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NEW HORIZONS IN AMERICAN ART
W.P.A. EXHIBITION

\$275. for 1 mo.

1937	Jan. 4 - Feb. 1	Chicago Art Institute Chicago, Ill.
	Feb. 15 - Mar. 15	California Palace of the Legion of Honor San Francisco, Cal.
	Mar. 24 - Apr. 21	Portland Art Association Portland, Ore.
	Aug. 25 - Sept. 22	Dallas Museum of Fine Arts Dallas, Tex.
	Oct. 8 - Nov. 7	Milwaukee Art Institute Milwaukee, Wisc.
	Nov. 21 - Dec. 19	George William Vincent Smith Art Gallery Springfield, Mass.
1938	Jan. 7 - 31	Rochester Memorial Art Gallery Rochester, N.Y.
	Feb. 10 - Mar. 13	Cleveland Museum of Art Cleveland, O.

Packed in 19 boxes weighing 4,671 lbs.

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LIST OF ITEMS TO BE INCLUDED IN THE

MUSEUM OF MODERN ART CIRCULATING EXHIBITION

RONALD FOSTER - 75. - Millstone, oil on canvas.

PAUL FOSTER - 76. - Winter Vista, oil on canvas.

MURAL PROJECT

LEON BARKAN - 77. - Fry Street, oil on canvas.

CHARLES ALSTON - 2. - Full-sized detail, oil on board, of mural for

LOUIS GRUNWALD - 78. - Harlem Hospital, New York, oil on canvas.

LUCIENNE BLOCH - 6. - Enlarged photograph of finished panel in recreation room of House of Detention for Women, N.Y.

WILMA HILLY - 83. - San Francisco Street, oil on board.

(No. cat.#) - Big cartoon for George Washington High School, N.Y.

INGE KELLY - 84. - Setting the Table, oil on canvas.

EDGAR BRITTON - 7. - Detail, egg tempera on board.

LEONOR LINDENSKA - 87. - Farm Team, oil on canvas.

8. - 5 enlarged photographs of completed panels in

JACK LEVINE - 80. - Bloom Township High School, Chicago Heights.

ALFRED CRIMI - 11. - Cartoon for panel in Medical Board Conference room, Harlem Hospital, N.Y.

HESTER MILLER MURRAY - 95. - Buffalo at Night, egg tempera.

WYATT DAVIS - 14. - Photograph of photo-mural for Administration Bldg.,

JANK SIKAN - 87. - Bog Newark Airport, oil on canvas.

PHILIP EVERGOOD - 15. - Pencil study of three panels on one wall of reference room, Richmond Hill Branch Library, Richmond Hill, L.I.

ELIZABETH TERRELL - 109. - Still Life on a Footstool, oil on canvas.

(?) 16. - Model showing interior with mural (see # 15)

MANUEL SOLERIAS - 110. - Pennsylvania Landscape, tempera with oil glaze

HESTER MILLER MURRAY - 41. - Tempera study for one panel: World of Children. Panels in Irving School, Oak Park, Illinois.

DOROTHY VARIAN - 113. - Portrait of Pegasus, oil on canvas.

JAMES MICHAEL NEWELL - 44. - 2 enlarged photographs of two completed panels

(?) FRED VIGAR - 115. - Pool in main reading room of Library, Evander Childs High School, Bronx.

ROBERT WOOLSEY - 117. - Early Morning, oil on canvas.

45. - Model showing interior with murals of above.

(?) EDGAR YANKEE - 118. - Still Life, oil on canvas.

MITCHELL SIPORIN - 50. - Study in egg tempera for proposed fresco. Children of American Literature.

BASEL PROJECT, Watercolors, sketches, models.

BASEL PROJECT - Oil Paintings

AARON BOHRD - 69. - Landscape in winter, oil on composition board.

PEDRO CERVANTEZ - 70. - Croquet Ground, oil on composition board.

ALLAN ROHAN CRIFE - 71. - School's Out, oil on canvas.

EMMET EDWARDS - 74. - Abstraction, oil on canvas.

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BASEL PROJECT, Watercolors, gouaches, pastels. (Cont'd.)BASEL PROJECT - Oil Paintings (Cont'd.)

DONALD FORBES - 75. - Millstone, oil on canvas.

KARL FORTESS - 76. - Winter Vista, oil on canvas.

LEON GARLAND - 77. - Fry Street, oil on canvas.

LOUIS GUGLIELMI - 79. - Wedding in South Street, oil on canvas.

MARSDEN HARTLEY - 82. - Tropic Fantasy, oil on canvas.

HILAIRE HILIER - 83. - San Francisco Street, oil on board.

LEON KELLY - 84. - Setting the Table, oil on Canvas.

LAWRENCE LEDUSKA - 87. - Farm Team, oil on canvas.

JACK LEVINE - 90. - Conference, oil on canvas.

AUSTIN MECKLEM - 93. - Skiers, oil on canvas.

HESTER MILLER MURRAY - 95. - Buffalo at Night, egg tempera.

GRAPHIC ARTS PROJECT

JANE NINAS - 97. - Negro Cemetery, oil on canvas.

F.G. BECKER - 100. - John Henry's Head, wood engraving.

GREGORIO PRESTOPINO - 101. - American Landscape, oil on gesso board.

JULIAN GROSS BOTTLESHIM - 103. - "Unemployed" Office, lithograph.

ELIZABETH TERRELL - 109. - Still Life on a Footstool, oil on canvas.

104. - Factory Houses, lithograph.

MANUEL TOLEGIAN - 110. - Pennsylvania Landscape, tempera with oil glaze

ARNOLD BLANCH - 105. - The Cornfield, lithograph. on gesso board.

DOROTHY VARIAN - 113. - Portrait of Eugenie, oil on canvas.

(?) FREDE VIDAR - 115. - Pool, oil on canvas.

ROBERT WOOLSEY - 117. - Early Morning, oil on canvas.

(?) EDGAR YARGER - 118. - Still Life, oil on canvas.

WILL CARNO - 107. - Still Life, wood engraving.

BASEL PROJECT, Watercolors, gouaches, pastels.

JOHN W. GREGORY - 318. - Night in Provincetown, wood engraving.

RICHARD ROSS - 318. - Gulls, pastels.

CHARLES BARROWS - 121. - Sunlight on the Rio Grande, watercolor.

WY JACOB - 315. - All Night Session, linoleum cut.

LESTER BRIDAHAM - 128. - Men Digging in a Hill, watercolor.

317. - Day and Night, linoleum cut.

BOB BROWN @ 129. - Ashes, watercolor.

FARSH KUNITZKY - 315. - Landscape, pencil drawing.

SAMUEL J. BROWN - 130. - Mrs. Simmons, watercolor.

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EASEL PROJECT. Watercolors, gouaches, pastels. (Cont'd.)

- GLENN CHAMBERLAIN - 133. - Landscape, watercolor.
 CARLOS DYER - 139. - Pales Verdes Landscape, watercolor.
 STUART EDIE - 140. - Red Table, tempera.
 STANFORD FENELLE - 141. - Road, gouache.
 ALBERT GOLD - 149. - Head, oil on paper.
 JULIAN LEVI - 151. - Jersey Shore, watercolor.
 RICHARD MERRICK - 154. - Barron, watercolor.
 ANN MICHALOV - 155. - Approaching Storm, watercolor.
 LESTER SCHWARTZ - 164. - Circus Day, gouache.
 WILLIAM EARL SINGER - 165. - Little Immigrant, watercolor.
 JOHN STENVALL - 171. - Ohio River Flood, watercolor.

GRAPHIC ARTS PROJECT

- F.G. BECKER - 192. - John Henry's Hand, wood engraving.
 JOLAN GROSS BETTELHEIM - 193. - "Unemployed" Office, lithograph.
 194. - Factory Houses, lithograph.
 ARNOLD BLANCH - 195. - The Cornfield, lithograph.
 HUBERT DAVIS - 200. - Trees at Night, lithograph.
 (?) MABEL DWIGHT - 202. - Museum Guard, lithograph
 HORATIO C. FORJOHN - 205. - Stratosphere Flight, air brush.
 206. - Idle Governor, air brush.
 EMIL GANSO - 207. - Still Life, wood engraving.
 JOHN W. GREGORY - 212. - Night in Provincetown, wood engraving.
 RICHARD HOOD - 215. - Gossip, etching.
 ELY JACOBI - 216. - All Night Mission, linoleum cut.
 217. - Bar and Grill, linoleum cut.
 YASUO KUNIYOSHI - 219. - Landscape, pencil drawing.

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GRAPHIC ARTS PROJECT (Cont'd.)

- NAN LURIE - 224. - Women's House of Detention, lithograph.
 HUGH MILLER - 227. - Head, Lithograph.
 ALFONSO CASALE - 228. - Machinery, lithograph.
 ARTHUR MURPHY - 229. - Horses, California, lithograph.
 M. LOIS MURPHY - 230. - Fish Day, woodcut.
 CHARLES E. PONT - 231. - Burning of the Oquendo, 1898, wood engraving.
 ANTON RETREGIER - 232. - Mine Accident, linoleum cut.
 RAYMOND SKOLFIELD - 234. - New York Harbor, lithograph.
 JULIUS WEISS - 239. - Windows, scratchboard.
 FRITZ EICHENBERG - (No. cat. #) Preaching to the Animals, woodcut.
 ALBERT HECKMAN - (No. cat. #) Stormy Day, dry-point.

JOE CASULLO - 411. - The Dark

SCULPTURE PROJECT -

- PATROCINO BARELA - wood-carvings, native pine
 MARIK KLEPPS - 414. - Play
 241. - The Coronation of the Virgin
 SEBASTIAN LABOTTE - 418. - Deep Sea Diver
 244. The Twelve Apostles
 JOE LARSEN - 417. - The Nativity
 245. - Holy Family
 DONALD LIGURE - 419. - Going to Town
 246. - Santo Nino
 DOLORES MARSHALL - 420. - A Fairy Story
 247. - Hope or The Four Stages of Man
 LOUIS BOYAR - 422. - The October
 248. - Heavy Thinker
 BERNA HIGH - 421. - Dreamer
 SAMUEL CASHWAN - 249. - Reclining Nude, stone -
 AARON GOODELMAN - 251. - Homeless, plaster
 HELEN KINLAN - 423. - Household Duties

EDUCATIONAL PROJECT: Children's Paintings

- MICK ARSENA - 392. - Politics under the "E1"
 VERA BAKER - 394. - Yentas
 ALPHONSO BASILE - 395. - Robinson Crusoe as a Young Man
 THOMAS BOLLELA - 397. - Ten Nights in a Barrow

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EDUCATIONAL PROJECT. Children's Paintings (Cont'd.)

- A. BORROSCO - 398. - Fruit
 KEITH BURTON - 399. - Speed
 ALFREDO CASALE - 400. - Interior
 401. - Waterfront
 VERNON COFFIN - 402. - Still Life
 ALFRED CROWLEY - 404. - D.S.C.
 JAMES DOYLE - 405. - Motor Boat Race
 P. DUBLINSKY - 406. - A Bowl of Fruit
 ISAIAH EISEN - 407. - Boiler Menders
 408. - Second Avenue "L"
 YON FOOK - 410. - Sea and Rocks
 JOE GANELLO - 411. - The Dark
 DOROTHY HARDIN - 413. - Our Finny Friends
 MARIE KLEPPE - 414. - Play
 SEBASTIAN LANOTTE - 416. - Deep Sea Diver
 JOE LARKIN - 417. - The Nativity
 DONALD LIGUORE - 418. - Going to Town
 DOLORES MARTINEZ - 419. - A Fairy Story
 LOUIS NOVAR - 420. - The Butcher
 RHODA RICH - 421. - Dressmakers
 F. RICK - 422. - Passover Feast
 HELEN RIMLAND - 423. - Household Duties
 LENA SAVER - 424. - Flying Trapeze
 ROBERT SHUBERT - 425. - Our Street
 FREDERICK SMITH - 426. - Banana Split
 DOLORES WRIGHT - 427. - In the Street

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EDUCATIONAL PROJECT. Children's Sculpture. IN THE

- SAM BONAMICO - 428. - Circus Elephant ROTATING EXHIBITION
- ANTONY BUA - 429. - Clown
- HYMAN DORFMAN - 430. - Mother and Child
- ANTONY de PAOLO - 431. - Buffalo detail, oil on board, of mural for
Earles Hospital, New York. oil on board
- SPERO KOULTUKIS - 432. - Man and Wife
- EMERSON MOORE - 4. - Enlarged photograph of finished panel in recre-
TONY MADONIA - 433. - Chinaman, of House of Detention for Women, N.Y.
- (No. cat. 5) - Big cartoons for George Washington High School, N.Y.
- ✓ EDGAR BRITTON - 7. - Detail, egg tempera on board. 2 1/2 x 3 1/2
8. - 5 enlarged photographs of completed panels in
Blum Township High School, Chicago Heights.
- ✓ ALFRED URINI - 11. - Cartoons for panel in Medical Board Conference room,
Earles Hospital, N.Y.
- ✓ WYATT DAVIS - 14. - Photograph of photo-mural for Administration Bldg.,
Newark Airport.
- ✓ PHILIP EVERHOOD - 18. - Pencil study of three panels on one wall of reference
room, Richmond Hill Branch Library, Richmond Hill, L.I.
- ✓ 36.12.22 (?) 18. - Model showing interior with mural (see p 16)
- ✓ HENRY MILLER WURRY - 41. - Sketch study for one panel: World of Children.
Panel in Irving School, Oak Park, Illinois.
- ✓ JAMES MICHAEL NEWELL - 44. - 2 enlarged photographs of two completed panels
in main reading room of Library, Swearer Child
High School, Bronx.
- ✓ 76.12.26 (cat) 45. - Model showing interior with murals of above.
- ✓ MITCHELL SIFORIN - 80. - Study in egg tempera for proposed fresco. Children
of America Literature.

MADE PROJECT - Oil Paintings

- ✓ JAMES JOHNSON - 68. - Landscape in Water, oil on composition board.
- ✓ PIERO CONTAFERRI - 70. - Street Ground, oil on composition board.
- ✓ ALAN JOHN CATY - 71. - School's Out, oil on canvas.
- ✓ EMERY KONAUS - 74. - Abstract, oil on canvas.

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NEW HORIZONS IN AMERICAN ART

Washington

LIST OF ITEMS TO BE INCLUDED IN THE
MUSEUM OF MODERN ART CIRCULATING EXHIBITION

- 36.704 ✓ **WORLD WAR** - 78. - Millstone, oil on canvas. *Seize the frames.*
- MURAL PROJECT
- 36.705 ✓ **LEON BASKOFF** - 77. - *For Street*, oil on canvas. *20 x 30*
- 36.706 ✓ **CHARLES ALSTON** - 2. - Full-sized detail, oil on board, of mural for *Harlem Hospital, New York.* oil on canvas. *no frame*
- 36.707 ✓ **LUCIENNE BLOCH** - 6. - Enlarged photograph of finished panel in recreation room of House of Detention for Women, N.Y. *13 x 30 1/2*
photo
- 36.708 ✓ **WILAYER WILK** - 75. - *San Francisco Street*, oil on board. *48 x 67"*
no frame
- 36.709 ✓ **LEON KURTZ** - 74. - *Sowing the Seeds*, oil on canvas. *28 1/2 x 32 1/4*
no frame
- 36.710 ✓ **EDGAR BRITTON** - 7. - Detail, egg tempera on board. *no frame*
- 36.711 ✓ **LAWRENCE LINDNER** - 77. - *From Town*, oil on canvas. *no frame*
- 36.712 ✓ **JACK LEVINE** - 70. - 8. - 5 enlarged photographs of completed panels in Bloom Township High School, Chicago Heights. *no frame*
- 36.713 ✓ **ALFRED CRIMI** - 11. - Cartoon for panel in Medical Board Conference room, Harlem Hospital, N.Y. *107 1/2 x 66 1/2*
no frame
- 36.714 ✓ **HENNER MILLER MURRAY** - 35. - *Buffalo at Night*, egg tempera. *no frame*
- 36.715 ✓ **WYATT DAVIS** - 14. - Photograph of photo-mural for Administration Bldg., Newark Airport. *no frame*
- 36.716 ✓ **JANE HIGAS** - 77. - *Fig.* *no frame*
- 36.717 ✓ **PHILIP EVERGOOD** - 15. - Pencil study of three panels on one wall of reference room, Richmond Hill Branch Library, Richmond Hill, L.I. *not 20 1/8 x 61 1/4*
no frame
- 36.718 ✓ **ELIZABETH WHEELER** - 109. - *Still Life on a Postcard*, oil on canvas. *no frame*
- 36.719 ✓ **(?) 16.** - Model showing interior with mural (see # 15)
- 36.720 ✓ **MARGARET WELSHIAN** - 110. - *Penetrating Landscapes*, tempera with oil glaze. *no frame*
- 36.721 ✓ **NESTER MILLER MURRAY** - 41. - Tempera study for one panel: World of Children. Panels in Irving School, Oak Park, Illinois. *21 1/8 x 40*
no frame
- 36.722 ✓ **WENDY YAMOR** - 112. - *Portrait of Tropicana*, oil on canvas. *no frame*
- 36.723 ✓ **JAMES MICHAEL NEWELL** - 44. - 2 enlarged photographs of two completed panels in main reading room of Library, Evander Childs High School, Bronx. *no frame*
- 36.724 ✓ **YVES-JEAN** - 115. - *no frame*
- 36.725 ✓ **MICHAEL WOODNEY** - 117. - *Early Morning*, oil on canvas. *no frame*
- 36.726 ✓ **(?) 45.** - Model showing interior with murals of above. *no frame*
- 36.727 ✓ **(?) 118.** - *Still Life*, oil on canvas. *no frame*
- 36.728 ✓ **MITCHELL SIPORIN** - 50. - Study in egg tempera for proposed fresco. Children of American Literature. *20 x 25 3/4*
no frame
- EASEL PROJECT - Oil Paintings
- 36.729 ✓ **AARON BOHRD** - 69. - Landscape in Winter, oil on composition board. *30 1/4 x 35 1/4*
- 36.730 ✓ **PEDRO CERVANTES** - 70. - Croquet Ground, oil on composition board. *23 x 32*
- 36.731 ✓ **ALLAN ROHAN CRITE** - 71. - School's Out, oil on canvas. *35 1/4 x 41*
- 36.732 ✓ **EMMET EDWARDS** - 74. - Abstraction, oil on canvas. *28 3/4 x 34 1/2*

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EASEL PROJECT, Watercolors, gouaches, pastels. (Cont'd.)

