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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.86.3

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 THEMUSEUM OF MODERN ART CIRCULATING EXHIBITION

DONALD FOREMAN - 75. - Stillness, oil on canvas.

DONALD FOREMAN - 76. - Winter Vista, oil on canvas.

MURAL PROJECT

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

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

LOUIS GUGLIEMINI - 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.

WILMAE WILKINSON - 83. - San Francisco Street, oil on board.

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

LEON KILLY - 84. - Setting the Table, oil on canvas.

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

LEONARD LENDENKA - 87. - Farm Town, 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.,

JACK NIXON - 87. - New 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 TOLENTIN - 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 - 112. - Portrait of Pennine, oil on canvas.

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

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

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

45. - Model showing interior with murals of above.

(?) HUGO YANKE - 118. - Still Life, oil on canvas.

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

EASEL PROJECT, Watercolors, Sketches, Models.EASEL PROJECT - Oil Paintings

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

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

ALLAN ROHAN CRITZ - 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 Vists, 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 HILER - 83. - San Francisco Street, oil on board.
- LEON KELLY - 84. - Setting the Table, oil on Canvas.
- LAWRENCE LEBDUSKA - 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 Hand, wood engraving.
- GREGORIO PRESTOPINO - 101. - American Landscape, oil on gesso board.
- JULIAN GNOS DITTELHEIM - 103. - "Unemployed" Office, lithograph.
- ELIZABETH TERRELL - 109. - Still Life on a Footstool, oil on canvas.
104. - Fantasy Houses, lithograph.
- MANUEL TOLEGIAN - 110. - Pennsylvania Landscape, tempera with oil glaze on gesso board.
- ARNOLD BLANCH - 105. - The Cornfield, lithograph.
- 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 CANBY - 107. - Still Life, wood engraving.
- BASEL PROJECT. Watercolors, gouaches, pastels.
- JOHN W. GREGORY - 118. - Night in Provincetown, wood engraving.
- RICHARD WOOD - 119. - Gables, pastels.
- CHARLES BARROWS - 121. - Sunlight on the Rio Grande, watercolor.
- WIL JACOB - 116. - All Night Mission, linoleum cut.
- LESTER BRIDAHAM - 128. - Men Digging in a Hill, watercolor.
117. - Day and Night, linoleum cut.
- BOB BROWN - 129. - Ashes, watercolor.
- PAUL KUNITZ - 114. - 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 RETEGIER - 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 CASALLO - 411. - The Dark

SCULPTURE PROJECT -

PATROCINO BARELA - 413. - Our Flimsy Friends

PATROCINO BARELA - wood-carvings, native pine

MARIE KLEPP - 414. - Play

241. - The Coronation of the Virgin

HERBERT LAMOTHE - 418. - Deep Sea Diver

244. The Twelve Apostles

JOE LARSEN - 417. - The Nativity

245. - Holy Family

DONALD LIGUORI - 419. - Going to Town

246. - Santo Nino

DOLORES MARSHALL - 420. - A Fairy Story

247. - Hope or The Four Stages of Man

LOUIS BRYAN - 422. - The Outcast

248. - Heavy Thinker

BERNICE RICH - 421. - Dreamer

SAMUEL CASHMAN - 249. - Reclining Nude, stone -

W. WICK - 423. - Pastoral Figure

AARON GOODELMAN - 251. - Homeless, plaster

HELEN KINLAID - 424. - Household Duties

EDUCATIONAL PROJECT: Children's Paintings

MICK ARSENA - 392. - Politics under the "El"

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 Sculpture. IN THESAM BONAMICO - 428. - Circus Elephant REHABILITATION EXHIBITION

ANTONY BUA - 429. - Clown

HYMAN DORFMAN - 430. - Mother and Child

ANTONY de PAOLO - 431. - Buffalo detail, oil on board, of mural for  
Earle Hospital, New York. oil on board

SPERO KOULTUKIS - 432. - Man and Wife

TONY MADONIA - 433. - Chinaman, of House of Detention for Women, N.Y.

✓ (No. cat. 3) - Big cartoons for George Washington High School, N.Y.

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

8. - 5 enlarged photographs of completed panels in  
Bloom Township High School, Chicago Heights.✓ ALFRED URINI - 11. - Cartoons for panel in Medical Board Conference room,  
Earle 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.

✓ 36.1.2.2 (7) 18. - Model showing interior with mural (see p 18)

✓ HENRY MILLER HUNNAY - 41. - Sketch study for one panel: World of Children.  
Panels in Irving School, Oak Park, Illinois.✓ JAMES MICHAEL NEWELL - 44. - 2 enlarged photographs of two completed panels  
in main reading room of Library, Swander Child  
High School, Bronx.

✓ 36.1.2.6 (11) 45. - Model showing interior with murals of above.

✓ MITCHELL SIFORIN - 50. - Study in egg tempera for proposed fresco. Children  
of American Literature.RAVEL PROJECT - Oil Paintings

✓ JAMES BROWN - 68. - Landscape in Water, oil on composition board.

✓ PIERO CONTAPPI - 70. - Groggert Ground, oil on composition board.

✓ ALAN DONALD CAYE - 71. - School's Out, oil on canvas.

✓ EMERY HUNNAY - 74. - Abstract, oil on canvas.

