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The Museum of Modern Art Archives, New York

Department of Circulating
Exhibitions Records

Series III. Albums

The Arts in Therapy [lge. version]

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0578

C O N T E N T S .

C/E

THE ARTS IN THERAPY (LARGE VERSION)
(SMALL VERSION NO. 2)

AIRWAYS TO PEACE

TUNISIAN TRIUMPH

THE ARTS IN THERAPY (LARGE VERSION)

THE ARTS IN THERAPY (LARGE EXHIBITION)

ITINERARY

1945 Mar. 19 to Apr. 9	Cleveland Health Museum, Cleveland, Ohio
Apr. 18 to May 9	Baltimore Museum of Art, Baltimore, Md.
June 19 to July 14	Portland Art Museum, Portland, Oregon
July 22 to Aug. 22	San Francisco Museum of Art, San Francisco, Cal.
Sept. 8 to Sept. 29	Los Angeles County Museum of History, Science and Art, Los Angeles, Cal.
Oct. 15 to Nov. 5, extended to May 30.	Seattle Art Museum, Seattle, Washington

Box No. 1 - 367 lbs.
 " No. 2 - 241 "
 " No. 3 - 320 "
 " No. 4 - 114 "
 " No. 5 - 245 "
 " No. 6 - 367 "
 " No. 7 - 325 "

1979 lbs. (20097)

Weight..... 1979 lbs. (20097)
 Fee \$74 - 5 weeks
 Declaration to express company 50¢ per pound
 Packing 7 boxes

0579

0580

54. American Artists Design for Therapy Catalog 1942-1943

With the approval of the War Department of the United States Government, the Museum will conduct a competition among American artists for exhibition and publication of designs, actual working models and ornamental motifs to be used in the therapy of wounded or disabled soldiers and sailors. The exhibition will be sponsored by the Museum and by Artists for Victory, the American Occupational Therapy Association and other medical groups.

As there is great need both for new designs and for new ideas in therapy, the Museum hopes that this competition may bring forth suggestions for new media as well as new designs adaptable to traditional therapeutic work in pottery, weaving, cabinet making, metal work, et cetera.

The exhibition will be held at the Museum in December, 1942.

THE ARTS IN THERAPY (LARGE EXHIBITION)

FORM LETTER I

Dear.....

We have asked to ship the Arts in Therapy exhibition to you by Railway Express Collect on for your showing to The weight of the seven boxes is 2009 pounds for which transportation charges will be about \$....

Will you be good enough to give the enclosed Unpacking Instructions to the proper person and see that they are carefully followed? If there are any damages or omissions, we would appreciate a report of them on the enclosed form.

I am also enclosing an Installation List of the exhibition. Miss Courter believes that this is the most satisfactory order in which to install the panels. The Installation Instructions, will further aid you in planning your show, I trust.

You may wish to use the enclosed suggested form of publicity release in announcing your showing. Should you wish, we will be glad to send you a selection of photographs of the items in the Occupational Therapy section. Priced at 50¢ each, all returned to the Museum in good order will, as usual, be credited.

During the Therapy exhibition here at the Museum, a film entitled "The Use of Free Media in Creative Therapy" was shown and we wonder if you would like to avail yourself of it during your showing? It is a five minute film, for use in a 16mm projector. It can be used in either a regular or continuous projector. We will be glad to send the movie to you. The rental fee is \$2 for five days.

I trust the exhibition will reach you in good order.

Very sincerely yours,

Enclosures: Unpacking Instructions
Installation List
Installation Instructions
Publicity Release

0581

THE ARTS IN THERAPY (LARGE EXHIBITION)

FORM LETTER I

Dear.....

We have asked to ship the Arts in Therapy exhibition to you by Railway Express Collect on for your showing to The weight of the seven boxes is 2009 pounds for which transportation charges will be about \$....

Will you be good enough to give the enclosed Unpacking Instructions to the proper person and see that they are carefully followed? If there are any damages or omissions, we would appreciate a report of them on the enclosed form.

I am also enclosing an Installation List of the exhibition. Miss Courter believes that this is the most satisfactory order in which to install the panels. The Installation Instructions, will further aid you in planning your show, I trust.

You may wish to use the enclosed suggested form of publicity release in announcing your showing. Should you wish, we will be glad to send you a selection of photographs of the items in the Occupational Therapy section. Priced at 50¢ each, all returned to the Museum in good order will, as usual, be credited.

During the Therapy exhibition here at the Museum, a film entitled "The Use of Free Media in Creative Therapy" was shown and we wonder if you would like to avail yourself of it during your showing? It is a five minute film, for use in a 16mm projector. It can be used in either a regular or continuous projector. We will be glad to send the movie to you. The rental fee is \$2 for five days.

I trust the exhibition will reach you in good order.

Very sincerely yours,

Enclosures: Unpacking Instructions
Installation List
Installation Instructions
Publicity Release

7582

THE ARTS IN THERAPY

1943-1944

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

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

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

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

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

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

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

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

UNPACKING INSTRUCTIONS - BOX #2 - Objects

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

In Box #5, Panel 2a and Object 80 are packed in special compartments to side of box. Slide from compartments. Pull strips of gummed tape from glass and stick to side of box for used in repacking.

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

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

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THE ARTS IN THERAPY

1943-1944

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

INSTALLATION INSTRUCTIONS

Creative Therapy

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

Occupational Therapy

8. In this section, the first 4 enlarged photos (Nos. 1 - 4) mounted on canvas on wood frames, are hinged together in pairs. At the Museum of Modern Art, the hinged pair Nos. 1 and 2 were placed atop the hinged pair Nos. 3 and 4, and the two pairs joined securely together by bolting to one brace on each side. These two braces are packed in Box 1.
9. At the Museum of Modern Art, the objects in the competition for the Occupational Therapy section were displayed in a series of box-like cases, as illustrated in an installation photograph which has been sent to exhibitors. These box-like cases were covered on the back with white translucent paper and flood-lights from behind illuminated the compartments.
10. Also at the Museum of Modern Art, the Textiles 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 52, 53, 54, 55, 57, 58, 59, 61, 63, 65 and 70 were attached to rods supplied with screw-eyes and then suspended by wire from a center pole. See Installation Photo noted above. The rods for textiles are packed in Box 4. (over)

0586

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

PROPERTY - Paper

CERTIFICATE - Paper, with black and white pictures

STATE BOARD (ARTS AND CRAFTS)

INTERNATIONAL ARTS

OF ARTISTS AND CRAFTSMEN OF THE MUSEUM OF MODERN ART, NEW YORK CITY

FOR THE YEAR 1934

-3-

Section 3. -

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

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

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

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

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

Section 6.

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

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

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

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

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

(Panel 38a) - Wax, white chalk
 (Panel 38b) - The Jans are Coming, pastel
 4 mounts of photographs: hospital equipment made by boys of Leicester College, Eng.
 1 mounted photograph: Bed easel designed by Victor d'Amico and Kendall Bassett
 OCCUPATIONAL THERAPY - Label: blue arrow with black letters
 Label
 10 enlarged photographs: 1. Therapy in Africa: White man working loom in bed)hing-
 2. " " " : Negro working loom in bed) ed
 3. " " " : Man doing needlework by loom }
 4. " " " : Man raised in bed to do)hing-
 needlework) ed
 5. Three men embroidering R.A.F. emblem
 6. Two injured soldiers on bed working loom
 7. Negro working loom; white man watching
 8. adjusting injured arm of soldier to loom
 9. Man and Woman playing checkers with feet) Permanently
 10. Two men playing checkers with weights) attached
 Competition: Tinning designs
 Panel 39. - Articles made from various material mounted on boards. Art Depart-
 ment, North Texas State College, Denton, Texas. (#33)
 Panel 40. - Small hooked rug, 3rd prize, Pegi MacLeod, N.Y.C. (#76); Folio with
 samples of block printing in grey and red; 1st prize, Lisa Hannan,
 State College, San Diego, Cal. (#38); Textile Design in red, green
 and black, 5th prize, Nancy Cole, Philadelphia, Pa. (#23); Folio
 with samples of block printing in shades of brown, Honorary award,
 Lloyd Russo, State College, San Diego, Cal. (#40); Objects made
 from kindling wood mounted on cardboard, 5th prize, Frank Hopkins,
 Stony Creek, Conn. (#21)
 Panel 41. - Embroidery executed in topograph, Ruth Reeves, South Mountain Road,
 New City, N.Y. (#33); Samples of fly-tying mounted on boards, 5th
 prize, Martha J. Hunt, Mechanicsburg, Ohio (#32); Child's cloth book
 2nd prize, Juliet Kepes & Marli Ehrman, Chicago (#12)
 Panel 42. - "Therapy in the Hospitals of the Veterans Administration"
 Toys:
 5. Project for hen & chicks on wheels, carved in wood and painted. Harriet
 E. Knapp, Teachers' College, Columbia University.
 * 6. Child's wooden seat (horse shape). 5th Prize, Louise Nevelson, New York
 * 7. Cribbage board in cloth case. V.B. Laning, U.S.N. Hospital, Philadelphia
 * 8. Stuffed paper animal, 5th Prize. Joe R. Kapp, Chicago, Ill.
 * 9. Cardboard Kangaroo. Robert L. Lapper, Carnegie Institute of Technology,
 Pittsburgh, Pa.
 * 10. Valentines and party favors made from paper. 5th prize. Toni Hughes,
 New York City. (5 items)
 11. Stuffed cloth hippopotamus. Kate Howland, Baltimore, Md.

0589

TO ENTERTAINING SOCIETY, 1934, IN THE CITY OF NEW YORK, NEW YORK

ENTERTAINING SOCIETY, 1934, IN THE CITY OF NEW YORK, NEW YORK

ENTERTAINING SOCIETY, 1934, IN THE CITY OF NEW YORK, NEW YORK

ENTERTAINING SOCIETY, 1934, IN THE CITY OF NEW YORK, NEW YORK

Wooden Articles

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

Miscellaneous

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

0590

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

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

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

(OVER)

05992

80. Design for embroidery to be executed in color strands. Temporary Award.
Andre Masson, New Preston, Conn. (Not entered in competition)
(framed)
84. Hand Loom, Madmar Quality Company, Utica, N.Y. (Not entered in competition)
- NOTE:** Textiles #41, 42, 45, 46, 48, 49, 50, 52, 53, 54, 55, 57, 58, 59, 61, 63, 65 and 70 - are attached to rods supplied with screw-eyes for suspension from pole as in installation photo.
- Toys by Alexander Calder - not entered in competition. II.**
- C-1 Stuffed Dog
C-2 Snake on Wheels
C-3 Tricycle
C-4 Locomotive & 2 Cars
C-5 Horse & Wagon
C-6 Doll
C-7 Policeman
C-8 Doll
C-9 Rag Dog
C-10 Duck

0593

February 2 - March 7, 1943

THE ARTS IN THERAPY

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

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

FURNITURE

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

TOYS

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

WOODEN ARTICLES

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

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

MISCELLANEOUS

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

TEXTILES

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

0596

- 63. Hand-woven runner.
Emma Swope, R # 3, Freeville, New York
- 64. Two table mats made of cotton yarn and seeds.
Dorothy Greene, 1601 Leavenworth Street, San Francisco.
- 65. Upholstery fabric, scrap wool, lace, cotton lace, cotton yarn.
Grace B. Seelig, School of Design, Chicago, Illinois.
- 66. Two bags woven in cotton.
North Texas State Teachers' College, Denton, Texas.
- 67. Block print abstract design in grey & brown on white.
Donelda Fazakas, 112 West 15th Street, New York City.
- 68. Block-printed brown bird design on grey cotton drapery.
Helen Vallados, 62 Bay View Avenue, New Rochelle, New York.
- * 69. Brown, red and yellow tree design on chiffon. Fifth prize.
Donelda Fazakas, 112 West 15 Street, New York City.
- 70. Red, green and black blockprint design on fabric. Fourth prize.
Irene Reinecke, Western College, Oxford, Ohio.
- 71. Drapery with pink, black and white abstract design on grey.
Donelda Fazakas, 112 West 15 Street, New York City.
- 72. Curtain made of grey-white carpet warp laid in white home-draft cotton.
Mary J. Stratman, Wayne University, Detroit, Michigan.
- * 73. Textile design in red, green and black. Fifth prize.
Nancy Cole, 2200 Delancey Street, Philadelphia, Pennsylvania.
- 74. Woolen cap in rose and blue brocade pattern.
Edythe Cusick, Wayne University, Detroit, Michigan.

RUGS

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

PROJECTS FOR PATIENTS (Not eligible for regular prizes)

- 78. Book-binding on lap-board. Honorary Award.
Bookbinding by G. Gerlach, 108 East 41 Street, New York City.
Lap-board by Morris Levine, 12 East 17 Street, New York City.
- 79. Chair laboratory for clay-modelling. Honorary Award.
Beatrice Wood, 11567 Acoma Street, North Hollywood, Calif.
- 80. Design for embroidery to be executed in colored strands.
Honorary Award.
Andre Masson, New Preston, Connecticut. (Not entered in Competition)
- 81. Lace-making for the blind.
Gertrude Whiting, F. R. S. A., 1 West 72 Street, New York.
- 82. Large Loom.
Art Department, North Texas State Teachers College, Denton.

63. Embroidery executed on a teptograph.
Ruth Reeves, South Mountain Road, New City, New York
64. Hand loom.
Madmar Quality Company, Utica, New York.