- EASEL PROJECT - Oil Paintings (Cont'd.)
- 36.777 ✓ DONALD FORBES - 75. - Millstone, oil on canvas. $31\frac{3}{4} \times 41\frac{1}{2}$
- 36.690 ✓ KARL FORTRESS - 76. - Winter Vista, oil on canvas. $36 \times 45\frac{3}{4}$
- 36.774 ✓ LEON GARLAND - 77. - Fry Street, oil on canvas. $36\frac{1}{8} \times 30\frac{1}{8}$
- 36.808 ✓ LOUIS GUGLIELMI - 79. - Wedding in South Street, oil on canvas. $35 \times 29\frac{1}{2}$
- 36.762 ✓ MARDEN HARTLEY - 82. - Tropic Fantasy, oil on canvas. $29\frac{1}{2} \times 25\frac{3}{8}$
- 36.796 ✓ HYLAIHE HILER - 83. - San Francisco Street, oil on board. $35\frac{1}{2} \times 25\frac{1}{2}$
- 36.809 ✓ LEON KELLY - 84. - Setting the Table, oil on Canvas. $48\frac{3}{8} \times 66\frac{3}{4}$
- 36.704 ✓ LAWRENCE LEBDUSKA - 87. - Farm Team, oil on canvas. *no sig. given*
- 36.714 ✓ JACK LEVINE - 90. - Conference, oil on canvas. $53\frac{1}{4} \times 28\frac{3}{4}$
- 36.801 ✓ AUSTIN MECKLEM - 93. - Skiers, oil on canvas. $29\frac{1}{4} \times 35\frac{1}{4}$
- 36.802 ✓ HESTER MILLER MURRAY - 95. - Buffalo at Night, egg tempera. $32 \times 40\frac{1}{2}$
- 36.843 ✓ JANE NINAS - 97. - Negro Cemetery, oil on canvas. $25\frac{1}{4} \times 29$
- 36.924 ✓ GREGORIO PRESTOPINO - 101. - American Landscape, oil on gesso board. $27\frac{1}{2} \times 21\frac{1}{2}$
- 36.931 ✓ ELIZABETH TERRELL - 109. - Still Life on a Footstool, oil on canvas. $19\frac{1}{4} \times 25\frac{1}{8}$
- 36.728 ✓ MANUEL TOLECIAN - 110. - Pennsylvania Landscape, tempera with oil glaze on gesso board. $29\frac{3}{8} \times 23\frac{3}{8}$
- 36.797 ✓ DOROTHY VARIAN - 113. - Portrait of Eugenie, oil on canvas. $35\frac{1}{4} \times 29\frac{1}{4}$
- 36.941 ✓ FRYDE VIDAR - 115. - Pool, oil on canvas. $31\frac{1}{4} \times 37$
- 36.818 ✓ ROBERT WOOLSEY - 117. - Early Morning - oil on canvas. $34\frac{1}{4} \times 28\frac{1}{2}$
- 36.799 ✓ (?) EDGAR YARGER - 118. - Still Life, oil on canvas. $30\frac{1}{2} \times 36$
- 36.729 ✓ PHIL GARD - 120. - Still Life, wood engraving.
- EASEL PROJECT, Watercolors, gouaches, pastels.
- 36.714 ✓ RICHARD HOOD - 115. - Gypsy, woodcut.
- 36.757 ✓ CHARLES BARROWS - 121. - Sunlight on the Rio Grande, watercolor. $22\frac{3}{4} \times 20$
- 36.829 ✓ LESTER BRIDHAM - 128. - Men Digging in a Hill, watercolor. 21×25
- 36.774 ✓ BOB BROWN - 129. - Ashes, watercolor. $23\frac{1}{2} \times 29$
- 36.747 ✓ SAMUEL J. BROWN - 130. - Mrs. Simmons, watercolor. $35\frac{1}{4} \times 26\frac{1}{8}$

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EASEL PROJECT. Watercolors, gouaches, pastels. (Cont'd.)

- 36.734 ✓ GLENN CHAMBERLAIN - 123. - Landscape, watercolor. $8\frac{1}{2} - 21 \times 25$
 36.779 ✓ CARLOS DYER - 159. - Palos Verdes Landscape, watercolor. $8\frac{1}{2} - 26 \frac{1}{2} \times 31 \frac{1}{2}$
 36.732 ✓ STUART EDIE - 140. - Red Table, tempera. $8\frac{1}{2} - 19 \frac{1}{2} \times 28$
 36.742 ✓ STANFORD FENELLE - 141. - Road, gouache. $8\frac{1}{2} - 29 \frac{3}{4} \times 39 \frac{1}{2}$
 36.839 ✓ ALBERT GOLD - 149. - Head, oil on paper. $8\frac{1}{2} - 19 \times 15$
 36.706 ✓ JULIAN LEVI - 151. - Jersey Shore, watercolor. $8\frac{1}{2} - 29 \frac{1}{2} \times 31 \frac{1}{2}$
 36.752 ✓ RICHARD MERRICK - 154. - Barron, watercolor. $8\frac{1}{2} - 23 \frac{1}{8} \times 28$
 36.931 ✓ ANN MICHALOV - 155. - Approaching Storm, watercolor. $8\frac{1}{2} - 24 \frac{1}{2} \times 29 \frac{1}{2}$
 36.781 ✓ LESTER SCHWARTZ - 164. - Circus Day, gouache. $8\frac{1}{2} - 26 \frac{1}{2} \times 34 \frac{1}{4}$
 36.96 ✓ WILLIAM EARL SINGER - 165. - Little Immigrant, watercolor. $8\frac{1}{2} - 34 \frac{3}{4} \times 29 \frac{1}{2}$
 36.804 ✓ JOHN STENVAL - 171. - Ohio River Flood, watercolor. $8\frac{1}{2} - 29 \frac{1}{2} \times 36 \frac{1}{2}$

GRAPHIC ARTS PROJECT - no glass except where marked.

- one box

- 36.943 ✓ F.G. BECKER - 192. - John Henry's Hand, wood engraving. 19×14
 36.934 ✓ JOLAN GROSS BETTELHEIM - 193. - "Unemployed" Office, lithograph. $19 \frac{1}{4} \times 14$
 36.931 ✓ 194. - Factory Houses, lithograph. $19 \frac{1}{4} \times 14 \frac{1}{4}$
 36.937 ✓ ARNOLD BLANCH - 195. - The Cornfield, lithograph. 20×24
 36.958 ✓ HUBERT DAVIS - 200. - Trees at Night, lithograph. 16×20
 36.941 (?) ✓ MABEL DWIGHT - 202. - Museum Guard, lithograph. 24×20
 36.719 ✓ HORATIO C. FORJOHN - 205. - Stratosphere Flight, air brush. glass - 20×15
 36.720 ✓ 206. - Idle Governor, air brush. " - 20×15
 36.929 ✓ EMIL GANSO - 207. - Still Life, wood engraving. 24×20
 36.935 ✓ JOHN W. GREGORY - 212. - Night in Provincetown, wood engraving. $22 \times 16 \frac{1}{8}$
 36.916 ✓ RICHARD HOOD - 215. - Gossip, etching. $19 \frac{1}{4} \times 14 \frac{1}{4}$
 36.944 ✓ ELI JACOBI - 216. - All Night Mission, linoleum cut. 19×14
 36.950 ✓ 217. - Bar and Grill, linoleum cut. $16 \frac{1}{8} \times 22 \frac{1}{8}$
 36.964 ✓ YASUO KUNIYOSHI - 219. - Landscape, pencil drawing. $21 \frac{1}{2} \times 27 \frac{1}{2}$
 THOMAS BOLLEA - 207. - Sea Rights in a Narrow

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GRAPHIC ARTS PROJECT (Cont'd.)

- 36.936 ✓ NAN LURIE - 224. - Women's House of Detention, lithograph. $25 \frac{3}{4} \times 20$
- 36.952 ✓ HUGH MILLER - 227. - Head, Lithograph. $25 \frac{3}{4} \times 22 \times 16$
- 36.954 ✓ LEPRETO CASALE 228. - Machinery, lithograph. $26 \frac{3}{4} \times 14 \frac{1}{4} \times 19 \frac{1}{4}$
- 36.923 ✓ ARTHUR MURPHY - 229. - Horses, California, lithograph. $25 \frac{3}{4} \times 16 \times 22$
- 36.947 ✓ M. LOIS MURPHY - 230. - Fish Day, woodcut. $25 \frac{3}{4} \times 19 \frac{1}{4} \times 14 \frac{1}{4}$
- 36.949 ✓ CHARLES E. PONT - 231. - Burning of the Oquendo, 1898, wood engraving. $19 \frac{1}{4} \times 19 \frac{1}{4}$
- 36.945 ✓ ANTON REFREGIER - 232. - Mine Accident, linoleum cut. $25 \frac{3}{4} \times 14 \frac{1}{4} \times 19 \frac{3}{8}$
- 36.937 ✓ RAYMOND SKOLFIELD - 234. - New York Harbor, lithograph. $25 \frac{3}{4} \times 18 \times 24$
- 36.957 ✓ JULIUS WEISS - 239. - Windows, scratchboard. $31 \frac{3}{4} \times 18 \frac{3}{8} \times 15 \frac{7}{8}$
- 36.965 ✓ FRITZ EICHENBERG - (No. cat.#) Preaching to the Animals, woodcut. $26 \frac{1}{2} \times 15 \frac{1}{2} \times 12 \frac{1}{2}$
- 36.970 ✓ ALBERT HECKMAN - (No. cat.#) Stormy Day, dry-point. $25 \frac{3}{4} \times 14 \times 19$
- 36.850 ✓ JOE SANUEL 411. - The Bark
SCULPTURE PROJECT -
- ✓ DOROTHY MARSH - 413. - Our Finny Friends
- ✓ PATROCINO BARELA - wood-carvings, native pine
- 36.849 ✓ MARIE KLEMPPE - 414. - Play
- ✓ 241. - The Coronation of the Virgin $20 \frac{1}{2}$ " high
- 36.869 ✓ SERASTIAN LANOTER - 418. - Deep Sea Diver
- ✓ 244. The Twelve Apostles $25 \frac{3}{4} \times 11 \frac{1}{2} \times 61$ "
- ✓ JOE LARKIN - 417. - The Nativity
- ✓ 245. - Holy Family 11 " high - $3 \frac{1}{2} \times 9 \times 3 \frac{1}{4}$
- 36.866 ✓ DONALD LIQUORE - 418. - Going to Town
- ✓ 246. - Santo Nino $11 \frac{5}{8}$ " - $3 \frac{3}{8} \times 5 \times 4$
- 36.878 ✓ DOLARIS MARLINS - 419. - A Fairy Story
- ✓ 247. - Hope or The Four Stages of Man $31 \frac{1}{2}$ " high
- ✓ LOUIS NOVAK - 420. - The Butcher
- ✓ 248. - Heavy Thinker $15 \frac{1}{4}$ " high - $3 \frac{1}{2} \times 5 \times 4$
- 36.873 ✓ BEBBA NICH - 421. - Dreamers
- 36.962 ✓ SAMUEL CASHWAN - 249. - Reclining Nude, stone - $28 \frac{3}{4} \times 11$ " high
- 36.174 ✓ AARON GOODELMAN - 251. - Homeless, plaster $31 \frac{3}{4} \times 17 \frac{1}{2} \times 24 \frac{1}{2}$
- 36.857 ✓ JAMES HINLAND - 423. - Household Duties $25 \frac{3}{4} \times 31 \frac{1}{2}$
- 3.877 EDUCATIONAL PROJECT: Children's Paintings
- 36.865 ✓ MICK ARSINA - 392. - Politics under the "E1" $25 \frac{3}{4} \times 31 \frac{1}{2}$
- 36.867 ✓ VERA BAKER - 394. - Yentas $25 \frac{1}{2} \times 31 \frac{1}{2}$
- 36.877 ✓ ALPHONSO BASILE - 395. - Robinson Crusoe as a Young Man $25 \frac{1}{2} \times 31 \frac{1}{2}$
- ✓ THOMAS BOLLELA - 397. - Ten Nights in a Barron $26 \frac{1}{2} \times 30 \frac{1}{2}$

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EDUCATIONAL PROJECT, Children's Paintings (Cont'd.)

- 36.851 ✓ A. BORROSCO - 398. - Fruit and Elephant wood fl. - 25³/₄ x 31¹/₂
- 36.852 ✓ KEITH BURTON - 399. - Speed cont. cont. fl. - 25³/₄ x 31¹/₂
- 36.860 ✓ ALFREDO CASALE - 400. - Interior and Child wood - 15¹/₂ fl. - 26³/₄ x 31¹/₂
- 36.848 ✓ GABRYEL & PAOLO 401. - Waterfront stone - 4 fl. - 25⁵/₈ x 31¹/₂
- 36.869 ✓ VERNON COFFIN - 403. - Still Life cont. cont. fl. - 25³/₄ x 31¹/₂
- 36.842 ✓ ALFRED CROWLEY - 404. - D.S.C. wood - 10¹/₂ fl. - 25³/₄ x 31¹/₂
- 36.847 ✓ JAMES DOYLE - 405. - Motor Boat Race fl. - 25¹/₂ x 31¹/₂
- ✓ P. DUBLINSKY - 406. - A Bowl of Fruit fl. - 25¹/₂ x 31¹/₂
- 36.871 ✓ ISAIAH EISEN - 407. - Boiler Menders fl. - 31³/₄ x 25¹/₂
- 36.845 ✓ 408. - Second Avenue "L" cont. cont. fl. - 26¹/₂ x 31¹/₂
- ✓ YON FOOK - 410. - Sea and Rocks fl. - 25³/₄ x 31¹/₂
- 36.850 ✓ JOE GANELLO - 411. - The Dark fl. - 25¹/₂ x 31¹/₂
- ✓ DOROTHY HARDIN - 413. - Our Finny Friends fl. - 25¹/₂ x 31¹/₂
- 36.849 ✓ MARIE KLEPPE - 414. - Play fl. - 25³/₄ x 31¹/₂
- 36.869 ✓ SEBASTIAN LANOTTE - 416. - Deep Sea Diver fl. - 25³/₄ x 31¹/₂
- ✓ JOE LARKIN - 417. - The Nativity fl. - 25³/₄ x 31¹/₂
- 36.866 ✓ DONALD LIGUORE - 418. - Going to Town fl. - 31¹/₂ x 25¹/₂
- 36.878 ✓ DOLORES MARTINEZ - 419. - A Fairy Story fl. - 18 x 18¹/₈
- ✓ LOUIS NOVAR - 420. - The Butcher fl. - 31¹/₂ x 25¹/₂
- 36.873 ✓ RHODA RICH - 421. - Dressmakers fl. - 25³/₄ x 31¹/₂
- 36.844 ✓ F. RICK - 422. - Passover Feast fl. - 25³/₄ x 31¹/₂
- 36.857 ✓ HELEN RIMLAND - 423. - Household Duties fl. - 31³/₄ x 25¹/₂
- 36.875 ✓ LENA SAVER - 424. - Flying Trapeze fl. - 25¹/₂ x 31¹/₂
- 36.879 ✓ ROBERT SHUBERT - 425. - Our Street fl. - 18¹/₄ x 17¹/₄
- 36.870 ✓ FREDERICK SMITH - 426. - Banana Split fl. - 26³/₄ x 31¹/₂
- 36.874 ✓ DOLORES WRIGHT - 427. - In the Street fl. - 25³/₄ x 31¹/₂

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EASEL PROJECT: OIL PAINTINGS (cont'd)

81	James Guy	Sherriff's Sale	
✓ 82	Marsden Hartley	Tropic Fantasy	36.762
✓ 83	Hilaire Hiler	San Francisco Street	36.796
✓ 84	Leon Kelly	Setting the Table	36.809
✓ 87	Lawrence Lebduska	Farm Team	36.704
✓ 89	Jack Levine	Card Game	36.836
✓ 90	" "	Conference	36.714
✓ 92	Loren MacIver	Dune Landscape	36.833
✓ 93	Austin Mecklem	Skiers	36.794
✓ 94	Roland Mousseau	The Sun Sets Early Now	36.807
✓ 95	H. M. Murray	Buffalo at Night	36.802
✓ 97	Jane Ninas	Negro Cemetery	36.843
101	Gregorio Prestopino	American Landscape	36.832
✓ 102	" "	Green Mountain Village	36.842
✓ 105	William Schwartz	Village Square	36.834
✓ 107	Claire Silber	Napoleon Docks	36.765
✓ 108	Joseph Stella	Bridge	36.811
✓ 109	Elizabeth Terrell	Still Life on a Footstool	36.831
✓ 110	Manuel Tolegian	Pennsylvania Landscape	36.728
✓ 111	Eugene Trentham	Golden, Colorado	36.881
✓ 112	Bumpei Usui	Coal Barges	36.734
✓ 113	Dorothy Varian	Portrait of Eugénie	36.797
✓ 115	Frede Vidar	Pool	36.822
✓ 117	Robert Woolsey	Early Morning	36.818
118	Edgar Yeager	Still Life	36.799

GRAPHIC ARTS PROJECT

✓ 121	Charles Barrows	Sunlight on the Rio Grande	36.757
✓ 122	Rainey Bennett	Garden Entrance	36.826
✓ 123	" "	Storm Threat	36.789
✓ 124	Cameron Booth	Street in Stillwater	36.739
✓ 126	Raymond Breinin	Landscape	36.760
✓ 127	" "	Lonesome Farm	36.790
✓ 128	Lester Bridaham	Men Digging in a Hill	36.829
✓ 129	Bob Brown	Ashes	36.774
✓ 130	Samuel J. Brown	Mrs. Simmons	36.747
✓ 132	" "	The Writing Lesson	36.768
✓ 133	Glenn Chamberlain	Landscape	36.734
✓ 134	Joseph de Mers	Post No Bills	36.778
✓ 137	Helen B. Dickson	Fishermen's Shack	36.749
✓ 139	Carlos Dyer	Palos Verdes Landscape	36.779
✓ 140	Stuart Edie	Red Table	36.732
✓ 141	Stanford Fenelle	Road	36.742
✓ 142	" "	Homing Pigeons in a Storm	36.775

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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EASEL PROJECT: OIL PAINTINGS (cont'd)

81	James Guy	Sherriff's Sale	
✓ 82	Marsden Hartley	Tropic Fantasy	36.762
✓ 83	Hilaire Hiler	San Francisco Street	36.796
✓ 84	Leon Kelly	Setting the Table	36.809
✓ 87	Lawrence Lebduska	Farm Team	36.704
✓ 89	Jack Levine	Card Game	36.836
✓ 90	" "	Conference	36.714
✓ 92	Loren MacIver	Dune Landscape	36.833
✓ 93	Austin Mecklem	Skiers	36.794
✓ 94	Roland Mousseau	The Sun Sets Early Now	36.807
✓ 95	H. M. Murray	Buffalo at Night	36.802
✓ 97	Jane Ninas	Negro Cemetery	36.843
101	Gregorio Prestopino	American Landscape	36.832
✓ 102	" "	Green Mountain Village	36.842
✓ 105	William Schwartz	Village Square	36.834
✓ 107	Claire Silber	Napoleon Docks	36.765
✓ 108	Joseph Stella	Bridge	36.811
✓ 109	Elizabeth Terrell	Still Life on a Footstool	36.831
✓ 110	Manuel Tolegian	Pennsylvania Landscape	36.728
✓ 111	Eugene Trentham	Golden, Colorado	36.881
✓ 112	Rumpei Usui	Coal Barges	36.734
✓ 113	Dorothy Varian	Portrait of Eugénie	36.797
✓ 115	Frede Vidar	Pool	36.822
✓ 117	Robert Woolsey	Early Morning	36.818
118	Edgar Yeager	Still Life	36.799