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## NEW HORIZONS IN AMERICAN ART

## LIST OF ITEMS TO BE INCLUDED IN THE

## MUSEUM OF MODERN ART CIRCULATING EXHIBITION

- W. Washington
- 36.704 ✓ **WILLIS FORD** - 78. - Stillness, oil on canvas.
- 36.705 ✓ **WILLIS FORD** - 78. - Winter View, oil on canvas.
- MURAL PROJECT**
- 36.706 ✓ **CHARLES ALSTON** - 2. - Full-sized detail, oil on board, of mural for *Harlem Hospital, New York.* oil on canvas. *20 x 30*
- 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*
- 36.708 ✓ **WILLIAM WILKE** - 18. - San Francisco Street, oil on board. *48 x 67"*
- 36.709 ✓ **EDGAR BRITTON** - 7. - Detail, egg tempera on board. *28 1/2 x 32 1/4*
- 36.710 ✓ **JACK LYNCH** - 10. - 5 enlarged photographs of completed panels in Bloom Township High School, Chicago Heights. *no info*
- 36.711 ✓ **ALFRED CRIMI** - 11. - Cartoon for panel in Medical Board Conference room, Harlem Hospital, N.Y. *127 1/2 x 66 1/2*
- 36.712 ✓ **WYATT DAVIS** - 14. - Photograph of photo-mural for Administration Bldg., Newark Airport. *no info*
- 36.713 ✓ **PHILIP EVERGOOD** - 15. - Pencil study of three panels on one wall of reference room, Richmond Hill Branch Library, Richmond Hill, L.I. *20 3/8 x 61 1/4*
- 36.714 ✓ **ELIZABETH TURNER** - 16. - Model showing interior with mural (see # 15)
- 36.715 ✓ **HESTER MILLER MURRAY** - 41. - Tempera study for one panel: World of Children. Panels in Irving School, Oak Park, Illinois. *21 1/8 x 40*
- 36.716 ✓ **JAMES MICHAEL NEWELL** - 44. - 2 enlarged photographs of two completed panels in main reading room of Library, Evander Childs High School, Bronx. *no info*
- 36.717 ✓ **MITCHELL SIPORIN** - 50. - Study in egg tempera for proposed fresco. Children of American Literature. *20 x 25 3/4*
- EASEL PROJECT - Oil Paintings**
- 36.718 ✓ **AARON BOHRD** - 69. - Landscape in Winter, oil on composition board. *30 1/4 x 38 1/4*
- 36.719 ✓ **PEDRO CERVANTES** - 70. - Croquet Ground, oil on composition board. *23 x 32*
- 36.720 ✓ **ALLAN ROHAN CRITE** - 71. - School's Out, oil on canvas. *35 1/4 x 41*
- 36.721 ✓ **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.)

- 36.77 ✓✓ DONALD FORBES - 75. - Millstone, oil on canvas. 31 3/4 x 4 1/2
- 36.690 ✓✓ KARL FORTRESS - 76. - Winter Vista, oil on canvas. 36 x 45 3/4
- 36.74 ✓✓ LEON GARLAND - 77. - Fry Street, oil on canvas. 36 1/8 x 30 1/8
- 36.808 ✓✓ LOUIS GUGLIELMI - 79. - Wedding in South Street, oil on canvas. 35 x 29 1/2
- 36.762 ✓✓ MARSDEN HARTLEY - 82. - Tropic Fantasy, oil on canvas. 29 1/2 x 25 3/8
- 36.796 ✓✓ HYLAIHE HILER - 83. - San Francisco Street, oil on board. 35 1/2 x 25 1/2
- 36.809 ✓✓ LEON KELLY - 84. - Setting the Table, oil on Canvas. 48 3/8 x 66 3/4
- 36.704 ✓✓ LAWRENCE LEBDUSKA - 87. - Farm Team, oil on canvas. 53 1/4 x 28 3/4
- 36.714 ✓✓ JACK LEVINE - 90. - Conference, oil on canvas. 29 1/4 x 35 1/4
- ✓✓ AUSTIN NECKLEM - 93. - Skiers, oil on canvas. 32 x 40 1/2
- 36.802 ✓✓ HESTER MILLER MURRAY - 95. - Buffalo at Night, egg tempera. 25 1/4 x 29
- 36.843 ✓✓ JANE NINAS - 97. - Negro Cemetery, oil on canvas. 27 1/2 x 21 1/2
- ✓✓ GREGORIO PRESTOPINO - 101. - American Landscape, oil on gesso board. 19 1/4 x 25 1/8
- ✓✓ ELIZABETH TERRELL - 109. - Still Life on a Footstool, oil on canvas. 29 3/8 x 23 5/8
- 36.728 ✓✓ MANUEL TOLEGIAN - 110. - Pennsylvania Landscape, tempera with oil glaze on gesso board. 35 1/4 x 29 1/4
- 36.797 ✓✓ DOROTHY VARIAN - 113. - Portrait of Eugenie, oil on canvas. 31 1/4 x 37
- 36.941 ✓✓ FRYDE VIDAR - 115. - Pool, oil on canvas. 34 1/4 x 28 1/2
- 36.818 ✓✓ ROBERT WOOLSEY - 117. - Early Morning - oil on canvas. 30 1/2 x 36
- 36.799 ✓(?) EDGAR YAEGER - 118. - Still Life, oil on canvas.
- 36.729 ✓✓ EMIL GARD - 127. - Still Life, wood engraving.
- EASEL PROJECT. Watercolors, gouaches, pastels.
- 36.714 ✓✓ RICHARD WOOD - 115. - Gypsy, sketching.
- 36.757 ✓✓ CHARLES BARROWS - 121. - Sunlight on the Rio Grande, watercolor. 22 3/4 x 20
- 36.829 ✓✓ LESTER BRIDHAM - 128. - Men Digging in a Hill, watercolor. 21 x 21
- 36.774 ✓✓ BOB BROWN - 129. - Ashes, watercolor. 23 1/2 x 29
- 36.747 ✓✓ SAMUEL J. BROWN - 130. - Mrs. Simmons, watercolor. 35 1/4 x 26 1/8



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

- 36.734 ✓ GLENN CHAMBERLAIN - 123. - Landscape, watercolor. 8. - 21 x 25  
 36.779 ✓ CARLOS DYER - 139. - Palos Verdes Landscape, watercolor. 8. - 26 1/2 x 31 1/2  
 36.732 ✓ STUART EDIE - 140. - Red Table, tempera. 8. - 19 1/2 x 28  
 36.742 ✓ STANFORD FENELLE - 141. - Road, gouache. 8. - 29 3/4 x 39 1/2  
 36.839 ✓ ALBERT GOLD - 149. - Head, oil on paper. 8. - 19 x 15  
 36.706 ✓ JULIAN LEVI - 151. - Jersey Shore, watercolor. 8. - 29 1/2 x 31 1/2  
 36.752 ✓ RICHARD MERRICK - 154. - Barron, watercolor. 8. - 23 1/8 x 28  
 36.931 ✓ ANN MICHALOV - 155. - Approaching Storm, watercolor. 8. - 24 1/2 x 29 1/2  
 36.781 ✓ LESTER SCHWARTZ - 164. - Circus Day, gouache. 8. - 26 1/2 x 34 1/4  
 36.96 ✓ WILLIAM EARL SINGER - 165. - Little Immigrant, watercolor. 8. - 34 3/4 x 29 1/2  
 36.804 ✓ JOHN STENVALL - 171. - Ohio River Flood, watercolor. 8. - 29 1/2 x 36 1/2

GRAPHIC ARTS PROJECT - no glass except where marked.