PSYCHOTHERAPY SECTION

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

- Nos.
86-121 Soap sculptures, gouaches, oil paintings, drawings and other works in various media by patients.
Lent by Edward Liss, M. D., New York.
- 122-150 Gouaches, drawings and photographs of plaster bas-reliefs, executed at the Vienna Institute for the Blind.
Lent by Viktor Lowenfeld, Hampton Institute, Hampton, Va.
- 151-166 18 slides of art work of boy under treatment; 11 slides of art work of girl under treatment; 7 crayon drawings by four year old girl.
Lent by J. Louise Despert, M. D., Research Associate, Cornell University Medical College.
- 167-189 Two photographs of studio workshop and art exhibition at the Neuro-Psychiatric Institute of the Hartford Retreat, Hartford, Connecticut.
Lent by the Neuro-Psychiatric Institute.
- 190-193 Three panels of photographs of hospital equipment made by Junior Boys, Leicester College of Art, England.
- 194-212 Oil paintings on glass, gouaches, plaster reliefs, book prints, photographs of plaster reliefs.
Lent by Henry Schaefer-Simmern, New York.
- 213-240 Gouaches, pencil and crayon drawings by patients at Bellevue Hospital, New York.
Lent by the Psychiatric Division, Bellevue Hospital.
- 241-255 Finger painting by service men at U. S. O. centers.
Lent by Ruth Faison Shaw, New York.
- 256-267 Pastels, gouaches, crayons, etc., done at the Clinic for the Social Adjustment of the Gifted, New York University.
Lent by Florence Cane, Art Consultant to the Clinic.
- 268-270 Crayon drawings by patients at Children's Ward, New York State Psychiatric Institute and Hospital, New York.
Lent by Margaret Naumborg.

11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 5-8900

For Release _____

OPENS EXHIBITION OF ARTS IN THERAPY
FOR DISABLED SOLDIERS AND SAILORS

Prize-winning entries in the Arts in Therapy Competition which the Museum of Modern Art, New York City, held from October 15 to December 15, 1942, will be shown in an exhibition opening in the auditorium galleries of the _____

The exhibition is arranged in two sections: 1) Occupational Therapy and 2) Creative Therapy (or Psychotherapy). The 23 prize winners are included in the Occupational Therapy section which comprises more than one hundred items in the various crafts such as weaving, wood-working, paper construction, metal work, pottery, and so forth.

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

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

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

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

7598

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

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

\$100 First Prize
Ilse Hamann, San Diego, California
Block print

\$75 Second Prize
Juliet Kopes and Marli Ehrman, Chicago
Child's cloth book

\$50 Third Prize
Pegí Macleod, New York City
Small hooked rug

Fourth Prizes, each \$25:
Morris Levink, New York City
Gretna Campbell, New York City
Barbara Holverson, San Diego, Calif.
Jo Anne Nicholson, Des Moines, Iowa
Irene Reinecke, Oxford, Ohio

Fifth Prizes, each \$10:
New York City
Alice Donaldson
Donelda Pazakas
Toni Hughes
Ada Husted-Anderson
Carol Janeway
Louise Nevelson
Louis Seigel

Los Angeles, Calif.
Emma L. Davis

San Francisco, Calif.
Louise Fong
Ruth MacKinlay

Stony Creek, Conn.
Frank Hopkins

Chicago, Ill.
Joe E. Kappa
Marjorie Little

Mechanicsburg, Ohio
M. J. Hunt

Philadelphia, Pa.
Nancy Cole

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

0601

THE ARTS IN THERAPY (LARGE EXHIBITION)

FORM LETTER II

Dear.....

When the material is repacked, will you kindly see that the enclosed instructions are followed with great care?

The next showing of the exhibition is in where the exhibition opens on Therefore, we would appreciate your having it shipped on by Railway Express Collect, addressed to:

.....
.....
.....

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

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

Very sincerely yours,

Enclosures: Packing Instructions
Publicity Report Form

0602

THE ARTS IN THERAPY (LARGE EXHIBITION)

FORM LETTER II

Dear.....

When the material is repacked, will you kindly see that the enclosed instructions are followed with great care?

The next showing of the exhibition is in where the exhibition opens on Therefore, we would appreciate your having it shipped on by Railway Express Collect, addressed to:

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Very sincerely yours,

Enclosures: Packing Instructions
Publicity Report Form

0603

THE ARTS IN THERAPY

1943-1944

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

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

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

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

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

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

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

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

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

3. Place cover on box and fasten securely. Be sure if on washers' life on bolts before fastening.

PACKING INSTRUCTIONS - BOX #2 - Objects

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

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

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TRAY #2 (continued)

(Soap sculpture #13
" " #14

(Soap sculpture #15

(Soap sculpture #16

(Soap sculpture #17

(Soap sculpture #4
" " #6

(Soap sculpture(wax) #2

(Soap sculpture #1

(C-5. Doll

(C-7. Policeman

(C-8. Doll

TRAY #4 - (7. Cribbage board in case

(16. Paper knife - bamboo

(24a. Leather sandals

(66. Two bags - woven cotton

(28. Bracelet - silver links (Booklet explaining)

(22. Child's coat hanger

(25a. Bridge set

(14. Paper knife - mahogany

(18. 2 hand sculptures

(29. 2 silver bracelets)

(28. Bracelets - silver links) in small cardboard box

(30. Copper key ring)

(31. Small copper bowl

(24. Leather note case & brush case

(17. Salad spoon & fork

(26. Traveling mirror

(74. Woolen cap

(27. 3 pieces of costume jewelry - tin - in small cardboard box.
(also place nails for unhinged panels in this same box)

(26. Corn husk mat

(Label: plasti-carve pottery

(37. Cloth picture

TRAY #2 - (C-9. (Bag dog

(8. Stuffed paper animal

(11. Stuffed cloth hippopotamus

(20. Tray & 3 boxes - wood &
linoleum

(36. 8 Tile plaques

(15. Beach shoes

(19. Work box with scissors

(34. Pottery vase (blue)

(C-10. Duck

(10. Valentine & party favors (5)

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

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

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

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

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

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

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

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

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

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

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

0606

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

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

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

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

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

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

2. Place Object 73 - book-binding and lap-board - in special compartment on bottom of box, face up, so that one end of lap-board rests on center partition on bottom of box.

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

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

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

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

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

0607

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

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

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

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

(Panel 2a.	Panel 3a.
(Panel 2b.	" 19a.
Object 80. - Embroidery design	(" 35a.
Panel 31.	" 35b.
" 24.	" 19b.
" 25.	" 3b.
" 30.	" 22b.
" 16.	" 22a.
" 17a.	

In Box #7, the following 12 panels and Title Poster are packed in the order listed:

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

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

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

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

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

In Box #5, Panels 2a and 2b and Object 80 slide down into special compartment at one side of box, back to side of box.
(over)

0609

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

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

At the time of the following inspection, the following items shall be checked:

1. Title Poster	2. Iron Washers
3. Covers	4. Bolts
5. Nuts	6. Washers
7. Screws	8. Brackets
9. Hinges	10. Latches
11. Locks	12. Keys
13. Handles	14. Straps
15. Cables	16. Chains
17. Hooks	18. Rings
19. Pins	20. Nails
21. Screws	22. Bolts
23. Nuts	24. Washers
25. Brackets	26. Hinges
27. Latches	28. Locks
29. Keys	30. Handles
31. Straps	32. Cables
33. Chains	34. Hooks
35. Rings	36. Pins
37. Nails	38. Screws
39. Bolts	40. Nuts
41. Washers	42. Brackets
43. Hinges	44. Latches
45. Locks	46. Keys
47. Handles	48. Straps
49. Cables	50. Chains
51. Hooks	52. Rings
53. Pins	54. Nails
55. Screws	56. Bolts
57. Nuts	58. Washers
59. Brackets	60. Hinges
61. Latches	62. Locks
63. Keys	64. Handles
65. Straps	66. Cables
67. Chains	68. Hooks
69. Rings	70. Pins
71. Nails	72. Screws
73. Bolts	74. Nuts
75. Washers	76. Brackets
77. Hinges	78. Latches
79. Locks	80. Keys
81. Handles	82. Straps
83. Cables	84. Chains
85. Hooks	86. Rings
87. Pins	88. Nails
89. Screws	90. Bolts
91. Nuts	92. Washers
93. Brackets	94. Hinges
95. Latches	96. Locks
97. Keys	98. Handles
99. Straps	100. Cables
101. Chains	102. Hooks
103. Rings	104. Pins
105. Nails	106. Screws
107. Bolts	108. Nuts
109. Washers	110. Brackets
111. Hinges	112. Latches
113. Locks	114. Keys
115. Handles	116. Straps
117. Cables	118. Chains
119. Hooks	120. Rings
121. Pins	122. Nails
123. Screws	124. Bolts
125. Nuts	126. Washers
127. Brackets	128. Hinges
129. Latches	130. Locks
131. Keys	132. Handles
133. Straps	134. Cables
135. Chains	136. Hooks
137. Rings	138. Pins
139. Nails	140. Screws
141. Bolts	142. Nuts
143. Washers	144. Brackets
145. Hinges	146. Latches
147. Locks	148. Keys
149. Handles	150. Straps
151. Cables	152. Chains
153. Hooks	154. Rings
155. Pins	156. Nails
157. Screws	158. Bolts
159. Nuts	160. Washers
161. Brackets	162. Hinges
163. Latches	164. Locks
165. Keys	166. Handles
167. Straps	168. Cables
169. Chains	170. Hooks
171. Rings	172. Pins
173. Nails	174. Screws
175. Bolts	176. Nuts
177. Washers	178. Brackets
179. Hinges	180. Latches
181. Locks	182. Keys
183. Handles	184. Straps
185. Cables	186. Chains
187. Hooks	188. Rings
189. Pins	190. Nails
191. Screws	192. Bolts
193. Nuts	194. Washers
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197. Latches	198. Locks
199. Keys	200. Handles
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203. Chains	204. Hooks
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207. Nails	208. Screws
209. Bolts	210. Nuts
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487. Locks	488. Keys
489. Handles	490. Straps
491. Cables	492. Chains
493. Hooks	494. Rings
495. Pins	496. Nails
497. Screws	498. Bolts
499. Nuts	500. Washers

At the time of the following inspection, the following items shall be checked:

1. Title Poster	2. Iron Washers
3. Covers	4. Bolts
5. Nuts	6. Washers
7. Screws	8. Brackets
9. Hinges	10. Latches
11. Locks	12. Keys
13. Handles	14. Straps
15. Cables	16. Chains
17. Hooks	18. Rings
19. Pins	20. Nails
21. Screws	22. Bolts
23. Nuts	24. Washers
25. Brackets	26. Hinges
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29. Keys	30. Handles
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33. Chains	34. Hooks
35. Rings	36. Pins
37. Nails	38. Screws
39. Bolts	40. Nuts
41. Washers	42. Brackets
43. Hinges	44. Latches
45. Locks	46. Keys
47. Handles	48. Straps
49. Cables	50. Chains
51. Hooks	52. Rings
53. Pins	54. Nails
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85. Hooks	86. Rings
87. Pins	88. Nails
89. Screws	90. Bolts
91. Nuts	92. Washers
93. Brackets	94. Hinges
95. Latches	96. Locks
97. Keys	98. Handles
99. Straps	100. Cables
101. Chains	102. Hooks
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317. Locks	318. Keys
319. Handles	320. Straps
321. Cables	322. Chains
323. Hooks	324. Rings
325. Pins	326. Nails
327. Screws	328. Bolts
329. Nuts	330. Washers

At the time of the following inspection, the following items shall be checked:

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

In Box #2, place Slide Fastener between 2 sheets of corrugated board and wrap in heavy paper. Slide into special compartment on side of box.

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK CITY

PUBLICITY REPORT

Title of Exhibition _____

Name of Sponsoring Organization _____

Address _____

Date of Showing _____

Attendance _____

Newspaper Space
(number of items in inches) (if extra copies of publicity are available,
please attach and return for our files)

Photographs in Newspapers
(number) _____

Radio Talks _____

School visits, special groups, etc. _____

Comments about the exhibition _____

9/16/48

0610

Exhibition: THE ARTS IN THERAPY (LARGE VERSION)

THE ARTS IN THERAPY



The Bulletin of
THE MUSEUM OF MODERN ART
3 VOLUME X FEBRUARY 1943

THE ARTS IN THERAPY exhibition, though not officially sponsored by military authorities, has provoked the following comments:

"I am pleased to learn that your well planned exhibition of new designs and models to be suggested as aids in teaching occupational therapy will be held beginning February 2nd.

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

JAMES C. MACEE,
Major General, U. S. Army
The Surgeon General, U. S. Army

"The Navy is . . . in fullest sympathy with your aims, and believes specifically that improvement in designs and materials will certainly operate to increase the value of occupational therapy to a class of patients for whom occupation, if it is to be effective, must have intellectual and aesthetic appeal. Consequently, the Navy will be grateful to utilize as far as it can the fruits of your competition in design guidance, and shall look forward to receiving reports of progress.

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

ROSS T. MCINTIRE,
Rear Admiral, MC
Surgeon General, U. S. Navy

The installation of the exhibition has been designed by Herbert Bayer.

The Museum is particularly grateful to Mr. Jan Jans of the British Information Services for supplying important photographic material on therapeutic work in England and under the British Middle East Command.

COVER ILLUSTRATION. Therapy under the British Middle East Command, 1942.
Photograph by courtesy of the British Information Services, New York.

Copyright 1943, The Museum of Modern Art, 11 West 53 Street, New York City

The Arts in Therapy

THE ARTS IN THERAPY exhibition has been designed to encourage and broaden the use of the various arts and crafts in therapeutic work among disabled and convalescent members of the armed forces.

The exhibition consists of two sections. The first includes a selection of objects and projects related to those crafts acknowledged to have therapeutic and recreational value for patients. The selection has been made by a Museum-appointed jury from entries in a nationwide competition co-sponsored by the Museum and Artists for Victory and open to all American artists and craftsmen. The competition itself was undertaken at the instigation of the American Occupational Therapy Association and the New York chapter of the Junior League. Its purpose was to provide a fresh supply of designs and objects in the crafts, to be utilized wherever needed by those in charge of therapeutic work for the armed forces. But we have not gathered these objects with the limited idea of offering them as models to be copied by patients. Our purpose has been broader than this: we have hoped to stimulate and strengthen the curative potentialities of the crafts by calling upon the manifestly suitable talents of American artists and craftsmen. As a museum we have naturally been concerned with this valuable outlet for the skill and imagination of American artists in wartime. We have been no less concerned with the improvement in craft design and workmanship which might result from a collaboration between therapists and artists. Occupational therapy's response to the prospect of such collabora-

tion is enthusiastically attested elsewhere in these pages, that of the artists by their generous response to the challenge of our competition.