GRAPHIC ARTS PROJECT

✓ 121	Charles Barrows	Sunlight on the Rio Grande	36.757
✓ 122	Rainey Bennett	Garden Entrance	36.828
✓ 123	" "	Storm Threat	36.789
✓ 124	Cameron Booth	Street in Stillwater	36.739
✓ 126	Raymond Breinin	Landscape	36.760
✓ 127	" "	Lonesome Farm	36.790
✓ 128	Lester Bridaham	Men Digging in a Hill	36.829
✓ 129	Bob Brown	Ashes	36.774
✓ 130	Samuel J. Brown	Mrs. Simmons	36.747
✓ 132	" "	The Writing Lesson	36.768
✓ 133	Glenn Chamberlain	Landscape	36.734
✓ 134	Joseph de Mers	Post No Bills	36.778
✓ 137	Helen B. Dickson	Fishermen's Shack	36.749
✓ 139	Carlos Dyer	Palos Verdes Landscape	36.779
✓ 140	Stuart Edie	Red Table	36.732
✓ 141	Stanford Fenelle	Road	36.742
✓ 142	" "	Homing Pigeons in a Storm	36.775

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SCULPTURE PROJECT		
✓144	Thomas Flavell	The Station 36.761
✓146	"	Factory by the River
✓147	Oronzo Gaspare	Promenade 36.753
✓148	I. T. Gilbert	Millbridge Road 36.827
✓149	Albert Gold	Head 36.837
✓150	Jack Greitzer	Memory 36.748
✓151	Julian Levi	Jersey Shore 36.706
✓152	Edward Lewandowski	Lobster Markets 36.783
✓154	Richard Merrick	Barroom 36.752
✓155	Ann Michalov	Approaching Storm 36.751
✓158	Glenn Pearce	Winter Idyll 36.815
✓162	Andres Rexroth	San Francisco Bay 36.770 733
✓164	Lester Schwartz	Circus Day 36.781
✓165	William E. Singer	Little Immigrant, photographs from a series 36.805
✓166	William Sommer	Ordering Lunch from above series 36.737
✓170	"	Arrangement IV 36.841
✓171	John Stenvall	Ohio River Flood 36.804
✓173	Elinor Stone	In Hooverville 36.731
✓176	Rufino Tamayo	Waiting Woman 36.778
✓178	Elizabeth Terrell	Red Still Life 36.736
✓182	Joseph Vavak	The Dispossessed: Contemporary History 36.780
✓186	Karl Zerbe	Houses on the River 36.750

EDUCATIONAL PROJECT: CHILDREN'S PAINTINGS

✓392	Nick Arcene	Politize under the "N" 36.81
✓394	Vera Baker	Yentas 36.817
✓395	Alphonso Basile	Robinson Crusoe as a Young Man 36.812
✓396	Tiberio Benevante	Circus Parade 36.819
✓397	Thomas Bellela	Ten Nights in a Barroom 36.814
✓398	A. Berreson	Fruit 36.818
✓400	Elfrado Casale	Interior 36.816
GRAPHIC ARTS PROJECT		
✓192	F. G. Becker	John Henry's Hand 36.943
✓193	J. G. Bettelheim	"Unemployed" Office 36.934
✓194	"	Factory Houses 36.931
✓195	Arnold Blanch	The Cornfield 36.937
✓196	Julius Blech	Dead Soldier 36.935
✓197	"	"Old Man" 36.936
✓200	Hubert Davis	Trees at Night 36.918
✓202	Mabel Dwight	Museum Guard 36.941
✓205	Horatio C. Forjohn	Stratosphere Flight 36.919
✓206	"	Idle Governor 36.920
✓207	Emil Geneo	Still Life 36.929
✓212	John W. Gregory	Night in Provincetown 36.935
✓215	Richard Hood	Gossip 36.916
✓216	Eli Jacobi	All Night Mission 36.944
✓217	"	Bar and Grill 36.950
✓219	Yasuo Kuniyoshi	Landscape 36.964
✓224	Nan Larie	Women's House of Detention 36.936
✓227	Hugh Miller	Head 36.952
✓228	"	Machinery 36.954
✓229	Arthur Murphy	Horses, California 36.923
✓230	M. Lois Murphy	Fish Day 36.949
✓231	Charles E. Pont	Burning of the Squando, 1898 36.949
✓232	Anton Refregier	Mine Accident 36.945
✓234	Raymond Skolfield	New York Harbor 36.939
✓239	Julius Weiss	Windows 36.959
✓Eichenberg		Preaching to the Animals 36.965
✓Heckman		Stormy Day 36.970

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SCULPTURE PROJECT

✓ 244	Barela	Twelve Apostles	36.782
✓ 245	"	Santo Nino	36.887
✓ 247	"	Hope	36.886
✓ 241	Patrocino Barela	The Coronation of the Virgin, pine wood	36.889
242	"	The Ten Commandments, pine wood	56.380
243	"	God the Father, pine wood	36.890
✓ 245	"	Holy Family, pine wood	36.1146
✓ 249	Samuel Cashwan	Reclining Nude, stone	36.962
✓ 251	Aaron Goodelman	Homeless, plaster	36.1743
✓ 252	Jose Ruiz de Rivera	Bird Form, carved metal for monument	36.1205
✓ 257	Concetta Scaravaglione	Girl Reading, terra cotta	36.960
✓ 248	Barela	Heavy Thinker	36.885

ALLIED ARTS PROJECT: PHOTOGRAPHY

✓ 376-E81	Berenice Abbott	Changing New York, photographs from a series	36.1229
not cat.	"	4 other photos from above series	36.1229

ALLIED ARTS PROJECT: POSTERS

384	Katherine Milhous	Ephrata	36.904	36.2130
385	"	Rural Pennsylvania	36.907	36.2131
388	H. M. Murray	Lioness and Cubs	36.903	36.2134

EDUCATIONAL PROJECT: CHILDREN'S PAINTINGS

✓ 392	Mick Arsena	Politics under the "Fl"	36.865
✓ 394	Vera Baker	Yentas	36.867
✓ 395	Alphonso Basile	Robinson Crusoe as a Young Man	36.853
✓ 396	Tiberio Benevento	Circus Parade	36.854
✓ 397	Thomas Bellela	Ten Nights in a Barroom	36.876
✓ 398	A. Borrosee	Fruit	36.851
✓ 400	Alfredo Casale	Interior	36.860
✓ 401	"	Waterfront	36.848
✓ 402	George Cooney	Shoppers	36.858
✓ 404	Alfred Crowley	D.S.C.	36.846
✓ 406	P. Dublinsky	A Bowl of Fruit	36.864
✓ 407	Isaiah Eisen	Boiler Menders	36.871
✓ 410	Yon Fook	Sea and Rocks	36.856
✓ 411	Joe Ganello	The Dark	36.850
✓ 413	Dorothy Hardin	Our Finny Friends	36.2119
✓ 414	Marie Kleppe	Play	36.849
✓ 415	Joan Knobe	Jewish Wedding	36.859
✓ 416	Sebastian Lanotte	Deep Sea Diver	36.869
✓ 417	Joe Larkin	The Nativity	36.872
✓ 418	Donald Liguore	Going to Town	36.866
✓ 419	Dolores Martinez	A Fairy Story	36.878
✓ 420	Louis Nevar	The Butcher	36.852
✓ 421	Rhoda Rich	Dressmakers	36.873
✓ 422	F. Riek	Passover Feast	36.844
✓ 423	Helen Rimland	Household Duties	36.857
✓ 424	Lena Safer	Flying Trapeze	36.874
✓ 425	Robert Shubert	Our Street	36.871
✓ 426	Frederick Smith	Banana Split	36.870
✓ 427	Dolores Wright	In the Street	36.874
✓ 405	James Doyle	Motor Boat Race	36.847

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EDUCATIONAL PROJECT: CHILDREN'S SCULPTURE

no.	Artist	Title	
✓428	Sen Bonamico	Circus Elephant, wood	36.884
✓429	Antony Dux	Clown, plaster	36.710
✓430	Ryman Dorfman	Mother and Child, wood	36.883
✓431	Antony de Paolo	Buffalo, stone	36.891
✓432	Spero Koultukis	Man and Wife, plaster	36.709
✓433	Tony Madonia	Chinaman, wood	36.882
✓434	Mike Mosco	Miner, bronze	36.2155
			106.36

no.	Artist	Title
2	Chas. Alston	Mystery and Magic contrasted with Modern Science and Medicine, detail
6	L. Bloch	The Cycle of a Woman's Life, photograph
not cat.	"	Cartoon for George Washington W.C.
"	"	Music and Instruments (4 panels)
7	Edgar Britton	Classroom Studies & Their Application, detail
11	"	6 photos of completed panels of above
11	Alfred Crini	Preventive Medicine and Surgery, cartoon
15	P. Evergood	The Story of Richmond Hill, study
16	"	Model showing interior with above mural
23	R. Henriksen	The Elements, study for "Earth" and "Water"
*50	*Karl Kelpe	Watercolor study for "Early Farmers"
41	H.H. Murray	World of Children, tempera study
43	"	Animals, watercolor study
44	J.H. Maxwell	Evolution of Western Civilization, 8 photos
45	"	Model showing interior with above mural
48	A. Shulkin	Historical & Social function of the Court
48a & b	"	2 pencil studies of above
49	M. Siperin	Prairie Poets, study in egg tempera
50	"	Children of American Literature, study
55	J. Walley	Indian Drama, color study
*29	*Karl Kelpe	Watercolor study for "Early Settlers"

EASEL PROJECT: OIL PAINTINGS

69	A. Bohrod	Landscape in Winter
71	A.R. Crite	School's Out
70	P. Carranzer	Croquet Ground <i>on exhibition at MOMA</i>
72	G. Davis	Waterfront
73	J. de Martini	Moonlight
74	E. Edwards	Abstraction
75	D. Forbes	Hillstone
76	K. Fortess	Winter Vista
77	L. Garland	Fry Street
78	Dr. Gurdichai	Wedding in South Street
80	"	Hague Street
82	M. Hartley	Tropic Fantasy
83	H. Hiler	San Francisco Street
84	Leon Kelly	Setting the Table
87	L. Lobducka	Farm Town
88	Jack Lovino	Card Game
89	"	Conference
92	R. Maciver	Dune Landscape

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CIRCULATING EXHIBITION -- THE MUSEUM OF MODERN ART, NEW YORK

NEW HORIZONS IN AMERICAN ART

MURAL PROJECT

<u>Cat. no.</u>	<u>Artist</u>	<u>Title</u>
2	Chas. Alston	Mystery and Magic contrasted with Modern Science and Medicine, detail
6	L. Bloch	The Cycle of a Woman's Life, photograph
not cat.	" "	Cartoon for George Washington H.S.
" "	" "	Music and Instruments (4 panels)
7	Edgar Britton	Classroom Studies & Their Application, detail
<i>return photo</i> 8	" "	5 photos of completed panels of above
11	Alfred Crimi	Preventive Medicine and Surgery, cartoon
15	P. Evergood	The Story of Richmond Hill, study
16	" "	Model showing interior with above mural
23	R. Henricksen	The Elements, study for "Earth" and "Water"
*30	*Karl Kelpé	Watercolor study for "Early Farmers"
41	H.M. Murray	World of Children, tempera study
43	" "	Animals, watercolor study
<i>return notes</i> 44	J.M. Nowell	Evolution of Western Civilization, 2 photos
45	" "	Model showing interior with above mural
48	A. Shulkin	Historical & Social function of the Court
48a & b	" "	2 pencil studies of above
49	M. Siporin	Prairie Poets, study in egg tempera
50	" "	Children of American Literature, study
55	J. Walley	Indian Drama, color study
*29	*Karl Kelpé	Watercolor study for "Early Settlers"

EASEL PROJECT: OIL PAINTINGS

69	A. Bohrod	Landscape in Winter
71	A.R. Crite	School's Out
70	P. Cervantez	Croquet Ground - on exhibition at Moma
72	S. Davis	Waterfront
73	J. de Martini	Moonlight
74	E. Edwards	Abstraction
75	D. Forbes	Millstone
76	K. Fortess	Winter Vista
77	L. Garland	Fry Street
<i>Paris</i> 79	L. Guglielmi	Wedding in South Street
80	" "	Hague Street
82	M. Hartley	Tropic Fantasy
83	H. Hiler	San Francisco Street
84	Leon Kelly	Setting the Table
87	L. Lobduska	Farm Team
89	Jack Levine	Card Game
90	" "	Conference
92	L. MacIver	Dune Landscape

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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EASEL PROJECT: OIL PAINTINGS (cont'd)

Cat. no.	Artist	Title
93	Austin Mecklen	Skiers
94	R. Mousseau	The Sun Sets Early Now
95	H.M.Murray	Buffalo at Night
97	Jane Ninas	Negro Cemetery
101	G. Prestopino	American Landscape
102	" "	Green Mountain Village
105	W. Schwartz	Village Square
107	Claire Silber	Napoleon Docks
108	Joseph Stella	Bridge
109	E. Terrell	Still Life on a Footstool
110	M. Tolegian	Pennsylvania Landscape
111	E. Trentham	Golden, Colorado
112	Bumpei Usui	Coal Barges
113	Dorothy Varian	Portrait of Eugénie
115	Frede Vidar	Pool
117	Robert Woolsey	Early Morning

EASEL PROJECT: WATERCOLORS, GOUACHES, PASTELS

	121	Chas. Barrows	Sunlight on the Rio Grande
	122	Reiney Bennett	Garden Entrance
	123	" "	Storm Threat
<i>Paris</i>	124	Cameron Booth	Street in Stillwater
	126	Raymond Breinin	Landscape
	127	" "	Lonesome Farm
	128	Lester Bridahan	Men Digging in a Hill
	129	Bob Brown	Ashes
<i>Paris</i>	130	Samuel J. Brown	Mrs. Simmons
	131	" " "	The Writing Lesson
	133	Glenn Chamberlain	Landscape
	134	Joseph de Mers	Post No Bills
	137	Helen B. Dickson	Fisherman's Shack
	139	Carlos Dyer	Palos Verdes Landscape
	140	Stuart Edie	Red Table
	141	Stanford Fenelle	Road
	142	" "	Homing Pigeons in a Storm
	144	Thomas Flavell	The Station
	147	Oronzo Gasparo	Promenade
	148	I.T. Gilbert	Millbridge Road
	149	Albert Gold	Head
	150	Jack Greitzer	Memory
	151	Julian Levi	Jersey Shore
	152	E. Lewandowski	Lobster Markers
	154	Richard Merrick	Barroom
	155	Ann Michalov	Approaching Storm
	158	Glenn Pearce	Winter Idyll

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EASEL PROJECT: WATERCOLORS, GOUACHES, PASTELS (cont'd)

<u>Cat. No.</u>	<u>Artist</u>	<u>Title</u>
162	Andree Rexroth	San Francisco Bay
164	Lester Schwartz	Circus Day
165	William E. Singer	Little Immigrant
163	William Sommer	Ordering Lunch
170	" "	Arrangement IV
171	John Stenvall	Ohio River Flood
173	Elinor Stone	In Hooverville
176	Rufino Tamayo	Waiting Woman
178	Elizabeth Terrell	Red Still Life
182	Joseph Vavak	The Dispossessed: Contemporary Hist.
186	Karl Zerbe	Houses on the River

GRAPHIC ARTS PROJECT

Returns later (see Miller)

192	F.G. Becker	John Henry's Hand
193	J.G. Bettelheim	"Unemployed" Office
194	" " "	Factory Houses
195	Arnold Blanch	The Cornfield
200	Hubert Davis	Trees at Night
202	Nabel Dwight	Museum Guard
being released today - 205	H. C. Forjohn	Stratosphere Flight
- 206	" " "	Idle Governor
207	Emil Ganso	Still Life
212	John W. Gregory	Night in Provincetown
215	Richard Hood	Gossip
216	Eli Jacobi	All Night Mission
217	" "	Bar and Grill
" - 219	Yasuo Kuniyoshi	Landscape
224	Nan Lurie	Women's House of Detention
227	Hugh Miller	Head
228	" "	Machinery
229	Arthur Murphy	Horses, California
230	M. Lois Murphy	Fish Day
231	Charles E. Pont	Burning of the Oquendo, 1898
232	Anton Refregier	Mine Accident
234	Raymond Skolfield	New York Harbor
239	Julius Weiss	Windows
not cat.	Eichenberg	Preaching to the Animals
" "	Heckman	Stormy Day

SCULPTURE PROJECT

<i>pair</i> 241	Patrocino Barala	The Coronation of the Virgin, wood
244	" "	Twelve Apostles, wood
245	" "	Holy Family, wood
246	" "	Santo Nino, wood
247	" "	Hope, wood
248	" "	Heavy Thinker, wood
249	Samuel Cashwan	Reclining Nude, stone
251	Aaron Goodelman	Homeless, plaster
252	Jose Ruiz de Rivera	Bird Form, carved metal
<i>pair</i> 257	G. Scaravaglione	Girl Reading, terra cotta

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ALLIED ARTS PROJECT: INDEX OF AMERICAN DESIGN

*Return Late -
Su Miller*

MOUNT # 1 -

Five photographs taken at Shaker communities

MOUNT # 2 -

Shaker wall clock, 1840
Shaker one drawer blanket chest, 1836
Shaker weave chest, c. 1810
Shaker dairy counter, 1876
Shaker four slat rail-back rocking chair

MOUNT # 3 -

Shaker chair seat covering
Shaker textile, early 19th century
Shaker plush used to upholster chair backs and seats
Shaker linen
Shaker textile, 1825-50
Shaker textile

MOUNT # 4 -

Shaker case for knitting needles, c. 1830
Shaker sewing case
Shaker glove

MOUNT # 5 -

Pianoforte, 1820
Pennsylvania German - bloomer girl
Mourning pendants
Pictorial cotton print

MOUNT # 6 -

Pennsylvania German pottery - lead glaze plate, 1805
Pennsylvania German pottery - pie plate

MOUNT # 7 -

Silver tankard, c. 1700-1750
Silver tankard, c. 1750-1760
Swinging lamp
Pennsylvania German stove-plate
Pennsylvania German stove-plate
Rooster weather vane

MOUNT # 8 -

Crewel work section of valance, 17th century
Section of valance, crewel work embroidery, 18th century
Birth certificate, Nov. 10, 1777

MOUNT # 9 -

Crewel embroidered valance, 18th century
Crewel embroidery, 18th century

MOUNT # 10 -

Bedspread, 1837

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MOUNT # 11 -

Patchwork and appliqué quilt, 1810-12
Quilt

MOUNT # 12 -

Early American appliqué quilt, 1845
Early American appliqué quilt, 1845

MOUNT # 13 -

Flask, late 18th - early 19th century
Bottle glass decanter, 1820-1835
Glass liquor flask, 1849-1859

MOUNT # 14 -

Crock, 1st quarter 19th century
Grey stoneware jug, 1850-59
Water jug, 1798 (two views)

MOUNT # 15 -

Man's velvet court suit, 18th century
Gown from oil painting, 1682-1735
Dress, c. 1780
Dress, c. 1770

