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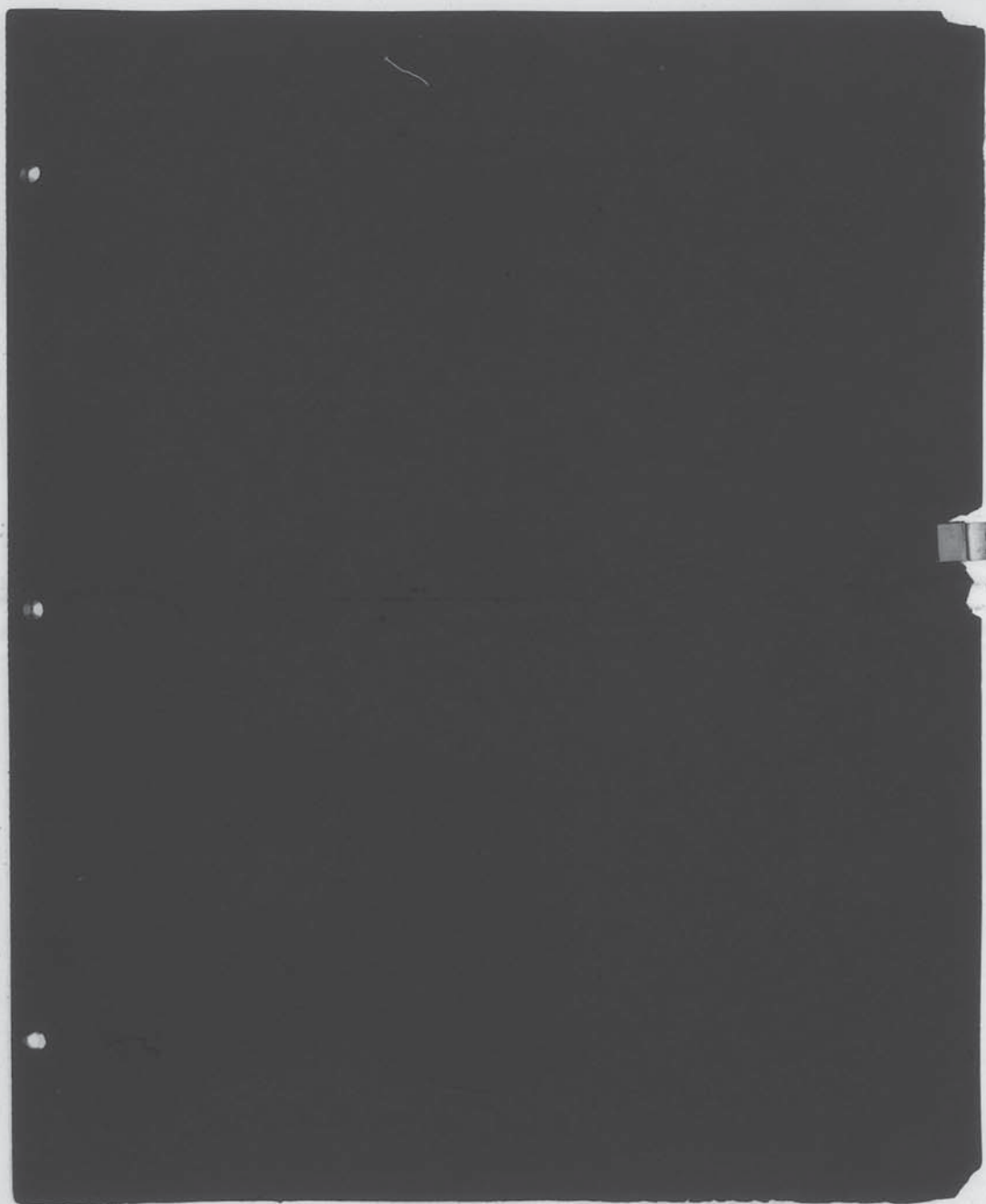
436
The Museum of Modern Art Archives, New York

Department of Circulating
Exhibitions Records

Series III. Albums

New Horizons in American Art

III.1.16



NEW HORIZONS IN AMERICAN ART

W.P.A. EXHIBITION

The Museum of Modern Art

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

Telephone: Circle 7-7470

Cable Address: Modernart

October 21, 1936

Trustees

President:

A. Conger Goodyear

1st Vice-President:

Nelson A. Rockefeller

2nd Vice-President:

Mrs. John S. Sheppard

Treasurer:

Samuel A. Lewinsohn

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Mrs. Charles S. Payson

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Mrs. John D. Rockefeller, Jr.