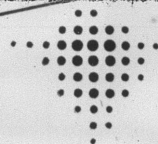
The second section of the exhibition illustrates the use of the so-called "free" media—painting, sculpture, drawing and so on—in therapy conducted from the psychiatric viewpoint. The section has been assembled on behalf of the Museum-sponsored COMMITTEE ON ART IN AMERICAN EDUCATION AND SOCIETY by the committee's chairman, Mr. Victor D'Amico, by Dr. Edward Liss as a member of the committee and by Mr. Bernard Sanders, who for three years worked as artist-instructor in the psychiatric wards of Bellevue Hospital. As distinct from the first section devoted to the role of the crafts in occupational therapy, this section portrays the function of spontaneous self-expression through the arts as a means of psychological release and as a partial guide in the diagnosis of mental disturbances and conditions. In recent years doctors have come increasingly to believe that physiological and psychological illnesses are interrelated. The "free" media in art would seem to offer a limited but nonetheless considerable aid in the cure or alleviation of both.

THE MUSEUM OF MODERN ART hopes that THE ARTS IN THERAPY exhibition will prove of direct and concrete benefit to the armed forces. Its Armed Services Program was inaugurated to forward projects of precisely this kind.

JAMES THIRALL SORBY
Director, Armed Services Program

the arts

in therapy



the museum of modern art • new york

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their loss or damage. All unclaimed items will be disposed of after the above date.

SUGGESTIONS TO COMPETITORS

- Articles small enough to be made in bed are urgently needed.
- No inflammable material may be used.
- Hospital budgets are limited; employ inexpensive materials.
- Materials should be easily obtainable; consider priorities.
- It is suggested that artists wishing to do research work on occupational therapy before entering designs and objects in the competition should visit a hospital with an occupational therapy department. MAKE APPOINTMENTS IN ADVANCE.

ARTICLES COMMONLY MADE BY PATIENTS

(The primary purpose of this list is to offer suggestions to the artist. New ideas are urgently needed.)

WOOD WORK	WEAVING
Children's furniture	Purses
Ornamental tables	Bags
Loggias racks	Scarves
Footstools	Covers
Hanging shelves	Table sets
Door stops	Upholstery material
Screens	Rugs
Frames	CLAY MODELLING
Toys	(self-hardening)
	Figurines
WOOD CARVING	Ash-trays
Chip-carved boxes	Bowls
Plaques	POTTERY
Bookends	Tiles
Picture frames	Plates
Paper-knives	Ash-trays
Desk sets	Bases
BASKET WORK	METAL WORK
Flower pots	Pewter ash-trays
Sewing baskets	Copper ash-trays
Fruit baskets	Copper plates
Sandwich baskets	(articles that do not need soldering are most in demand)
Flower baskets	RAFFIA WORK
LEATHER WORK	Caskets
Wallets	Woven runners, etc.
Cases for calculators, keys, etc.	HOOVING
Book covers	CROCHETING
Cases for books, letters, etc.	KNOTTING
(Leather articles should be designed with an eye to ease of preparation)	LINOLEUM BLOCK PRINTING
	KNITTING

TO THE COMPETITOR

This competition is open to all artists regardless of their affiliation with any organized group. All persons intending to compete must fill out the attached entry blank which must be mailed to the Museum of Modern Art. This does not constitute obligation to submit.

ENTRY BLANK • TO BE RETURNED

To Armed Services Program, Museum of Modern Art, 11 W. 53 St., New York

Please enter my name in the competition THE ARTS IN THERAPY. I have read the competition rules and agree to abide by them.

COMPETITOR'S NAME

COMPETITOR'S ADDRESS

THE ARTS IN THERAPY FOR DISABLED SOLDIERS AND SAILORS

A competition and exhibition sponsored by The Museum of Modern Art in collaboration with Artists for Victory, Inc.

The Armed Services Program of the Museum of Modern Art announces a project to further the use of the arts in occupational therapy and psychotherapy. (The role of the arts in psychotherapy will be made clear in a separate section of the exhibition.)

American artists and designers who are eager to offer their services in the war effort can make a genuine contribution by providing DESIGN GUIDANCE IN OCCUPATIONAL THERAPY.

Occupational therapy is work prescribed by doctors. Its aim is threefold: to provide occupation, diversion and cure. The remedial work involved in creating well-designed objects contributes not only to physical recovery but also to the patient's mental rehabilitation.

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

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

A list of objects commonly made by patients has been incorporated in this announcement. Suggestions as to new media and new designs are most desirable provided they are practical and are accompanied by data on the use of, and by objects executed in, these media.

AWARDS

\$500 in prizes will be awarded as follows:

First prize	\$100	5	Fourth prizes, each	\$25
Second prize	75	15	Fifth prizes, each	10
Third prize	50			

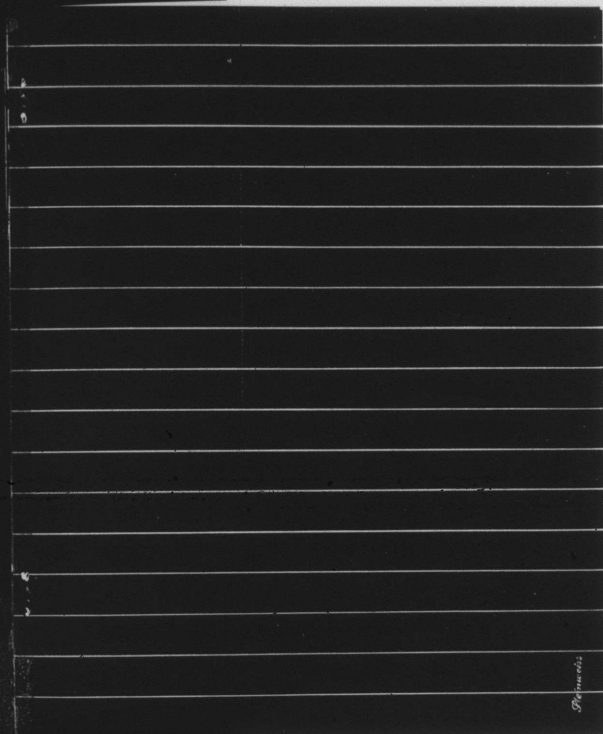
RULES OF THE COMPETITION

- The competition is open to all artists and designers regardless of their affiliation with any organized group.
- Artists must submit finished articles. Designs only will not be accepted.
- The jury which will judge the designs and objects submitted will be composed of members of the staff of the Museum of Modern Art, professional therapists and merchandising experts. The jury will meet between December 10-15, 1942; winners will be notified by letter immediately after the judging of entries has been completed.
- All designs and objects accepted by the jury, whether prize-winners or not, will be shown in a special exhibition at the Museum of Modern Art, with due credit to the artists.
- The competition opens with this announcement and closes December 1, 1942. All entries must be received on or before that date and should be sent, prepaid, to:

Armed Services Program
The Museum of Modern Art
11 West 53 Street
New York, New York

- Artists intending to compete must fill out an entry blank which must be mailed to the Museum of Modern Art. This does not constitute obligation to submit. One entry blank is attached to this announcement; others may be obtained by writing the Armed Services Program.
- In order that the therapeutic value of these designs may be fully realized it is stipulated that all entries shown in the exhibition shall immediately become the property of the Museum of Modern Art and that the Museum shall have the right to use them in any manner judged desirable. The designs and objects which are considered therapeutically and esthetically most suitable will be made available to civilian and military hospitals engaged in occupational therapy among disabled members of the armed forces.
- Entries rejected by the jury may be claimed by the artists before March 1, 1943. Objects will be returned upon written request at the expense of the artist. While the Museum will endeavor to take proper care of all works submitted, it cannot be responsible for

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Refined

ART THERAPY STUDY GROUP

sponsored by: COMMITTEE ON ART IN AMERICAN EDUCATION AND SOCIETY

JOHN L. ELLIOTT INSTITUTE OF HUMAN RELATIONS
Society for Ethical Culture

Lecture #5. Simon H. Tulchin

April 5, 1943 PSYCHOLOGICAL TESTS IN CLINICAL PRACTICE

Notes prepared by COMMITTEE ON ART IN AMERICAN EDUCATION AND SOCIETY
for its members.

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New York

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ART THERAPY STUDY GROUP

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I realize that in a single session we can do very little by way of detailed description or discussion of all of the psychological tests that are being used in clinical practice, so I will try to give you a bird's-eye view of the total field. Also in a group such as this I am sure that there are some of you who know a great deal more than others about at least some sections of this entire field - perhaps know about particular tests. On the other hand, there must be some of you who have comparatively little information. So will both groups please bear with me if there is too slow or too fast a pace.

I would like to say, at the outset, that I want to give you a brief historical orientation, for psychological tests, as we apply the term today, are of very recent origin. Actually we talk glibly about mental age, and yet the concept of mental age was first proposed about 35 years ago. I. Q. (Intelligence Quotient) came much later. Psychological tests began to be used on a large scale about 20-25 years ago. Certainly they didn't begin at that time, they developed into their modern use at that time. If one has to go back for their actual time of origin, I suppose we can go back to the Greeks. However, in 1879, for the first time anywhere in the world, a room was set aside at the University of Leipzig for a psychological laboratory. Also for the first time, out of this laboratory, we can trace the gradual development of the testing. Wundt¹ established this laboratory.

Wundt's laboratory became the center where most psychologists received their graduate training. Many of our own leaders in psychology went there. ¹ Wilhelm Max Wundt (1832 - 1920), German physiologist and psychologist.

to study - among them Cattell¹, who has influenced testing in the United States. He was the first laboratory assistant to Wundt. It is quite likely that Wundt wrote as much as he did because Cattell brought the gift of his American typewriter to that laboratory. The interesting point to us is that there were various problems on which these people were working, and in their attempts to discover general laws of behavior, the problem of individual differences began to demand their attention. They were trying to discover whether it was possible to find measurements of those differences. For example, they were interested in discovering general laws of human behavior - reaction time, a light is flashed and the person asked to press a button, it is possible to measure elapse of time between those two occasions, which is the reaction time - visual, auditory reactions, etc. There are many differences among individuals. Those differences were at first annoying to experimenters, but out of them grew the interest in study of individual differences.

Cattell came back and established one of the first laboratories in the United States. First types of tests were the simple reaction time, sensory, motor, etc. Then attempts were made to see whether individuals who made high scores in these tests made good grades in school tests. At first they found no correlation. You would not be surprised if you were to think of these tests as very simple mental responses, and the complex processes involved in college courses cannot be measured in that way.

These results were disappointing for a while. They seemed to have very

1. James Mc Keon Cattell (1860 -), American psychologist who has worked at the University of Pennsylvania and Columbia University.

little correlation. At about the same time Binet¹, in France, was interested in developing tests for the measurement of intelligence. His approach was different. He said you cannot measure complex mental ability with simple mental tests. You must devise more complex tests that use higher mental functions.

In 1904 Binet was made chairman of a committee to study retarded children in the school system of Paris. It occurred to him that before you could make provisions for them, you must know how many there are and have some way of selecting them. So he began to try out tests on all types of school children. He would ask teachers to select the brightest and the dullest and then compare results with his tests. He began to notice that certain of these tests seemed to group themselves around certain ages of the children. In 1908, for the first time we have his tests which were arranged according to age (mental age). By mental age we mean what we expect of an average child of a given life age - say of 10 years - what he will do. This case of understanding of the test findings had much to do with its success.

Several years after this, one of our psychologists, Dr. Goddard², happened to be in Europe and a colleague in Belgium called his attention to these tests and he brought them back to the United States (in French) and had them translated. He used these tests (in English) on his group of I. Alfred Binet (1857 - 1911), French experimental psychologist.

2. Henry Herbert Goddard (1866 -), Director of Research, Training School for Feeble-minded Children, Vineland, New Jersey, 1906-1918; and author of the famous study, The Kallikak Family.

children. He then began to standardize these tests on normal American children. The most widely used standardization of the Binet tests was the one made by Terman¹ in 1916. It is also known as the Stanford Revision of the Binet Tests. Terman-Merrill², 1937, was a new revision of the Binet tests.

The number of tests was increased. They kept on trying out other tests and incorporating them into their scale. All were standardized in some way. Standardization is very important. You try tests out on the group of children of various ages - using other various criteria (age, school grade, etc.) - then you establish standards or norms. Thus you know what to expect of children because you tested out these norms. It is important to know what criteria were used, otherwise the tests have no meaning.

I am going to take time in discussing the 1937 revision. There are a great many others, but this is one of the most widely used. The 1937 latest revision begins at 2 years and goes up to superior adults. At every age group there are 6 tests; 129 tests in all. They present a variety of problems. They test mental ability - something that the child has to bring into play (his general intelligence) and his native ability.

There are memory questions - comprehension, absurdities, designs, vocabulary, etc. You have a number and variety of situations to which the child responds and you compare his responses on the basis of what you know children of different ages can do. You continue your testing until you

1. Lewis Madison Terman (1877 -), psychologist at Stanford University California, since 1910.

2. David A. Merrill

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reach an age where the child can do all of the tests. You stop there if he can do all of them and don't go any lower in the age level. You call this the basal age. You go forward to the age at which he cannot do any tests, you then have the failure year and the basal age.