MOUNT # 16 -

Dress, c. 1858
Gown with leg-o'-mutton sleeves, 1828
Child's dress, c. 1830-40
Gown, 1860
Gown, c. 1843
Street dress, 1868

MOUNT # 17 -

Spanish-Californian spur, c. 1852
Spanish-Californian spur cover, 1830-40

MOUNT # 18 -

Spanish-Colonial "santo retablo"

MOUNT # 19 -

Lunette and detail from Altar Church at Sanctuario, Chinayo
Christ in sepulchre, New Mexico
St. John Nepomuceno, before 1800, New Mexico

MOUNT # 20 -

Crucifix from vicinity of Taos
Crucifix from vicinity of Mora
El Nino Perdido (The Lost Child)

MOUNT # 21 -

Detail of painted chest, c. 1815
St. George painted on deerskin, Santiago

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28 W 53rd

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ALLIED ARTS PROJECT: PHOTOGRAPHY - *return later*

Cat. No.	Artist	Title
376-381	Berenice Abbott	Changing New York, photographs from a series
not cat.	" "	four other photographs from above series

EDUCATIONAL PROJECT: CHILDREN'S PAINTINGS

392	Mick Arsena	Politics under the "E1"
✓ 394	Vera Baker	Yentas
✓ 395	Alphonso Basile	Robinson Crusoe as a Young Man
396	Tiberto Benevento	Circus Parade
397	Thomas Bollela	Ten Nights in a Barroom
✓ 398	A Borrocco	Fruit
✓ 400	Alfredo Casale	Interior
401	" "	Waterfront
402	George Cooney	Shoppers
✓ 404	Alfred Crowley	D.S.C.
405	James Doyle	Motor Boat Race
✓ 406	P. Dublinsky	A Bowl of Fruit
✓ 407	Isaiah Eisen	Boiler Menders
410	Yon Fook	Sea and Rocks
✓ 411	Joe Ganello	The Dark
413	Dorothy Hardin	Our Finny Friends
414	Marie Kleppe	Play
✓ 415	Joan Knobe	Jewish Wedding
✓ 416	Sebastian Lanotte	Deep Sea Diver
417	Joe Larkin	The Nativity
✓ 418	Donald Liguore	Going to Town
419	Dolores Martinez	A Fairy Story
✓ 420	Louis Novan	The Butcher
✓ 421	Rhoda Rich	Dressmakers
422	F. Rick	Passover Feast
✓ 423	Helen Rimland	Household Duties
✓ 424	Lena Safer	Flying Trapeze
✓ 425	Robert Shubert	Our Street
426	Frederick Smith	Banana Split
427	Dolores Wright	In the Street

EDUCATIONAL PROJECT: CHILDREN'S SCULPTURE

428	Sam Bonamico	Circus Elephant, wood
429	Antony Bua	Clown, plaster
430	Hyman Dorfman	Mother and Child, wood
431	Antony de Paolo	Buffalo, stone
432	Spero Koultukis	Man and Wife, plaster
433	Tony Madonia	Chinaman, wood
434	Mike Mosco	Miner, bronze

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CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

NEW HORIZONS IN AMERICAN ART

B O X L I S T

- | | |
|--------------------------------|--|
| <u>BOX # 1</u> - Oil paintings | <u>BOX # 8</u> - See special packing and
unpacking instructions |
| 112- Bumpoi Usui | 36.1110- L. Bloch |
| 107- Claire Silber | 36.1114- P. Evergood |
| 73- J. de Martini | 36.809 (84)- L. Kelly |
| 72- Stuart Davis | 36.813 (55)- J. Walley |
| <u>BOX # 2</u> - Oil paintings | <u>BOX # 9</u> - Watercolors & Drawings |
| 80- L. Guglielmi | 400- A. Casale |
| 94- Roland Mousseau | 426- F. Smith |
| 92- Loren MacIver | 410- Yon Fook |
| 102- G. Prestopino | 427- D. Wright |
| <u>BOX # 3</u> - Oil paintings | 421- R. Rich |
| 105- S. Schwartz | 139- C. Dyer |
| 111- E. Trentham | 397- T. Bollela |
| 89- Jack Levine | 401- A. Casale |
| <u>BOX # 4</u> - Oil paintings | 417- Joe Larkin |
| 79- L. Guglielmi | 414- M. Kleppe |
| 93- A. Mecklen | 404- A. Crowley |
| 87- L. Lebduska | 424- L. Safer |
| 113- D. Varian | 398- A. Borrosco |
| 77- L. Garland | 406- P. Dublinsky |
| <u>BOX # 5</u> - Oil paintings | 394- Vera Baker |
| 117- R. Woolsey | 416- S. Lanotte |
| 74- E. Edwards | 407- I. Eisen |
| 7- E. Britton | 392- Mick Arsena |
| 83- H. Hiler | 422- F. Rick |
| 2- C. Alston | 395- A. Basile |
| <u>BOX # 6</u> - Oil paintings | 413- D. Hardin |
| 82- M. Hartley | <u>BOX # 10</u> - Watercolors and Drawings |
| 97- J. Ninas | 147- O. Gasparo |
| 110- M. Tolegian | 137- H.B. Dickson |
| 70- P. Cervantez | 182- J. Vavak |
| 109- E. Terrell | 132- S.J. Brown |
| 50- M. Siporin | 186- K. Zerbe |
| 101- G. Prestopino | 402- G. Cooney |
| <u>BOX # 7</u> - Oil paintings | 415- J. Knobe |
| 69- A. Bohrod | 396- T. Benevento |
| 115- F. Vidar | 152- E. Lewandowski |
| 75- D. Forbes | 123- R. Bennett |
| 95- H.M. Murray | 158- G. Pearce |
| 71- A.R. Crite | 127- R. Breinin |
| | 176- R. Tamayo |
| | 142- S. Fenelle |
| | 126- R. Breinin |
| | 134- Joseph de Mers |
| | 144- F. Flavell |
| | 405- J. Doyle |

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- BOX # 11 - Watercolors and Drawings
 155- A. Michalov
 129- B. Brown
 121- C. Barrows
 154- R. Merrick
 166- W. Sommer
 150- J. Greitzer
 219- Y. Kuniyoshi
 162- A. Rexroth
 124- C. Booth
 173- E. Stone
 128- L. Bridaham
 133- G. Chamberlain
 178- E. Terrell
 140- S. Edie
- BOX # 12 - Watercolors and Drawings
 43- H.M.Murray
 141- S. Fenelle
 171- J. Stenvall
 165- W.E.Singer
 23- R. Henriksen
 151- J. Levi
 49- M. Siporin
 164- L. Schwartz
 130- S.J.Brown
 420- L. Novar
 418- D. Liguore
 411- J. Ganello
 423- H. Rimland
 30- K. Kelpo
 41- H.M.Murray
 29- K. Kelpo
 Labels for exhibition
- BOX # 13 - Oil Paintings
 108- J. Stella
 90- J. Levine
 76- K. Fortress
- BOX # 14 - Mounts and Photographs
 192- F.G.Becker
 193- J.G.Bettelheim
 194- " " "
 195- A. Blanch
 200- H. Davis
 202- M. Dwight
 207- E. Ganso
 212- J.W.Gregory
 215- R. Hood
 216- E. Jacobi
 217- " " "
 224- N. Lurie
 227- H. Miller
 228- " " "
 229- A. Murphy
 230- M.L.Murphy (cont'd)
- BOX # 14 - Mounts and Photos(cont)
 231- C.E.Pont
 232- A. Refregier
 234- R. Skolfield
 239- J. Weiss
 36.965- Eichenberg
 36.970- Heckman
 36.1229- B. Abbott (10)
 6- L. Bloch
 8- E. Britton (5)
 44- J.M.Newell (2)
 See special packing & unpacking instructions
- BOX # 15 - unpacking instructions
 244- P. Barela
 48A- A. Shulkin
 48B- " "
 11- A. Crimi
- BOX # 16 - Watercolors & Drawings
 148- I.T.Gilbert
 122- R. Bennett
 48- A. Shulkin
 419- D. Martinez
 425- R. Shubert
 205- H.C.Forjohn
 206- " " "
 149- A. Gold
 170- W. Sommer
 36.1122- L. Bloch
 36.1123- " "
 36.1124- " "
 36.1121- " "
- BOX # 17 - Sculpture
 241- P. Barela
 251- A. Goodelman
 432- S. Koultukis
 257- C. Scaravaglione
- BOX # 18 - Sculpture
 434- M. Mosco
 252- J.R. de Rivera
 246- P. Barela
 433- T. Madonia
 429- A. Bua
 430- H. Dorfman
 249- S. Cashwan
 431- A. de Paolo
 245- P. Barela
 247- " " "
 248- " " "
 428- S. Bonamico
- BOX # 19 - Model #16-P.Evergood

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NEW HORIZONS IN AMERICAN ART

BOX LIST

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NEW HORIZONS IN AMERICAN ART

NEW HORIZONS IN AMERICAN ART

PACKING INSTRUCTIONS FOR OIL PAINTINGS - BOX # 1

PACKING INSTRUCTIONS FOR OIL PAINTINGS - BOX # 2

1. Be sure the metal plates screwed to back of paintings are attached firmly.
2. Screw into metal plates the boards #1 and #2 marked with the number of the painting. (Circulating Exhibition no.)

Board #2 is always placed at the bottom of the box - #1 always at the top. Be sure screws catch firmly into threading of metal plates.

3. Put pictures in the box in the following order: (See number painted on side of box indicating order from left to right)

The pictures will fit firmly into the grooves at the sides of the box only in this order.

36.730 - 112	Coal Barges	Bumpei Usui
36.765 - 107	Napoleon Docks	Claire Silber
36.795 - 73	Moonlight	J. de Martini
36.756 - 72	Waterfront	Stuart Davis

4. Screw securely into place braces marked A and B at top side of box.

These braces fit firmly into the grooves to hold in place the boards attached to each picture.

5. Replace cover and fasten screws tightly into angle irons holding cover in place.

One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary. Be sure that iron washers are placed on screws before attaching screw heads.

5. Replace cover and fasten screws tightly into angle irons holding cover in place.

One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary. Be sure that iron washers are placed on screws before attaching screw heads.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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3. Put pictures in the box in the following order: (see number painted on side of box indicating order from left to right)

The pictures will fit firmly into the grooves at the sides of the box only in this order.

36.711	80	Hague Street	L. Guglielmi
36.807	94	<i>the Sun</i> <i>Rose Lady</i> <i>horst</i>	Roland Mousseau
26.833	92	Dune Landscape	Loren MacIver
36.842	102	Green Mountain Village	G. Prestopino

4. Screw securely into place braces marked A and B at top side of box.
These braces fit firmly into the grooves to hold in place the boards attached to each picture.
5. Replace cover and fasten screws tightly into angle irons holding cover in place.

One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary. Be sure that iron washers are placed on screws before attaching screw heads.

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NEW HORIZONS IN AMERICAN ART

PACKING INSTRUCTIONS FOR OIL PAINTINGS - BOX # 3

1. Be sure the metal plates screwed to back of paintings are attached firmly.
2. Screw into metal plates the boards #1 and #2 marked with the number of the painting. (Circulating Exhibition no.)

Board #2 is always placed at the bottom of the box - #1 always at the top. Be sure screws catch firmly into threading of metal plates.

3. Put pictures in the box in the following order: (see number painted on side of box indicating order from left to right)

The pictures will fit firmly into the grooves at the sides of the box only in this order.

36.884	105	Village Square	S. Schwartz
36.881	111	Golden, Colorado	E. Trentham
36.836	89	Card Game	Jack Levine

4. Screw securely into place braces marked A and B at top side of box.

These braces fit firmly into grooves to hold in place the boards attached to each picture.

5. Replace cover and fasten screws tightly into angle irons holding cover in place.

One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary. Be sure that iron washers are placed on screws before attaching screw heads.

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CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

NEW HORIZONS IN AMERICAN ART

PACKING INSTRUCTIONS FOR OIL PAINTINGS - BOX # 4

1. Be sure the metal plates screwed to back of paintings are attached firmly.
2. Screw into metal plates the boards #1 and #2 marked with the number of the painting. (Circulating Exhibition no.)

Board #3 is always placed at the bottom of the box - #1 always at the top. Be sure screws catch firmly into threading of metal plates.

3. Put pictures in the box in the following order: (see number painted on side of box indicating order from left to right)

The pictures will fit firmly into the grooves at the sides of the box only in this order.

36. 808	79	Wedding in South Street	L. Guglielmi
36. 794	93	Skiers	A. Mecklem
36. 704	87	Farm Team	L. Lebiuska
36. 794	113	Portrait of Eugénie	D. Varian
36. 714	77	Fry Street	L. Garland

4. Screw securely into place braces marked A and B at top side of box.

These braces fit firmly into grooves to hold in place the boards attached to each picture.

5. Replace cover and fasten screws tightly into angle irons holding cover in place.

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NEW HORIZONS IN AMERICAN ART

PACKING INSTRUCTIONS FOR OIL PAINTINGS - BOX # 5

1. Be sure the metal plates screwed to back of paintings are firmly attached.
2. Screw into metal plates the boards #1 and #2 marked with the number of the painting. (Circulating Exhibition no.)
 Board #2 is always placed at the bottom of the box - #1 always at the top. Be sure screws catch firmly into threading of metal plates.

3. Put pictures in the box in the following order: (see number painted on side of box indicating order from left to right)
 The pictures will fit firmly into the grooves at the sides of the box only in this order.

36.818	117	Early Morning	R. Woolsey
36.772	74	Abstraction	E. Edwards
36.788	7	Classroom studies.	E. Britton
36.796	83	San Francisco	St. H. Hiler
36.1034	2	Mystery and Magic contrasted.....	C. Alston

4. Screw securely into place braces marked A and B at top side of box.

These braces fit firmly into grooves to hold in place the boards attached to each picture.

5. Replace cover and fasten screws tightly into angle irons holding cover in place.

One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary. Be sure that iron washers are placed on screws before attaching screw heads.

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CIRCULATING EXHIBITION -- THE MUSEUM OF MODERN ART, NEW YORK

NEW HORIZONS IN AMERICAN ART

PACKING INSTRUCTIONS FOR OIL PAINTINGS -- BOX # 6

1. Be sure the metal plates screwed to back of paintings are firmly attached.
2. Screw into metal plates the boards #1 and #2 marked with the number of the painting. (Circulating Exhibition no.)
Board #2 is always placed at the bottom of the box - #1 always at the top. Be sure screws catch firmly into threading of metal plates.
3. Put pictures in the box in the following order: (see number painted on side of box indicating order from left to right)
The pictures will fit firmly into the grooves at the sides of the box only in this order.

36.762	82	Tropic Fantasy	M. Hartley
36.840	97	Negro Cemetery	J. Ninas
36.724	110	Pennsylvania Landscape	- M. Tolegian
36.729	70	Croquet Ground	P. Cervantez
36.831	109	Still Life....	E. Terrell
36.700	50	Children of.....	M. Siporin
4. Screw securely into place braces marked A and B at top side of box.
These braces fit firmly into grooves to hold in place the boards attached to each picture.
5. Replace cover and fasten screws tightly into angle irons holding cover in place.
One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary. Be sure that iron washers are placed on screws before attaching screw heads.

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CIRCULATING EXHIBITION THE MUSEUM OF MODERN ART, NEW YORK
NEW HORIZONS IN AMERICAN ART

PACKING INSTRUCTIONS FOR OIL PAINTINGS - BOX # 7

1. Be sure the metal plates screwed to back of paintings are firmly attached.

2. Screw into metal plates the boards #1 and #2 marked with the number of the painting. (Circulating Exhibition no.)

Board #2 is always placed at the bottom of the box - #1 always at the top. Be sure screws catch firmly into threading of metal plates.

3. Put pictures in the box in the following order: (see number painted on side of box indicating order from left to right)
The pictures will fit firmly into the grooves at the sides of the box only in this order.

36772 69 Landscape in Winter A. Behrod
36822 115 POOL F. Vidar
36823 75 Millstone D. Forbes
36802 95 Buffalo at Night H.M. Murray
36883 71 School's Out A.R. White

4. Screw securely into place braces marked A and B at top side of box.

These braces fit firmly into grooves to hold in place the boards attached to each picture.

5. Replace cover and fasten screws tightly into angle irons holding cover in place.

One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary. Be sure that iron washers are placed on screws before attaching screw heads.

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CIRCULATING EXHIBITION

THE MUSEUM OF MODERN ART, NEW YORK

NEW HORIZONS IN AMERICAN ART

PAINTING AND DRAWING
NEW HORIZONS IN AMERICAN ART

1. Place pictures in cardboard cases bearing corresponding labels.

PACKING INSTRUCTIONS FOR BOX # 8

(See number painted on side of box indicating order from left to right)

1. Slide mural panels #36.1110 and #36.1114 into the grooves at the sides of the box. The surface of the picture must face the inside of the box, not the wall.

2. Screw on braces A and B holding mural panels in place.

3. Screw boards #1 and #2 to the back of the pictures, #809 and #813, and slide into respective grooves at ends of box.

4. Screw securely into place braces marked A and B at ends of box. These braces fit firmly into the grooves to hold in place the boards attached to each picture.

5. Replace cover and fasten screws tightly into angle irons holding cover in place. One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary. Be sure that iron washers are placed on screws before attaching screw heads.

6. Line up panels to one side of box and fill in remaining space on other side with insulator padding.

7. Place insulator pads on top of pictures to fill in space up to top of box.

8. Screw on cover tightly through metal angle irons. (One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary.) Be sure iron washers are in place before attaching screw heads.

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NEW HORIZONS IN AMERICAN ART

PACKING INSTRUCTIONS FOR WATERCOLORS AND DRAWINGS - BOX # 9

1. Place pictures in cardboard cases bearing corresponding labels.
2. Put cases containing pictures in this box in the following order:
(see number painted on side of box indicating order from left to right)

400	860	Interior	A. Casale
426	877	Banana Split	Frederick Smith
410	855	Sea and Rocks	Yon Fook
427	874	In the Street	D. Wright
421	873	Dressmakers	R. Rich
159	779	Palos Verdes Landscape	C. Dyer
397	876	Ten Nights in a Barroom	T. Bollela
401	848	Waterfront	A. Casale
417	872	The Nativity	Joe Larkin
414	849	Play	M. Kleppe
404	846	D.S.C.	A. Crowley
424	875	Flying Trapeze	L. Safer
398	851	Fruit	A. Borrosco
406	864	A Bowl of Fruit	P. Dublinsky
394	867	Yentas	Vera Baker
418	869	Deep Sea Diver	S. Lanotte
407	871	Boiler Menders	I. Eisen
392	865	Politics under the "El"	Mick Arseno
422	844	Passover Feast	F. Rick
395	853	Robinson Crusoe as....	A. Basile
415	819	Our Finny Friends	D. Hardin

3. Line up cases to one side of box and fill in remaining space on other side with excelsior padding.
4. Place excelsior pads on top of pictures to fill in space up to top of box.
5. Screw on cover tightly through metal angle irons. (One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary.) Be sure iron washers are in place before attaching screw heads!