Beverly Rand

Paul J. Sachs

Edward M. M. Wachter

John Hay Whitney

Director:

Alfred H. Barr, Jr.

Secretary and Executive Director:

Thomas Doherty Mahony, Jr.

Director of Film Library:

John E. Abbott

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	
May 3 - May 31	
June 9 - July 7	
July 19 - Aug. 16	
Aug. 25 - Sept. 22	
Oct. 1 - Oct. 29	
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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October 21, 1936
Page #2

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/be

NEW HORIZONS IN AMERICAN ART

A Circulating Exhibition

The Museum of Modern Art, N.Y.

ITINERARY

<u>1957</u>	Jan. 4 to Feb. 1	Chicago Art Institute, Chicago, Illinois	\$275.00
	Feb. 15 to Mar. 15	California Palace of the Legion of Honor, San Fran.	275.00
	Mar. 24 to Apr. 21	Portland Art Association, Portland, Oregon	275.00
	Aug. 25 to Sept. 22	Dallas Museum of Fine Arts, Dallas, Texas	275.00
	Oct. 8 to Nov. 7	Milwaukee Art Institute, Milwaukee, Wisconsin	275.00
	Nov. 21 to Dec. 19	G.W.V. Smith Art Gallery, Springfield, Mass.	275.00
<u>1958</u>	Jan. 7 to Jan. 31	Rochester Memorial Art Gallery, N.Y.	275.00
	Feb. 10 to Mar. 15	Cleveland Museum of Art, Cleveland, Ohio	275.00

Weight: 4,671 lbs.
 Packing: 19 boxes
 Fee: \$275.00 per month plus express from preceding city
 Declaration: \$150.00 per box.

#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

NEW HORIZONS IN AMERICAN ART

FORM LETTER #1

Dear Miss.....:

The exhibition "New Horizons in American Art" is scheduled to open at the (name of institution) on (date). I enclose material on the show which I believe you would like to have at this time.

I enclose copies of several releases for your convenience in planning publicity. May I have your assurance that all announcements, posters, publicity releases, etc. will carry the information that the exhibition was organized by the Museum of Modern Art, New York?

Please let me know if you wish to order publicity photographs. We can secure them for you at the cost price of 35 cents each. I shall be glad to send you a selection of prints, or you may order them from the catalog.

Under separate cover you will receive a copy of our catalog on the exhibition. You may order any number you wish on consignment. The price of the catalog is \$2.50. We can allow you a discount of 40% on consignment orders of ten or more copies. Please let me know how many you would like to have us send you.

Full unpacking and installation instructions for the exhibition will follow within a few days.

Very sincerely yours,

Secretary of Circulating Exhibitions

encls. releases #1 and #2
" " on folk art

send: book

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Please let me know if you wish to order publicity photographs. We can secure them for you at the cost price of 35 cents each. I shall be glad to send you a selection of prints, or you may order them from the catalog.

Under separate cover you will receive a copy of our catalog on the exhibition. You may order any number you wish on consignment. The price of the catalog is \$2.50. We can allow you a discount of 40% on consignment orders of ten or more copies. Please let me know how many you would like to have us send you.

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Secretary of Circulating Exhibitions

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#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

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 _____

RELEASE #2

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

TELEPHONE: CIRCLE 7-7470

FOR RELEASE

The exhibition "New Horizons in American Art" which opens at the
on _____ consists of outstanding work done
since August 1935 by artists throughout the country on the Federal
Art Project in the fields of mural painting, oils, watercolors, sculpture,
prints and photographs. It includes about 340 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

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 40% 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.

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

TELEPHONE, CIRCLE 7-7470

PENNSYLVANIA GERMAN CRAFTS

The contribution of Pennsylvania-German folk art to America's artistic tradition is presented in the exhibition, New Horizons in American Art, which opens at the Museum of Modern Art, 11 West 53 Street, on September 16. The Pennsylvania Germans are famous for their cockery and their barns, but the excellence of their useful and applied arts has not been generally known. Yet for two centuries they perpetuated a genuine style in handicrafts, which enriches American life with a rich and decorous fantasy not always evident in other strains of the national heritage. The Index of American Design of the Federal Art Project has been recording this authentic American folk art; watercolors and drawings from its survey will be included in the exhibition at the Museum of Modern Art.