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

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GRAPHIC ARTS PROJECT (Cont'd.)

- 36.736 ✓ NAN LURIE - 224. - Women's House of Detention, lithograph.  $25 \frac{3}{4} \times 20$
- 36.952 ✓ HUGH MILLER - 227. - Head, Lithograph.  $25 \frac{3}{4} \times 16$
- 36.954 ✓ LEONARD 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.  $18 \frac{1}{4} \times 19 \frac{1}{4}$
- 36.945 ✓ ANTON REFREGIER - 232. - Mine Accident, linoleum cut.  $25 \frac{3}{4} \times 14 \frac{1}{4} \times 19 \frac{3}{8}$
- 36.939 ✓ 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.  $25 \frac{3}{4} \times 14 \times 19$
- 36.950 ✓ JOE SANUELLO 411. - The Dark
- SCULPTURE PROJECT -
- ✓ DONOTHY HARMON - 413. - Our Finny Friends
- ✓ PATROCINO BARELA - wood-carvings, native pine
- 36.249 ✓ BARIE KLEMPF - 414. - Play
- ✓ 241. - The Coronation of the Virgin  $20 \frac{1}{2} \times 11 \frac{1}{2} \times 11 \frac{1}{2}$
- 36.869 ✓ SERASTIAN LANOTER - 418. - Deep Sea Diver
- ✓ 244. The Twelve Apostles  $25 \frac{3}{4} \times 11 \frac{1}{2} \times 61 \frac{1}{2}$
- ✓ JOE LARKIN - 417. - The Nativity
- ✓ 245. - Holy Family  $11 \frac{1}{2} \times 11 \frac{1}{2} \times 3 \frac{1}{2} \times 9 \times 3 \frac{1}{4}$
- 36.866 ✓ DONALD LIQUORE - 418. - Going to Town
- ✓ 246. - Santo Nino  $11 \frac{5}{8} \times 11 \frac{1}{2} \times 3 \frac{3}{8} \times 5 \times 4$
- 36.878 ✓ DOLANES HARTMAN - 419. - A Fairy Story
- ✓ 247. - Hope or The Four Stages of Man  $31 \frac{1}{2} \times 14 \times 14$
- ✓ LOUIS NOVAK - 420. - The Butcher
- ✓ 248. - Heavy Thinker  $15 \frac{1}{4} \times 14 \times 3 \frac{1}{2} \times 5 \times 4$
- 36.962 ✓ REDDA NICH - 421. - Dreamers
- ✓ SAMUEL CASHMAN - 249. - Reclining Nude, stone -  $25 \frac{3}{4} \times 11 \times 11$
- 36.174 ✓ AARON GOODELMAN - 251. - Homeless, plaster  $31 \frac{3}{4} \times 17 \times 24 \frac{1}{2}$
- 36.957 ✓ WELSH RIVLAND - 423. - Household Duties  $25 \frac{3}{4} \times 31 \frac{1}{2}$
- 36.977 EDUCATIONAL PROJECT: Children's Paintings
- 36.865 ✓ MICK ARSINA - 392. - Politics under the "El"  $25 \frac{3}{4} \times 31 \frac{1}{2}$
- 36.867 ✓ VERA BAKER - 394. - Yentas  $25 \frac{3}{4} \times 31 \frac{1}{2}$
- 36.877 ✓ ALPHONSO BASILE - 395. - Robinson Crusoe as a Young Man  $25 \frac{3}{4} \times 31 \frac{1}{2}$
- ✓ 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 gl. - 25 3/4 x 31 1/2
- 36.852 ✓ KEITH BURTON - 399. - Speed *Don't send* gl. - 25 3/4 x 31 1/2
- 36.860 ✓ ALFREDO CASALE - 400. - Interior and Child wood - 15 1/2 gl. - 26 3/4 x 31 1/2
- 36.868 ✓ BRYONY & PAOLO - 401. - Waterfront stone - 4 1/2 gl. - 25 5/8 x 31 1/2
- 36.869 ✓ VERNON COFFIN - 403. - Still Life *Don't send* gl. - 25 3/4 x 31 1/2
- 36.846 ✓ ALFRED CROWLEY - 404. - D.S.C. gl. - 25 3/4 x 31 1/2
- 36.847 ✓ JAMES DOYLE - 405. - Motor Boat Race gl. - 25 1/2 x 31 1/2
- ✓ P. DUBLINSKY - 406. - A Bowl of Fruit gl. - 25 1/2 x 31 1/2
- 36.871 ✓ ISAIAH EISEN - 407. - Boiler Menders gl. - 31 3/4 x 25 1/2
- 36.845 ✓ 408. - Second Avenue "L" *Don't send* gl. - 26 1/2 x 31 1/2
- ✓ YON FOOK - 410. - Sea and Rocks gl. - 25 3/4 x 31 1/2
- 36.850 ✓ JOE GANELLO - 411. - The Dark gl. - 25 1/2 x 31 1/2
- ✓ DOROTHY HARDIN - 413. - Our Finny Friends gl. - 25 1/2 x 31 1/2
- 36.849 ✓ MARIE KLEPPE - 414. - Play gl. - 25 3/4 x 31 1/2
- 36.869 ✓ SEBASTIAN LANOTTE - 416. - Deep Sea Diver gl. - 25 3/4 x 31 1/2
- ✓ JOE LARKIN - 417. - The Nativity gl. - 25 3/4 x 31 1/2
- 36.866 ✓ DONALD LIGUORE - 418. - Going to Town gl. - 31 1/2 x 25 1/2
- 36.878 ✓ DOLORES MARTINEZ - 419. - A Fairy Story gl. - 18 x 18 1/8
- ✓ LOUIS NOVAR - 420. - The Butcher gl. - 31 1/2 x 25 1/2
- 36.873 ✓ RHODA RICH - 421. - Dressmakers gl. - 25 3/4 x 31 1/2
- 36.844 ✓ F. RICK - 422. - Passover Feast gl. - 25 3/4 x 31 1/2
- 36.857 ✓ HELEN RIMLAND - 423. - Household Duties gl. - 31 3/4 x 25 1/2
- 36.875 ✓ LENA SAVER - 424. - Flying Trapeze gl. - 25 1/2 x 31 1/2
- 36.879 ✓ ROBERT SHUBERT - 425. - Our Street gl. - 18 1/4 x 17 1/4
- 36.870 ✓ FREDERICK SMITH - 426. - Banana Split gl. - 26 3/4 x 31 1/2
- 36.874 ✓ DOLORES WRIGHT - 427. - In the Street gl. - 25 3/4 x 31 1/2