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NEW HORIZONS IN AMERICAN ART

PACKING INSTRUCTIONS FOR WATERCOLORS AND DRAWINGS - BOX # 10

1. Place pictures in cardboard cases bearing corresponding labels. BOX # 11
2. Put cases containing pictures in this box in the following order: (See number painted on side of box indicating order from left to right)

147	36	53	Bronxade	G. Bazpain
157	747	121	Fisherman's Shakk	H.B. Dickson
182	780	121	The Dispossessed	J. Vavak
132	784	121	The Writing Lesson	S.J. Brown
186	828	121	Houses on the River	K. Zerbe Ann Michalov
402	878	121	Shoppers	G. Cooney Bob Brown
415	877	121	Jewish Wedding	J. Knobe Chas. Barrows
896	877	121	Circus Parade	T. Benevento Richard Merrick
152	783	121	Lobster Markers	E. Lewandowski
123	782	121	Storm Threat	R. Bennett Jack Greitzer
158	816	121	Winter Idyll	G. Pearce Yasuo Kuniyoshi
127	818	121	Lonesome Farm	R. Breinin Andrea Rexroth
176	773	121	Waiting Women	R. Tamayo Cameron Booth
142	776	121	Homing Pigeons.....	S. Fenelle Eleanor Stone
126	766	121	Landscape	R. Breinin Lester Bridgman
134	718	121	Post no Bills	Joseph de Mers Chamberlain
144	744	121	The Station	E. Flavell Elizabeth Terrill
188	744	121	Ordering Lunch	W. Sommer Stuart Edie
405			Water Boat Race	J. Doyle

3. Line up cases to one side of box and fill in remaining space on side with excelsior padding.
4. Place excelsior pads on top of pictures to fill in space up to top of box.
5. Screw on cover tightly thru metal angle irons. (One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary.) Be sure iron washers are in place before attaching screw heads!

34-730-2
34-730-3
34-730-4

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NEW HORIZONS IN AMERICAN ART

PACKING INSTRUCTIONS FOR WATERCOLORS AND DRAWINGS - BOX # 11

PACKING INSTRUCTIONS FOR WATERCOLORS AND DRAWINGS - BOX # 11

1. Place pictures in cardboard cases bearing corresponding labels.

2. 1. Place pictures in cardboard cases bearing corresponding labels.
2. Put cases containing pictures in this box in the following order: (see number painted on side of box indicating order from left to right)

2. Put cases containing pictures in this box in the following order: (see number painted on side of box indicating order from left to right)

171	Ohio River Flood	Stanford Fenelle
171	Ohio River Flood	John Stenwall
155	Approaching Storm	William E. Ann Michalov
129	Ashes	E. Heubler Bob Brown
121	Sunlight on the Rio Grande	Chas. Barrows
154	Barroom	M. Sigart Richard Merrick
166	Ordering Lunch	Lester Edie W. Sommer
150	Memory	Samuel J. Jack Greitzer
219	Landscape	Louis Nov. Yasuo Kuniyoshi
162	San Francisco Bay	Donald L. Andree Rexroth
12*	Street in Stillwater	Joe Canal Cameron Booth
173	In Hooverville	H. Rinaldi Elinor Stone
128	Men Digging in a Hill	Lester Bridaham
135	Early Landscape	Karl Kaly Glenn Chamberlain
178	Red Still Life	H.M. Murray Elizabeth Terrell
140	Red Table	Early Edie Stuart Edie

3. Line up cases to one side of box and fill in remaining space on other side with excelsior padding.

4. Place excelsior pads on top of pictures to fill in space up to top of box.

4. Place excelsior pads on top of pictures to fill in space up to top of box.

5. Screw on cover tightly thru metal angle irons. (One side of cover is painted black to correspond with one side of box. Do

5. Screw on cover tightly thru metal angle irons. (One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary.) Be sure iron washers are in place before attaching screw heads.

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NEW HORIZONS IN AMERICAN ART

PACKING INSTRUCTIONS FOR WATERCOLORS AND DRAWINGS - BOX # 12

1. Place pictures in cardboard cases bearing corresponding labels.
2. Put cases containing pictures in this box in the following order: (see number painted on side of box indicating order from left to right)

36. 806	45	Animals	H.M. Murray
742	141	Road	Stanford Fenelle
804	171	Ohio River Flood	John Stenvall
805	165	Little Immigrant	William E. Singer
786	23	The Elements	R. Henriksen
706	151	Jersey Shore	Julian Levi
879	49	Prairie Poets	M. Siporin
781	164	Circus Day	Lester Schwartz
747	150	Mrs. Simmons	Samuel J. Brown
852	420	The Butcher	Louis Novar
86	418	Going to Town	Donald Liguore
850	411	The Dark	Joe Ganello
867	428	Household Duties	H. Rimland
844	405	Motor Boat Race	James Doyle
776	29	Early Settlers	Karl Kelpa
700	41	World of Children	H.M. Murray
	29	Karl Kelpa	Early Settler

4. Screw securely into place braces marked at top side of box.
5. Line up cases to one side of box and fill in remaining space on other side with excelsior padding.
4. Place excelsior pads on top of pictures to fill in space up to top of box.
5. Screw on cover tightly thru metal angle irons. (One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary. Be sure iron washers are in place before attaching screw heads.)

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NEW HORIZONS IN AMERICAN ART

NEW HORIZONS IN AMERICAN ARTS AND PHOTOGRAPHY, BOX # 14

Place mounts and photographs in this packing case as follows:

PACKING INSTRUCTIONS FOR OIL PAINTINGS - BOX # 15

A - Mounts 1 to 11, Index of Mounting Plates

1. Be sure the metal plates screwed to back of paintings are attached firmly. Brown paper at one end of package. Place mounts at the bottom of packing case.
2. Screw into metal plates the boards #1 and #2 marked with the number of the painting. (Circulating Exhibition number)

Board #2 is always placed at the bottom of the box -
#1 always at the top. Be sure screws catch firmly
into threading of metal plates.

3. Put pictures in the box in the following order: (see number painted on side of box indicating order from left to right)

The pictures will fit firmly into the grooves at the sides of the box only in this order.

36.84	108	Bridge	Joseph Stella
36.714	90	Conference	Jack Levine
36.89	78	Winter Vista	K. Fortess

4. Screw securely into place braces marked A and B at top side of box. These braces fit firmly into the grooves to hold in place the boards attached to each picture.

5. Replace cover and fasten screws tightly into angle irons holding cover in place.

One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary. Be sure that iron washers are placed on screws before attaching screw heads.

6	Cycle of a Woman's Life	L. Bloch
8	5 photos of "Classroom Studies"....	by Roger Britton
14	Evolution of Western Civ. (10)	J.M. Nassell

6. Fill in remaining space on sides of packing case with excelsior filled pads.
7. Screw securely into place felt-covered braces marked A and B at top of box.
8. Replace cover and fasten screws tightly into angle irons holding cover in place. One side of cover is painted black to correspond with one side of box. Be sure that iron washers are placed on screws before attaching screw heads.

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PACKING INSTRUCTIONS FOR MOUNTS AND PHOTOGRAPHS, BOX # 14

1. Place mounts and photographs in this packing case as follows:

A - Mounts 1 to 21, Index of American Design

PACKING Pack together with tissue paper between each mount, face to face, in heavy brown paper as one package. Place package on the bottom of packing case.

1. B - Place between sheets of cardboard, side by side, face to face, with tissue paper between mounts, and wrap together as one package the following:

192	John Henry's Hand	F.G.Becker
193	Three "Unemployed" Offices	J.G.Bettelheim
194	Factory Houses	" " "
195	The Cornfield	Arnold Blanch
200	Trees at Night	Hubert Davis
202	Museum Guard	Mabel Dwight
207	Still Life	Amil Ganso
212	Night in Provincetown	J.W.Gregory
215	Gossip	Richard Hood
216	All Night Mission	Eli Jacobi
217	Head and Grill	" " "
224	Women's House of Detention	Nan Lurie
227	Head	Hugh Miller
228	Machinery	" " "
229	Horses, California	Arthur Murphy
230	Fish Day	M. Lois Murphy
231	Burning of the Oquendo	Charles E. Pong
232	Mine Accident	Anton Refregier
234	New York Harbor	R. Skolfield
239	Windows	Julius Weiss
36.965	Preaching to the Animals	Eichenberg
36.970	Stormy Day	Heckman
36.1229	Changing New York (10)	Berenice Abbott

Place package on top of first package in the box.

c -Wrap together in heavy paper with tissue paper between each, the following: Place package on top of two packages in box.

6	Cycle of a Woman's Life	L. Bloch
8	5 photos of "Classroom Studies"....by	Edgar Britton
44	Evolution of Western Civ. (2)	" J.M.Newell

- Fill in remaining space on sides of packing case with excelsior filled pads.
- Screw securely into place felt-covered braces marked A and B at top of box.
- Replace cover and fasten screws tightly into angle irons holding cover in place. One side of cover is painted black to correspond with one side of box. Be sure that iron washers are placed on screws before attaching screw heads.

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NEW HORIZONS IN AMERICAN ART

NEW HORIZONS IN AMERICAN ART WATERCOLORS AND DRAWINGS - BOX # 15

1. Place pictures in cardboard cases having corresponding labels.
PACKING INSTRUCTIONS FOR BOX # 15

2. Put cases containing pictures in this box in the following order: (see number painted on side of box indicating order from left to right)

1. Screw proper boards to back of wooden panel #244 and slide into groove at ends of box. Surface of panel should face outside wall of box.

	Garrier Entrance	Malvina Ernst
	Historical and Social.....	A. S. S. S.
	A Fairy Story	Dolores Martinez

2. Roll up three sketches, #48A, #48B and #11, on cardboard roll with tissue between each. Wrap in heavy paper, fastening with gummed strips.

	Idia Governor	" " "
	" " "	" " "
	" " "	Albert Gold
	" " "	William Cooper

Slide roll into space next to wooden panel.

56.1182	Music and Instruments	Lucienne Bloch, panel
56.1183	" " "	" " "

3. Replace cover and fasten screws tightly into angle irons holding cover in place. One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary. Be sure that iron washers are placed on screws before attaching screw heads, and fill in remaining space on other side with excelsior padding.

4. Place excelsior pads on top of pictures to fill in space up to top of box.

5. Screw on cover tightly thru metal angle irons. (One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary. Be sure iron washers are in place before attaching screw heads.)

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NEW HORIZONS IN AMERICAN ART

PAINTINGS AND DRAWINGS - BOX # 15

PACKING INSTRUCTIONS FOR BOX # 15

1. Screw proper boards to back of wooden panel #244 and slide into groove at ends of box. Surface of panel should face outside wall of box.
2. Roll up three sketches, #48A, #48B and #11, on cardboard roll with tissue between each. Wrap in heavy paper, fastening with gummed strips.
Slide roll into space next to wooden panel.
3. Replace cover and fasten screws tightly into angle irons holding cover in place. One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary. Be sure that iron washers are placed on screws before attaching screw heads.
4. Place excelsior pads on top of pictures to fill in space up to top of box.
5. Screw on cover tightly thru metal angle irons. (One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary. Be sure iron washers are in place before attaching screw heads.)

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NEW HORIZONS IN AMERICAN ART

PACKING INSTRUCTIONS FOR WATERCOLORS AND DRAWINGS - BOX # 16

1. Place pictures in cardboard cases bezzing corresponding labels.
2. Put cases containing pictures in this box in the following order: (see number painted on side of box indicating order from left to right)

36.827	148	Wrap each Millbridge Road	carefully	I.T.Gilbert	cloth.
828	122	Garden Entrance		Rainey Bennett	
726	48	Historical and Social.....		A. Shulkin	
878	419	A Fairy Story		Dolores Martinez	
877	425	Our Street		Robert Shubert	
719	205	Stratosphere Flight		H.C. Forjohn	
720	206	Idle Governor		" " "	
839	149	Head	with hooked latch.	Albert Gold	
841	170	Arrangement IV		William Sommer	
	56.1122	Music and Instruments		Lucienne Bloch,	panel
	56.1123	" " "		" " "	"
	56.1124	" " "		" " "	"
	56.1121	" " "		" " "	"

3. Line up cases to one side of box and fill in remaining space on other side with excelsior padding.
4. Place excelsior pads on top of pictures to fill in space up to top of box.
5. Screw on cover tightly thru metal angle irons. (One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary. Be sure iron washers are in place before attaching screw heads.

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NEW HORIZONS IN AMERICAN ART
NEW HORIZONS IN AMERICAN ART

PACKING INSTRUCTIONS FOR SCULPTURE, BOX # 18
PACKING INSTRUCTIONS FOR SCULPTURE, BOX # 17

1. Wrap each piece of sculpture carefully in flannel cloth.
1. Wrap each piece of sculpture carefully in flannel cloth.
2. Pack in separate box marked with corresponding catalog number. Fill inner box with excelsior.
2. Pack in separate box marked with corresponding catalog number. Fill inner box with excelsior.
3. Close small boxes with hooked latch. The small box is marked with the catalog number of the item and the number of the large case in which it must be packed.
3. Close small boxes with hooked latch. The small box is marked with the catalog number of the item and the number of the large case in which it must be packed.
4. Pack the following in this packing case with excelsior
4. Pack the following in this box, with excelsior between each box:

#244	#246	#248	#246
#241	#432	#432	#247
#252	#429	#431	#248
#251	#430	#257	#433
5. Screw on cover tightly thru metal angle irons. One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary. Be sure that iron washers are placed on screws before attaching screw heads.

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CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

NEW HORIZONS IN AMERICAN ART

PACKING INSTRUCTIONS FOR BOXES # 8 and # 15
PACKING INSTRUCTIONS FOR SCULPTURE, BOX # 18

BOX # 8

1. Wrap each piece of sculpture carefully in flannel cloth.
1. Slide mural panels #38.1110 and #38.1114 into the grooves at the sides of the box. The surface of the picture must
2. Pack in separate box marked with corresponding catalog number. Fill inner box with excelsior.
2. Screw on braces A and B holding mural panels in place.
3. Close small boxes with hooked latch. The small box is #38.800 (or marked with the catalog number of the item and the number of the large case in which it must be packed.
4. Screw securely into place braces marked A and B at ends of
4. Pack the following in this packing case with excelsior held in place between each box attached to each picture.
5. Replace cover #454 and #246 on screw #249 with #245 into angle irons. Be sure iron washers #455 are placed on #247 before attaching screw heads #252 #429 #431 #248 #430 #428

BOX # 15

5. Screw on cover tightly thru metal angle irons. One side of cover is painted black to correspond with one side of all boxes. Do not turn cover around so that new screw holes are necessary. Be sure that iron washers are placed on screws before attaching screw heads.
2. Roll up three sections, #444, #445 and #446, on cover board roll with tissue between each. Wrap in heavy paper, fastening with gummed strips.
- Slide roll into space next to wooden panel.
3. Replace cover and fasten screws tightly into angle irons holding cover in place. Be sure that iron washers are placed on screws before attaching screw heads.

NOTE

One side of cover of packing case is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary.

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CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

NEW HORIZONS IN AMERICAN ART

PACKING INSTRUCTIONS FOR BOXES # 8 and # 15

BOX # 8

1. Slide mural panels #36.1110 and #36.1114 into the grooves at the sides of the box. The surface of the picture must face the inside of the box, not the wall.
2. Screw on braces A and B holding mural panels in place.
3. Screw boards #1 and #2 to the back of the pictures #36.809 (cat. no. 84) and #36.813 (cat. no.55), and slide into respective grooves at ends of box.
4. Screw securely into place braces marked A and B at ends of box. These braces fit firmly into the grooves to hold in place the boards attached to each picture.
5. Replace cover and fasten screws tightly into angle irons. Be sure iron washers are placed on screws before attaching screw heads.

BOX # 15

1. Screw proper boards to back of wooden panel #244 and slide into groove at ends of box. Surface of panel should face outside wall of box.
2. Roll up three sketches, #48A, #48B and #11, on cardboard roll with tissue between each. Wrap in heavy paper, fastening with gummed strips.

Slide roll into space next to wooden panel.
3. Replace cover and fasten screws tightly into angle irons holding cover in place. Be sure that iron washers are placed on screws before attaching screw heads.

NOTE

One side of cover of packing cases is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary.

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CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

NEW HORIZONS IN AMERICAN ART

PACKING INSTRUCTIONS FOR MOUNTS AND PHOTOGRAPHS, BOX # 14

1. Tissue paper should be placed between all mounts and photographs.
2. All items should be packed face to face and back to back so that surfaces will not be injured.
3. Items must be placed in Box # 14 in the order listed on the cover of the case.
4. Fill in remaining space on sides of packing case with excelsior filled pads.
5. Screw securely into place felt-covered braces marked A and B at top of box.
6. Replace cover and fasten screws tightly into angle irons holding cover in place. One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary. Be sure that iron washers are placed on screws before attaching screw heads.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

NEW HORIZONS IN AMERICAN ART

PACKING INSTRUCTIONS FOR WATERCOLORS AND DRAWINGS.

1. Place pictures in cardboard cases bearing corresponding labels.
2. Put cases containing pictures in correct boxes in the order listed on the cover of the box. See number painted on side of box indicating order from left to right.
3. Line up cases to one side of box and fill in remaining space on other side with excelsior padding.
4. Place excelsior pads on top of pictures to fill in space up to top of box.
5. Screw on cover tightly thru metal angle irons. One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary. Be sure iron washers are in place before attaching screw heads.

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CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

NEW HORIZONS IN AMERICAN ART

PACKING INSTRUCTIONS FOR SCULPTURE, BOX # 17 and # 18

1. Wrap each piece of sculpture carefully in flannel cloth.
2. Pack in separate box marked with corresponding catalog number. Fill inner box with excelsior.
3. Close small boxes with hooked latch. The small box is marked with the catalog number of the item and the number of the large case in which it must be packed.
4. Pack inner boxes in large cases according to the list given on the cover of the case.
5. See that separate small boxes are surrounded with excelsior in the large packing case.
6. Screw on cover tightly thru metal angle irons. One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary. Be sure that iron washers are placed on screws before attaching screw heads.

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CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

NEW HORIZONS IN AMERICAN ART

PACKING INSTRUCTIONS FOR OIL PAINTINGS

1. Be sure the metal plates screwed to back of paintings are attached firmly.
2. Screw into metal plates the boards #1 and #2 marked with the number of the painting. (circulating exhibition no.) Board #2 is always placed at the bottom of the box - # 1 always at the top. Be sure screws catch firmly into threading of metal plates.
3. The pictures will fit firmly into the grooves at the sides of the box only in the correct order. Please note the order indicated on the packing instructions on the cover of each case. See number painted on the side of each box indicating order from left to right.
4. Screw securely into place braces marked A and B at top side of box. These braces fit firmly into the grooves to hold in place the boards attached to each picture.
5. Replace cover and fasten screws tightly into angle irons holding cover in place. One side of cover is painted black to correspond with one side of box. Do not turn cover around so that new screw holes are necessary. Be sure that iron washers are placed on screws before attaching screw heads.

