE ON ART IN AMERICAN EDUCATION AND SOCIETY, sponsored by the Museum, has formed a study group on ART IN THERAPY. This group will begin its meetings in February under the direction of Dr. Edward Liss. Its immediate objective will be to give artist-teachers an elementary grasp of the problems involved in using art therapeutically. It is not presumed that the members of the group will become clinical specialists, but it is hoped that they will use art in the interests of wholesome emotional stability of their students. A few may use the study group experience as a basis for further study in preparation for becoming clinical specialists.

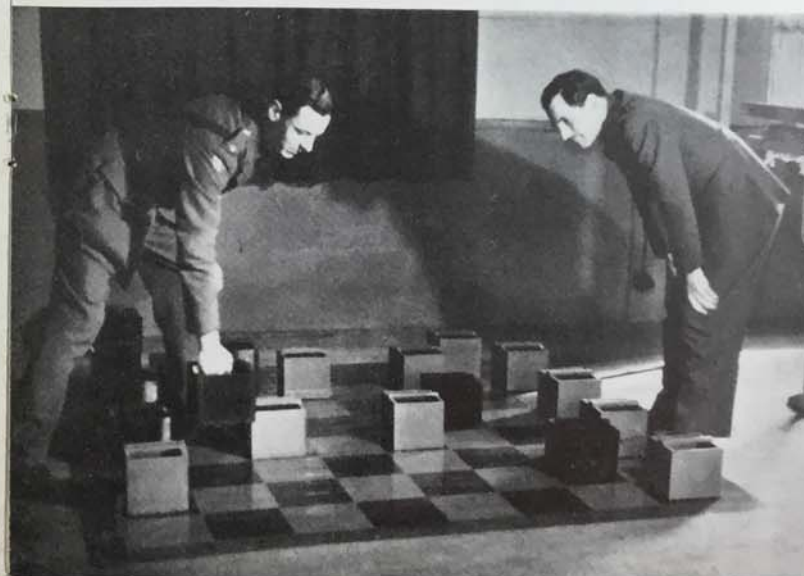
The committee looks forward to the establishment of a laboratory where art therapy may be applied first-hand, and new materials and techniques may be devised for promoting this valuable correlation between art and science. There is no question as to the validity of art as therapy. The problem is to find the most suitable techniques and to train efficient workers. The most immediate solution is the re-education of artists and artist-teachers to work with psychologists sympathetic to the arts. Through them art will render one of its greatest services to modern civilization.

VICTOR D'AMICO, Chairman
Committee on Art in American
Education and Society

THERAPY IN ENGLAND. Rehabilitation of men with back injuries through checkers with weighted blocks. (Photo by courtesy of British Information Services, New York.) ➡



➤ **THERAPY IN AFRICA, 1942.** The British Middle East Command. (Photo by courtesy of British Information Services, New York.)



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▲ **SCHOOL CATCHES FIRE.** Water color by partially blind student (field of vision 5-6 inches). U. S. O. Center by member of armed forces. Lent by Viktor Lowenfeld, Hampton Institute. ▼



Creative Therapy

The troubadours contended that poetry was The Gay Science. Hobbes classified poetry among the sciences. Kant insisted that art is an experience which furthers life, in contrast to pain, which in a sense hinders it. Modern psychiatry would agree with Kant. Artists and scientists, originators in their fields, find a common denominator in all creativity. Disputation has been long, and at times acrimonious, as to the goal of an art.

There is a general agreement that knowledge has had a dramatic upsurge in recent years, and with it has been released concomitantly a significant, malign destructive process, as if construction and destruction were companionate. The lay public is well aware, by enlightenment through various channels of information, of these changes. As is natural, some changes have received more emphasis than others. A short survey would indicate how common is the knowledge as to progress made in medicine, particularly in the field of nutrition, and in therapy through the use of vitamins, glands and new drugs. Increasing utilization of modern advances in physics and chemistry has resulted in more accurate techniques of diagnosis and treatment. Essentially, this growing body of knowledge has been applied in the healing of physical disturbances. However, much advance has been made in the handling of psychic disturbances.