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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EDUCATIONAL PROJECT. Children's Sculpture.

- 36.884 ✓ SAM BONAMICO - 428. - Circus Elephant

wood -  $9\frac{5}{8}$ " high

- 36.710 J/ ANTONY BUA - 429. - Clown

plaster - 11" high -  $3\frac{1}{2} \times 6 \times 1$

- 36,883 ✓ HYMAN DORFMAN - 430. - Mother and Child

wood -  $15\frac{1}{2}$ " high -  $5\frac{1}{4} \times 5\frac{1}{4} \times 1\frac{5}{8}$

- 36-891✓/ANTONY de PAOLO - 431. - Buffalo

Stone - of  $3/4$ " high -

- 36-70912 SPERO KOULTUKIS - 432. - Man and wife

plaster 19 3/4" high

- 3/0.882// TONY MADONIA - 433. - Chinaman

10 1/2" high - 5 1/2 x 5 1/2 x 1

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

MURAL PROJECT

[illegible]

EASEL PROJECT: OIL PAINTINGS			
- ✓ 69	A. Bohrod	Landscape in Winter	36.793
- ✓ 70	A. R. Crite	School's Out	36.835
- ✓ 70	P. Cervantes	Croquet Ground	36.729
- ✓ 72	S. Davis	Waterfront	36.756
- ✓ 73	J. de Martini	Moonlight	36.795
- ✓ 74	Emmet Edwards	Abstraction	36.772
- ✓ 75	D. Forbes	Millstone	36.823
- ✓ 76	K. Fortess	Winter Vista	36.690
- ✓ 77	L. Garland	Fry's Street	36.712
- ✓ 79	L. Guglielmi	Wedding in South Street	36.808
- ✓ 80	" "	Engue Street	36.711



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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 Bridgman	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	Fisherman'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 Mouseseu	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 Eugénice	36.797
✓ 115	Frede Vidar	Pool	36.822
✓ 117	Robert Woolsey	Early Morning	36.818
118	Edgar Yeager	Still Life	36.722

## 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 Bridgman	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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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	36.805
166	William Sommer	Ordering Lunch	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	Politics under the "M"	36.81
394	Vera Baker	Yentas	36.817
395	Alphonse Basile	Robinson Crusoe as a Young Man	36.811
396	Fabrice Benevante	Circus Parade	36.829
397	Thomas Bellola	Ten Nights in a Barroom	36.814
398	A. Berrescoe	Fruit	36.808
400	Elfrida 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"	
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 Ganeo	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 Lurie	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 Aqueduct, 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



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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#### 4 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	36.890
243	"	God the Father, pine wood	36.891
✓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
385	"	Rural Pennsylvania	36.907
388	H. M. Murray	Lioness and Cubs	36.903

#### 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	P. Rick	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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## EDUCATIONAL PROJECT: CHILDREN'S SCULPTURE

no.	Artist	Title	
✓428	San Bonamico	Circus Elephant, wood	36.884
✓429	Antony Dux	Clown, plaster	36.710
✓430	Hyman Dorfman	Mother and Child, wood	36.883
✓431	Antony de Paole	Buffalo, stone	36.891
✓432	Spero Kouloukias	Man and Wife, plaster	36.709
✓433	Tony Madonia	Chinaman, wood	36.882
✓434	Mike Mosco	Miner, bronze	36.2135
			106.36

no.	Artist	Title
2	Chas. Alston	Mystery and Magic contrasted with Modern Science and Medicine, detail
6	L. Bloch	The Spine of a Woman's Life, photograph
not cat.	"	Cartoon for George Washington H.R.
"	"	Music and Instruments (4 panels)
7	Edgar Britton	Classroom Studies & Their Application, detail
11	"	6 photos of completed panels of above
12	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. Henriksen	The Elements, study for "Earth" and "Water"
30	*Karl Kelpa	Watercolor study for "Early Farmers"
41	H.M. Murray	World of Children, tempera study
43	"	Animals, watercolor study
44	J.H. Newell	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 Kelpa	Watercolor study for "Early Settlers"

## EASEL PROJECT: OIL PAINTINGS

69	A. Bohrod	Landscape in Winter
71	A.R. Crite	School's Out
72	P. Carranza	Croquet Ground
72	G. Davis	Waterfront
73	J. de Martini	Moonlight
74	E. Edwards	Abstraction
75	D. Forbes	Hillside
76	K. Fortess	Winter Vista
77	L. Garland	Pry Street
78	Dr. Gargichal	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
88	Jack Levine	Card Game
90	"	Conference
92	R. Maciver	Dune Landscape



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## CIRCULATING EXHIBITION -- THE MUSEUM OF MODERN ART, NEW YORK

## NEW HORIZONS IN AMERICAN ART

MURAL PROJECT

Cat. 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 H.S.
" "	" "	Music and Instruments (4 panels)
7	Edgar Britton	Classroom Studies & Their Application, detail
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
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
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
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