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RELEASE # 1

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

TELEPHONE: CIRCLE 7-7470

FOR RELEASE

The _____
announces that it will open the exhibition "New Horizons in American Art" on _____. This exhibition, recently shown at the Museum of Modern Art, New York will tour the leading cities in the country. It is composed of outstanding work by artists all over the country on the Federal Art Project including not only paintings, sculpture, murals, graphic arts and children's work but also a large selection of work done by artists on the Index of American Design. Although selections have been made on the basis of quality alone, without regard to regional representation, all sections of the country are represented among the 240 objects included.

Alfred H. Barr, Jr., Director of the Museum of Modern Art writes: "The work in this exhibition done under the Federal Art Project which was organized in August 1935, shows a remarkable increase in quality over preceding work done under government patronage. I feel that one very important result of the recent expansion of government participation in the artistic welfare of our country has been the improvement in official taste, which has heretofore been dominated by a comparatively small group of academic artists and architects.

"The Federal Art Project supports the art of the present; but another very important part of it is devoted to documenting American art of the past. This is the Index of American Design. The drawings and watercolors of the Index are technically beautiful in themselves and reveal the extraordinary wealth of American traditions in the useful arts."

The purpose of the Index of American Design is to depict in line drawing and watercolor the rise and development of the decorative arts in this country. It will consist of portfolios illustrating handmade furniture, pottery, silverware, glassware, iron work, toys, clothing, dolls, leather work and other objects of use and decoration. The finished Index will not be a dull compilation of facts, figures and photographs. It will show the objects in their true colors and textures and will grow more valuable with passing years as an authoritative and illuminating picture of the setting and

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accessories of American life from the earliest settlement of this country on up through the 19th century.

Individuals and museums all over the country are allowing the finest pieces from their collections to be reproduced in the Index. In addition, research workers on the project are discovering and rescuing choice treasures neglected or forgotten in out-of-the-way places. From New England and upper New York come the beautiful and chaste furniture designs and glowing textiles, handmade by the remarkable craftsmen of Shaker communities. New England also supplies designs in crewel work, quilts and dolls. From New Mexico come reproductions of native paintings on wood made by early New Mexican artists. Some of these paintings are on ordinary pieces of furniture; others are small wooden plaques on which the figures and faces of saints have been painted in what might be called the Spanish-American Colonial style. In Pennsylvania the project workers have recorded the highly individual painted chests, pottery, iron work, toys and wood carvings of the Pennsylvania Germans. Project workers in Louisiana have copied the exquisite and delicate iron work of that region, showing the early French influence. California presents painted and hand-wrought leather saddles and stirrups as well as magnificent grill work--all showing the Spanish-American Colonial influence. New York's great treasures in the line of decorative arts are silverware and furniture designed and made by early American craftsmen.

It is only in the past half century or so that European countries have established museums of decorative art--in Vienna, Munich, Moscow and in the South Kensington Museum in London. The Index of American Design, organized less than a year ago, is doing very much the same work in America but is doing it on a much more comprehensive scale.

The exhibition will remain on view through _____
 _____ when it will be sent to _____

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RELEASE #2

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

TELEPHONE: CIRCLE 7-7470

FOR RELEASE

The exhibition "New Horizons in American Art" which opens at the _____ on _____ consists of outstanding work done since August 1935 by artists throughout the country on the Federal Art Project in the fields of mural painting, oils, watercolors, sculpture, prints and photographs. It includes about 240 objects selected by New York's Museum of Modern Art for circulation throughout the country.

Holger Cahill, Director of the Federal Art Project, believes that the support and stimulation of an interested public is as necessary to the artist as is a responsive audience to the actor. In his foreword to the catalog of New Horizons in American Art, he makes this clear.

"An attempt to bridge the gap between the American artist and the American public has governed the entire program of the Federal Art Project," Mr. Cahill states. "For the first time in American art history a direct and sound relationship has been established between the American public and the artist. Community organizations of all kinds have asked for his work. In the discussions and interchange between the artist and the public concerning murals, easel paintings, prints, and sculptures for public buildings; through the arrangements for allocations of art in many forms to schools and libraries, an active and often very human relationship has been created. The artist has become aware of every type of community demand for art, and has had the prospect of increasingly larger audiences, of greatly extended public interest. New horizons have come into view. American artists have discovered that they have work to do in the world.

"The organization of the Project has proceeded on the principle that it is not the solitary genius but a sound general movement which maintains art as a vital, functioning part of any cultural scheme. Art is not a matter of rare, occasional masterpieces; it is not merely decorative, a sort of unrelated accompaniment to life. In a genuine sense it should have use; it should be interwoven with the very stuff and texture of human experience, intensifying that experience, making

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it more profound, rich, clear, and coherent. This can be accomplished only if the artist is functioning freely in relation to society, and if society wants what he is able to offer.

"It is fortunate that, under government auspices, an opportunity for the development of significant new tendencies has been provided during these crucial times. The outcome is full of promise for the future. Certainly there is no dearth of genuine talent in this country--talent of rich order. Under the most difficult circumstances American artists have shown themselves ready to attack new problems and to make fresh adaptations. They are growing in stature and in power. They have the technique, the discipline, and the impulse to carry American art to new heights. The question for the future is whether they may continue to maintain that sound relationship with a wide public which has been shown to be essential for a living art."

The Federal Art Project was organized under Mr. Cahill's direction in August 1935. It employs throughout the country a total number of 5,300 artists and art teachers. Of this number 49% are in the creative arts, at work upon murals, sculpture, easel painting and graphic arts. The rest are employed in art education and applied arts, including the Index of American Design. To date, 434 murals have been completed and 55 are in progress, with sketches for many others under way. The Index of American Design, which is making a record in water-color and black-and-white drawings of all types of original American design in the useful arts, has completed 3,500 plates.

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

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NEW MEXICO'S FOLK ART

New Mexico's Spanish-colonial art is revealed as an authentic American design tradition in the exhibition, New Horizons in American Art, which opens at the Museum of Modern Art, 11 West 53 Street, on September 16. From the beginning of the Spanish colonization of the region now New Mexico, folk art of peculiar beauty flourished there. Brought to this country from Spain, this art took on the form and ideas of the new land inhabited by Indians with arts at least a thousand years old. The folk art of Mexico and New Mexico shows the influence of these two esthetic strains. The Spanish-Colonial portfolio of fifty watercolor plates of the Index of American Design of the Federal Art Project preserves this artistic legacy for the nation in permanent form. Selected plates will be exhibited in New Horizons in American Art.

From the 16th century through the 19th, saints painted and carved by provincial artists adorned the New Mexican churches, these being the "santos retablos" and "santos bultos" of the Index's portfolio. "Santos" are pictures of saints painted on tablets or small plaques of wood. Santos "bultos"--literally "saints in the bulk"--are sculptures in wood, carved in the round, sometimes with cloth superimposed and then painted. The bultos have a very gay air, bedecked with ribbons and Christmas-tree ornaments left at all seasons by pious believers. Other forms of New Mexican art are painted and carved chests, specimens of which have been discovered by accident in New Mexican houses in the mountains far back from main highways and cities; paintings on buffalo hides, tin frames hammered into decorative patterns for saints' pictures; and woven blankets, in harmonious colors.

Today the santos, bultos, chests and blankets are recognized as original and beautiful works of art. But many of them still remain hidden away in remote and distant New Mexican villages, like Chimayo, whose Sanctuario may be called a modern Canterbury. New Mexico is a vast state, 400 miles square, more than large enough to contain all

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New England comfortably within its boundaries. It is a land of towering mountain ranges and deep canyons, mesas and valleys, bright sun and sudden rainstorms. Because of these climatic and geographic factors, even in today's age of rapid transportation, villages often are reached only with great difficulty. Thus it is possible for fine examples of the region's old culture to survive in remote localities, untouched by modern progress and unknown.

"The art of the Spanish-Colonial period is one of the great folk arts of the world and goes far beyond the mere peasant flair to decorate surfaces and prettify spaces," writes Donald Bear, Director of the Denver Art Museum and regional director of the Federal Art Project, under whose auspices the portfolio is being made. "It is an art which may be looked upon as even more legitimate material and more traditional to this section than the art of the American Indian, which is a race alien in blood to our culture. If the Art Project had added nothing but this portfolio, it would be making a contribution which would far more than justify these activities of the United States government."

The artist executing the drawings and master plates for the Spanish-Colonial portfolio is E. Boyd, one of the younger artists of the Rio Grande valley. With Santa Fe as headquarters, Miss Boyd is scouring New Mexico to discover more and better examples of the original material widely scattered in churches and chapels throughout the state. After the master plate is made in opaque water color, a key block is cut in linoleum or wood and the prints turned over to assistant artists for coloring. Each portfolio of the edition of two hundred will have an introduction describing the individual plates and the saints represented therein.

Besides the work being carried on under Miss Boyd's direction, a parallel work is being done in Denver by Mrs. Maude Fiorentino-Vallé, a 70-year-old artist. Mrs. Vallé's plates are unique copies, water-colors which exist only in the one original.

Painted chests from the collection of Carlos Vierra of New Mexico are also being recorded by the Index of American Design. Renderings are also being made of old Spanish-Colonial embroidery, of

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examples which are essentially museum pieces. Other design material being recorded is the straw inlay work, imitating European marquetry; tombstones and cattle brands, unique in design value; and design motifs from painted furniture of the period, all to be illustrated at the Museum of Modern Art.

The charm of Spanish-Colonial art lies in the contrast between the simple native styles and the elaborate foreign influences from which the designs were derived. Here are echoes of old Byzantine mosaics and murals, of ancient Catalonian frescoes. In these santos, bultos and painted chests the forms and ideas of Spain live on in New Mexico.

The impact of Spain on New Mexico has resulted in a strange balance between formal quality and emotional intensity, expressed in the santos and bultos through a primitive innocence. There is often a wistful elegance about the saints' very postures and attitudes, as well as in their austere painted faces. Yet the style is by no means representational; it has the common attribute of the best art of all ages, whether primitive or self-conscious, the sense that form and organization have been imposed by the artist on his subject. It is not mere tourist enthusiasm which makes visitors to New Mexico return to their homes singing the praises of the region's folk art; it is an understanding, even if only an intuitive understanding, that here is an authentic tradition for American art.

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

TELEPHONE: CIRCLE 7-7470

SHAKER ARTS REVEALED

Shaker culture is one rich artistic vein uncovered in New Horizons in American Art, the exhibition which opens at the Museum of Modern Art, 11 West 53 Street, on September 16. Shakers have been established in the United States since 1774 when the leader of this little-known religious sect, Ann Lee, migrated to these shores with her adherents. Superb craftsmen, these unworldly, ascetic, God-loving people produced handmade textiles and furniture whose simple forms and functional economy make them the first modern design in America. Until recently, however, Shaker handicrafts have been practically unknown outside their own communities. Now the Index of American Design of the Federal Art Project is uncovering just such hidden or neglected strains in America's artistic heritage; and watercolor plates from its survey of Shaker arts will be included in the exhibition at the Museum of Modern Art.

Through upper New York State and New England, and even farther west, where the Shakers penetrated in their migrations, stand immense and stately houses. Abandoned or fallen into decay or, if inhabited, gleaming white and immaculate, these edifices are of noble and austere proportions. Three or four stories high, much larger than any family would require, larger even than the lordly Pennsylvania-German barns and houses, they are not in the New England colonial pattern which set a style for half America. Inquiry shows that they house--or once housed--Shaker colonies.

What are the Shakers? How did their unworldly existence give America a tradition of design that is only now being uncovered and appreciated? The Shakers are members of the United Society of Believers in Christ's Second Appearing, founded in England in 1747 by Quakers. Led by Jane and James Wardley, this new sect included Ann Lee, who brought Shakerism to America. The name by which the Shakers are popularly known came from their religious exercises.

"Sometimes," reads the Shaker Compendium, "after sitting awhile in silent meditation, they were seized with a mighty trembling, under which they would often express the indignation of God against all sin.

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At other times, they were exercised with singing, shouting and leaping for joy, at the near prospect of salvation. They were often exercised with great agitation of body and limbs, shaking, running and walking the floor, with a variety of other operations and signs, swiftly passing and repassing each other, like clouds agitated with a mighty wind. These exercises, so strange in the eyes of the beholders, brought upon them the appellation of Shakers, which has been their most common name of distinction ever since."

Arriving in this country just before the Revolutionary War, the shakers settled in the woods seven miles from Albany. Here Ann Lee, called "Mother Ann" by her followers, built in the swamps of Niskeyuna (now Watervliet) a communal settlement, patterned after the communities of the primitive Christian faith. Later other communities were established at New Lebanon, New York, and in Ohio, Kentucky, Massachusetts, New Hampshire, Connecticut and Maine. Like those of the Puritans in New England, the Shaker colonies were organized under church government, based on common ownership and composed largely of farmers, artisans and craftsmen.

Today five of these societies remain: at New Lebanon and Colonie (formerly Niskeyuna), Hancock, Mass., Canterbury, N. H., and Sabbath-day lake, Me. The Shakers at the latter settlement were recently joined by those from the Alfred (Me.) community. The Colonies at Enfield, N. H., Enfield, Ct., and at Shirley and Harvard, Mass., were discontinued some years ago. The others long since ceased to exist, those at Groveland, N. Y., Tyringham, Mass., Pleasant Hill and South Union, Ky., and at North Union (now a part of Cleveland), Union Village, Watervliet and Whitewater, all in Ohio.

Separation from the world and an ascetic mode of life, in which every one worked, were the basic principles of the Shaker communities. Property was held in common; and the members of a community lived as one large "family," these families sometimes numbering as many as a hundred persons. This arrangement accounts for their architecture, the stately three and four-story edifices. The rooms, often uniform in size, were spaced regularly along the halls, and were of the simplest type, with bare whitewashed walls and plain baseboards. In these interiors the Shaker furniture and textiles illustrated in the Index of American Design watercolor renderings on view at the Museum of

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Modern Art in New Horizons in American Art provided the only color and warmth in an otherwise severely austere existence.

This communal life, withdrawn from the world, produced some of the most beautiful and functional handicrafts in America. Mother Ann's "testimonies" were constant pleas for continence and the sublimation of physical energies into holiness. Translated into necessities, these ideas took the form of simple and beautiful chairs, tables, cupboards, wood boxes and other useful objects which express the best modern design. In a good Shaker piece form truly follows function; and the materials used are lovely in their own right, not by virtue of added ornament or color. Thus the very characteristics of Shaker culture which emphasize asceticism, unworldliness, and purity are the source of enduring art.

This devout other-worldliness produced objects of the highest daily practicability, chiefly textiles and furniture. The Shakers went about the world in sober gray and white. Their woollens and upholsterer's plushes glow with rich color. So too with the furniture. Simple in line and mass, it is rich with the warm texture of wood worn smooth by diligent hands.

Just the names show what a rigorously functional culture was the Shakers. A tailresses' counter, a towel rack, a sewing cabinet, a wood box, wall cupboards, trustees' desk, a mirror and rack (touch of vanity!), an infirmary three-drawer washstand, a blanket chest, a dairy counter, a wall clock, a trestle table, a weave chest, a loom board, a loom stool,---here are objects revealing more than words can of the daily existence of the Shakers. It was a life built around the crafts, around agriculture and artisanship. And the craftsmen used the materials of daily life, the native pine, maple, birch and cherry, sometimes staining the wood deeper tones, occasionally painting it to simulate ebony. From these craft products, one gets an impression of the deep and sincere sense of workmanship which characterizes the people of Shaker communities, whose watchword is: "The hands to work; the heart to God."

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

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FOR IMMEDIATE RELEASE

The Museum of Modern Art, 11 West 53 Street, announces that it has acquired for its Permanent Collection nine watercolor paintings by children shown in its current exhibition New Horizons in American Art, which is composed of outstanding work done by artists all over the country on the Federal Art Project. There are other works in the exhibition which the Museum considers fine enough to add to its Permanent Collection but everything shown in the exhibition with the exception of the children's work is owned by the United States Government. The child artists own their own work and the Museum is acquiring the paintings from them.

In announcing the acquisition of the nine paintings by children, Alfred H. Barr, Jr., Director of the Museum of Modern Art, said:

"The paintings of children have for many years been admired by modern artists, and by those interested in modern art. The unconventionality, the directness of technique and the imaginative freedom which many children show in their work has often been the envy of grown-up artists. One of the most interesting sections of the present exhibition in the Museum NEW HORIZONS IN AMERICAN ART is the galleries devoted to the work by children. Children as artists vary as much as do adults, but these paintings and carvings seem to me to be of especially fine quality - so fine, in fact, that the Museum of Modern Art has just acquired nine of the watercolors for its permanent collection. In exchange the children are to have memberships in the Museum with full privileges and copies of the catalog of the exhibition."

The paintings acquired are as follows:

Deep Sea Diver by Sebastian Lanotte (Painting done under the supervision of a WPA Federal Art Project teacher at the Hudson Guild)

Our Street by Robert Shubert (Painting done under the supervision of a WPA Federal Art Project teacher at the Gramercy Boys' Club)

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The Butcher by Louis Novar (Painting done under the supervision of a WPA Federal Art Project teacher at the Greenwich House)

Boiler Menders by Isaiah Eisen (Painting done under the supervision of a WPA Federal Art Project teacher at the Council House)

Interior by Alfredo Casale (Painting done under the supervision of a WPA Federal Art Project teacher at the Jefferson Park Boys' Club)

Robinson Crusoe as a Young Man by Alphonso Basile (Painting done under the supervision of a WPA Federal Art Project teacher at the Friendship House, Washington, D. C.)

A Bowl of Fruit by P. Dublinsky (Painting done under the supervision of a WPA Federal Art Project teacher at the Educational Alliance, New York)

Fruit by A. Borrosco (Painting done under the supervision of a WPA Federal Art Project teacher at the Grace Chapel)

Yentas by Vera Baker (Painting done under the supervision of a WPA Federal Art Project teacher at the Bronx House)

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The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

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October 21, 1936

Our first major exhibition of the 1936-37 season "New Horizons in American Art" has just closed after a most successful showing. We are very pleased to be able to announce that we have secured permission to circulate the exhibition for one year.

The exhibition consists of outstanding work done since August 1935 by artists on the Federal Art Project throughout the country. It includes 3 models of rooms for which murals are being executed, 24 sketches, completed panels and photographs of murals, 35 oil paintings, 39 watercolors and pastels, 25 lithographs and etchings and about 12 sculptures. In addition, 30 watercolors and drawings and 7 sculptures by children taught under the Project will be included. All pictures are framed; watercolors and prints with glass.

One section of the exhibition will include approximately 50 selected plates from the Index of American Design depicting Shaker furniture, early American household utensils, embroideries, costumes, glassware, etc. These items are covered with cellophane and matted together on cardboard units which can easily be tacked to the wall.

The collection occupied the four floors of our museum. At least 600 running feet will be necessary to accommodate the travelling exhibition.

The fee for the show will be \$275.00 for one month, plus express charges from the preceding city on the itinerary. We are planning the schedule as follows:

Jan. 4 - Feb. 1, 1937 - Chicago Art Institute
Feb. 15 - Mar. 15 - California Palace of the Legion of Honor
Mar. 24 - Apr. 21 - Portland
May 3 - May 31
June 9 - July 7
July 19 - Aug. 16
Aug. 25 - Sept. 22 - Dallas
Oct. 1 - Oct. 29 - Milwaukee
Nov. 8 - Dec. 6

If you are interested in the show, please indicate which of the exhibition periods you prefer and we will try to arrange your showing

*W.P.H.
sent about 65*

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at that time. Requests for the exhibition will be granted in the order of application.