An important step in progress is a fusion of thought and action, and this is reflected in the growing acceptance of the human being as an entity, or, as the physicians call it, a psychosomatic unit. This concept travels in cycles; it is not new, for it has been the subject of philosophers' and scientists' debates

for centuries. A characteristic of the growth of the story of man, it is fundamentally an amplification of Plato's concepts and probably of cultures older than the Greek. In students of man, it naturally follows that exploration and investigation of man's growth lead to an inspection of his institutions and practices, which are symbolically represented in the arts and sciences. The body-mind concept brings with it acknowledgment that there cannot be any major physical disturbance in the human being without the accompaniment of mental disturbance and, vice versa, significant mental disturbances bring with them evidences of physical stress. This leads to the conclusion that in the evaluation of an ailment it is a matter of emphasis rather than an exclusion of mind or matter. In such circumstances a splitting into separate categories is not only undesirable but impossible.

There have been as striking and dramatic changes in the handling of the mentally ill as in the treatment of the physically sick, and through increasing skill in diagnosis there has been a growing utilization of knowledge as to available therapeutic agents. Unfortunately, a much neglected area is the use of the arts in the healing process. This, again, is by no means new. We are apt to forget that man's means of expression is not confined to words. In actuality language had its genesis in some form of graphic expression; the pictograph preceded the alphabet. This, in our culture, which glorifies the word, has been glossed over and quite forgotten.

Man's inner world changes slowly, and that which is expressed on the surface is by no means accepted within. The truth must

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out through some form of expression, and the Seven Arts have their say in spite of barriers which can and often do limit verbal expression. Science is at times vociferous, but the arts spring from a silent, still, inner voice and will be heard. When words fail, this voice speaks out to him who will listen and can understand. Its very directness and its simple truth are often too much for many of us to grasp.

The arts have been used to bring comfort and peace to those under stress, they have been and still are utilized in religious ceremonies, and in so-called primitive cultures art is a part of the healing rites. In our contemporary culture we refer to it as "occupational therapy." The timeliness of an exhibit to demonstrate this valuable instrument in healing is beyond question. Our responsibility is to gather and summarize our present knowledge and utilize it to the utmost, to apply it more intensively and investigate with zeal its potentialities, always with the healing of human beings in mind. Within the last two decades, as part of finer applications of knowledge in all aspects of medicine, there has been an increasing use of the arts, not just the graphic arts. This has been particularly so in education and in research with our very young. A pooling of the resources of all fields of activity is essential, for one must offset some of the by-products of specialization (which are not always satisfactory), one must break down the compartmentalization of knowledge which at times leads to an unfortunate isolation from other practitioners. It is important that we fuse these areas, which are apt to remain remote from each other, and break down artificial barriers.

Investigation of the arts will serve many purposes, not alone the elements of expression and release, not alone the evaluation of esthetics, but also the refinement of an instrument which will help us to diagnose what

ails the inarticulate human being. Each aspect of this work has a definite purpose and function, and that purpose is the healing of the sick and the keeping well of the healthy.

There are, of course, different means of approach. Some of the sick find great comfort in the stability and fixity of certain finished products; others, however, find this is inertia and for them, comparatively intolerable. For those individuals a freer self-chosen medium is conducive to accomplishment and brings with it the comfort which comes from creativity. It is implicit that, as our knowledge grows, we shall become more exact in our prescriptions and that, likewise, we shall become more flexible and more dynamic. With pioneering in any area there comes great comfort in the establishment of routines. That aspect of occupational therapy is the springboard to further growth. Armed with the experience of the educators and the pioneers in the medical arts, particularly in psychiatry, we now expand the techniques of approach. Through the flexibility which comes with familiarity and use, we meet each individual's specific problems not with a set formula but according to each one's need. This is by no means an easy task, but one which challenges the inventive genius of the American mind.