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	<del>Cameron Booth</del>	<del>Street in Stillwater</del>
126	Raymond Breinin	Landscape
127	" "	Lonesome Farm
128	Lester Bridahan	Men Digging in a Hill
129	Bob Brown	Ashes
<i>Paris</i> 130	<del>Samuel J. Brown</del>	<del>Mrs. Simmons</del>
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



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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EASEL PROJECT: WATERCOLORS, GOUACHES, PASTELS (cont'd)

Cat. No.	Artist	Title
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 returned 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

pair 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
pair 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 Nepomucene, 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 53<sup>rd</sup>

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## ALLIED ARTS PROJECT: PHOTOGRAPHY

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 "El"
✓ 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. Borrosco	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

BOX LIST

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

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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. Edle
- 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. Kelp
  - 41- H.M.Murray
  - 29- K. Kelp
- 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)
- 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 LISTBOX # 1 - Oil paintings

- ✓ 112- Bumpai Usui
- ✓ 107- Claire Silber
- ✓ 73- J. de Martini
- ✓ 72- Stuart Davis

BOX # 2 - Oil paintings

- ✓ 80- L. Guglielmi
- ✓ 94- Roland Mousseau
- ✓ 92- Loren MacIver
- ✓ 102- G. Prestopino

BOX # 3 - Oil paintings

- ✓ 105- S. Schwartz
- ✓ 111- E. Trentham
- ✓ 89- Jack Levine

BOX # 4 - Oil paintings

- ✓ 79- L. Guglielmi
- ✓ 93- A. Hecklen
- ✓ 87- L. Lebduška
- ✓ 113- D. Varian
- ✓ 77- L. Garland

BOX # 5 - Oil paintings

- ✓ 117- R. Woolsey
- ✓ 74- E. Edwards
- ✓ 7- E. Britton
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BOX # 6 - Oil paintings

- ✓ 82- M. Hartley
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- ✓ 50- M. Siporin
- ✓ 101- G. Prestopino

BOX # 7 - Oil paintings

- ✓ 69- A. Bohrod
- ✓ 115- F. Vidar
- ✓ 75- D. Forbes
- ✓ 95- H.M. Murray
- ✓ 71- A.R. Crite

BOX # 8 - See special packing and unpacking instructions

- ✓ 36.1110- L. Bloch
- ✓ 36.1114- P. Evergood
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- ✓ 427- D. Wright
- ✓ 421- R. Rich
- ✓ 139- C. Dyer
- ✓ 397- T. Bollela
- ✓ 401- A. Casale
- ✓ 417- Joe Larkin
- ✓ 414- M. Kleppe
- ✓ 404- A. Crowley
- ✓ 424- L. Safer
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- ✓ 406- P. Dublinsky
- ✓ 394- Vera Baker
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- BOX # 11 - Watercolors and Drawings
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  - ✓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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CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

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.)
2. 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.



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NEW HORIZONS IN AMERICAN ART

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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.

36.711	80	Hague Street	L. Guglielmi
36.807	94	<i>the Sun</i> <del>the Sun</del> <i>the Sun</i>	Roland Mousseau
36.823	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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CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

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.

36.834	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 #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. 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 Eugenice	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.

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 # 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
36.1024	2	Mystery and Magic	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 #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.

36.762	82	Tropic Fantasy	M. Hartley
36.840	97	Negro Cemetery	J. Ninas
36.724	110	Pennsylvania Landscape	M. Tolegian
36.728	70	Croquet Ground	P. Cervantez
36.831	109	Still Life....	E. Terrell
36.700	50	Children of.....	M. Siporin
4. Screw 101 American beachscape into place. 9 Picasso in a chair  
side of box.  
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  
36773 115 Pool F. Vidar  
36774 75 Millstone D. Forbes  
36775 95 Buffalo at Night H.M. Murray  
36776 71 School's Out A.R. Grite

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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THE MUSEUM OF MODERN ART, NEW YORK

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NEW HORIZONS IN AMERICAN ART

PAINTING AND DRAWING  
NEW HORIZONS IN AMERICAN ART

1. Place pictures in cardboard boxes 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. Bollala
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
416	869	Deep Sea Diver	S. Lanotte
407	871	Boiler Menders	I. Eisen
392	865	Politics under the "El"	Mick Arsena
422	844	Passover Feast	F. Rick
395	853	Robinson Crusoe as....	A. Basile
415	879	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	153	Bronxade	G. Bazpaina
157	747	157	Fisherman's Shakt	H.B. Dickson
182	780	182	The Dispossessed	J. Vavak
132	784	132	The Writing Lesson	S.J. Brown
186	822	186	Houses on the River	K. Zerbe
402	878	402	Shoppers	G. Cooney
415	877	415	Jewish Wedding	J. Knobe
596	877	596	Circus Parade	T. Benevento
152	783	152	Lobster Markers	E. Lewandowski
125	782	125	Storm Threat	R. Bennett
158	816	158	Winter Idyll	G. Pearce
127	748	127	Lonesome Farm	R. Breinin
176	773	176	Waiting Women	R. Tamayo
142	775	142	Homing Pigeons.....	S. Fenelle
126	746	126	Landscape	R. Breinin
134	718	134	Post no Bills	Joseph de Mers
144	744	144	The Station Life	E. Flavell
188	744	188	Ordering Lunch	W. Sommer
405		405	Motor Boat Race	J. Doyle

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

PACKING INSTRUCTIONS FOR WATERCOLORS AND DRAWINGS - BOX # 12

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.  
der: (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)
- |     |                            |                               |
|-----|----------------------------|-------------------------------|
| 155 | Approaching Storm          | Stanford Penelle              |
| 129 | Ashes                      | John Stenwall                 |
| 121 | Sunlight on the Rio Grande | William E. Ann Michalov       |
| 154 | Barroom                    | E. Heurich Bob Brown          |
| 166 | Ordering Lunch             | Chas. Barrows                 |
| 150 | Memory                     | Richard Merrick               |
| 219 | Landscape                  | W. Sommer                     |
| 162 | San Francisco Bay          | Samuel J. Jack Greitzer       |
| 124 | Street in Stillwater       | Louis Nov. Yasuo Kuniyoshi    |
| 173 | In Hooverville             | Donald L. Andree Rexroth      |
| 128 | Men Digging in a Hill      | Joe Ganal Cameron Booth       |
| 133 | Early Landscape            | E. Rinald Elinor Stone        |
| 178 | Red Still Life             | Lester Bridaham               |
| 140 | Red Table                  | Kari Kelp Glenn Chamberlain   |
|     |                            | H.M. Murray Elizabeth Terrell |
|     |                            | 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.
  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
866	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 Kelp
700	41	World of Children	H.M. Murray
29		Karl Kelp	Early Settlers