The Germans who immigrated to Pennsylvania early in the 18th century continued to live as they had in their mother-country. The great stone barns dotting the Pennsylvania countryside today are the visible sign of this mode of life. The Pennsylvania Germans brought the general design of these barns from Europe, adapting the design so perfectly to the American scene that some authorities call the Pennsylvania barns the most beautiful architecture in America. This same transformation from a foreign to a native tradition has taken place in all the Pennsylvania-German folk arts: ceramics, cabinet-making, cast-iron stove-plates, wood sculptures, and the "fraktur" drawings--hand-colored and highly decorated certificates of births, baptisms, weddings and deaths. The name "fraktur"--meaning literally "broken"--comes from the old German gothic type, which has a somewhat broken line; and the Pennsylvania-German fraktur drawings themselves actually perpetuate the medieval craft of manuscript illumination.

The distinctive and unmistakable quality of Pennsylvania-German culture expresses the character of the life led by these early American settlers in whom piety and prudence mingle. Basic in their existence was an intense concentration on religion, coupled with a solid bourgeois concern for the marrow, which led to a thrifty husbandry. The Pennsylvania barns are the form necessitated by the Pennsylvania-German farmer's thriftiness, incorporating as they do in one huge

structure storehouses for fodder and grain, large dairy quarters, threshing and winnowing floors, and shelter for cattle and farm equipment. In his folk art the Pennsylvania German gave expression to another side of his nature: his pietistic faith voiced itself in the fractur drawings, with their constant emphasis on religion; and his human yearnings for beauty and joy and sheer fun, disciplined by the social standards of his community, burst out in paintings on glass, polychromed wood sculptures, chalkware figurines, children's toys carved from wood; the religious and esthetic urges were combined in utilitarian objects such as the cast-iron stove-plates, embossed with biblical scenes.

Fractur drawings were found in all the counties of Pennsylvania settled by the Germans. This authentic tradition in American folk art, directly related to manuscript illumination, was brought to this country by German religious groups, especially that one under the leadership of Conrad Beissel which founded a religious community at Ephrata, in Lancaster County, in 1728. Fractur painting continued in America long after the craft had died out in Europe.

* Drawn with a goose quill and the colors often laid in with a cat's hair brush, the drawings deal with both religious and secular subjects, although the birth, wedding, baptismal and death certificates are best known. They are gay in color---with red, yellow, green and blue boldly handled. So widely practiced was the art that fractur was a standard course of instruction in Pennsylvania-German schools up to the middle of the 19th century. The human desire for beauty is shown by the fact that these drawings concerned themselves not only with such documentary purposes as birth and baptismal certificates but also were rewards of merit, bookmarks, portraits, landscapes and pictures of birds and animals.

Stove-plates do not sound like a conventional form of art. But the Pennsylvania-German stove-plates actually are applied art of a high order. These plates were fastened together to make a so-called "jamb stove" built into the back of a fireplace; hot embers were shoveled into the stove, thus warming the room backing the fireplace. The plates were decorated in relief, often with biblical subjects, such as the slaying of Abel, the temptation of Joseph and the marriage at Cana. though many plates have decorative treatments of the tulips and birds common in the grammar of ornament of Pennsylvania-German art. "The

"Peaceable Kingdom" was a favorite biblical theme and "The Test" a frequent humorous subject, both dating from the middle of the 18th century.

Made from designs carved in wood by craftsmen believed to have been trained in Germany, these stove-plates are related to the peasant arts of Germany, as is true generally of Pennsylvania-German work. Most of them were cast between 1735 and 1790, but the best period was between 1740 and 1760; and some of the best examples were cast at Durham Furnace in Bucks County, Warwick Furnace in Chester County, and at Marlboro Furnace in the Shenandoah Valley.

Little known are the Pennsylvania-German plaster or chalkware figurines, frequently made in imitation of Staffordshire figures. Cruder technically than their models, they are often better in color and design and are among the most interesting examples of American polychromed small sculpture. Most of the pieces surviving were made after 1850, although the art was known early in the 18th century.