We are now faced with the problem of a sick world and increased responsibilities to our armed forces and civilians who are striving to bring about a betterment in man's lot. Just as they, through unlimited sacrifice, have drawn upon every resource available to accomplish their purpose, we too, who have their health as our responsibility, must draw upon all our resources. Let us prepare fully now so that we may be ready to return in part—for who can return in full?—our obligations to them.

The institution of the future for the casualties of life, whether the illness be mental or

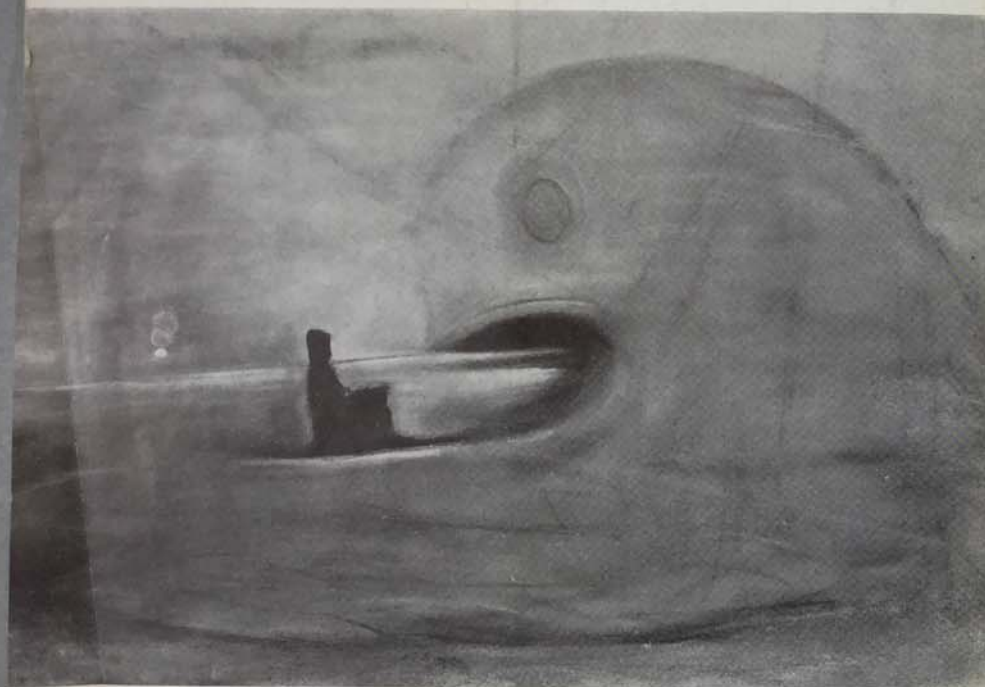
WAX SCULPTURE by patient. Lent by Dr. Eduard Liss, New York.



physical, shall be an institution whose faculty will represent the best in man's knowledge. Medicine and education must be conjoined, for there is no borderline between art and science. It is not too Utopian to think of such an institution as an educational one which prepares the sick and ailing for the art of living when they become well again.

EDWARD LISS, M.D.

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JONAH AND THE WHALE. Pastel. Lent by Florence Cane, Clinic for Social Adjustment of the Gifted, New York University.

The Use of Art in Psychotherapy

What is the end and aim of art? There are many different answers, ranging from the classical "Art for art's sake" through the various schools of thought which see art as an instrument of beauty, of pleasure or of instruction, up to the modern view of "Art for the sake of expression."

Probably all of these answers are right. That is for the artists to debate. Certainly much has been said in support of each of these views.

But there is another aim of art which would probably displease the classicists, the romanticists and the moderns. They would all disagree with this aim because it would make art primarily utilitarian. But it would be useful in the highest sense: for in this definition the aim of art is to heal.

On the basis of my experience in psychiatry I believe that art may play an important part in the restoration of the mind and the body to normal living.

By art, I mean all the arts. The fine arts, painting and sculpture, in all the media known today; poetry and drama, music and architecture; and the useful arts—leather, metal, wood, clay and paper work.