4. Screw securely into place braces marked 1 and 2 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.
6. 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'S AND PHOTOGRAPHY, BOX # 14

Place contents and photographs in this packing case as follows:

PACKING INSTRUCTIONS FOR OIL PAINTINGS - BOX # 13

1 - Mounts 1 to 21, Index of American Paintings

1. Be sure the metal plates screwed to back of paintings are attached firmly. Brown paper at one package. Place package 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	Board	Bridge	Joseph Stella
36.714	90	Board	Conference	Jack Levine
36.89	78	Board	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.

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.

3	Cycle of a Woman's Life	L. Bloch
3	5 photos of "Glennwood Studios"....	by Roger Britton
34	Evolution of Western Civ. (10)	J.M. Hassell

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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## NEW HORIZONS IN AMERICAN ART

## 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 Missions	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.

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, 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. Fasten 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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WATERCOLORS AND DRAWINGS - BOX # 15

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.

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. 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

PACKING INSTRUCTIONS FOR WATERCOLORS AND DRAWINGS - BOX # 16

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)

36.827	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	Albert Gold	
841	170	Arrangement IV	William Sommer	
	36.1122	Music and Instruments	Lucienne Bloch,	panel
	36.1123	" " "	" " "	
	36.1124	" " "	" " "	
	36.1121	" " "	" " "	

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:

#241	#242	#243	#244
#245	#246	#247	#248
#249	#250	#251	#252
#253	#254	#255	#256
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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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 be facing out.
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 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 box.
4. Pack the following in this packing case with excelsior held in place between each box:  
#434 and #246 on screw #249 into angle irons.  
Be sure iron washers #435 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 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.
1. Roll up three sheets, #434, #435 and #436, 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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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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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.

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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**

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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**  
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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 Santuario 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 Viera 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**

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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 Nevar (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

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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

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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  
 AT THE MUSEUM OF MODERN ART WHICH WAS SENT  
 Model showing TO THE NEWARK MUSEUM, ~~Long Island City~~ <sup>Long Island City</sup> (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 potential) (Catalog No. 33).  
 Items starred must be withdrawn from the exhibition about December 1st, for inclusion in Museum of Modern Art Circulating Exhibition. ~~3.1.2.2.2~~

KATHERINE WILSON -

to ✓ \*WYATT DAVIS - (New York) <sup>W. Davis</sup> ~~W. Davis~~ (Catalog No. 334)  
 Enlarged photograph of photo-mural for Administration Bldg., Newark Airport. Title: MECHANICAL ASPECTS OF AIRPLANE CONSTRUCTION. (Catalog No. 14).

to ✓ \*ARSHILE GORKY - (New York) <sup>36.12.23</sup> ~~36.12.23~~ (Catalog No. 200).

to ✓ \*RALF HENRICKSEN - (Illinois) <sup>36.7.86</sup> ~~36.7.86~~  
 Model showing murals for second floor foyer Administration Bldg., Newark Airport. (Catalog No. 21).

to ✓ \*RALF HENRICKSEN - (Illinois) <sup>36.7.86</sup> ~~36.7.86~~  
 Watercolor study for 2 mural panels for Gordon School, Lake Forest, Ill. (Catalog No. 23).

EMANUEL JACOBSON - (Illinois) <sup>never for 30th</sup> ~~never for 30th~~

to ✓ \*KARL KHELFE - (Illinois) <sup>one here?</sup> ~~one here?~~  
 Watercolor study for mural in Hawthorne School, Oak Park, Ill. - Title: EARLY LIVING ROOM. (Catalog No. 25).

to ✓ \*KARL KHELFE - (Illinois) <sup>one here?</sup> ~~one here?~~

to ✓ \*KARL KHELFE - (Illinois) <sup>one here?</sup> ~~one here?~~  
 Watercolor study for mural in Hawthorne School, Oak Park, Ill. Title: EARLY FARMERS. (Catalog No. 30).

to ✓ \*DMITRI KESSEL - (New York) <sup>one here?</sup> ~~one here?~~

to ✓ \*DMITRI KESSEL - (New York) <sup>one here?</sup> ~~one here?~~  
 Enlarged photograph of photo-mural for Administration Bldg., Newark Airport. Title: SYMBOLS OF AVIATION. (Catalog No. 33)

BENJAMIN KNOTTS and GUY MAC COY - (New York)

to ✓ \*BENJAMIN KNOTTS and GUY MAC COY - (New York) <sup>one here?</sup> ~~one here?~~  
 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) <sup>36.8.06</sup> ~~36.8.06~~

to ✓ \*HESTER MILLER MURRAY - (Illinois) <sup>36.8.06</sup> ~~36.8.06~~  
 Tempera study for mural in Irving School, Oak Park, Ill. Title: ANIMALS. (Catalog No. 43).

to ✓ \*ANATOL SHULKIN - (New Jersey)

to ✓ \*ANATOL SHULKIN - (New Jersey) <sup>one here?</sup> ~~one here?~~  
 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).

to ✓ \*ANATOL SHULKIN - (New Jersey) <sup>one here?</sup> ~~one here?~~  
 Two large pencil drawings from the above not in catalog.

to ✓ \*ANATOL SHULKIN - (New Jersey) <sup>one here?</sup> ~~one here?~~  
 - Anderson - Glass  
 - - - - - Glass Plate  
 - - - - - Lavender - Schmitt Book

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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)

\*JOSE RUIZ DE RIVERIA - (New York) *as given*

Bird form carved metal model for monument for Newark Airport

(with pedestal). (Catalog No. 252).