Q. How much time do the tests take?

A. About an hour - depending on age.

Q. Suppose the child can do some tests in each age group - and not in others?

A. Yes, that will happen - but then you continue until you find the place where he cannot do any problems.

Tabulate his results between the basal age and failure year, allowing 2 months credit for each of the 6 tests at each year level which he can complete as follows:

VIII year tests	completed	all tests	8 years - basal age
IX " "	"	5 "	10 months credit
X " "	"	3 "	6 "
XI " "	"	3 "	6 "
XII " "	"	1 "	2 "
XIII " "	"	0 "	0 "
			failure year
			8 yrs., 24 mos. = 10 yrs. Mental Age

To arrive at I. Q., divide Mental Age by Chronological (life) age and add two zeros to the result:

$$\frac{M. A. 10 \text{ years}}{C. A. 10 \text{ years}} = I. Q. 100$$

We can classify his intelligence as to average, superior, etc. For clinical purposes the following scale may be used:

135 - plus exceptionally superior
 125 - 134 very superior
 115 - 124 superior
 105 - 114 high average
 95 - 104 AVERAGE
 85 - 94 low average
 75 - 84 retarded
 65 - 74 borderline
 65 - below mentally deficient - we will not go into lower grades, moron, imbecile, etc.

The interesting and important thing about the I. Q. is that with large numbers, upon re-examination, you find very small differences - only about 5 points. This is known as the constancy of I. Q. Clinically we are interested in the individual child who varies more than 5 points - the individual rather than the group. This I. Q. is fairly stable throughout the grade schools. 122 was the highest I. Q. for an adult in the 1916 edition. 152 is the highest I. Q. in the 1937 edition. I have seen a child at the age of 7 rated as 14 years, 7 months, Mental Age, with an I. Q. of 207.

Q. What about the variation of results due to health, or emotional state of child?

A. The child should not be tested if he is under a strain.

Q. How about the reactions during the adolescent state?

A. There is some adolescent variation but not as much as you would think. They tend to stay within their normal age group.

This test is probably one of the best to give if you haven't time to give more than one. It uses many different materials, etc. On the whole these tests are valuable for prognosis. Clinically it is important to know whether the individual does better with other types of material - with concrete material, performance tests, etc. There are many ways of classifying

tests. This test would be classified as individual - a valuable test utilized for children as well as adults.

There are certain other tests used only for infants below 2 or 3 years. These are developmental tests. One of these is the Gesell¹ Developmental Schedules. Gesell has been working at Yale Laboratory studying infants, has facilities for photographing and recording all activities.

Pre-School tests have been developed at the Morrill-Palmer School in Detroit and bear that name.

Some performance tests are: (samples shown)

Portous Maze. Child has to find his way out of the maze (outlined on paper). Starts with very simple patterns - goes up to 17 years. This can be given without any spoken directions. You can also observe the child's adjustment to these situations - impulsive reactions, etc.

Soguin Form Board. Cut-out forms - child replaces in proper empty space on board. This test operates up to 13 or 14 years.

Ferguson Form Boards. Six forms, progressively difficult. You must make child feel at ease. Operates over 14 years.

Kohs Block Design. Series of blocks with which designs are made.
Operates up to 20 years.

Healy Picture Completion. Series for younger and older age levels.

1. Arnold Gesell (1880 -), Director, Clinic of Child Development, Yale School of Medicine, since 1911.

Dr. Tulchin, April 5, 1943

From these examples you can see that you get a series of age scores based on tests of this type of material. Most of these are non-verbal. For the most part the results of these tests correlate very highly with Binet. If the child does better in different types of tests, then you may find special ability.

Q. What about children who are used to doing things better, either because of special advantages, education, etc.?

A. Yes, type of home background, training, etc., does make a difference. However, you must take several tests. It doesn't make as much difference as people think.

Q. How high a score could people get on these tests?

A. Binet, 22 years, 10 months. For adults mental age doesn't have much meaning.

Q. What of adults who are bright but can't play chess?

A. There may be other reasons, interest, etc.

Q. Do you come across discrepancies in results - child who does well in tests, poorly in school work?

A. Yes. Our school system doesn't always bring out the best in children. Other problems like this do make trouble. Emotional factor must be considered.

The tests just discussed are all given individually. There are other tests given in groups. My test as many as 500. These can be given to first graders and also to college graduates. The Army Alpha Test was developed during the last war and is still being used. Norms are available for those

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tests, Highest score is 206. Speed is important in this type of test. College graduates average 159 points. Danger of using results of these tests is that it is easy to overlook an individual child with special problems in a group (or having physical defects, etc.). Also, anyone can learn to give these tests, but he may overlook individuals who have special problems. Also purpose of using these tests is important. If you are going to classify people according to scores and not go into the reasons for this, you are going to make mistakes.

Q. Suppose one person might answer quickly and another would need longer time?

A. This depends upon the way test is given. Some tests are not timed. There is always the question of quality and power, vs. speed. Usually a high correlation between speed and power.

Q. Don't some people rate differently for different types of tests? Words vs. numbers?

A. Yes, but you have different types of tests. You have qualitative evaluation of results, that gets into aptitude tests. We know, though of these tests - you can evaluate the results in terms of the types of ability and go on from there to investigate further. For example, two individuals with a mental age of 10 may have quite different characteristics.

Previous tests described are general intelligence tests - alertness. There are also tests of educational achievement. Clinically you would get the general intelligence and then get the scholastic achievement. Specific difficulties, for example, reading may be uncovered. Reasons for reading difficulties are not as yet well known, but they exist even among high

These are some of the many ways in which the arts can be used to help children with special needs. The arts can help children to express their feelings, to learn to work with others, and to develop their own creativity. The arts can also help children to learn about the world around them and to develop a sense of community.

school students. By special methods of instruction it is possible to teach these children to read.

How can one determine special abilities? Music, art, mechanics, etc.?

You can compare the results with the work of known artists, etc.

Major-Sonshe's Series. 125 plates of drawings, rated by acknowledged artists - the individual to be tested is asked to rate these drawings according to his own opinions. There is some question in my mind in terms of the value of these tests for individuals. Norms established by known artists. There is a very high correlation between the art students and artists.

Warning - The whole field of vocational testing is not as well established as intelligence testing. Talents are easily affected by many factors - economic status, emotional factor, etc. Success is not won by talent alone, but by many other complex factors. We would have to follow through for a number of years to check results as individual developed. No adequate differentiation between vocational aptitude and selection. Mentioned work at Stevens Institute of Technology.

There are also personality tests to evaluate the entire personality of the individual. Progress has been made - in projective techniques. The Rorschach Ink Blot Tests, by a Swiss psychiatrist, are best known of personality tests. The individual is asked to interpret ink blot designs.

1. NORMAN Charles Meier (1895 -), and Carl Emil Sorenson (1866 -), developed these tests at the University of Iowa.

2. NORMAN Rorschach (1884 - 1922).

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Personality is projected into interpretation of tests. They can be scored. Hershach worked for 10 years with all types and developed scoring system, very important for insight into individual personality. Within the last few years some attempts have been made to use these tests with groups.

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Occupational Therapists will soon take part in such supervision and the Red Cross instructions will have to be modified. **Work on Therapy** would be enhanced by both Occupational and Red Cross workers, and depends primarily upon authorization from the Surgeon.

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

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

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

RESULTS OF THE EXHIBITION

The exhibition as a whole has created great interest in the problem of therapy. It has been asked for by more than thirty museums, institutions and colleges. It has been carried over into actual practice in two ways, one for each section of the exhibition.

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

while others require a little stimulation. The form and content of whatever is created may be influenced or determined in part by conscious or unconscious suggestions by other persons, by dream images, by day dream fantasies, by memory material

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Notes on Therapy

THE ARTS IN THERAPY EXHIBITION

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

achieving its purpose by the admission both of the Junior League and the Occupational Therapists.

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

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

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

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

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

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

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

CONCLUSION

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

THE ARTS IN THERAPY

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For Disabled Soldiers and Sailors

a project and exhibition
sponsored by:-

THE MUSEUM OF MODERN ART
in collaboration with
ARTISTS FOR VICTORY INC.

THE MUSEUM OF MODERN ART'S ARMED SERVICES PROGRAM ANNOUNCES A PROJECT
ILLUSTRATING THE RELATIONSHIP BETWEEN THE ARTS AND OCCUPATIONAL THERAPY
AND PSYCHO-THERAPY.

(The role of the arts in psycho-therapy will be made clear in a section of
the exhibition with which this circular is not concerned.)

Meanwhile, American artists and designers, who have come forward whole-
heartedly to offer their services in the war effort, can make a real
contribution by providing:-

DESIGN GUIDANCE IN OCCUPATIONAL THERAPY.

Occupational therapy is work or occupation prescribed by doctors with three
aims in view:-occupational, diversional, and curative.

The remedial work involved in creating artistic objects helps injured parts
of the body return to normal, and also helps restore self-confidence and
balance to the patient.

At present, the occupational therapist has to rely chiefly on his and the
patient's ingenuity in creating these articles. There is an urgent need for
artistic designs and articles which will make a stronger appeal to the
imagination of the patient, who is also greatly encouraged if he feels he
can create a saleable article which may become a source of income.

There will be a greater and greater need for such articles, as the work of
the occupational therapist grows among the soldiers and sailors who have
been disabled or shell-shocked in the war.

For this reason, the Museum of Modern Art is asking artists and designers,
as part of their war effort, to make and submit for exhibition at the
Museum, attractive and useful articles which therapists can use as models
for their patients. In giving their services in this form, the artist will
be doing war work that is most necessary and tremendously worth while.

The objects commonly made by patients are listed on page .

Suggestions as to new media and new ideas are most desirable provided they
are practical and are accompanied by data on the use of such media, and by
objects executed in these media.

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THE ARTS IN THERAPY

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New York, New York

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AWARDS

\$500 in prizes will be awarded as follows:

First prize	\$100	5 fourth prizes, each	\$25
Second prize	75	15 fifth prizes, each	10
Third prize	50		

REGULATIONS FOR ARTISTS

1. Artists are asked to submit the actual finished article, which should be sent prepaid.
2. The jury who will judge the designs and objects submitted will be made up of representatives of the Museum staff, professional therapists and merchandising experts.
3. All designs and objects accepted will be exhibited in the Museum of Modern Art with due credit to the artist.
4. All entries must be received before December 1, 1942, and should be addressed to:-

Armed Services Program
The Museum of Modern Art
11 West 53 Street
New York, New York

5. In order that these designs may serve their greatest therapeutic value, it is understood that it is necessary to stipulate that all submissions shown in the exhibition immediately become the property of the Museum with the right to use in any manner judged desirable by the Museum. The designs and objects most suitable from a therapeutic and aesthetic viewpoint will be made available to civilian and military hospitals engaged in occupational therapy among the disabled members of the Armed Forces.
6. Submissions not accepted by the jury may be claimed by the artist if done so before March 1, 1943. Objects will be returned upon the written request and at the expense of the artist. While the Museum will endeavor to take proper care of all works submitted, it cannot be responsible for their loss or damage and any unclaimed items will be disposed of after that date.

POINTS FOR THE ARTIST TO BEAR IN MIND

- a. One of the greatest needs is for articles small enough to be made in bed.
 - b. No inflammable material is to be used.
 - c. Hospital budgets are limited; therefore use inexpensive materials.
 - d. Materials should be easily obtainable; the artist should bear in mind priorities.
- N.B. We suggest that artists wishing to do research work on occupational therapy before submitting objects to the exhibition, should visit hospitals with an occupational therapy department, BUT SHOULD BE MOST CAREFUL TO MAKE AN APPOINTMENT BEFOREHAND.

IMPORTANCE AND USE OF THE ARTS IN THERAPY by
Nolan D. Lewis, M.D., Columbia University

Art is a social function which should serve for the maintenance and promotion of the welfare of the social organism. As science develops and elevates our intellectual life, so art supports and enriches our emotional life, therefore science and art are the two most powerful means for the education, and thus for the progress of the human race. In certain situations these two great forces come together in a close relationship or cooperation. One of these constitutes our present interest in the utilization of the graphic and plastic arts, as well as some of the others in therapeutic settings.

That the science of art should extend its researches to all peoples and groups requires no particular emphasis, but especially should it apply itself to those problems which it has heretofore most neglected. Art production, when considered in a therapeutic sense and utilized for the purpose of aiding an emotionally ill person, is not just a pleasant pastime for idle hours nor is it aimed primarily to create a "taste" for art or to develop artists. It is a method of bringing into consciousness the underlying difficulties of the creator in a way that shows the basic motives in various attempts to satisfy the individual instincts and trends. This aids in the solution of the emotional conflict.

The production of the person lends itself to psychological analysis by use of the same techniques employed in dealing with dreams or other behavior material utilized in studies of the personality, and when considered in connection with the mental problems of a patient it provides insight for both the patient and the therapist. With a little tasteful encouragement nearly all types of neurotic and psychotic patients are able to produce

something for analysis; some sketch spontaneously while others require a little stimulation. The form and content of whatever is created may be influenced or determined in part by conscious or unconscious suggestions by other persons, by dream images, by day dream fantasies, by memory material

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or by the direct projections of unconscious drives from which relief may be obtained from the affective overloading. Pleasures and conflicts may be revealed in elaborate designs referring to love objects, religious themes and moral problems. Occupational adjustments and personal responsibilities may appear also in the fabric of the creation.

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

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

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

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1000 in prices will be awarded as follows:

[illegible][illegible]

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

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

Vic:

This deals with
arts for personality
explosion
Pony

From h.k.7:

Published as a separate and in *The Journal of Psychology*, 1939, 8, 389-413.

PROJECTIVE METHODS FOR THE STUDY OF PERSONALITY*

New York City

LAWRENCE K. FRANK

An initial difficulty in the study of personality is the lack of any clear-cut, adequate conception of what is to be studied. The recent volumes by Allport and by Stagner, and the monograph by Burks and Jones,¹ may be cited as indicators of the confusion in this field, where as they show, there are so many conflicting ideas and concepts, each used to justify a wide variety of methods, none of which are wholly adequate.

A situation of this kind evokes different responses from each person according to his professional predilections and allegiances. Obviously pronouncements will be resisted, if not derided, while polemics and apologetics will only increase the confusion. The question may be raised whether any light upon this situation can be obtained by examining the *process* of personality development for leads to more fruitful conceptions and more satisfactory methods and procedures.

A.