Certainly these art forms are so closely interrelated that it would be a great mistake to separate them and divide them into categories marked "Useful for Psychotherapy" or "Not Useful for Psychotherapy."

They are all useful. They are all powerful weapons for good in the mental and physical rehabilitation of the individual, provided they are properly and purposefully used.

However, for the sake of brevity, I am going to confine my remarks to the use of the fine arts—painting and sculpture—and

the useful arts or crafts, both of which play an important therapeutic role at the Institute of Living.

The theory underlying any considered program of art in psychotherapy must be based on the usefulness of that art (1) to the individual's recovery, (2) to the individual after his return to normal living.

This requires an exact understanding by the psychiatrist of the individual's difficulties, with a nice selection of the particular form of art which would be most helpful and satisfying to him.

Naturally, painting and sculpture and leather tooling and metal designing are not going to appeal alike to everyone. The mental and emotional status, the education and intellectual level of the individual, and his natural capacities will determine which branch of art will be most effective in his case.

There are many ways in which the arts can aid the person who is mentally or emotionally ill towards recovery. Perhaps his illness is due to the fact that he has too sharply concentrated his energies over a period of years and lacks the necessary balance to retain his stability.

This is the type of man who "has never had time for art." Now, suddenly, in his illness he has more time than he ever had before. The world of art has always seemed remote to him. It is the task of the psychiatrist working with the trained art instructor to introduce him to the unexplored possibilities of the arts.

He may find in painting or in sketching or in modeling a new and vital interest which, together with a new skill in performing this

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HARVEST. Water color by partially blind student (field of vision 2 inches). Lent by Viktor Lowenfeld, Hampton Institute.



PORTRAIT. Painting on glass by fifteen-year-old boy. Lent by Henry Schaefer, Simmern, New York.

work, may go a long way to bring him back to normal living.

"I never realized how much there is in art." The psychiatrist as well as the artist will find a familiar ring to these words.

To the patient who is withdrawn from reality, art may serve as a gently persuasive force which guides him back to actuality.

To the patient who is over-excitabile, art may serve as a stabilizing and calming influence.

To the patient who is unskilled in motor coordination, art may perform the function of coordinating and regulating.

If I may paraphrase the New Testament, "Art is all things to all men."

The second important consideration is the relationship which art will have to his future life.

No therapeutic program which is seeking to rehabilitate people to actual everyday living should instruct them in activities which are unrelated to actual life.

In other words, the arts should have a practical application to the life of the individual, after the period of hospitalization is ended.

What value will it be to the patient, is the question which the psychiatrist and the occupational therapist must ask, before he decides upon the kind of art instruction for him. Will it make a useful vocation, avocation or hobby? Can he continue with it after

he has left my care? Or will it, by its very irrelevancy to his needs, serve to separate him further from the realities of his life?

The recognition by art museums and others in the art world of the therapeutic value of art in restoring men and women to physical and mental productivity is a hopeful and encouraging sign.

It augurs well for the tremendous task of post-war rehabilitation.

And it is another sign of the indestructibility of art, which can in so many ways fill human needs, because it stems originally from human experience.