Whittling is the most democratic of the folk arts; and carving toys for children one of its most common expressions. Of this nature were the "Schimmel toys," carved from wood. These toys are, according to legend, the work of one Schimmel who is said to have wandered about Pennsylvania, busy with his jackknife. His work must have been imitated by others, as a vast number of the toys survive.

Sculptures carved from wood and polychromed, weather-vanes and paintings on glass are other forms the artistic urge took in the work of Pennsylvania-German folk artists. This folk art was a pervasive one, permeating the life of the people, adding color and richness to their daily occupations and diversions, as well as serving the present as a source for that organic American tradition in art which has been the object of artists' and critics' search ever since America was rediscovered by its intellectuals in the decade after the war. That rediscovery is now widening out to reach a vast audience, the American people, as is evident in the exhibition at the Museum of Modern Art.

The endearing qualities of Pennsylvania-German art spring from the contrast between the inherited European tradition--almost gothic in some instances, as in the fractur drawings--and the individuality with which the useful objects have been designed and executed. Here is the same intuitive functionalism evident in Shaker design, a demonstration that the best art comes from a social situation where the artist's work is an honored and essential part of the community's life.

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 7-7470

SHAKER ARTS REVEALED

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

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

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

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

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

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

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

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

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 upholstery'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 printing 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."

THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

TELEPHONE, CIRCLE 7-7470

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 aesthetic 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 securing New Mexico to discover more and better examples of the original material widely scattered in churches and chapels throughout the state. After the master plate is made in opaque water color, a key block is cut in linoleum or wood and the prints turned over to assistant artists for coloring. Each portfolio of the edition of two hundred will have an introduction describing the individual plates and the saints represented therein.

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

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

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

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

The impact of Spain on New Mexico has resulted in a strange balance between formal quality and emotional intensity, expressed in the santos and bultos through a primitive innocence. There is often a wistful allegiance 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.

NEW HORIZONS IN AMERICAN ART

FORM LETTER II

Dear Mr.....:

As you know, the exhibition "New Horizons in American Art" is scheduled to open at (name of institution) on (date). It will be shipped to you from (city) by Railway Express Collect. I have asked (name of institution) to wire you the date of shipment so that you may be prepared to receive the exhibition.

I am enclosing a check list of the exhibition which is made out according to the project under which the work was done. This order should be followed in your installation.

I am enclosing also a box list and unpacking instructions on the show. The pictures must be checked against the box list as they are removed from the cases. Please see that the men who will unpack the material fully understand the packing instructions before any exhibits are removed from the boxes. It is very important that the packing material be replaced in the cases for future use after the pictures have been removed for your exhibition. If the boards, cardboard cases, etc. are not put away in the proper packing boxes, the packers will find it very difficult to repack the exhibition. Please note that there are special unpacking instructions for Box #8 and Box #15.

Labels for the pictures accompany the exhibition and will be found in Box #12. Please see that they are kept as clean as possible. They should be attached to the walls with thumb tacks. Rubber cement is not practical when the labels are to be used for other exhibitions.

Wishing you success with the exhibition, I am,

Very sincerely yours,

Secretary of Circulating Exhibitions

encls. check list
box list
unpacking instructions

NEW HORIZONS IN AMERICAN ART

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NEW HORIZONS IN AMERICAN ART

Circulating Exhibition The Museum of Modern Art, N.Y.

GENERAL DIRECTIONS

- 1 - Unpacking Instructions are given on a sheet fastened to the cover of each packing case. It is imperative that these directions be followed. It is most important to see that all packing material is replaced in empty box and saved. Sample instruction sheets are attached.
- 2 - The check list is made out according to the project under which the work was done; i.e. Mural Project, Easel Project, Graphic Arts Project, Sculpture Project, Allied Arts Project, Index of American Design, Educational Project, Children's Paintings, etc. This order should be followed for installation.
- 3 - Packing Instructions are also attached to the cover of each packing case. Sample sheets are appended. It is imperative that the paintings and drawings be re-packed in the order listed on these sheets.
- 4 - The box list also gives the order in which the pictures are to be packed. Each item on the box list should be checked off as the pictures are packed.