Specifically, it is suggested that we reflect upon the emergence of personality as an outcome of the interaction of cultural agents and the individual child. In the space here available only a brief summary statement is permissible of the major aspects of this process in which we may distinguish an individual organism, with an organic inheritance, slowly growing, developing, and maturing under

*Accepted for publication by Gordon Allport of the Editorial Board, received in the Editorial Office on June 26, 1939, and published immediately at Provincetown, Massachusetts. Copyright by The Journal Press.

¹G. Allport, C. W. Personality: A Psychological Interpretation. New York: Holt, 1937.

C. Stagner, R. Psychology of Personality. New York: McGraw-Hill, 1937.

Cf. Burks, Barbara S., & Jones, Mary C. Personality development in childhood: A survey of problems, methods and experimental findings. *Monop. Soc. Res. Child Devel.* 1936, 1, 1-205.

0640

Vic.

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education
from

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³J. Burks, Barbara S. & Jones, Mary C. Personality development in childhood: A survey of problems, methods and experimental findings. *Monist, Soc. Res. Child Devel.* 1936, 1, 1-205.

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the tutelage of parents and teachers intent upon patterning him to the culturally prescribed and socially sanctioned modes of action, speech, and belief.

As elsewhere stated,² the child is not passive clay but a reacting organism with feelings, as are the parents, nurses, and teachers who are rearing him. He therefore receives training in the prescribed cultural and social norms of action, speech, and belief, according to their personal bias and feelings, and he accepts this training with varying degrees of observance, always idiomatically and with feelings toward these instructors. What we can observe then is the dual process of *socialization*, involving sufficient conformity in outer conduct to permit participation in the common social world, and of *individuation*, involving the progressive establishment of a private world of highly idiosyncratic meanings, significances, and feelings that are more real and compelling than the cultural and physical world.

The foregoing does not imply any subjective duality or other traditional dichotomy; it is an attempt at a simple statement of the well-known and generally accepted view that in all events we may observe both similarities or uniformities and also individual deviations. We may concentrate upon the larger uniformities and ignore the individual components that are participating, as we do in measuring the temperature, pressure, and other properties of a gas or we may look beyond the aggregate uniformities to the individual, discrete molecules and atoms and electrons which, as we now are realizing, are highly erratic, unpredictable, and far from that uniformity of behavior described statistically. Thus, we may observe a similar antithesis between the group uniformities of economic, political, and social affairs and the peculiar personal conduct of each of the citizens who collectively exhibit those uniformities and conformities.

Culture provides the socially sanctioned patterns of action, speech, and belief that make group life what we observe, but each individual in that group is a personality who observes those social requirements and uses those patterns idiomatically, with a peculiar personal in-

²Cf. Frank, L. K. Fundamental needs of the child. *Mon. Hsp.*, 1933, 2, 353-378.
³Cf. Frank, L. K. Cultural coercion and individual distinction. *Psychiatry*, 1938, 2, 11-27.

fection, accent, emphasis, and intention.³ Strictly speaking, there are only these individuals, deviating from and distorting the culture; but with our traditional preoccupation with uniformities we have preferred to emphasize the uniformity of statistical aggregates of all activities as the real, and to treat the individual deviation as a sort of unavoidable but embarrassing failure of nature to live up to our expectations. These deviations must be recognized, but only as minor blemishes on and impediments to the scientific truths we seek!

Those ideas flourished in all scientific work up to about 1900 or 1905 when x-rays, quantum physics, relativity, and other new insights were developed that made these earlier ideas obsolete, except in a number of disciplines which still cling to the nineteenth century. Thus it is scientifically respectable, in some circles, to recognize that uniformity is a statistical group concept that overlays an exceedingly disorderly, discontinuous array of individual, discrete events that just won't obey the scientists' laws! It is also respectable to speak of organization and processes "within the atom," although it is recognized that no direct measurements or even observations can be made within the atom; inferences being drawn from activities and energy transformations that are observable and frequently measurable.

For purposes of discussion it is convenient to see individuals (a) as organisms existing in the common public world of nature; (b) as members of their group, carrying on their life careers in the social world of culturally prescribed patterns and practices, but living; (c) as personalities in these *private worlds* which they have developed under the impact of experience. It is important to recognize these three aspects of human behavior and living because of their implications for scientific study.

As organisms reacting to the environmental impacts, overtly and physiologically, human activity presents a problem of observation and measurement similar to that of all other organisms and events. The human body moves or falls through geographical space, captures, stores, and releases energy and so on. As members of the group, individuals exhibit certain patterns of action, speech, and

⁴Cf. Benedict, Ruth. *Patterns of Culture*. New York: Houghton Mifflin, 1934.
⁵Cf. Mead, Margaret. *Sex and Temperament*. New York: Morrow, 1935.
⁶Cf. Bateson, G. Naven. Cambridge: Cambridge Univ. Press, 1936.

belief that may be aggregated into larger categories of uniformity or cultural and group norms; at least we find certain pronounced, often all inclusive modes in their observed activities in which they tend to conform to social and cultural prescriptions.

When we examine the personality process or *private worlds* of individuals we face a somewhat peculiar problem, because we are seeking not the cultural and social norms of the uniformities of organic activity, but rather the revelation of just that peculiar, individual way of organizing experience and of feeling which personality implies.

In this context we may emphasize then that personality is approachable as a *process* or operation of an individual who organizes experience and reacts affectively to situations. This process is dynamic in the sense that the individual personality imposes upon the common public world of events (what we call nature), his meanings and significances, his organization and patterns, and he invents the situations thus structured with an affective meaning to which he responds idiomatically. This dynamic organizing process will of necessity express the cultural training he has experienced so that until he withdraws from social life, as in the psychoses, he will utilize the group sanctioned patterns of action, speech and belief, but as he individually has learned to use them and as he feels toward the situations and people to whom he reacts.

If it were not liable to gross misunderstanding, the personality process might be regarded as a sort of rubber stamp which the individual imposes upon every situation by which he gives it the configuration that he, as an individual, requires; in so doing he necessarily ignores or subordinates many aspects of the situation that for him are irrelevant and meaningless and selectively reacts to those aspects that are personally significant. In other words the personality process may be viewed as a highly individualized practice of the general operation of all organisms that selectively respond to a figure on a ground,⁴ by reacting to the configurations in an environmental context that are relevant to their life careers.

It is interesting to see how the students of personality have attempted to meet the problem of individuality with methods and procedures designed for study of uniformities and norms that ignore

⁴Cf. Frank, L. K. The problem of learning. *Psychol. Rev.*, 1926, 33, 329-351.

or subordinate individuality, treating it as a troublesome deviation which derogates from the real, the superior, and only important central tendency, mode, average, etc. This is not the occasion to review these methods and the writer is not competent to assess them critically, but it is appropriate to point out some aspects of the present methodological difficulty we face in the accepted quantitative procedures.

Since individuals, as indicated earlier, learn to conform to the socially sanctioned patterns of action, speech, and belief (with individual bias and flavor of their own), it is possible to establish the social norms appropriate for *groups* of like chronological age, sex, and so on and to construct standardized tests and to calculate statistically their validity, i.e., do they measure or rate what they are expected to measure or rate for each group, and their reliability, i.e., how well or reliably do they measure or rate the performance of the groups?⁵

While standardized tests are generally considered to be measures of individual differences, it would be more appropriate to say that they are ratings of the degree of likeness to cultural norms exhibited by individuals who are expected, as members of this society, to conform to those group patterns. In other words, the standardized test does not tell very much about the individual, *as an individual*, but rather how nearly he approximates to a normal performance of culturally prescribed tasks for which a more or less arbitrary, but internally consistent, scheme of quantitative ratings is utilized.⁶ By the use of an all-over total figure for an individual, it becomes possible to assign numerical evaluations to individuals in various categories of achievement, skill, conformity, and so forth, such as accelerated, average, or retarded mentally; manual or verbal proficiency, etc. Having assigned him to a rank order in a group or class according to the standardized test, the individual is disposed of and adequately explained.⁷ The history of the use of standardized tests shows how they are used to place individuals in

⁵Cf. Frank, L. K. Comments on the proposed standardization of the Rorschach method. *Rorschach Rev. Exch.*, 1939, 2.

⁶Cf. Katt, Grace H. Use and abuse of mental tests in clinical diagnosis. *Psychol. Rev.*, 1912, 2, 391-400.

⁷Cf. Lewis, E. A. *Dynamic Theory of Personality*. New York: McGraw-Hill, 1951. (Especially Chapter I on Aristotelian and Galilean modes of thought, and the class theory of investigation.)

various classifications that are convenient for administration, for remedial work and therapy, or for segregation for purposes of social control, with little or no concern about understanding the individual so classified or placed, or discovering his characteristics as an individual.

It would seem fair to say, therefore, that standardized tests offer procedures for rating individuals in terms of their socialization and how nearly they approximate to the acceptance and use of the culturally prescribed patterns of belief, action, and speech for which statistical norms can be calculated from actual observations of performance of groups of individuals, according to age, sex, etc.

In order to apply these and more recently developed quantitative methods to the study of personality it has been necessary to adopt a conception of the personality as an aggregation of discrete, measurable traits, factors, or other separable entities which are present in the individual in differing quantity and organized according to individual patterns. But since the personality is more than overt activity, some way of getting at the underlying personality is necessary. The need for quantitative data has led to the use of the culturally standardized, socially sanctioned norms of speech and belief and attitudes in and through which the individual has been asked to express his personality, as in questionnaires, inventories, rating scales, etc.

If time allowed, it would be desirable to examine more fully the implications of this procedure which attempts to reveal the individuality of the person by using the social stereotypes of language and motives that necessarily subordinate individuality to social conformity, emphasizing likeness and uniformity of group patterns. This point becomes more significant when we recall that almost identical actions and speech may be used in extraordinarily different senses by each individual using them; while conversely the widest diversity of action and speech may have almost identical sense and significance for different individuals exhibiting them. Moreover the conventional traits and motives and objectives derived from traditional concepts of human nature and conduct, carry meanings often alien to the investigator using them as data. Words are generalized symbols, are usually obscuring of, when not actually misleading about, the individual idiomatic personality using them.⁸

⁸Cf. Willoughby, R. F., & Morse, Mary E. Spontaneous reactions to a personality inventory. *Amer. J. Orthopsychiat.* 1936, 6, 542-575.

It should be further noted that many procedures for study of personality rely upon the subject's self-diagnosis and revelation of his private world of personal meanings and feelings which the social situation compels the individual to conceal, even if, as is unusual, he had any clear understanding of himself. When we ask an individual to tell what he believes or feels or to indicate in which categories he belongs, this social pressure to conform to the group norms operates to bias what he will say and presses him to fit himself into the categories of the inventory or questionnaire offered for self-diagnosis.⁹ Moreover, as Henry A. Murray has observed, the most important things about an individual are what he cannot or will not say. The law has long recognized testimony as unreliable, to be accepted only after many checks and tests as formulated in the law of evidence.

At this point there may be a feeling of dismay, if not resentment, because the discussion has led to a seeming impasse, with no road open to study the personality by the accepted methods and procedures of present-day quantitative psychology. Moreover, the insistence upon the unique, idiomatic character of the personality appears to remove it from the area of scientific study conceived as a search for generalizations, uniformities, invariant relationships, etc. It is proposed, therefore, to discuss a few recent developments in scientific concepts and methods and the new problems they have raised in order to indicate a way out of this apparent impasse.

It is appropriate to recall that the uniformity and laws of nature are statistical findings of the probable events and relationships that occur among an aggregate of events, the individuals of which are highly disorderly and unpredictable. Theoretical physics has adjusted itself to the conception of a universe that has statistical regularity and order, and individual disorder, in which the laws of aggregates are not observable in the activity of the individual making up these aggregates. Thus quantum physics and statistical mechanics and many other similar contrasts are accepted without anxiety about scientific respectability. The discrete individual event can be and is regarded as an individual to whom direct methods and measurements

⁹Cf. Vigotsky, L. S. Thought and speech. *Psychiatry*, 1939, 2, 29-54.

have only a limited applicability. We can therefore acknowledge an interest in the individual as a scientific problem and find some sanction for such an interest.

Another recent development is the concept of the *field* in physics and its use in biology. The field concept is significant here because it offers a way of conceiving this situation of an individual part and of the whole, which our older concepts have so confused and obscured.¹⁰ Instead of a whole that dominates the parts, which have to be organized by some mysterious process into a whole, we begin to think of an aggregate of individuals which constitute, by their interaction, a field that operates to pattern these individuals. Parts are not separate, discrete, independent entities that get organized by the whole, nor is the whole a superior kind of entity with feudal power over its parts, e.g., a number of iron filings brought close to a magnet will arrange themselves in a pattern wherein each bit of iron is related to the other bits and the magnet and these relations constitute the whole; remove some bits and the pattern shifts as it does if we add more filings, or bits of another metal. Likewise, in a gas, the gas may be viewed as a field in which individual molecules, atoms, and electrons are patterned by the total interactions of all those parts into the group activity we call a gas. Ecology studies this interaction of various organizations in the circumscribed life zone or field which they constitute.¹¹

This field concept is highly important because it leads to the general notion that any "entity" we single out for observation is participating in a field; any observation we make must be ordered to the field in which it is made or as we say, every observation or measurement is relative to the frame of reference or field in which it occurs.

There are many other far-reaching shifts in concepts and methods that should be discussed here, but the foregoing will suffice to indicate that the study of an individual personality may be conceived as an approach to a somewhat disorderly and erratic activity, occurring in the field we call culture (i.e., the aggregate interaction of

¹⁰Cf. Burr, H. S., & Northrop, F. S. C. An electro-dynamic theory of life. *Open Res Biol.* 1915, 10, 122-131.

¹¹Cf. du Nooy, P. L. *Biological Time*. New York: Macmillan, 1917. (Other part-whole fields are a candle flame, a fountain jet, a stream of water, etc.)

individuals whose behavior is patterned by participation in the aggregate). Moreover, the observations we make on the individual personality must be ordered to the field of that individual and his life space. We must also regard the individual himself as an aggregate of activities which pattern his parts and functions.