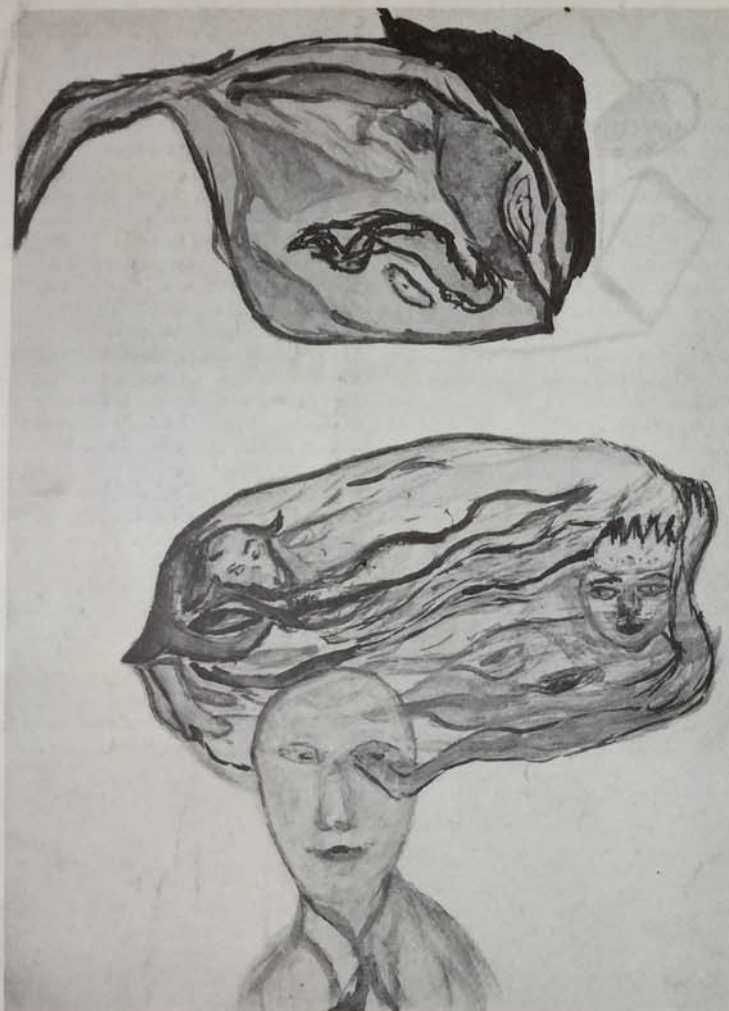
As for the actual working out of the problem of using art in psychotherapy, I believe that conferences between art leaders who have interested themselves in this movement and psychiatrists who have been working on this problem for years would be profitable.

Such a meeting of minds would undoubtedly bring forth many workable suggestions for the rehabilitation of the mentally and physically ill.

It may also give indisputable evidence that the arts and sciences are very closely related after all.

DR. C. CHARLES BURLINGAME
Psychiatrist-in-Chief,
The Neuro-Psychiatric Institute of the
Hartford Retreat, Hartford, Connecticut

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Water color by mentally disturbed patient. Lent by Dr. Edward Liss, New York.

Art as Therapy

Many things lie dormant until a crisis brings them to the surface. Medical science, surgery, man's engineering and inventive genius—all blossom feverishly under the impetus of an emergency. When we have to, we can pluck fabrics out of the air, make the soybean support the structure of our civilization.

For years psychiatry has experimented with drawing and painting as a means of therapy, and wherever used these media have proved valuable in both understanding and helping the patient. But due to normal human lethargy, lack of means and trained personnel, they have never come into extensive use. Now a national emergency is suddenly focusing attention on all forms of occupational therapy, and drawing and painting may well emerge as among the most useful.

Not to mince words, war produces a great number of wounded, and today a grave hospitalization problem faces the armed forces. Along with expert medical attention wounded men require something—diversion, occupation, call it what you will—to keep their hands busy, their minds alert and time from hanging heavy. When a man is taken overnight from an active life, his horizon restricted to the four corners of a sick room, when there is pain to weaken him physically and worry to gnaw at him mentally, time, unless put to use, becomes an instrument of harm.

Obviously, mental health is an important factor in speeding recovery and anything that can contribute to it becomes a valuable thera-

peutic agent. As an artist pioneering in this field with a number of psychiatrists and medical men, I have found the medium of art excellent for this purpose. My clinical experience has shown me that adults find the use of the free arts interesting and stimulating, respond to it with enthusiasm, develop it to a high point of excellence.

There is, after all, nothing especially esoteric about drawing or painting. Art is as much a part of our daily life as speech, taste, sight and hearing, and drawing as a means of communication is more ancient than language. It is a perfectly natural means of communication and men take to it with facility. In so doing they find an emotional release, get rid of pent-up physical energies, express in visual form the fears and repressions that invariably accompany illness, thus making it a valuable experience, therapeutically speaking.