NEW HORIZONS IN AMERICAN ART

1. Remove screws holding braces marked A and B at sides of box. Lift out braces.
2. Slide paintings out of grooves and remove hexagon head screws holding boards #1 and #2 attached to backs of paintings.

DO NOT REMOVE METAL PLATES SCREWED INTO BACK OF PICTURES:

3. Put all packing material - screws, boards and braces - back into case and replace cover. The pictures must be repacked in the same case and will only fit into the case if the same boards and braces are used.

3. Put all packing material - screws, boards and braces - back into case and replace cover. The pictures must be repacked in the same cases and will only fit into the case if the same boards and braces are used.

CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, N.Y.

NEW HORIZONS IN AMERICAN ART

UNPACKING INSTRUCTIONS FOR WATERCOLORS & DRAWINGS

1. Remove excelsior padding carefully.
2. Remove pictures from cardboard cases.
3. Remove strips of gummed paper from glass surface.
Roll up and save for use in re-packing pictures.
4. Put back into box cardboard cases and excelsior padding and replace cover with screws!

CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

NEW HORIZONS IN AMERICAN ART

SPECIAL UNPACKING DIRECTIONS FOR BOXES # 8 and # 15

BOX # 8

1. Remove screws holding braces A and B at top ends of box. Lift out paintings, #36.809 and #36.813.
2. Remove boards from back of paintings. Do not remove metal plates.
3. Unscrew braces A and B holding mural panels against sides of box.
4. Lift out panels #36.1110 and #36.1114. Be careful not to scratch surface of mural panels against the box.
5. Save all packing material for future use. Replace material in packing case and replace cover of box.

BOX # 15

1. Remove screws from braces A and B at ends of box and lift out boards holding wooden panel #244 in place.
2. Unscrew boards attached to back of wooden panel #244. Do not remove metal plates in back of panel.
3. Lift out rolled package containing mural sketches #48A, #48B and #11. Remove wrapping carefully.
4. Replace cardboard roll, screws, boards, braces, etc. in packing case and replace cover.

CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

NEW HORIZONS IN AMERICAN ART

UNPACKING DIRECTIONS FOR MOUNTS AND PHOTOGRAPHS, BOX # 14

1. Remove screws holding braces A and B at top ends of box. Lift out packages.
2. Remove wrapping paper carefully.
3. Place all packing material - wrapping paper, tissue paper, excelsior, cardboard, screws, braces - in packing case and replace cover.

CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

NEW HORIZONS IN AMERICAN ART

UNPACKING INSTRUCTIONS FOR SCULPTURE, BOXES # 17 & # 18

1. Loosen screws on outside of box and remove top cover.
2. Remove excelsior and save for future use.
3. Remove hooks from latches on individual boxes and keep with rest of packing material removed from each box. SAVE ALL PACKING MATERIAL - SMALL BOXES, EXCELSIOR, HOOKS AND FLANNEL-and replace in large packing case!

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 Crani	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 Kelpe	Watercolor study for "Early Farmers"
41	H.H. Murray	World of Children, tempera study
43	"	Animals, watercolor study
44	J.H. Howell	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	H. Siporin	Prairie Poets, study in egg tempera
50	"	Children of American Literature, study
55	J. Walley	Indian Drama, color study
*59	*Karl Kelpe	Watercolor study for "Early Settlers"

EASEL PROJECT: OIL PAINTINGS

69	A. Bohrod	Landscape in Winter
71	A.R. Critt	School's Out
70	P. Corvantes	Croquet Ground
72	G. Davis	Waterfront
73	J. de Martini	Moonlight
74	E. Edwards	Abstraction
75	D. Forbes	Hillstone
76	K. Fortess	Winter Vista
77	L. Garland	Fry Street
78	L. Guglielmi	Wedding in South Street
79	"	Hague Street
80	"	Tropic Fantasy
82	H. Hartley	San Francisco Street
83	H. Hiler	Setting the Table
84	Leon Kelly	Farm Team
87	L. Lobduska	Card Game
89	Jack Levine	Conference
90	"	Dune Landscape
92	L. MacIver	

- 2 -

EASEL PROJECT: OIL PAINTINGS (cont'd)