1 - Foster - Seashell

2 - Ger - Cabinet

3 - " - Table

4 - Smith - Tape Rack

# POSTERS

KATHERINE MILHOUS -

Title: (1) - VISIT HISTORIC EPHRATA, PA. (Catalog No. 384)

(2) - VISIT PENN. (Catalog No. 386)

Tempera studies.

FRED 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 - Warming Pan

" - Concha - Child's Suit

" - Szilvassy - 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)

Mass. - Petersen - Valance

" - Foster - Woodbox

" - Ger - Cubbard

" - " - Table

" - Smith - Tape Loom

Maude Florentino-  
ValleeSpanish Colonial Santos retablos  
painted on wood painted in tempera  
Santa Fe; early 18th century

Pa. Coll-4

Maude Florentino-  
ValleeSpanish Colonial Santos retablos  
painted on wood painted in tempera  
Santa Fe; early 18th century

Pa. Coll-5

Lucille Wilcox

Connecticut

John Matalis

Drinking cup, red clay and colored  
glass, cir. 1880

Ct-20.

George Oysterman  
Laurence FlynnHitchcock Chair-painted Hitchcock;  
Alford and Co. painted black-stem-  
oil design; Circa 1880.

Pa-25-1.

Irving Gould  
Gould WhiteQuilted Applique coverlet,  
appliance on linen back; cir. 1880,  
made in Canton

Pa-25-2.

Irving Gould  
Gould WhiteAppliance coverlet, red and green;  
made in Wyoming, Cal. Circa 1880

Pa-25-3.

Irving Gould

Illinois  
Iron rotatory; original was unknown  
Circa 1880

Pa-25-4.

James Vail

Massachusetts

Helen Gilman

Section of valance, velvet back,  
made in New England, 18th century

Pa-25-5.

Helen Gilman

Elizabeth Gould

Green embroidered quilt back,  
made in Canton, 18th century  
made by Anna Gould, 18th century

Pa-25-6.

Eugene Chapman

Green embroidered quilt back,  
made in Canton, 18th century  
made by Anna Gould, 18th century

Pa-25-7.

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17782

## Description of Object

## 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 Rebecca Shakers

## Classification No.

Elizabeth Moutal

Elizabeth Moutal  
ARTIST

Finish or changing used to up-  
Description of Object and date.  
Third quarter of 19th century,  
made in Colorado 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

Connecticut wool and cotton and  
linen. Made in 2nd quarter of 19th  
Drinking cup, red clay and colored  
glass, cir. 1850

CER-20.

John Matulis

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

Delaware pine (painted red)  
Quilted Applique coverlet,  
applique on linen back; cir. 1850,  
made in Camden

793-FV-10

TE-13-ab.

Anna Ger  
Gould White

Candle sconce made in 1800-1850  
Applique coverlet, red and green;  
made in Wyoming, Del. Circa 1850

793-FV-30.

TE-14-ab.

Anna Ger

Illinois made of natural pine  
by an unknown Shaker craftsman.

793-FV-25

James Vail

Iron rooster; original use unknown;  
Circa 1850

MISC.-II

Irving Smith

Lap or table desk made by unknown

793-FV-30

Helen Gilman

Massachusetts made of pine;  
cir. 1840-1850

793-FV-30

Alfred Smith

Section of valance, crewel work,  
made in New England, 17th cent. E.  
dated 1850 on back.

TE-3

793-FV-25

Elizabeth Moutal

Crewel embroidered chair seat;  
wool on cotton, Oriental stitch by  
made by Anne Bradstreet; New  
England, 17th century

TE-5

793-FV-42

Alfred H. Smith

Suzanne Chapman

Crewel embroidered chair seat;  
wool on cotton, Oriental stitch  
made by Anne Bradstreet, New  
England, 17th century

TE-7

793-FV-25



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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ARTISTDescription of ObjectClassification No.

Elizabeth Moutal

Massachusetts (continued)  
 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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ARTIST	Description of Object	Classification No.
	<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) 3
	<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 and 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	ME-I 53
Nina Lowry	Corn husk doll	MISC. Toys 59
Louis Elbert	Iron skillet, Penna-German. Late	ME-17
Irene Schaefer	Quilt century (Pasta)	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	FU-9
W. Young	Made in Bristol R.I. Cir. 1815	
<u>Southern California</u>		
✓ Melita Hoffman		
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
Mary 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 Mayers		
<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
E. Boyd		
William Antrim	Lead glass pottery dish with sgraffito inscription; designed by John Leidy, Franconia Township Penna, 1796	CER 21
E. Boyd		
E. Boyd		

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<u>ARTIST</u>	<u>Description of Object</u>	<u>Classification No.</u>
	Pennsylvania (continued)	
Albert Levone	Lead glaze plate Penna. German; Made by Johannes Neesz, Montgomery Co., Penna, 1805	CER-42
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
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>
	<u>New Mexico (continued)</u>	
E. Boyd	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 - 36.897 - 202 - 2020  
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

#8 - 36.1081 - 1193  
1190

#9 - 2107  
2106



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#10 - 1981

#11 - 1989

1095

#12 - 1185

1186

#13 - 1992 - 1180

1179

#14 - 1993 - 1007

1979 (2)

<sup>Costumes</sup>  
#15 - 1101 - 1976 -

1197 - 1978

#16 - 1972 - 1975 - 1184

1974 - 1079 - 1973

<sup>Sp. Calif.</sup>  
#17 - 998

1990

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18 - 36-974

19 - 972 - 1076

1020

20 - 1190 - 1158

1191

21 - 1189

1187



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models	- 3
sketches, photo & panels for models	- 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 childrens	<u>10</u>
		\$300

  

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

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80 -  
89 -  
102 - leave in  
109 or we by Terrell

122  
126 6 we  
142  
146  
153  
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."