Fortunately there are enough capable artists available who can be trained as instructors in the use of art as therapy. Put to practical work in various Army and Navy hospitals, they could solve an acute problem. The longer the war lasts the greater the casualty lists will become, and we shall need all the trained people we can get to cope with the situation. The Museum of Modern Art, in its ARTS IN THERAPY show, is performing an important service in showing how this newest therapy medium can be put to work advantageously.

BERNARD SANDERS

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Museum Notes

EXHIBITIONS

Material for **Brazil Builds**, an exhibition of modern and colonial architecture, which will be shown at the Museum from January 13 to February 28, was gathered by Philip L. Goodwin, architect of the Museum's own building, and G. E. Kidder Smith, a well-known architectural photographer. The exhibition is not limited to modern architecture of the great southern republic, for Brazil's beautiful old buildings, most of them famous for their elaborate gold-encrusted interiors, comprise almost a third of the buildings illustrated.

The exhibition fills the entire ground floor gallery of the Museum and is composed of models, enlarged photographs, architectural renderings, drawings, plans, maps and a continuous screen projection of forty-eight color slides.

To obtain material for the exhibition Mr. Goodwin and Mr. Smith spent several months in Brazil during the summer of 1942, visiting many parts of the country where its architecture is most noted. Commenting on the leadership which the Brazilian Government is taking in modern architecture in the western hemisphere, Mr. Goodwin said:

"Other capital cities of the world lag far behind Rio de Janeiro in architectural design. While Federal classic in Washington, Royal Academy archeology in London, Nazi classic in Munich, and neo-imperial in Moscow are still triumphant, Brazil has had the courage to break away from safe and easy conservatism. Its fearless departure from the slavery of traditionalism has put a depth charge under the antiquated routine of

governmental thought and has set free the spirit of creative design. The capitals of the world that will need rebuilding after the war can look to no finer model than the modern buildings of the capital city of Brazil."

Americans 1943. On February 10, *Americans 1943: Realists and Magic Realists*, will open as the second of a series of exhibitions inaugurated by the Museum last year to provide a continuing survey of the arts in the United States. Last year's exhibition excluded artists closely identified with the New York art world in order to show the work of those less known in the East, but the 1943 exhibition will not be limited as to locality. As in last year's show, the number of artists will be kept small so that each may be represented by a group of pictures sufficient to indicate style and personality, rather than by a single example as in the usual large group exhibition.

The exhibition will be devoted primarily to the work of about two dozen of the younger American contemporaries, but it will have an introductory section of 19th century paintings and a few examples of the work of two 20th century pioneers. The exhibition is under the direction of Dorothy C. Miller, Associate Curator of the Museum's Department of Painting and Sculpture.

CONCERT

Concert of Percussion Music. The Museum of Modern Art in association with the League of Composers will present The Percussion Players under the direction of John Cage on Sunday evening, February 7th, at 8:45 p. m. Tickets are \$1.50 plus tax. Museum members may obtain them at a 20% discount.

◀ **MINISTRY OF EDUCATION AND HEALTH, Rio de Janeiro, Brazil.**

"Here is no merely skin-deep beauty. Each unusual element has resulted from fresh and careful study of the complicated problems of the modern office building."

PHILIP L. GOODWIN

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CIRCULATING EXHIBITIONS:

THROUGH MARCH 1943

THIS LIST IS PUBLISHED FOR THE CONVENIENCE OF THE MUSEUM'S NON-RESIDENT MEMBERS WHO MAY WISH TO SEE ITS CIRCULATING EXHIBITIONS