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

EASEL PROJECT: WATERCOLORS, GOUACHES, PASTELS

121	Chas. Barrows	Sunlight on the Rio Grande
122	Reinoy Bennett	Garden Entrance
123	"	Stone Throat
124	Cameron Booth	Street in Stillwater
126	Raymond Breinin	Landscape
127	"	Lonsome Farm
128	Leater Bridahan	Men Digging in a Hill
129	Bob Brown	Anchors
130	Samuel J. Brown	Mrs. Simmons
131	"	The Writing Lesson
133	Glenn Chamberlain	Landscape
134	Joseph de Here	Post Ho Bills
137	Helen E. Dickson	Fisherman's Shack
139	Carlos Dyer	Palos Verdes Landscape
140	Stuart Edie	Red Table
141	Stanford Fenselle	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	Barroon
155	Ann Michalov	Approaching Storm
158	Glenn Pearce	Winter Idyll

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

Cat. No.	Artist	Title
182	Andree Rexroth	San Francisco Bay
184	Lester Schwartz	Circus Day
185	William E. Singer	Little Immigrant
186	William Sommer	Ordering Lunch
170	"	Arrangement IV
171	John Stenwall	Ohio River Flood
173	Elinor Stone	In Hooverville
176	Rufino Tanayo	Waiting Woman
178	Elizabeth Torrell	Red Still Life
182	Joseph Vavak	The Dispossessed: Contemporary Hist.
186	Karl Zerbo	Houses on the River

GRAPHIC ARTS PROJECT

192	F.G. Becker	John Henry's Hand
193	J.G. Bittelheim	"Unemployed" Office
194	" "	Factory Houses
195	Arnold Blanch	The Cornfield
200	Hubert Davis	Trees at Night
202	Mabel Dwight	Museum Guard
205	H. C. Forjohn	Stratosphere Flight
206	" "	Idle Governor
207	Emil Ganco	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	Woman's House of Detention
227	Hugh Miller	Head
228	" "	Machinery
229	Arthur Murphy	Horses, California
230	H. 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
" "	Hockman	Stormy Day

SCULPTURE PROJECT

241	Patrocino Barela	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 Cashman	Reclining Judo, stone
251	Aaron Goodelman	Homeless, plaster
252	Jose Ruiz de Rivera	Bird Form, carved metal
257	C. Scaramaglione	Girl Reading, terra cotta

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ALLIED ARTS PROJECT: INDEX OF AMERICAN DESIGNMOUNT # 1 -

Five photographs taken at Shaker communities

MOUNT # 2 -

Shaker wall clock, 1840
 Shaker one drawer blanket chest, 1838
 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 18th 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 - pic 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 -

Crowel work section of valance, 17th century
 Section of valance, crowel work embroidery, 16th century
 Birth certificate, Nov. 10, 1777

MOUNT # 9 -

Crowel embroidered valance, 18th century
 Crowel embroidery, 18th century

MOUNT # 10 -

Bedspread, 1837

- 5 -

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. 1658
Gown with leg-o'-mutton sleeve, 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, Chiriquí
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 Niño Perdido (The Lost Child)

Mount # 21 -
Detail of painted chest, c. 1815
St. George painted on deerskin, Santiago

- 6 -

ALLIED ARTS PROJECT: PHOTOGRAPHY

Cat. No.	Artist	Title
378-381	Berenice Abbott	Changing New York, photographs from a series
not cat.	" "	four other photographs from above series