THE MUSEUM OF MODERN ART  
NEW YORK • 1936

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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

MERRILL, 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 ✓

Mar '36 ✓

Ja '40

Feb '37

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Shy - Art N. Jr 3, '39 -  
 Lebeduska - Art N. Oct. 24, '36  
 Levine - Art N. Jan 21, '39 ✓  
 Margules - Art N. Nov 16, '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 D. J. 1, '38  
                   Art N. N. 26, '38  
                   Parnassus - Feb. '37  
 Stenwall - Art D. J. 1, Nov. 15, '37  
 Tenago - Art N. J. 3 '37 ✓  
                   N. of Art. E. 37  
                   Art N. N. 16, '40  
                   Art N. Feb 11, '39 ✓



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Art Digest. July '31 ✓

Indr. '31 ✓

Nov. '31 ✓

Apr. '37 ✓

May 1, '38 ✓

Jan 1, '40 ✓

Feb 1 '39 ✓

Oct 1 '39 ✓

Dec 1 '38 ✓

Nov 15 - '37 ✓

Creative Art. - Mar. '29 ✓

Art news. Apr 3 - '38 ✓

May 7 - '38 ✓

Apr 6 '40 ✓

Feb 4 '39 ✓

Mar 30 '40 ✓

Nov 26 - '38 ✓

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Bohrad - ART Digest - 45 - '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

Porter - Parnassus - Mar. '36 (etc)

Shglielni - 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

Beman - Rob

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

Brown - Samuel

instructor in Bok Vocational School, Phila.

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Reiney 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 Inst. 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.

Director of St. Paul Gallery, School of Art, St. P. Minn.



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Breinin Raymond.

Murders.

Brown Douglas.

Adams - 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 Fleet's  
In" created a violent controversy - He does a picture of Suburban life,  
two of his others - being "YMCA Locker Room" & "Fiddling In Gumbots"  
& "G. Will. Cole" he sets his teeth into a typical scene of night  
promises.

in his credits for his 1932. I am sure  
he declared himself a satirical paper-  
radical for the creation of his work.

Campbell, Chas

exhibited M.M.A., Whit.

Cervantes Pedro

exhibited M.M.A., NY W. Fair. 1939.

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Crite Allen Rohan

Add'l 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. He was given his pencil & paper & told him to draw to keep at home. This is to create an atmosphere of a peace & sacredness

Dalstrom Gustaf

He speaks in spirituals - gives full chance to details - the heavy liberal image of the neg. spir.

pupil of J. Belius

works in MMA

Dehn Adolf

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

San Francisco, Norway, Berlin, England, Honolulu.

successful lithographs & watercolorists - humor & sharp delivery.

De Martini - Joseph

Phillips News - fall work.

Dorman



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(5)

Eddie - Stuart

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

Edwards - Emmet

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

Emmet - Lily Cushing

<sup>pre-war</sup>  
<sup>based</sup> flowers possess of parties etc in ~~Princeton~~ <sup>glaciers</sup>  
 real sunlight & real coolness in the shade - freely  
 cheerful this is too dead in color on stone prints.

Fortess - Carl Eylee

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

Some common in Alabaster, 1938 -

dreamy, poetic expression of mood. clear inner mottos -

Gold Albert

works in Cambridge & Providence.

Sarky Archie  
 Whitney.

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(6)

Graves - Morris

WFNY, San Francisco.

Giglielmi - Jones.

pupil of - NAD.

<sup>bold</sup> streetlike & highly imaginative approach. with surrealist intensity  
he concentrates on the essential only - expresses himself in terms of  
shape & definitely with the mark.

Ghy - Jas -

showed at Fair NY.

repeated at <sup>Thurston</sup> Redwood, Meriden.

uses intelligible subject matter derived from the an. scene with a  
touch of Dalí & Tchelichov. But he isn't chasing a shadow  
he is intensive rather than ex.

Hirsch - Joseph

pupil of J. H. H. H.

represented in W.F. & M.A. Institute of Phila. & Univ.

Kirjman - Tony -

represented M.A., San Francisco.



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Kneller Karl.

Phillips Memorial, N.Y.C.

Lantier -

Lebedev - Lawrence.

exhibited in Whitney & Valentine Gall.

Lewis Jack

rep. Cambridge, Mass

exhibited in WPA show of M.A. in 1936 & was declared  
as "The dazzling Lantier" ~~was to be~~ chosen as 1  
obj. to exhibit regularly in The Downtown Gall. He climbed  
up - noted every so with WPA he paints while he  
best short stories etc. fierce & dramatic paintings in the  
wickedest old world.

Lewis - Jennie

exhibited Sa Fran. 1935.

MacTier Loren

exhibited N.Y.C. Wash D.C. Sa Fran. (Gold, Gate Exp.)

Magafan Jennie

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

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Margules de Hersh -

represented in NY, Boston, Palestine, USSR.

wrote essay on G. Stein "Figure 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 art" - later G. Bellows.

Merrill Knud.

Mural decorations in hotels & bldgs in L.A. & Hollywood.  
many 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 entrants  
nine small scale designs for 9 small panels  
one full sized detail -  
will cost 2,000 \$.



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Refregier - Arthur

9

Represented in Moscow, NY WF,

Instructor at Am Art Sch. NY.

Roberts Malcolm

Siprin Mitchell

Murals with E. Millman in Mo. & Ill.

Illustrations for Esquire, New masses, Ringmaster

Spruce Everett

represented in Dallas, M. N. A.

Registration & assist to the director, Dass Mus. of F. A.

After exhib in 1938 he was labeled as a 'no-representative' & as a primitive - He had homespun quality & also with sophistication.

Stevell - John

Instructor in the Trien 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  
minded - studied in Chic. art inst & got a prize for landscape.

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Tamayo Rufino cool tones & luscious tones of fruit of hexa-  
like deep fruit stains turned clatter. lately the  
self consciously naive.

Terrill Eliz

exh. Phillips Reno Gall. - WFNH.

Eugene Turner.  
represented in Fair, Santa Fe, Nebraska.

Wark Joseph

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

Zindl Michael

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'hoté, Paris, Hans Hoffman, Munich. Represented in

(over)

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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

~~Badin~~ BADINUS

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 "Gilding 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 DDIE

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.

~~XXXXXXXXXXXXXX~~

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  
Twining make one just with plain lettering on mat  
board. It's better than nothing at all.

Dianca Schwartz

Pluse !!  
\_\_\_\_\_



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NEW HORIZONS IN AMERICAN ART  
1937-38

NEW HORIZONS IN AMERICAN ART: Additional information in C/E/ black books in Library