City	Institution	Exhibition	Dates
APPLETON, WIS.	Lawrence College	Camouflage Slides	Feb. 18-Feb. 25
ARLINGTON, TEXAS	North Texas Agricultural College	Emotional Design in Modern Painting	Mar. 6-Mar. 20
ATHENS, GA.	Michael Brothers, Inc.	Camouflage for Civilian Defense	Feb. 8-Mar. 1
"	"	Rivera, Orozco & Siqueiros	Jan. 26-Feb. 16
"	"	War Posters Today	Feb. 10-Mar. 3
BALTIMORE, MD.	Baltimore Museum of Art	English War Posters	Mar. 1-Mar. 22
"	"	20th Century Portraits	Feb. 12-Mar. 7
BATON ROUGE, LA.	Louisiana State University	Wartime Housing	Mar. 14-Apr. 6
"	"	European & American Paintings	Feb. 16-Mar. 2
BLOOMINGTON, IND.	Indiana University	War Posters Today II	Mar. 9-Mar. 30
"	"	Camouflage for Civilian Defense II	Feb. 20-Mar. 11
BOSTON, MASS.	United China Relief	Fifteen American Sculptors	Mar. 11-Apr. 1
BURLINGTON, VT.	Robert Hull Fleming Museum	Art From Fighting China	Feb. 9-Mar. 2
CHAPEL HILL, N. C.	University of North Carolina	Pictures for Children I	Feb. 1-Feb. 28
CHARLESTON, S. C.	Gibbes Memorial Art Gallery	War Posters Today	Mar. 13-Apr. 3
CHATTANOOGA, TENN.	Chattanooga Art Association	Britain at War	Feb. 11-Mar. 4
CLEVELAND, OHIO	Cleveland Museum of Art	The Animal Kingdom in Modern Art	Mar. 22-Apr. 12
COLUMBUS, OHIO	Columbus Gallery of Fine Arts	Road to Victory (large)	Feb. 15-Mar. 15
DAVENPORT, IOWA	Davenport Municipal Art Gallery	Rugs by American Artists	Feb. 5-Feb. 28
DETROIT, MICH.	Detroit Institute of Arts	The Plan of a Painting	Mar. 8-Mar. 29
DULUTH, MINN.	Minnesota Amusement Co., Norshor Theatre	Salvador Dali	Mar. 22-Apr. 12
"	"	A History of American Movies	Jan. 19-Feb. 9
DURHAM, N. H.	University of New Hampshire	New Silk Screen Color Prints II	Mar. 3-Mar. 24
EAST LANSING, MICH.	Michigan State College	What is Good Design?	Mar. 8-Mar. 29
ELGIN, ILL.	Elgin Academy	War Posters Today II	Feb. 7-Feb. 28
FAYETTEVILLE, ARK.	University of Arkansas	Army Illustrators	Mar. 6-Mar. 27
HAMILTON, N. Y.	Colgate University	Camouflage for Civilian Defense	Mar. 11-Apr. 1
HAMPTON, VA.	Hampton Institute	Camouflage for Civilian Defense II	Mar. 25-Apr. 16
"	"	United Hemisphere Competition Posters (non-prize winners)	Feb. 10-Mar. 3
HANOVER, N. H.	Dartmouth College	Contemporary Latin American Art, Ex. #1, Section C	Mar. 14-Mar. 23
HARTSVILLE, S. C.	Coker College	The Face of America	Feb. 2-Feb. 23
HONOLULU, HAWAII	Honolulu Academy of Arts	Stockholm Builds	Mar. 22-Apr. 13
IOWA CITY, IOWA	State University of Iowa	Watercolors of Venezuela	Mar. 7-Feb. 28
LAKEVILLE, CONN.	Hotchkiss School	Road to Victory (small)	February
LONDON, ONTARIO	The Public Library	Our Leading Watercolorists	Mar. 17-Apr. 7
MACON, GA.	Wesleyan Conservatory	Army Illustrators	Feb. 3-Feb. 24
MANCHESTER, N. H.	Currier Gallery of Art	Stockholm Builds	Jan. 19-Feb. 9