Here we must pause to point out that the older practice of creating entities out of data has created many problems that are unreal and irrelevant and so are insoluble. In by-gone years it was customary to treat data of temperature, light, magnetic activity, radiation, chemical activity, and so on as separate entities, independent of each other. But the more recent view is to see in these data evidences of energy transformations which are transmitted in different magnitudes, sequences, etc., and so appear as heat, light, magnetism, etc. This has relevance to the study of personality since it warns us against the practice of observing an individual's actions and then reifying these data into entities called traits (or some other discrete term), which we must then find some way of organizing into the living total personality who appears in experience as a unified organism.

With this background of larger, more general shifts in scientific procedures, let us examine some more specific developments that are relevant to our topic.

Within recent years new procedures have been developed for discovering not only the elements or parts composing the whole, but also the way those parts are arranged and organized in the whole, without disintegrating or destroying the whole. The x-rays are used, not merely for photographs or to show on a fluorescent screen what is otherwise invisible within an organism or any object, but also for diffraction analysis, in which the x-rays are patterned by the internal organization of any substance to show its molecular and atomic structure. Spectrographic analysis reveals the chemical components qualitatively, and now quantitatively, and in what compounds, by the way light is distributed along a continuous band of coarse and fine spectral lines, each of which reveals a different element or isotope. The mass spectroscopic offers another exceedingly delicate method for determining the composition of any substance that gives off radiations whereby the electrons or their rate of travel can be measured and the composition of the substance inferred.

X-rays, however, are only one of the newer methods whereby any

complex may be made to reveal its components and its organization, often quantitatively, when approached by an appropriate procedure. Recently, it has been found that the chemical composition of various substances, especially proteins, can be ascertained by the reflection of a beam of light upon a thin monomolecular film of the protein substance spread on a film of oil on water over a metallic surface. Again it has been found that metallic ores and coal may be analyzed, i.e., be made to reveal their chemical composition and other properties by the "angle of wettability," the angle of reflection, or the color of the light reflected from a liquid film that adheres to the surface of the unknown material.

Polarized light has also become an instrument for revealing the chemical composition of substances without resort to the usual methods of disintegration or chemical analysis. Electrical currents may also be passed through substances, gaseous, liquid, or solid, and used to discover what they contain and in what form. Indeed, it is not unwarranted to say that these indirect methods that permit discovery of the composition and organization of substances, complexes, and organisms, seem likely to become the method of choice over the older destructive analytical procedures, because these methods do not destroy or disturb the substance or living organism being studied.

In this connection reference should also be made to the development of biological assays, whereby a living organism, plant, or animal, is used for assaying the composition of various substances and compounds and determining their potency, such as vitamins, hormones, virus, drugs, radiation, light, magnetism, and electrical currents (including electrophoresis for separating, without injury or change, the different sub-varieties of any group of cells, chemical substances, etc.). In these procedures the response of the living organism is utilized as an indicator, if not an actual measurement, of that about which data are sought, as well as the state, condition, maturation, etc., of the organism being tested. It is appropriate to note also that physicists are using such devices as the Wilson Cloud Chamber and the Geiger Counter to obtain data on the individual electrical particle, which reveals its presence and energy by the path traced in water vapor, or by activation of the Counter, although never itself observable or directly measurable.

These methodological procedures are being refined and extended

because they offer possibilities for ascertaining what is either unknowable by other means or is undeterminable because the older analytic methods destroyed part or all of that which was to be studied. They are being accepted as valid and credible, primarily because they are more congruous with the search for undivided totalities and functioning organisms and are more productive of the data on organization on which present-day research problems are focused. They are also expressive of the recent concepts of whole-and-parts and their interrelations, which no longer invoke the notion of parts as discrete entities upon which an organization is imposed by a superior whole, but rather employ the concept of the field. Finally they offer possibilities for studying the specific, differentiated individuality of organized structures and particulate events which are ignored or obscured by the older quantitative determinations of aggregates.

Since the threshold task in any scientific endeavor is to establish the meanings and significances of the data obtained by any method of observation and measurement, it should be noted that these indirect methods for revealing the composition and organization of substances and structures rely upon experimental and genetic procedures to establish reliability and validity, not statistical procedures. That is to say, these newer procedures establish the meaning of any datum by employing the procedure upon a substance or structure of known composition, often made to order, so that it is possible to affirm that the resulting binding, patterning, arrangement of light, radio, x-ray, and so on, are reliable and valid indicators of the substance or structure when found in an unknown composition. These methods for establishing reliability and validity are therefore genetic in the sense of observing or tracing the origin and development of what is to be tested so that its presence or operation may be historically established: they are also dependent upon the concurrent use of other procedures which will yield consistent data on the same composition which therefore are validated by such internal consistency and congruity of findings.

Psychology developed the statistical procedures for establishing reliability and validity because the only data available were the single observations or measurements taken at one time on each subject. Since no other data were available on the prior history and development of the subjects, reliability had to be determined by statistical manipulation of these test data themselves; also since no

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other data were available on the subject's other functions and activities only statistical validity could be established. It would appear that these tests of reliability and validity devised to meet the difficulty presented by absence of other data now act as barriers to the use of any other procedures for personality study in which reliability and validity for each subject is tested through these other non-statistical methods.

Methods of *temporal validation* offer great promise because they permit testing of the validity of data for a *specific subject* over a period of time, and the method of congruity among data obtained by different procedures from the same subject offer large possibilities for testing the reliability of any data for a *specific subject*.¹² It is appropriate to recall here that the accepted methods for testing reliability and validity of tests, inventories, etc., offer indices only for the *group*, not for any individual subject in that *group*.

We may therefore view the problem of personality in terms of these more recent ideas and conceptions and consider the application of these indirect procedures for revealing the composition and organization of substances and energy complexes.

As indicated earlier the personality may be viewed as a dynamic process of organizing experience, of "structuralizing the life space" (Lewin) according to the unique individual's *private world*. This conception may be made precise and operational by seeing the individual and his changing environment as a series of fields which arise through the interaction of the individual personality with his selective awareness, patterned responses, and idiosyncratic feelings, with the environmental situations of objects, events, and other persons. A field organization or configuration arises out of this interaction wherein, as suggested, the personality distorts the situation, so far as it is amenable, into the configurations of its *private world*, but has to adjust to the situation in so far as it resists such distortion and imposes its necessities upon the personality. What we have called personality and fumblingly have tried to formulate as the total responses of the whole individual and similar additive conceptions becomes more understandable and approachable for investigation when conceived as the living process in this field created by the individual and the environing situation.

¹²C. Batson, G. Naven. Cambridge: Cambridge Univ. Press, 1936. In which appears a discussion of diachronic and synchronic procedures.

The objective world of objects, organisms, and events likewise may be seen as fields of interacting object-situations, upon which cultural patterns operate in the conduct of human beings who, by very reason of behaving in these learned patterns, create the cultural fields of interacting human conduct. What is highly important to note is that every observation made must be ordered—given its quantitative and qualitative interpretation—to the field in which it occurs, so that the idea of pure objectivity becomes meaningless and sterile if it implies data not biased, influenced, relative to the field in which observed. Likewise the conception of a stimulus that may be described and measured apart from the field and the organism in that field is untenable.¹³ The "same" stimulus will differ in every field, and for every field and for every organism which selectively creates its own stimuli in each situation. Indeed, this dynamic conception of the personality as a process implies that there are no stimuli to conduct (as distinct from physical and physiological impacts) except in so far as the individual personality selectively constitutes them and responds to them in its idiosyncratic patterns. In other words the stimuli are functions of the field created by the individual interacting with the situation.

Thus the movement in various areas of scientific work is toward recognition of the field concept and the devising of methods that will record not merely data but the fields in which those data have been observed and find their significance. Those who are appalled by the *terrors of relativity*, thus threatening scientific work may be reminded that the present-day standards of scientific work and of methods are part of a development that will inevitably make today's ideas and procedures obsolete. It is well to recall how proud (justly so) chemistry was to achieve quantitative determinations of the composition of substances and now, how crude those early quantitative methods and findings now appear, when they now are seeking to find out not merely what and how much, but the spatial arrangement of the constituents as in stereochemistry where the same atoms

¹³Cf. Vigorsky, L. S. Thought and speech. *Psychiatry*, 1919, 2, 29-54. "The investigator who uses such methods may be compared to a man, who, in order to explain why water extinguishes fire, analyzes the water into oxygen and hydrogen and is surprised to find that oxygen helps the process of burning and hydrogen itself burns. This method of analyzing a whole into elements is not a true analysis which can be used to solve concrete problems" (p. 29).

in the same quantity produce different substances according to their spatial arrangement. It is likewise worth recalling, that about 1900, young physicists could find no problems except the more precise measurement of the pressure, temperature, etc., of a gas and were content with such crude quantitative findings. Furthermore, biologists today are accepting as common-place that the same nutritive components, amino-acids, carbohydrates, fats, minerals, and vitamins are selectively digested, assimilated, and metabolized in different ways by each species and by each individual. Moreover, it is conceded that the proteins of each species are different as are those of each individual with the possibility of an almost unlimited number of different protein molecules, in which the same basic elements are organized into unique spatial-temporal configurations appropriate to the organic field of the individual organism.¹⁴

C.

Coming directly to the topic of projective methods for personality study,¹⁵ we may say that the dynamic conception of personality as a process of organizing experience and structuralizing life space in a field, leads to the problem of how we can reveal the way an individual personality organizes experience, in order to disclose or at least gain insight into that individual's *private world* of meanings, significances, patterns, and feelings.

Such a problem is similar to those discussed earlier where indirect methods are used to elicit the pattern of internal organization and of composition without disintegrating or distorting the subject, which is made to bend, deflect, distort, organize, or otherwise pattern part or all of the field in which it is placed—e.g., light and x-rays. In similar fashion we may approach the personality and induce the

¹⁴The concepts of individuality and of individuation are being used by biologists because they find themselves confronted with individual organic activities and idiomatic processes.

¹⁵Cf. Blumenthal, H. T. Effects of organismal differentials on the distribution of leukocytes in the circulating blood. *Arch. Path.* 1939, 27, 510-545.

¹⁶Cf. Coghill, G. E. Individuation versus integration in the development of behavior. *J. Gen. Psychol.* 1950, 8, 431-455.

¹⁷Cf. Coghill, G. E. Integration and motivation of behavior as problems of growth. *J. Gen. Psychol.* 1954, 48, 1-19.

¹⁸References to the projective techniques discussed in this section appear in the bibliography at the end of the paper.

individual to reveal his way of organizing experience by giving him a field (objects, materials, experiences) with relatively little structure and cultural patterning so that the personality can project upon that plastic field his way of seeing life, his meanings, significances, patterns, and especially his feelings. Thus we elicit a projection of the individual personality's *private world* because he has to organize the field, interpret the material and react affectively to it. More specifically, a projection method for study of personality involves the presentation of a stimulus-situation designed or chosen because it will mean to the subject; not what the experimenter has arbitrarily decided it should mean (as in most psychological experiments using standardized stimuli in order to be "objective"), but rather whatever it must mean to the personality who gives it, or imposes upon it, his private, idiosyncratic meaning and organization. The subject then will respond to his meaning of the presented stimulus-situation by some form of action and feeling that is expressive of his personality. Such responses may be *constitutive* as when the subject imposes a structure or form or configuration (Gestalt) upon an amorphous, plastic, unstructured substance such as clay, finger paints, or upon partially structured and semi-organized fields like the Rorschach cards; or they may be *interpretive* as when the subject tells what a stimulus-situation, like a picture, means to him; or they may be *cathartic* as when the subject discharges affect or feeling upon the stimulus-situation and finds an emotional release that is revealing of his affective reactions toward life situations presented by the stimulus-situation, as when he plays with clay or toys. Other expressions may be *constructive* organizations wherein the subject builds in accordance with the materials offered but reveals in the pattern of his building some of the organizing conceptions of his life at that period, as in block-building.

The important and determining process is the subject's personality which operates upon the stimulus-situation as if it had a wholly private significance for him alone or an entirely plastic character which made it yield to the subject's control. This indicates that, as suggested earlier, a personality is the way an individual organizes and patterns life situations and effectively responds to them, "structuralizes his life space," so that by projective methods we are evoking the very process of personality as it has developed to that moment.¹⁸

¹⁸Cf. Dunbar, H. F. *Emotions and Bodily Changes*. New York: Colum-

Since the way an individual organizes and patterns life situations, imposes his *private world* of meanings and affectively reacts upon the environment world of situations and other persons and strives to maintain his personal version against the coercion or obstruction of others, it is evident that personality is a persistent way of living and feeling that, despite change of tools, implements, and organic growth and maturation will appear continuously and true to pattern.

When we scrutinize the actual procedures that may be called projective methods we find a wide variety of techniques and materials being employed for the same general purpose, to obtain from the subject, "what he cannot or will not say," frequently because he does not know himself and is not aware what he is revealing about himself through his projections.

In the following statement no attempt has been made to provide a complete review of all the projective methods now being used, since such a canvas would be beyond the present writer's competence and intention. Only a few illustrations of projective methods are offered to show their variety and their scope, in the hope of enlisting further interest in and creating a better understanding of, their characteristics and advantages.¹⁷

The Rorschach ink blots, to which the subject responds by saying what he "sees" in each of a number of different blots, are perhaps the most widely known of these procedures. They have been utilized in Europe and in the United States, frequently in connection with psychiatric clinics and hospitals, for revealing the personality configurations and have been found of increasing value. In so far as life histories and psychiatric and psychoanalytic studies of the subjects who have had the Rorschach diagnosis are available, the ink blot interpretations are being increasingly validated by these clinical findings. Such comparative findings are of the greatest importance because they mutually reinforce each other and reveal the consistency or any conflicts in the different interpretations and diagnosis of a personality.

Another similar procedure is the *Cloud Picture* method, developed

¹⁷ Univ. Press, 1938. (2nd Ed.) An individual may express his feelings, otherwise blocked, in illness or physiological dysfunctions.