EDUCATIONAL PROJECT: CHILDREN'S PAINTINGS

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

EDUCATIONAL PROJECT: CHILDREN'S SCULPTURE

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

CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

NEW HORIZONS IN AMERICAN ART

BOX LIST

<u>BOX # 1 - Oil paintings</u>	<u>BOX # 8 -</u>	See special packing and unpacking instructions
112- Ruppel Usui	36.1110- L. Bloch	
107- Claire Silber	36.1114- P. Evergood	
73- J. de Martini	36.809 (84)- L. Kelly	
72- Stuart Davis	36.813 (55)- J. Walley	
<u>BOX # 2 - Oil paintings</u>	<u>BOX # 9 - Watercolors & Drawings</u>	
80- L. Guglielmi	400- A. Casale	
94- Roland Mousseau	486- F. Smith	
92- Loren MacIver	410- Yon Fook	
102- G. Prestopino	427- D. Wright	
<u>BOX # 3 - Oil paintings</u>	421- R. Rich	
105- S. Schwartz	139- C. Dyer	
111- E. Trentham	397- T. Bollela	
89- Jack Levine	401- A. Casale	
<u>BOX # 4 - Oil paintings</u>	417- Joe Larkin	
79- L. Guglielmi	414- M. Kleppe	
93- A. Lockman	404- A. Crowley	
87- L. Lebuska	424- L. Safer	
113- D. Varian	398- A. Borroasco	
77- L. Garland	406- P. Dublinsky	
<u>BOX # 5 - Oil paintings</u>	394- Vera Baker	
117- R. Woolsey	416- S. Lanotte	
74- E. Edwards	407- I. Eisen	
7- E. Britton	392- Mick Arsena	
83- H. Hiler	422- F. Rick	
2- C. Alston	395- A. Basile	
<u>BOX # 6 - Oil paintings</u>	413- D. Hardin	
82- M. Hartley	<u>BOX # 10- Watercolors and Drawings</u>	
97- J. Minas	147- O. Gasparo	
110- M. Tolegian	137- H.B. Dickson	
70- P. Cervantez	182- J. Vavak	
109- E. Terrell	132- S.J. Brown	
50- M. Siporin	186- K. Zarbe	
101- G. Prestopino	402- C. Cooney	
<u>BOX # 7 - Oil paintings</u>	415- J. Knobe	
89- A. Bohrod	396- T. Benevento	
115- F. Vidar	153- E. Lewandowski	
75- D. Forbes	123- R. Bonnett	
95- H.M. Murray	158- G. Pearce	
71- A.R. Crite	127- R. Breinin	
	176- R. Tamyco	
	142- S. Fanelle	
	128- R. Breinin	
	134- Joseph de Mora	
	144- E. Flavell	
	405- J. Doyle	

<u>BOX # 11 - Watercolors and Drawings</u>	<u>BOX # 14 - Mounts and Photos(cont)</u>
155- A. Michalov	231- C.E.Pont
129- B. Brown	232- A. Refregier
121- C. Barrows	234- R. Skolfield
154- R. Merrick	239- J. Weiss
166- W. Sommer	36.985- Eichenberg
150- J. Greitzer	36.970- Hecksan
219- Y. Kuniyoshi	36.1229- B. Abbott (10)
162- A. Rexroth	
124- C. Booth	6- L. Bloch
173- E. Stone	8- E. Britton (5)
128- L. Bridaham	44- J.M.Newell (2)
133- G. Chamberlain	See special packing &
178- E. Terrell	<u>BOX # 15 - unpacking instructions</u>
140- S. Edie	244- F. Baran
	484- A. Shulkin
	488- " "
	11- A. Crisl
<u>BOX # 12 - Watercolors and Drawings</u>	<u>BOX # 16 - Watercolors & Drawings</u>
43- H.M.Murray	148- I.T.Gilbert
141- S. Fenelle	122- R. Bennett
171- J. Stenwall	48- A. Shulkin
165- W.E.Singer	419- D. Martinez
23- R. Henriksen	425- R. Shubert
151- J. Levi	205- H.C.Forjohn
49- M. Siporin	206- " " "
154- L. Schwartz	149- A. Gold
130- S.J.Brown	170- W. Sommer
420- L. Moyer	36.1122- L. Bloch
418- D. Liguore	" "
411- J. Ganello	36.1123- " "
423- H. Rimland	36.1124- " "
30- K. Kelpe	36.1121- " "
41- H.M.Murray	
29- K. Kelpe	
Labels for exhibition	
<u>BOX # 13 - Oil Paintings</u>	<u>BOX # 17 - Sculpture</u>
108- J. Stella	241- P. Barala
90- J. Levine	251- A. Goodeluan
76- K. Fortess	432- S. Kaultukis
	257- C. Scarnvaglione
<u>BOX # 14 - Mounts and Photographs</u>	<u>BOX # 18 - Sculpture</u>
192- F.G.Becker	434- M. Mouco
193- J.G.Bettelheim	252- J.R. de Rivera
194- " "	246- P. Barala
195- A. Blanch	433- T. Madonia
200- H. Davis	429- A. Bua
202- M. Dwight	430- H. Dorfman
207- E. Ganso	249- S. Canhaman
212- J.W.Gregory	431- A. de Paolo
215- R. Hood	245- P. Barala
216- E. Jacobi	247- " "
217- " "	248- " "
224- N. Lurie	428- S. Romanico
227- H. Miller	
228- " "	
229- A. Murphy	<u>BOX # 19 - Model #16-P.Everwood</u>
230- M.L.Murphy (cont'd)	