"	"	Masters of Photography	Feb. 4-Feb. 25
MIDDLETOWN, CONN.	Wesleyan University	Rivera, Orozco & Siqueiros	Feb. 21-Mar. 3
"	"	18 Artists from 9 States	Feb. 4-Feb. 25
MILWAUKEE, WIS.	Milwaukee-Downer College	Watercolors of Venezuela	Mar. 9-Mar. 30
MINNEAPOLIS, MINN.	University of Minnesota	Contemporary Latin American Art, Ex. #1, Section C	Jan. 15-Feb. 5
"	"	A History of the Modern Poster	Mar. 10-Mar. 31
MONTREAL, CANADA	Art Association of Montreal	Art from Fighting China	Mar. 11-Apr. 1
NEW WILMINGTON, PA.	Westminster College	How to Make a Photogram	Mar. 6-Mar. 27
OKLAHOMA CITY, OKLA.	Art Renaissance Club	Masters of Photography	Mar. 7-Mar. 28
"	"	Art of Australia	Mar. 22-Apr. 12
PALM BEACH, FLA.	Society of Four Arts	Furniture Design Today	Mar. 4-Mar. 25
"	"	Contemporary Latin American Art, Ex. #3, Section C	Feb. 13-Mar. 7
"	"	Americans 1942	Mar. 11-Mar. 31
PITTSBURGH, PA.	Carnegie Institute	Rivera, Orozco & Siqueiros	Mar. 11-Mar. 31
POUGHKEEPSIE, N. Y.	Vassar College	United Hemisphere Poster Competition	Mar. 16-May 6
RACINE, WIS.	Wustum Museum of Fine Arts	Ancestral Sources of Modern Painting	Mar. 9-Mar. 30
ROCHESTER, N. Y.	Rochester Memorial Art Gallery	Rugs by American Artists	Feb. 4-Feb. 25
"	"	Children in England Paint	Mar. 10-Mar. 24
"	"	Pictures for Children I	Jan. 22-Feb. 12
ST. CHARLES, MO.	Lindenwood College	Section C	Feb. 4-Feb. 25
ST. LOUIS, MO.	City Art Museum	Emotional Design in Modern Painting	Feb. 1-Feb. 22
SAN FRANCISCO, CALIF.	San Francisco Museum of Art	New Silk Screen Color Prints II	Mar. 29-Apr. 26
"	"	Henri Rousseau	Jan. 29-Feb. 28
"	"	Two Years of War in England	Feb. 1-Feb. 22
SARATOGA SPRINGS, N. Y.	California Palace of the Legion of Honor	Image of Freedom	Feb. 13-Mar. 7
"	Skidmore College	Our Leading Watercolorists	Jan. 31-Feb. 21
SPRINGFIELD, ILL.	Springfield Public Schools	20th Century Sculpture & Constructions	Feb. 22-Mar. 12
SPRINGFIELD, MASS.	George Walter Vincent Smith Art Gallery	Furniture Design Today	Mar. 6-Mar. 27
"	"	Children in England Paint	Feb. 14-Mar. 7
SWARTHMORE, PA.	Swarthmore College	Contemporary Latin American Art, Ex. #1, Section C	Feb. 17-Mar. 10
"	"	A History of American Movies	Feb. 5-Feb. 26
TORONTO, CANADA	Art Gallery of Toronto	The Plan of a Painting	Feb. 19-Mar. 12
UNIVERSITY, VA.	University of Virginia	Stockholm Builds	Feb. 5-Feb. 28
UTICA, N. Y.	Munson-Williams-Proctor-Institute	Art of Australia	Jan. 29-Feb. 19
"	"	The Animal Kingdom in Modern Art	Feb. 3-Feb. 24
WILLIAMSBURG, VA.	College of William and Mary	Fifteen American Sculptors	Mar. 7-Mar. 30
WINTER PARK, FLA.	Hollins College	John Flannagan	Feb. 27-Mar. 12
WORCESTER, MASS.	Worcester Art Museum	The Animal Kingdom in Modern Art	Jan. 23-Feb. 7
"	"	European and American Paintings	Mar. 21-Apr. 18
"	"	20th Century Portraits	