¹⁸ Cf. Horowitz, Ruth, & Murphy, Lois B. Projective methods in the psychological study of children. *J. Exper. Educ.*, 1938, 7, 133-140, for further discussion of different procedures and their use.

by Wilhelm Stern, to evoke projections from a subject upon more amorphous grounds, with advantages, he believed, over the Rorschach blots. The more amorphous or unstructured the ground, the greater the sensitivity of the procedure which however loses in precision as in most instruments. Hence the Rorschach may be less sensitive than *Cloud Pictures* on clay but more precise and definite. Both the ink blots and the *Cloud Pictures* offer a ground upon which the subject must impose or project whatever configurational patterns he "sees" therein, because he can only see what he personally looks for or "perceives" in that ground. The separate detail of the responses, however, are significant only in the context of the total response to each blot and are meaningful only for each subject. This does not imply an absence of recurrent forms and meanings from one subject to another but rather that the same letters of the conventionalized alphabet may recur in many different words and the same words may be utilized in a great variety of sentences to convey an extraordinary diversity of statements, which must be understood within the context in which they occur and with reference to the particular speaker who is using them on that occasion.¹⁸

Play techniques are being increasingly employed for clinical diagnosis and for investigation of the personality development of children. As materials almost any kind of toy or plaything or plain wooden building blocks may be presented to the subject for free play or for performance of some designated action, such as building a house, sorting into groups, setting the stage for a play or otherwise organizing the play materials into some configuration which expresses for the subject an effectively significant pattern. In children, it must be remembered there are fewer defenses and defenses available to hide behind and there is less sophisticated awareness of how much is being revealed in play. The investigator does not set a task and rate the performance in terms of skill or other scale of achievement, since the intention is to elicit the subject's way of "organizing his life space" in whatever manner he finds appropriate. Hence every performance is significant, apart from the excellence of the play

¹⁹ Cf. since each personality must use socially prescribed cultural patterns for his conduct and communications he will exhibit many recurrent uniformities but these are significant only for revealing the patterns or organizations or configurations which the personality uses to structure his life space.

construction or activity, and is to be interpreted, rather than rated, for its revelation of how the subject sees and feels his life situations that are portrayed in the play constructions and sequences. The question of how to decide whether a particular activity is or is not meaningful is to be decided, not by its frequency or so-called objective criteria, but by the total play configuration of that particular subject who, it is assumed, performs that particular action or uses that specific construction, as an expression of his way of seeing and feeling and reacting to life, i.e., of his personality. But the degree of relevance is to be found in the context, in what precedes and what follows and in the intensity of feelings expressed. If these criteria appear tenuous and subjective and lacking in credibility, then objections may be made to the use of various methods for discovering the composition and structure of an unknown substance through which light, electric current, or radiations are passed, to give patterned arrangements or a spectrum photograph in which the position, number, intensity of lines and the coarse and fine structure indicate what the unknown substance is composed of, how organized internally, and so on. Personality studies by projective methods have not, of course, been as extensively studied nor have the patterns used by subjects been so well explored. The important point is that the way is open to the development of something similar to spectroscopic and diffraction methods for investigation of personality.

If the foregoing appears far-fetched it may be recalled that the lines on the spectroscopic plate were established, not by statistical procedures, but by experimental procedures through which a known chemically tested substance was spectroscopically tested so that its identifying line could be precisely located and thereafter confidently named. In much the same fashion it is being established that a child who is known to be undergoing an affective experience will express that feeling in a play configuration that can be so recognized. Thus, children who have lost a beloved parent or nurse, who have been made anxious by toilet training, are insecure and hostile because of sibling rivalry, etc., will exhibit those feelings in their play configurations. Experimentally produced personality disturbances can be established and their severity investigated by subsequent play forms and expressions. Moreover, the insights derived from play configurations yield interpretations that are not only therapeutically effective but often predictive of what a child will show in the near future.

Not only play toys and objects are utilized but also various plastic amorphous materials such as modelling clay, flour, and water, mud and similar substances of a consistency that permits the subject to handle freely and manipulate into various objects. In these play situations the subject often finds a catharsis, expressing affects that might otherwise be repressed or disguised, or symbolically releasing resentments and hostility that have been long overlaid by conventionally good conduct. Dolls, capable of being dismembered, can be used to evoke repressed hostility and aggression against parents and siblings. Dramatic stage play with toy figures and settings have also provided occasions in which a subject not only revealed his personality difficulties but also worked out many of his emotional problems. Clay figures are modelled by child patients in which they express many of their acute anxieties and distortions. Reference should be made to eidetic imagery, which, as Walther Jansch in his constitutional studies has shown, indicates one aspect of the subject's way of expressing what enters into his personality make-up or way of organizing his life space.

Artistic media offer another series of rich opportunities for projective methods in studying personality. Finger-painting has given many insights into child personality make-up and perplexities. Painting has been found very fruitful for study of personality make-up and emotional disturbances. Other clinical uses of painting have been reported that indicate the way paintings and drawings supplement the clinician's interviews and projective responses, that are exceedingly revealing, often more so than the verbal responses. Puppet shows elicit responses from child patients that are both diagnostic and therapeutic because the intensity of the dramatic experience arouses the child to a vehement expression of his feelings toward authority and toward parents and of his repressed desires to hurt others. Roles have been assigned to individuals who are then asked to act out those roles impromptu, thereby revealing how tangled and repressed his or her feelings are and how release of pent-up emotion leads to insight into one's personality difficulties. Dramatic teachers are finding clues to personality in the way individuals portray the characters assigned them in a play. Music offers similar and often more potent possibilities for expression of affects that are revealing of the personality. It is interesting to note that as psychotherapy proceeds to free the patient, his art expressions, painting,

modelling, music, and dramatic rendition become freer and more integrated.

As the foregoing indicates, the individual rarely has any understanding of himself or awareness of what his activities signify. In the Thematic Perception methods this unawareness offers an opportunity to elicit highly significant projections from subjects who are asked to write or tell stories about a series of pictures showing individuals with whom they can identify themselves and others of immediate personal concern. Likewise the subjects project many aspects of their personality in the completion of stories and of sentences, in making up analogies, sorting out and grouping objects, such as toys, and similar procedures in which the subject reveals "what he cannot or will not say."

Expressive movements, especially handwriting, offer another approach to the understanding of the personality who reveals so much of his characteristic way of viewing life in his habitual gestures and motor patterns, facial expressions, posture and gait. These leads to the study of personality have been rejected by many psychologists because they do not meet psychometric requirements for validity and reliability, but they are being employed in association with clinical and other studies of personality where they are finding increasing validation in the consistency of results for the same subject when independently assayed by each of these procedures. In this group of methods should be included observations on ties of all kinds and dancing as indications of tension, anxiety or other partially repressed feelings.

If we will face the problem of personality, in its full complexity, as an active dynamic process to be studied as a *process* rather than as an entity or aggregate of traits, factors, or as a static organization, then these projective methods offer many advantages for obtaining data on the process of organizing experience which is peculiar to each personality and has a life career. Moreover, the projective methods offer possibilities for utilizing the available insights into personality which the prevailing quantitative procedures seem deliberately to reject.

Here again it may be re-emphasized that the study of personality is not a task of measuring separate variables on a large group of individuals at one moment in their lives and then seeking, by statistical methods, to measure correlations, nor is it a problem of

teasing out and establishing the quantitative value of several factors.¹⁹ Rather the task calls for the application of a multiplicity of methods and procedures which will reveal the many facets of the personality and show how the individual "structuralizes his life space" or organizes experience to meet his personal needs in various media. If it appears that the subject projects similar *patterns or configurations* upon widely different materials and reveals in his life history the sequence of experiences that make those projections psychologically meaningful for his personality, then the procedures may be judged sufficiently valid to warrant further experimentation and refinement. In undertaking such explorations the experimenter and clinicians may find reassurance and support in the realization that they are utilizing concepts and methods that are receiving increasing recognition and approval in scientific work that is today proving most fruitful.

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¹⁹Cf. Jersild, A. T., & Fite, Mary D. The influence of nursery school experience on children's social adjustments. *Child Devel. Monog.*, No. 25, 1939. See especially page 102.

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565 Park Avenue
New York City

You are Invited...

to attend a

PREVIEW

and

RECEPTION

at

Cleveland HEALTH MUSEUM

Sunday, March 21st at 4:00 o'clock
IN THE AUDITORIUM

CLEVELAND, OHIO
PRESS 3/16/43

The Social Scene

By *Clotilda Ball*

"Arts in Therapy" Exhibit Opens Here Next Week

THE Cleveland Committee of the American Occupational Therapy Association of which Mrs. Herman Lansing Vail is chairman is sponsoring an "Arts in Therapy" exhibition at the Cleveland Health Museum from March 23 to April 9.

This will be the first time the exhibit has been shown outside of New York City, where it originated at the Museum of Modern Art under the combined sponsorship of the American Occupational Therapy Association and the Junior League of New York City. Serving on the sponsorship committee with Mrs. Vail are Mr. and Mrs. Henry Hunt Clark, Mrs. Kenneth C. Kerr, Mr. and Mrs. Thomas Munro, Dr. and Mrs. Robert M. Stecher, Miss Gertrude Underhill, Dr. and Mrs. Robert H. Bishop, Mr. and Mrs. Windsor T. White, Mrs. Francis F. Prentiss, Miss Bill Greve, William Miliken, Dr. and Mrs. John E. Rauschbach, Dr. and Mrs. Lester Taylor, Miss Virginia Wing, Dr. and Mrs. W. J. Zeller and Mr. Vail.

Broaden Therapeutic Work

The "Arts in Therapy" exhibit has been designed to encourage and broaden the arts and crafts in therapeutic work among the disabled and convalescent members of the armed forces. Mrs. Vail's committee has been instrumental in setting up training courses here for volunteers in this work who are instructed by the Association for the Crippled and Disabled.

The exhibition includes 250 items, including 25 prize winners in national competition, produced in the rehabilitation of the physically injured and the mentally disturbed. Examples include wood work, leather, jewelry, dishes, rugs, trays, screens, draperies and bookbinding, painting and drawing.



CLEVELAND, OHIO
1943 NEWS 3/18

City Will See Craft Work of Disabled Men

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A preview will be given Sunday for museum members, when they attend a farewell reception for Dr. Manuel Urrutia, director of the National Museum of Hygiene of Mexico City. Dr. Urrutia has been at the museum since January 1, taking the health education internship.

The "Arts in Therapy" exhibit was brought to Cleveland under sponsorship of a committee headed by Mrs. Herman L. Vail. It is a loan from the Museum of Modern Art in New York.

The exhibit was designed to encourage and broaden use of arts and crafts in therapeutic work among disabled and convalescent members of the armed forces. Over 250 articles such as wood and leather objects, jewelry, rugs, dishes, paintings, finger-painting, sculpture, embroidery and tapestries will be shown.

Also on display will be photographs taken at British base hospitals in the Middle East, convalescent homes in England, and Veterans' Administration Hospitals in the United States.

The exhibit will close April 9.

CLEVELAND, OHIO
1943 PRESS 3/15

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Original sponsors of the exhibit are the American Occupational Therapy Association and the Junior League of New York City. The health museum here, located at 8811 Euclid Avenue, is open free to the public every day except Monday.

0654

"THE ARTS IN THERAPY"

Sponsoring Committee
Mrs. Herman L. Vail, Chairman

Dr. and Mrs. Robert H. Bishop	Dr. and Mrs. John E. Rauschke
Dr. and Mrs. Robert H. Browning	Dr. and Mrs. Robert M. Stetler
Mr. and Mrs. Henry Hunt Clark	Dr. and Mrs. Lester Taylor
Miss Bell Greve	Miss Gertrude Underhill
Mrs. Kenneth C. Kerr	Mr. and Mrs. Herman L. Vail
Mr. William Milliken	Mr. and Mrs. Windsor T. White
Mrs. Francis P. Pankas	Miss Virginia Wing
	Dr. and Mrs. W. J. Zeiler

Ohio State Occupational Therapy Association, Cleveland Chapter

The exhibit, "The Arts in Therapy" for disabled soldiers and sailors has more than 250 items on occupational and creative therapy including 23 prize winners of a national competition.

Courtesy, Museum of Modern Art, New York.

Open to the Public, March 22 - April 9

DR. MANUEL URRUTIA Y RUIZ

Director, National Museum of Hygiene, Mexico City, will soon finish a three months' internship at the Museum on the recommendation of the Pan-American Sanitary Bureau.

The fifty Latin-American doctors and students now studying in Cleveland, welcome this opportunity to honor a colleague.

ALIMENTO PARA LA SALUD

A Spanish edition of our 15-unit exhibit, "Food for Health," is in process in the Museum Workshops for the Mexican Government.

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BALTIMORE, MD.
1943 AMERICAN 4/10

Therapy Art Show Open Here Today

An important exhibition on the arts in therapy opens this afternoon in the Baltimore Museum of Art.

The exhibit is designed to improve and broaden the scope of craft designs for use in occupational and psychotherapy among wounded members of the armed forces.

Organized by the New York Museum of Modern Art, the exhibition consists of two sections.

In the occupational therapy section are more than 100 items in the various crafts such as weaving, woodworking, paper construction, metal work and pottery.

23 Prize Winners

The group includes the 23 prize-winning craft objects submitted in a nation-wide contest to produce designs of genuine artistry and usefulness for occupational therapy work.

The creative, or psychotherapy, section shows the use of the free media in art—painting, sculpture, drawing etc.—employed both as a cure for psychiatric patients and as a means of diagnosis by psychiatrists.

A number of examples executed by both normal and mentally disturbed individuals will be shown.

In connection with the exhibition, a conference on the arts in therapy will be held at the Museum on Tuesday, April 20, at 8:30 P. M. The conference will be open to the public, and general discussion from the floor will follow the prepared talks.

Baltimore, Md.
The Sun, May 2, 1943

New Use for Art

"The Arts in Therapy" isn't strictly speaking an art show either. It is designed, I take it, to illustrate the way in which drawing, painting and some handicrafts are used for diagnostic, remedial, educational and occupational purposes. Certainly it is instructive to the layman to learn—in a manner of speaking—that creative activities of this kind can serve so many ends apart from the traditional ones.