Exhibition: NEW HORIZONS IN AMERICAN ART (W. P. A. EXHIBITION)

NEW HORIZONS IN AMERICAN ART

SHIPPING LETTER

Dear Mr.:

I am enclosing packing instructions for the exhibition "New Horizons in American Art." Will you be good enough to see that the packers read these instructions carefully before placing any exhibits in their cases? The exhibition must be repacked according to the box list a copy of which is also enclosed.

The shipment should leave (city) on or about (date) addressed to:

person in charge
institution
address

A declaration of \$150.00 on each box should be made to the express company.

The (city) showing opens on (date). Please wire (director) the date when the shipment leaves your museum so that he will know when to expect the show.

I am enclosing also a bill for the exhibition.

Very sincerely yours,

Secretary of Circulating Exhibitions

encls. box list
packing instructions
bill

Exhibition: NEW HORIZONS IN AMERICAN ART (W. P. A. EXHIBITION)

NEW HORIZONS IN AMERICAN ART

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CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

NEW HORIZONS IN AMERICAN ART

BOX LIST

BOX # 1 - Oil paintings
 112- Mumpel 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. Trenchum
 89- Jack Levine

BOX # 4 - Oil paintings
 79- L. Guglielmi
 93- A. Hecklon
 87- L. Lebdunka
 113- D. Varian
 77- L. Garland

BOX # 5 - Oil paintings
 117- R. Woolsey
 74- E. Edwards
 7- E. Britton
 83- H. Hiler
 2- C. Alston

BOX # 6 - Oil paintings
 82- M. Hartley
 97- J. Minas
 110- M. Toleginn
 70- P. Cervantes
 109- E. Terrell
 50- M. Siporin
 101- G. Prestopino

BOX # 7 - Oil paintings
 89- 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
 36.809 (84)- L. Kelly
 36.813 (85)- J. Walloy

BOX # 9 - Watercolors & Drawings
 400- A. Casale
 426- F. Smith
 410- Yon Fook
 427- D. Wright
 421- R. Rich
 139- C. Dyer
 397- T. Bollala
 401- A. Casale
 417- Joe Larkin
 414- M. Kloppe
 404- A. Crowley
 424- L. Safer
 398- A. Borrasco
 406- P. Dublinsky
 394- Vera Baker
 416- S. Lanotte
 407- I. Eisen
 392- Nick Arsena
 422- F. Rick
 395- A. Basile
 413- D. Hardin

BOX # 10 - Watercolors and Drawings
 147- G. Gaspare
 137- H.B. Dickson
 182- J. Vavak
 132- S.J. Brown
 186- K. Zerbe
 402- G. Cooney
 415- J. Knobe
 396- T. Benevento
 152- E. Lewandowski
 123- R. Bonnett
 158- G. Pearce
 127- R. Breinin
 176- R. Tamayo
 142- S. Fonelle
 126- R. Breinin
 134- Joseph de Hers
 144- T. Flavell
 405- J. Doyle

Exhibitions: NEW HORIZONS IN AMERICAN ART (W. F. A. EXHIBITION)

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.

Exhibition: NEW HORIZONS IN AMERICAN ART (W. P. A. EXHIBITION)

CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

NEW HORIZONS IN AMERICAN ART

PACKING INSTRUCTIONS FOR WATERCOLORS AND DRAWINGS.

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

Exhibition: NEW HORIZONS IN AMERICAN ART (W. P. A. EXHIBITION)

CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

NEW HORIZONS IN AMERICAN ART

PACKING INSTRUCTIONS FOR BOXES # 8 and # 15

BOX # 8

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

BOX # 15

1. Screw proper boards to back of wooden panel #344 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.

NEW HORIZONS IN AMERICAN ART (W. F. A. EXHIBITION)

CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

NEW HORIZONS IN AMERICAN ART

PACKING INSTRUCTIONS FOR MOUNTS AND PHOTOGRAPHS, BOX # 14

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

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.