An illustrated catalog of the exhibition will be sent to you on request. The price is \$2.50 per copy. These books will be available with the circulating exhibition at a discount of 40% on direct orders of over ten copies. Less than ten copies will be allowed a discount of 33 1/3%.

May I hear from you at your earliest convenience?

Very sincerely yours,

Secretary of Circulating Exhibitions

EC/bs

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MATERIAL FROM W.P.A. EXHIBITION
 MAX SPIVAK - AT THE MUSEUM OF MODERN ART WHICH WAS SENT
 Model showing TO THE NEWARK MUSEUM, ~~Atlantic Branch Library,~~
 Long Island City. (Catalog No. 33).

NOTE: Catalog numbers referred to are from the Museum of Modern Art catalog "New Horizons in American Art" for Newark Airport (with exception): (Catalog No. 322).
 Items starred must be withdrawn from the exhibition about December 1st, for inclusion in Museum of Modern Art Circulating Exhibition. 3 1 9 2 2 2

KATHERINE WILSON -

to *WYATT DAVIS - (New York) *W. Davis* ~~BY GUSTAVO VERGARA, PA.~~ (Catalog No. 324)
 Enlarged photograph of photo-mural for Administration Bldg., Newark Airport. Title: MECHANICAL ASPECTS OF AIRPLANE CONSTRUCTION. (Catalog No. 14).

WILL OSBORN - ~~Decorative Studies.~~ (Catalog No. 300).

to ✓ *ARSHILE GORKY - (New York) *36.12.23 #21*
Newark Model showing murals for second floor foyer Administration Bldg., Newark Airport. (Catalog No. 21).

to ✓ *RALF HENRICKSEN - (Illinois) *36.786*
 Watercolor study for 2 mural panels for Gordon School, Lake Forest, Ill. (Catalog No. 23). *29 1/2 x 32 1/2*
g. f. c.

EMANUEL JACOBSON - (Illinois) *never for sent.*
 - Watercolor study for mural for Horace Mann School, Oak Park, Ill. - Title: EARLY LIVING ROOM. (Catalog No. 25).

Gale. - Florentino-Valls. - Santos

to ✓ *KARL KHELPE - (Illinois) *over here? 36.776 - fine gl.*
 H.S. - Watercolor study for mural in Hawthorne School, Oak Park, Ill. Title: EARLY FARMERS. (Catalog No. 30). *21 1/2 x 33 1/2*

to ✓ *DMITRI KESSEL - (New York) *over here? 36.777 - fine gl.*
 H.S. - Enlarged photograph of photo-mural for Administration Bldg., Newark Airport. Title: SYMBOLS OF AVIATION. (Catalog No. 35). *21 1/2 x 32 1/2*

BENJAMIN KNOTTS and GUY MAC COY - (New York) *working given*
 3 enlarged photographs of decorative map of the world in fourth floor corridor Julia Richman High School (N.Y.) (Catalog No. 36)

to ✓ *HESTER MILLER MURRAY - (Illinois) *36.806*
newark Tempera study for mural in Irving School, Oak Park, Ill. Title: ANIMALS. (Catalog No. 43). *28 7/8 x 43 1/2*
glass

to ✓ *ANATOL SHULKIN - (New Jersey)
 Tempera study for mural called "The Need for The Law" for main entrance lobby of courthouse, Morristown, N.J. - General title for four panels HISTORICAL AND SOCIAL FUNCTION OF THE COURT. (Catalog No. 48). *23 3/4 x 18*
glass

to ✓ *newark* Two large pencil ^{detail} drawings from the above not in catalog.
 Anderson - Chart
 - Stone Plate
 - Lavona - Sebaste Hall

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MAX SPIVAK - (New York)
Model showing murals for playroom Astoria Branch Library,
Long Island City. (Catalog No. 53).

List of Plates (Continued)

TN *JOSE RUIZ DE RIVERIA - (New York) *as my given*
Bird form carved metal model for monument for Newark Airport
(with pedestal). (Catalog No. 252).

Maple - Fr
1 - Foster - Seaborn
2 - Ger - Galtner
3 - " - Table
4 - Smith - Tape-Linn

POSTERS

KATHERINE MILHOUS -
Title: (1) - VISIT HISTORIC EPHRATA, PA. (Catalog No. 384)
(2) - VISIT PENN. (Catalog No. 386)
Tempera studies.

FREL OSBORNE - BROKEN DISHES. (Catalog No. 389).

* * *

INDEX OF AMERICAN DESIGN -

LIST OF PLATES -

Calif. - Transpota - Leather cover for font.
" - Barnes - Quilt.

Colo. - Fiorentino-Valle. - Santos

D.C. - Sterling - Needlepoint Suspenders.
" - " - Sampler

Illinois - Blewitt - Pullman car panel.

N.J. - Durand - Toy wagon

New Mexico - Boyd - Chest

N.Y. - Annino - Lowboy
" - Choate - Card table
" - " - Piano
" - " - Sofa
" - De Bois - Hobby horse
" - Lowry - Toy Stove
" - Gorid - Clock
" - Staloff - Farming Pen
" - Concha - Child's Suit
" - Silvasy - Wrapper
" - Woiceske - Lamp
" - Terantino - Sugar Bowl
" - Shearwood - Jewelry

PA. - Anderson - Chest
" - " - Stove Plate
" - Levons - Tobacco Bowl

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BOOK OF AMERICAN DESIGN

List of Plates (Continued)

Plates to be returned from Washington
Modern and Circulating
Exhibition at office of National
Gallery, 1934-1935

ARTIST	Description	Classification No.
Mass. - Petersen - Valance		
" - Foster - Woodbox		
" - Ger - Cabbard		
" - " - Table		
" - Smith - Tape Loom		
Wanda Florentino-Vallee	Spanish Colonial wicker retablo panels on wood painted in tempera Santa Fe; early 18th century	Ca. 101-4
Wanda Florentino-Vallee	Spanish Colonial wicker retablo panels on wood painted in tempera Santa Fe; early 18th century	Ca. 101-5
John Hatalis	<u>Connecticut</u> Drinking cup, red clay and colored glass, cir. 1850	CM-20.
Laurence Flynn	Hitchcock Chair signed Hitchcock; Alford and Co. painted black-stain- oil design; Circa 1880.	FC-25-1.
Goold White	<u>Delaware</u> Quilted Applique coverlet, applique on linen back; cir. 1850, made in Canton	TS-15-20.
Goold White	Applique coverlet, red and green; made in Wyoming, Del. Circa 1850	TS-15-21.
James Veil	<u>Illinois</u> Iron rotary original and 1880-1890 Circa 1880	MS-25-21
Helen Gilman	<u>Massachusetts</u> Section of valance, velvet and silk in New England, 17th-18th century	TS-15-22
Elizabeth Sewal	Green embroidered silk table cloth on velvet, 18th century made by Anne Sewal, 1750-1800	TS-15-23
Frances Chapman	Green embroidered silk table cloth on velvet, 18th century made by Anne Sewal, 1750-1800	TS-15-24

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ARTIST	Description of Object	Classification No.
Elizabeth Moutal	INDEX OF AMERICAN DESIGN Massachusetts (continued) Plates to be returned from Washington for Museum of Modern Art Circulating Exhibition at close of National Gallery show. by Leona Shakers	
Elizabeth Moutal ARTIST	Finish or staining used to up- Description of Object and seats. Third quarter of 19th century, made in <u>Colorado</u> Park.	Classification No.
Maude Florentino-Vallee	Spanish Colonial santos retables gesso on wood painted in tempera Santa Fe; early 19th century	Sp. Col.-4
Maude Florentino-Vallee	Spanish Colonial santos retables gesso on wood painted in tempera Santa Fe; early 19th century	Sp. Col.-6
Lucille Gilchrist	Chas <u>Connecticut</u> wool and cotton and linen. Made in 2nd quarter of 19th	
John Matulis	Drinking cup, red clay and colored glass, cir. 1850	CER-20.
George Constantine Laurence Flynn	Bed spread made in the early 19th Hitchcock Chair-signed Hitchcock; Alford and Co. painted black-sten- cil design; Circa 1856.	FU-33-A.
Irving Smith Gould White	Loc <u>Delaware</u> pine (painted red) Quilted Applique coverlet, applique on linen back; cir. 1850, made in Camden	795-FV-10 TE-13-ab.
Anna Ger Gould White	Candle scene made in 1800-1850 Applique coverlet, red and green; made in Wyoming, Del. Circa 1850	795-FV-36. TE-14-ab.
Anna Ger	Wool <u>Illinois</u> made of natural pine; by an unknown Shaker craftsman.	795-FV-22
James Vail	Iron rooster; original use unknown; Circa 1850	MISC.-II
Irving Smith	Lap or table desk made by unknown Shaker <u>Massachusetts</u> made of pine; cir. 1840-1850	795-FV-30 795-FV-11
Helen Gilman Alfred Smith	Section of valance, crewel work, made in New England, 17th cent. N.Y. dated 1836 on back.	TE-3 795-FV-25
Elizabeth Moutal Alfred N. Smith	Crewel embroidered chair seat; wool on cotton, Oriental stitch by made by Anne Bradstreet; New England, 17th century	TE-5 795-FV-42
Suzanne Chapman	Crewel embroidered chair seat; wool on cotton, Oriental stitch made by Anne Bradstreet, New England, 17th century	TE-7 795-FV-21

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<u>ARTIST</u>	<u>Description of Object</u>	<u>Classification No.</u>
	<u>Massachusetts (continued)</u>	
Elizabeth Moutal	Ironing board cover made of wool and cotton in early 19th century by New Lebanon Shakers	
Elizabeth Moutal	Plush or shagging used to upholster chair backs and seats. Third quarter of 19th century, made in New York.	
Elizabeth Moutal	Silk kerchief for Sisters wear. Made by the Shakers in the second quarter of the 19th century.	
Laurence Foster	Bench, 2 step, of pine, natural wood finish. Made in Hancock, Mass. cir. 1810-1830.	793 FV-II
Lucille Gilchrist	Chair tapes of wool and cotton and linen. Made in 2nd quarter of 19th century.	
George Constantine	Bed spread made in the early 19th century; of wool; Made by New Lebanon Shakers.	
Irving Smith	Loom stool of pine (painted red) Made by Shaker craftsmen. Circa 1830	793-FV-10
Anne Ger	Candle scone made in 1800-1850 by a Shaker craftsman. Pine, stained rose brown	793-FV-36.
Anne Ger	Weave chest made of natural pine by an unknown Shaker craftsman. Circa 1810	793-FV-22
Irving Smith	Lap or table desk made by unknown Shaker craftsman. Made of pine; cir. 1840-1860	793 FV-30
Alfred Smith	Blanket chest made in Canaan, N.Y. dated 1836 on back.	793 FV-25
Alfred H. Smith	Oval box of pine and maple made by unknown Shaker craftsman; cir.1798-1880	793 FV-42
Anne Ger	Wall clock designed by Isaac N. Youngs in 1840	793 FV-33

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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<u>ARTIST</u>	<u>Description of Object</u>	<u>Classification No.</u>
<u>Massachusetts (continued)</u>		
I. Selmer Larsen	Knitted rug with braid border designed by Elvira Hulett. Made in Hancock, Mass.	
<u>Michigan</u>		
Eugene Croe	Wooden soldier cigar store figure late 19th century. Provenance unknown.	CA 28 (I) 5
<u>New Mexico</u>		
E. Boyd	Chest of native pine painted in oils, made in the Rio Grande valley, about 1810-1820	MISC-5
E. Boyd and Donovan	Chest of native pine painted in oils. Detail of front panel	MISC-8
E. Boyd Donovan	Lunette from large reredos in Church of Santuario in Chimaya N. M. "God Creating the World" lower portion detail from same.	Sp. Col. 4
E. Boyd	Painted buffalo skin of figure of San Juan Nepomucene. Used as church wall hanging. Done prior to 1800 in New Mexico.	Sp. Col. 5
E. Boyd	Bulto from vicinity of Santa Fe "Mary, Queen of Heaven"	Sp. Col. 6
E. Boyd	"Christ in Sepulchre" wooden figure covered with gesso, painted in tempera; Carried in Holy Week processions; New Mexico	Sp. Col. 7
<u>New York City</u>		
Yolande de Lasser	Grey stone flask with incised bird decoration, made about 1800	CER-43
Nicholas Amantea	Grey stoneware jug made by J & E Norton, Bennington, Vt. 1850-59	CER-103
Marie Mitchell	Lavendar brocade wedding gown with so called Watteau back. Cir. 1754	CO-12
Nancy Crimi	Burgundy and white plaid barage lady's gown. Cir. 1845	CO-68

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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<u>ARTIST</u>	<u>Description of Object</u>	<u>Classification No.</u>
<u>New York City (continued)</u>		
J. Tarantino	Dark amber handblown glass pitcher made by Matt Johnson in Stoddard, N. H. cir. 1860	GL-69
R. Campbell	Iron weather vane, figure of a deer caster, Penna. German, after 1787	ME. I 53
Nina Lowry	Corn husk doll	MISC. Toys 59
Louis Dibert	Iron skillet, Penna-German. Late	ME-17
Irene Schaefer	Quilt - century (Photo)	TE.-65
Wm. P. Shearwood	Early American bracelets made in Virginia in 1838 of gold and enamel	10020 (I) CO-7
<u>Rhode Island</u>		
McCarthy and Donovan	Arm chair, native R.I. pine Cir. 1795	FU-8
John Dana	Glass decanter	
Gold and Donovan	Walnut sofa Late Empire style Made in Bristol R.I. Cir. 1815	FU-9
H. Young		
<u>Southern California</u>		
Lyman Young	Embroidered leather scabbard made in vicinity of Los Angeles. cir. 1821 for weather vane	CO-7
R. Campbell		
Anne Gene Buckley	Woman's dancing shoe, embroidered black velvet, made in vicinity of Los Angeles. Cir. 1840	CO-II
Wm. Concha		
Gerald Transpota	Spanish Californian Spur with strap made by Don Jose Trapia, from vicinity of Los Angeles. Cir. 1852	ME-II
Elizabeth Curtis		
Henry Meyers		
<u>Pennsylvania</u>		
William Antrim	Pie plate of yellow slip on red clay with sgraffito tulip motif. Made in eastern Penna, early 19th century.	CER-8
Edith Barnes		
Edith Barnes		
Albert Levone	Red clay pottery dish yellow glazed with slip glass decoration Pennsylvanian German	CER-12
H. Boyd		
William Antrim	Lead glass pottery dish with sgraffito inscription; designed by John Leidy, Franconia Township Penna, 1796	CER 21
H. Boyd		
H. Boyd		

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<u>ARTIST</u>	<u>Description of Object</u>	<u>Classification No.</u>
	Pennsylvania (continued)	
E. Boyd		
Albert Levone	Lead glaze plate Penna. German; Made by Johannes Neesz, Montgomery Co., Penna, 1805	CER-42
Alfred Saith		
Frances Lichten	Painted wooden chest Made in Lancaster, Penna. German, dated 1787	FU-25 (b)
Louis Dibert	Iron Skillet, Penna-German. Late 19th century (Photo)	ME-17
Elmer Anderson		
Louis Dibert	Iron Toaster; Penna-German, Late 19th century (Photo)	ME-18
	New York	
Charles Caseau	Glass liquor flask	
John Dana	Glass decanter	
M. Fenga	Silver tankard	
✓ Melita Hoffman	Carriage dress	
Maud Schmid	Quilt	
R. Campbell	Rooster weathervane	
Howard Iams	Coverlet	
Marg. Concha	Lawn dress	
Marg. Concha	Child's dress	
Elizabeth Curtis	Chair	
Henry Meyers	Silver tankard	
	California	
Ruth Barnes	Quilt, applique	
Ruth Barnes	Quilt, applique	
	New Mexico	
E. Boyd	St. George, on deerskin	
E. Boyd	St. Joseph, with infant Christ	
E. Boyd	Christ Child	
E. Boyd	Christ detail	

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<u>ARTIST</u>	<u>Description of Object</u>	<u>Classification No.</u>
E. Boyd	<u>New Mexico (continued)</u> Crucifix Massachusetts	
Alfred Smith	4 slat Rail-back Rocking chair Pennsylvania	
Elmer Anderson	Stove plate	
Elmer Anderson	Stove plate	

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Slender #1 - 36.1986 - 1035 - 1031
1982 - 1036 - 1983

#2 - 36.1192 - 1039 - 1034
- 989 - 1196

#3 - 36.1997 - 2002 - 2000
2001 - 1999

#4 - 36.1988 - 1987
- 36.1985

#5 - 36.1972 - 1964
1980 - 1963

#6 - 36.977 - 976

#7 - 36.1171 - 1965 - 1966
1969 - 1970 - 1974

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1190

#9 - 2107
2106

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#10 - 1981
#11 - 1989
1095
#12 - 1185
1186
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1179
#14 - 1993 - 1007
1979 (2)
Costumes
#15 - 1101 - 1976 -
1197 - 1978
#16 - 1972 - 1975 - 1184
1974 - 1079 - 1973
Sp. Calif.
#17 - 998
1990

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19 - 972 - 1076

1020

20 - 1190 - 1158

1191

21 - 1189

1187

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models	- 3
sketches, photos & panels for murals	- 24
oils	35
we	39
Prints	25
Sculpture	7
Children's drawings & we	30
" Sculpture	7
Photographs - Abbott	<u>10</u>
Design	180

Boxes	3 models	
	11 oils	
	4 we	
	5 sculpt.	30 boxes
	3 children	<u>10</u>
		\$300

Photo	
Designs	1
Prints	<u>1</u>
	27

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80 -
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102 - leave in
109 or we by Terrell

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170

Take Out
" "

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NEW HORIZONS IN AMERICAN ART

WITH AN INTRODUCTION BY HOLGER CAHILL,
NATIONAL DIRECTOR FEDERAL ART PROJECT

"For the first time in American art history a direct and sound relationship has been established between the American public and the artist. . . . New horizons have come into view. American artists have discovered that they have work to do in the world."

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

TELEPHONE: CIRCLE 5-8900

FOR RELEASE WEDNESDAY, APRIL 3, 1940

MUSEUM OF MODERN ART COMBINES NEW ACQUISITIONS
 WITH CHOICE WPA PAINTINGS TO MAKE FOUR
 AMERICAN TRAVELLING SHOWS

The Museum of Modern Art, 11 West 53 Street, opens to the public Wednesday, April 3, Four American Travelling Exhibitions, composed of eleven new accessions to the Museum's Permanent Collection and a selection from the best work done under the WPA

Art Program during the past four years. In addition, several items from the Museum's Permanent Collection are included. These four exhibitions will be on view at the Museum for approximately one month, after which they will be sent by the Museum's Department of Circulating Exhibitions to other museums, art galleries, schools and colleges throughout the country.

The Four American Travelling Shows, arranged in collaboration with the WPA Art Program, are titled as follows: The Face of America; 35 Under 35; Mystery and Sentiment; and Prints by Jennie Lewis. The installation has been under the direction of Dorothy C. Miller, Assistant Curator of the Museum's Department of Painting and Sculpture.

The separate exhibitions that comprise the Four American Travelling Shows are closely joined in their common emphasis on the American scene. Almost every picture shows the look and movement of American life. In The Face of America the scene is actual and realistic. In Mystery and Sentiment the subject shown on the canvas has been evoked by memory or touched with nostalgia, romance or fantasy. The exhibition of 35 Under 35 shows the work of the younger American artists. Prints by Jennie Lewis is the work of a naive artist from San Francisco, unusual in the fact that she has chosen this medium for expression as the primitive artist generally chooses to work first in painting or in drawing.

It may be of interest to note the vital statistics of the artists whose work is represented in the Four American Travelling

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Shows. Of the fifty-four artists, forty-three were born in the United States; four in Russia; one in Denmark; one in Austria; two in Italy; one in Rumania; one in Sweden; and one in Mexico. The eldest three of these are forty-nine years old; the youngest three are twenty-five years old. The average age is thirty-four and a half. Of the native American artists six were born in Chicago, Illinois; four in New York City; and one each in Mobile, Alabama; Arizona; Holland, Arkansas; Oakland, California; Palisade, Colorado; Mount Pleasant, Iowa; Baltimore, Maryland; Boston, Massachusetts; Waterville, Minnesota; Pueblo, New Mexico; Erie, Pennsylvania; Philadelphia; Gatlinburg, Tennessee; Austin, Texas; and Eau Claire, Wisconsin. The majority of the artists are at present living in or near New York City or Chicago.

The Museum's new acquisitions are as follows:

AWA TSIREH

Green Corn Ceremony, gouache
Mrs. John D. Rockefeller, Jr. Purchase Fund

BENNETT, Rainey

Farm Fields, watercolor, 1938
Mrs. John D. Rockefeller, Jr. Purchase Fund

DALSTROM, Gustaf

City Buildings, oil, 1935
Mrs. John D. Rockefeller, Jr. Purchase Fund

DEHN, Adolf

Florida Symphony, watercolor, 1939
Mrs. John D. Rockefeller, Jr. Purchase Fund

EMMET, Lily Cushing

Main Street, Saugerties, gouache
Anonymous gift

HIRSCH, Joseph

Two Men, oil, 1937
Mrs. John D. Rockefeller, Jr. Purchase Fund

LEBDUSKA, Lawrence

The Monastery Farm, Rhode Island, oil, 1936
Mrs. John D. Rockefeller, Jr. Purchase Fund

MERRILD, Knud

Archaic Form, wax and watercolor on gesso, 1936
Mrs. John D. Rockefeller, Jr. Purchase Fund

REFREGIER, Anton

Accident in the Air, oil
Gift of New York World's Fair, 1939

SPRUCE, Everett

The Hawk, oil, 1939
Mrs. John D. Rockefeller, Jr. Purchase Fund

SIPORIN, Mitchell

The Refugees, oil, 1939
Mrs. John D. Rockefeller, Jr. Purchase Fund

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Art News (cont'd)

Je 3 - '39 ✓

Oct 24 '36 ✓

Ja 21, '39 ✓

Nov 4, '39 ✓

Ja 6 - '40 ✓

Nov 26 - '38 ✓

Ja 3 - '37 ✓

Mar 16 - '40 ✓

Feb 11 '39 ✓

Mag of art.

May '37 ✓

Feb '37 ✓

Am MAG of art.

Feb '36 ✓

Dec. '35 ✓

Pennsylvania

Apr '36 ✓

Nov '36 ✓

Ja '40

Feb '37

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Smy - Art N. Jr 3, '39 -
Lebduster - Art N. Oct. 21, '36 -
Levine - Art N. Jan 21, '39 ✓
Margules - Art N. Nov 11, '38
Martin - Art D. Jan 1, 1940
Herrild - Art D - Feb 1, '39.
Hillman - Art D. Oct 1, '39
Siparin - Art N. Jan 6, '40
Parnassus, Jan '40
Spence - Art Digest D. 1, '38
Art N. N. 26, '38
Parnassus - Feb. '37
Stenwall - Art Digest, Nov. 15, '37
Tenago - Art N. J. 3 '37 ✓
Mag of Art. E. 37
Art N. K. 16, '40
Art N. Feb 11, '39 ✓

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Art Digest. July '31 ✓

Mar. '31 ✓

Nov. '31 ✓

April '37 ✓

May 1, '38 ✓

Jan 1, '40 ✓

Feb 1 '39 ✓

Oct 1 '39 ✓

Dec 1 '38 ✓

Nov 15 - '37 ✓

Creative Ent. - Mar. '29 ✓

Art News - Apr 3 - '37 ✓

May 7 - '38 ✓

Apr 6 '40 ✓

Feb 4 '39 ✓

Mar 30 '40 ✓

Nov 26 - '37 ✓

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Bohrad - ART Digest - 49 - '35 ?

Booth - Creative ART - Mar. '29

Brown - Art Digest - July '31
 Mar '31
 Nov. '31

Cadmus - ART. News - Apr 3, '37 ✓
 Mag of ART - May '37
 Art Digest - Apr. 1, '37

Crite - Art Digest - May 1, '38

Dehn - ART News - May 7 - '38
 Am. mag. of ART - F. '36

De martini - Am. mag. of ART - Dec '35
 Art News - Apr 6, '40 ✓

Emmett - ART News - F 4, '39 ✓

Forbes - Parnassus - Apr. '36 (etc)

Fortess - ART N. Mar 30, '40

Forke - Parnassus - Mar. '36 (etc)

Shyielmi - ART N. - Nov. 26, '38 (etc)

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(1)

Abercrombie - Petrus

graduated from The U. of Ill. - belongs to Chic. Soc. of Art -
has won several prizes, and is represented in The Chic. Art. Inst.

Adler - Fred.

Ancker - Robert

Benar - Rob

Pupil of Hodin, Paris - also of Sloan, member of Chic. A. Soc. -
United Am. Artists. exhibited in the NY Fair.

Brown - Samuel

instructor in Bok Vocational School, Phila.

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2

Reney Bennett

studied with Gross in NY - prizes for watercolors
& murals - supervisor of Chicago Federal Art Project, 1937.

Black - Harold

pupil of Sifford Beal, Leon Kroll.

Bohrod - Aaron

pupil of John Sloan, Boardman Robinson, Kenneth Miller
many prizes - represented in Whitney, Art Dist. of Chicago etc.

Booth, Cameron

pupil of H.M. Watcott, André L'Hôte Paris, Hans
Hoffman, Munich.

Represented in Penn Acad. of Fine Arts, San Francisco
Mus. of Art, Phillips Memorial Gall. Wash D.C.

District of St. Paul gallery, school of art, St. P. Minn

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Breinin Raymond.

Murders.

Brown Douglas.

Admas - Paul -

pupil of Joseph Pennell, Chas. Latta, Jared French etc.
represented by etchings in The Whitney - Dallas, Baltimore,
Lib. Congress Wash. D.C. member of society of Am. etchers.

Harsh caricatures done with bitterness against a world of impossible
and sometimes disgusting people - In 1933 his canvas "The Fleets
Dr" created a violent controversy - He drew a picture of Suburban life,
two of his titles - being "YMCA locker room" & "Filding in Combats"
& "G. Will. Cole" he sets his teeth into a typical scene of night
proles.

in his career for his 1912. I see show
he declared himself a satirical pupa-
radist for the creation of his work.

Campbell, Chas

exhibited M.M.A., Whit.

Cervantes Pedro

exhibited M.M.A., N.Y.W. Fair. 1939.

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Crite Allan Rohan -

Address of the art.

exhibited in heavy Boston, noted by Anderson,

and a negro he tries to ~~paint~~ convey pictorially the feeling which is communicated in the music of negro spirituals.

Born in NJ he lived in Boston. His wife gave him pencil & paper & told him to draw to keep at it.

Dalstrom Gustaf

tries to create an atmosphere of peace & sacredness in spirituals - gives full chance to details - the heavy liberal usage of the neg. spir.

pupil of J. Bellows

works in MMA

Dehn Adolf

represented in MMA, but, Whitney - Boston, Anderson,

San Francisco, Norway, Berlin, England, Honolulu.

successful lithographer & watercolorist - humor & sharp delineation.

De Martini - Joseph

Phillips News - fall work.

Dorman

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Eddie - Stuart

Pupil of Thom. Benton, represented in Whitney + in
Sydney -

Edwards - Emmet

Represented in Chicago, St. Louis, N.H.

Emmet - Lily Cushing

flowers ^{based} pre-war
express of parties etc in ~~Princeton~~ ~~glaciers~~
real sunlight & real coolness in the shade - freely
cheerful this is too dead in color on scene prints.

Fortess - Carl Eyles

exhibited in in M.H. - NYW Fair, Golgate expos.

Some comments in Abaster, 1939 -

dreamy, poetic expression of mood. clear her metaphors -

Gold Albert

work in Cambridge & Providence.

Sarky Archie
Whitney -

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(6)

Graves - Morris

WFNY, San Francisco.

Ghiglielmi - Louis.

pupil of - NAD

^{bold} ~~st~~reticulate & highly imaginative approach. with surrealist intensity
 he concentrates on the essential only - expresses himself in terms of
 simple but definitely lit & dark.

Jhy - Jas -

showed at Fair NY.

repeated at ^{theater} Redwood, Meriden.

was intelligible subject matter derived from the an. scene with a
 touch of Dal. Lett & Tchelichites there. But he was coming a stage
 to be interesting rather than ex.

Hirsch - Joseph

pupil of J. Kates

represented in W.F. & M.M.A. instructed by Phila. M. Klein.

Krijman - Tony -

represented M.M.A., San Francisco.

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Cherbas Karl.

Phillips Memorial, [♀] NYC.

Lantvbeck -

Lebdustoa - Lawrence.

exhibited in a Whitney + Valentine Gall.

Lewine Jack

rep. Cambridge, Mass

exhibited in WPA show of MFA in 1936 + was declared
as "The dazzling Lantvbeck" ~~met to~~ ~~to~~ close as 1
obj to exhibit regularly in The Downtown Gall. He climbed
up - hated coming so with WPA he paints what he knows
best - street scenes etc. fierce + dramatic paintings in the
vicinity of old streets -

Lewis - Jennie

exhibited Sa Fran. 1935.

MacTier Loren

exhibited NYC, Wash DC. Sa Fran. (Gold, Gate Exp.)

Magafan Jennie

many great works - mural in Colo. P.O. with Ed. Chavez

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8

Margules de Hask -

represented in NY, Boston, Palestine, USSR.

wrote essay on G. Stein "Fijine in Pompeii" - 1933 (Pantheon)

Martin . Fletcher

represented in Los Angeles, Houston, San Fran, NYC
etc.

instructor at Art Center School, Los Angeles.

regarded by the critic of the L.A. Times - "one of the strongest & most individual painters in the group of Americans now leading the world in ^{at present} expressive art" - liter G. Bellows.

Merrill Knud.

Mural decorations in hotels & bldgs in L.A. & Hollywood.
mex, prices.

Millman Edward -

studied fresco painting in Mex.
progressive Chic.

Lecturer in Chic. High School -

11
- mural artist
He & Simpson won the competition for a
St. Louis P.O. mural - the largest of all
in section of fine arts. 215 extracts
nine small scale designs for 9 small panels
or one full sized detail -
will cost 2,000 or 14

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Refregier - Arthur

9

Represented in Moscow, NY WF,

Instructor of Am Art sch. NY.

Roberts Malcolm

Siprin Mitchell

Murals with E. Millner in Mo. & Ill.

Illustrations for Esquire, News magazines, Esquire

Spruce Everett

represented in Dallas, M. N. A.

Registrar & assistant to the director, Dass Mus. of F. A.
At the exhib in 1938 he was labeled as a 'no-romantic' & as a
primitive - He had homespun quality & also with sophisticated
stabs of color, direction, joyful outline of etc. bold rhythm & with clarity

Stevell - John

Instructor in the Trice High School, Winnetka, Ill.
turned to art after long list of other occupations - apple picker,
store clerk, sign writer, farmer, orchestra player & lawyer of other
minds - studied in Chic. art inst & got a Prior for 12 days -

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Tamayo Rufino cool tones of blue & luscious tones of pink of hexagonal-like deep flat shapes turned oblique. lately too self-consciously naive.

Terrill Etiz

exh. Phillips Reno Gall. - W.F.N.Y.

Ernest Thunberg.
represented in Amer. Santa Fe, Nebraska.

Wark Joseph

studied at L'hoté studio -
represented by Oils & WC. in schools & public institutions
in Chic. & vicinity.

Zindi Nicolai.

medals & prizes.

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Gertrude ABERCROMBIE

Graduated from the University of Illinois, belongs to the Chicago Society of Art, has won several prizes.

Roff BEMAN

Pupil of Modin, Paris, also of Sloan, member of Chicago Art Congress, United American Artists, exhibited in the New York World's Fair.

Samuel BROWN

Instructor in Bok Vocational School, Philadelphia.

Rainey BENNETT

Studied with Grosz in New York. Prizes for watercolors and murals. Supervisor of Chicago Federal Art project, 1937.

Harold BLACK

Pupil of Gifford Beal, Leon Kroll

Aaron BOHRD

Pupil of John Sloan, Boardman Robinson, Kenneth Miller. Many prizes. Represented in Whitney Museum of American Art, Art Institute of Chicago, etc.

Cameron BOOTH

Pupil of H. M. Walcott, Andre L'hotte, Paris, Hans Hoffman, Munich. Represented in

(over)

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(2)

Pennsylvania Academy of Fine Arts, San Francisco Museum of Art, Phillips Memorial Gallery, Washington
Instructor at St. Paul Gallery School of Art, St. Paul, Minnesota

~~Bathus~~ADMUS

Pupil of Joseph Pennell, Chas. Locke, Jared French etc. Represented by etchings in the Whitney Museum in New York, in Dallas, in Baltimore, in the Library of Congress Washington. Member of the Society of American Etchers.

Harsh caricatures done with bitterness against a world of impossible and sometimes disgusting people. In his credo for his first one man show he declares himself "a satirical propagandist for the cessation of moral evils." In 1933 his canvas "The Fleet's In" created a violent controversy. He does aspects of suburban life, two of his wittiest being "YMCA Locker Room" and "Building the Acrobats". In "Greenwich Village Cafeteria" he has painted a typical scene of night prowlers.

Charles CAMPBELL

has exhibited in the MMA and the Whitney Museum.

Pedro CERVANTES

Exhibited in the MMA and the New York World's Fair, 1939.

Allan Rohan CRITE

He has exhibited in Washington, Boston, and the Addison Gallery.

(over)

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(3)

in Andover owns his work.
A negro he tries to convey pictorially the feeling which is communicated in the music of negro spirituals, he tries to recreate their atmosphere of peace and sacredness. He gives full character to details with the naive literal imagery of the negro spiritual.

Gustaf DALSTROM

Pupil of J. Bellows. Work exhibited in the MMA.

Adolf DEHN

Represented in the Met., Whitney, in Boston, Andover, San Francisco, Norway, Berlin, England, Honolulu. He is a successful lithographer and watercolorist.

Stuart EDIE

Pupil of Thomas Benton. Represented in the Whitney and in Syracuse.

Emmet EDWARDS

~~Represented in Chicago~~ Shown in Chicago, Brooklyn and the MMA.

Lily Cushing EMMET

Paints in the pre-war gayness of Prendergast and Glackens, with a cheerfulness that is too dead in other American scene painters.

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Karl Eugene FORTESS

He has exhibited in the MMA, the New York World's Fair, the Golden Gate Exposition. In 1939 he had a government commission in Alaska.

Morris GRAVES

Has work in the New York World's Fair and in San Francisco.

Louis GUGLIELMI

Both realistic and highly imaginative approach. With surrealist intensity he concentrates on the essential only. Expresses himself in terms of satire that definitely hits the mark.

James GUY

Showed at New York World's Fair. Represented in Hartford and in Meriden. Uses intelligible subject matter derived from the American scene with a touch of Dali and Tchelitchev.

Joseph HIRSCH

Pupil of J. Luks. Represented in New York World's Fair and MMA. He is an instructor at Philadelphia Art Union.

~~LAWRENCE KERRICK~~

Jack LEVINE

Exhibited in WPA show of MMA in 1936 and was acclaimed as the "dazzling unknown" and chosen as 1 out of 5 to exhibit regularly at the Downtown Gallery. He paints what he knows best, street scenes etc. fierce and dramatic he paints with the richness of the old masters.

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Loren MacIVER

Exhibited NYC, Washington, San Francisco Golden Gate Exposition.

Jennie MAGAFAN

Many government works, mural in Colorado P.O. with Edward Chavez.

deHirsh MARGULES

Represented in NY, Boston, Palestine, USSR. Wrote essay on G. Stein "Figure in Pompeii" - Panorama, 1933

Fletcher MARTIN

Represented in Los Angeles, Houston, San Francisco, NYC etc.
Instructor at Art Center School, Los Angeles. Regarded by the critics of the Los Angeles Times as "one of the strongest and most individual painters in the group of Americans now leading the world's output of expressive art", resembles Bellows.

Knud MERRILD

Mural decorations in hotels and bldings. in Los Angeles and Hollywood. Won many prizes.

Edward MILLMAN

Studied fresco painting in Mex. Mural "Century of Progress Exposition" in Chicago Lecturer in Chicago High School. He and Siporin won the competition for a St. Louis P.O. mural. There were 215 entries. Each applicant had to present nine small scale designs for nine ~~small~~ panels and one ~~large~~ full size detail. the whole to cover 3,000 sq. ft.

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(6)

Anton REFREGIER

Represented in Moscow, and at the New York World's Fair.
Instructor at American Art School, New York.

Mitchell SIPORIN

Did murals with Edward Millman in Missouri and Illinois. Illustrations for Esquire,
New Masses and Ringmaster.

Everett SPRUCE

Represented in Dallas, Texas, and the MMA. He is registrar and assistant to the director
in the Dallas Museum of Fine Arts. After an exhibition in New York in 1938, he was hailed
as a neo-romantic and as a primitive. He paints slabs of rock, dead trees, jagged outlines
of mountains.

John STENVALL

Instructor in New Trier High School, Winnetka, Ill. He turned to art after long list of
other occupations: apple picker, store clerk, sign writer, farmer, orchestra player and
arranger of store windows. Studied at Chicago Art Institute and won a prize for landscapes.

Rufino TAMAYO

Mexican Indian who paints in colors resembling fruit stains turned chalky. Lately has
turned too self-consciously naive.

Eugene TRENTHAM

Represented in Denver, Santa Fe, Nebraska.

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(7)

Joseph VAVAK

Studied at Lhote studio in Paris. Represented by oils and watercolors in schools and public institutions in Chicago and vicinity.

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Miss Courter -

The Face of America is, as you know, going out tomorrow. It opens in Madison on the 16th.

The show needs a placard and a release. I'm afraid Dwyer? will not have one finished in time. Can Ewining make one just with plain lettering on mat board. It's better than nothing at all.

Dianca Schwartz

Please!!!

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