The materials here exhibited were not made for display, and the observer should remember this. Naturally, however, the value of this work in psychiatry is something of which I have no understanding at all. I can look at it only as I would look at any other set of drawings, water colors, etc.

On that basis alone then I can say that a good deal of it seems to reveal exceptional gifts and some of it is really impressive. There is, for example, the work of "Florence," a 19-year-old, who, we are informed, suffers from some mental disorder. The psychiatrist read meanings "out of her drawings." Well and good. In any case Florence clearly has remarkable talents for a child—her drawings have a swiftness and ease of form that are altogether delightful.

But there are many notable things in this show. The "Joshua and Whale" by an unnamed woman of 23 and the pastel head by a man of 50, the finger paintings made for amusement by soldiers, some of the mysterious "diagnostic" sketches (in particular that of a giant woman in Phrygian cap behind a counter, and the water color of a hanging), many of the textiles and the unusually imaginative and ingenious toys would attract and deserve attention in any case. I believe, no matter what their place in therapy.

Mr. Michelson's drawings are interesting for their broad, round style, and his happy use of incidental color. His nudes, the dark vermilion acrobats, the horses, a small portrait head or two, and a few of his apparently satirical essays all merit mention.

PORTLAND, OREGON
OREGONIAN 7/2/43

Ships Exhibit To Hold Over

Public Shows Great Interest

BY CATHERINE JONES

Staff Writer, The Oregonian

The attendance at the "Ships for Victory" exhibition at the Portland Art museum has been so large, and the public interest so great that the original closing, planned for this Sunday, has been postponed until the end of July.

Quite another use of craft work is to be seen upstairs in the Aver wing, where the Museum of Modern Art's traveling exhibition "The Arts in Therapy" has been hung.

Weaving Samples Attract

Of special interest here are the samples of weaving for therapeutic use produced by the weaving workshop now in progress at the museum, under the direction of Dorothy Liebes and Marian Phai.

Portland's contribution to the material of the exhibition can stand comparison with any of the other samples shown. These two exhibitions will remain on view until July 15.

At the Oregon Ceramic studio, 3934 S.W. Corbett, the fabrics of Marianne Strupp, Dunsmuir, and the work of many other artists will be on display from 12 noon to 5 P. M.

SAN FRANCISCO, CALIF. NEWS 7/21/43 Museum to Open Prize Exhibition

Prize-winning entries in the Arts in Therapy competition which the Museum of Modern Art, New York City, held from Oct. 15 to Dec. 18, 1942, will be exhibited at the San Francisco Museum of Art starting tomorrow.

The exhibition is arranged in two sections:

- 1.—Occupational therapy
- 2.—Creative therapy (or psychotherapy)

The 23 prize winners are included in the occupational therapy section which comprises more than 100 items in the various crafts such as weaving, wood-working, paper construction, metal work, pottery, and so forth.

PORTLAND, OREGON
1943 OREGONIAN 6/20

Workshop at Peak

The weaving workshop is proceeding at full steam at the Portland Art museum under the stimulating guidance of Dorothy Liebes and the exhibition of Liebes fabrics gives indication of the practical application to contemporary life of the craft of weaving.

Supplementing use of the crafts, the museum has placed on exhibition a collection of paintings, sculptures and craft objects used in and for therapeutic work.

This exhibition, "The Arts in Therapy," was assembled by the Museum of Modern Art in New York and comprises two distinct parts. The first part is made up of objects and projects which would be suitable models or inspirations for therapeutic uses, and all specially created by well-known artists.

Free Media Shown

A decorated plate designed by William Gropper, a block print by Ilse Hansman, books, toys and wooden pieces by others are included here. The second section illustrates the use of the so-called free media, painting, sculpture, drawing and so on, in actual therapy. This section portrays the expression of spontaneous self-expression through the arts as a means of psychological release.

The theory behind the use of art in this way is based on two factors, the usefulness of that art to the individual's recovery, and its usefulness to him, after he returns to normal life. It has been found that art is a perfectly natural means of communication and that men take to it with facility. In so doing they find an emotional release, get rid of pent-up physical energies and express in visual form the fears and impressions that accompany illness. The war today is producing a great number of wounded, and the hospitalization problem is growing daily.

The mental health of the wounded is an important factor in spreading recovery and anything that can contribute to it becomes a valuable therapeutic agent. Many of the objects on view in this exhibition are the products of patients whose recovery was in great measure hastened by the occupation given in making the objects.

Ships Draw Crowds

The Ships for Victory exhibition, supplemented by a completely equipped, full sailed lifeboat, is still drawing great crowds. The five works of art presented by Colonel C. E. S. Wood are still to be seen.

In the lower floor of the Hirsch wing 30 looms have been set up for the workshop, and in the farthest gallery is a display of textiles and weaving materials from the Liebes studio that will be of interest to the general public, and particularly to weavers.

PORTLAND, OREGON
1943 OREGON JOURNAL 6-20

Museum Therapeutic Exhibit Coincides With Ceramic Art

By Frances Blakely

The war today is producing a great number of wounded men and the hospitalization problem is growing daily. Mental health of the wounded is an important factor in speeding recovery and anything that can contribute to it becomes a valuable therapeutic agent.

Many of the objects on view at the Portland Art museum in the exhibit "The Arts in Therapy," assembled by the Museum of Modern Art in New York, are products of patients whose recovery was in a great measure hastened by the occupation given them in the making of these objects. Robert Tyler Davis, museum director, explains.

Embroideries, finger paintings, weaving and the making of fishing flies, lead in the sort of crafts patients have been found to enjoy. Photographs of patients doing therapeutic work are included.

The exhibit is in two parts. The first is made up of objects and projects which would be suitable models or inspiration for therapeutic uses, all designed by well known artists.

A decorated plate designed by William Gropper, a block print by Ilse Hamann, books, toys and wooden pieces by others are included. The second section illustrates the use of the so-called free media—painting, sculpture, drawing and so on—in actual therapy. This section portrays the function of spontaneous self-expression through the arts as a means of psychological release.

The theory behind the use of art in this way is based on two factors—the usefulness of that art to the individual's recovery, and its usefulness to him after his return to normal life. It has been found that art is a perfect normal means of communication and that men take to it with facility. In so doing they find an

emotional release, get rid of pent-up physical energies and express in visual forms the fears and repressions that accompany illness.

The weaving workshop is proceeding full speed ahead at the museum under guidance of Dorothy Liebes and the exhibition of Liebes fabrics gives some indication of the practical application to contemporary life of the craft of weaving. Supplementing this normal and generally accepted use of the craft.

The "Ships for Victory" exhibition, supplemented by a completely equipped, full sailed life boat, is still drawing great crowds. The five works of art presented by Colonel C. E. S. Wood are still to be seen.

Opening today at the Oregon Ceramic studio, 2034 S. W. Corbett street, is an exhibition of textiles by Marianna Strengel Dusenbury, circulated by the American Federation of Arts. Mrs. Dusenbury, a native of Finland, and one of the finest weavers in our country today, is now an instructor at the Cranbrook Academy of Art in Michigan. Her textiles have been exhibited at museums in Stockholm, Sweden, and in Finland and New York.

The exhibition at the studio will be composed of experiments in rugs, chair coverings, wall coverings and long draperies and scarves, showing Mrs. Dusenbury's research in texture, technique and color. Mrs. Dusenbury's aim in assembling this exhibition for the American Federation of Arts was to show a few of the limitless possibilities of weaving and to what extent our weaving may develop after the war.

The Oregon Ceramic studio has planned that exhibit now to coincide with the weaving course now being held at the Portland Art museum. The exhibition will be on view through July 15.

SAN FRANCISCO, CALIF.
1943 CHRONICLE 7/19

Doings of Women In War

By ZILFA ESTCOURT

Therapy is one of those cold, technical words that covers many simple, human, sympathetic procedures to help the wounded, handicapped and convalescent adjust themselves to something approaching normal living.

Because there are so many casualties of war who are going to have to make this orientation, artists and craftsmen, aware that work with the hands brings happiness and peace to the mind, are coming forward with suggested activities. Though the medical term such as occupational and creative therapy are not conducive to interest, the artistic, original and often amusing handiworks is

An exhibition of arts in therapy for disabled soldiers and sailors including prize-winning entries from a competition conducted by the Museum of Modern Art in New York City.

Two months ago, will open at San Francisco Museum of Art at the Civic Center next Thursday. In the occupational therapy section there are entries in weaving, woodworking, metal work and pottery. The creative therapy section shows the use of media in art—painting, sculpture, drawing. They are used both as a means of diagnosis and cure with more than 150 examples executed by both normal and mentally disturbed patients.

In addition there are photographs of local work representing the activity of the Red Cross Arts and Skills project, adds still further to the interest of the exhibition. Mrs. Dorothy Wright Liebes, noted San Francisco weaver, founder and national head of the Red Cross Arts and Skills project, will speak on "The Arts in Therapy" next Sunday afternoon at 3 o'clock at the Museum.

Without entering the competition a French painter and an American sculptor have made some intriguing contributions. Andre Masson has given a highly imaginative color to be used as an embroidery. Alexander Calder has created ten gay and fantastic toys made in the simplest fashion of paper, match boxes, scraps of tin, leather, old piano wire, rags, yarn, thread and bits of wood. He has used these media in such comic ways that a soldier or sailor would have to be very disabled indeed not to laugh at first sight, and then demand similar wacky basket materials with which to try his skill at similar creations.

8/7/1943

About Art and Artists

By KENNETH ROSS

CURRENT EXHIBITS

An exhibition of arts in therapy for disabled soldiers and sailors from the Museum of Modern Art, New York, is now on view at the San Francisco Museum of Art. Most of the prize winners are women who seem to excel in this form of art.

0658

Pasadena, California
Star-News, 9/11/45

About Art and Artists

By KENNETH ROSS



HANDCRAFTS IN HOSPITALS—Here is one of the graphic illustrations of Arts in Therapy in the exhibition now at the Los Angeles County Museum. This photograph shows how the work is being carried on by the British in Middle East and African hospitals.

CURRENT EXHIBITS

The Arts in Therapy, Los Angeles County Museum (to Sept. 29).
Paintings by Chris White, Ed. Remick, Sgt. Albert Stewart and Helmut Hunsgründ, Pasadena Art Institute (to Sept. 29).
Paintings by John Wilson, San Gabriel Artists' Guild (September).
Keratin Textiles (Special Exhibit), Southwest Museum (September).
Alma Baraband and Josef von Storchberg, Los Angeles County Museum.
"Old Dutch Masters of the 17th Century," Vigevano Galleries, Westwood Hills, Los Angeles.

Healing Through Art

Bullets and shrapnel do more than tear holes in a man. The shock, the pain, the interminably long hours of listless waiting in a ward engage the spirit to such an extent that physical healing is actually retarded. To counteract this, to relieve boredom, to shorten the period of convalescence and to give the more hope, the American Red Cross is sponsoring in the hospitals a nation-wide arts and skills program which will give artists and craftsmen another opportunity to make a constructive contribution to the country. Those who seem fitted for the work will be asked to work in their spare time with the Red Cross on a well organized program of teaching painting, drawing, modeling, weaving, and other crafts to the convalescing servicemen.

The project is not a plan, a venture whose success is uncertain. It is a reality which has been functioning successfully for two years in New York and Chicago, and eight months in San Francisco. It is true that at first Army officials were skeptical, but let's go back a little further.

The idea of occupational therapy or healings through work is not new. Somewhere around the year 150 the celebrated Greek physician Galen wrote, "Employment is Nature's best physician." But widespread appreciation of the fact has been slow. Over 1700 years later, during the First World War Dr. T. W. Salmon, A. E. F. psychiatrist, said, "Some day occupational therapy will rank with anesthesia in taking suffering out of sickness, and with antitoxin in shortening its duration."

One of those who saw the value of an arts and crafts program during peacetime in the hospitals was Dorothy Liebes, San Francisco weaver, but as she traveled about the country she was discouraged by the dull and hackneyed patterns given the patients to work out. She frequently rebuked the patients' spirits in various hospitals by submitting fresh, original and modern designs for them to work on. After Pearl Harbor she realized that thousands of wounded boys were crying out for something to do and thousands of American artists and craftsmen were looking for a way to serve their country. The conclusion lay in the plan to bring them together.

GOVERNMENT PROJECT PROPOSAL REJECTED BY OFFICIAL

Mrs. Liebes felt that it should be a government project and in Washington she laid the case before one of our highest officials under whose jurisdiction it would come. But this man unfortunately knew more about politics than life and art. The answer was a polite no. Fortunately the national director of the American Red Cross, Mrs. Davis, is an alert woman with unusual vision. When she heard that the government had turned down the project she immediately contacted Mrs. Liebes. In a therapy. In describing this Dr. Glen Lukens, director of the therapist at U. S. C. says: "In prescribing an occupation for therapeutic results, the therapist must be able to arrange a series of scientific group activities which will give to a definite set of muscles, or a diseased area, just the right kind of exercise to meet the directions of a competent Chicago. The program success. The artists have physical or surgical. . . and quoting again, Dr. Lukens: "An occupational therapist must be able to follow the prescription recommended by a physician and surgeon and to stimulate heart action, respiration and blood circulation accurately, for if any of the above-named processes are over-stimulated, negative results will retard the recovery of the patient."

This week the Los Angeles County Museum and the American Red Cross issued a call to all regional artists and craftsmen who would like to take part in this program to send in now to the museum for the volunteers' application blank. If after the application has been returned, there is a long period of waiting, don't be discouraged. Many things must be done first such as the procurement of proper equipment. The program should be actively under way at Fort MacArthur by Christmas. But now is the time to enroll, and the interview will begin shortly. Take no credit for the fact that some of the finest painters make the poorest teachers, and a mediocre painter is often a splendid teacher. Enthusiasm, patience, and understanding are essential. Painting and drawing, according to Mrs. Liebes, are the most popular activities; modeling, woodwork, weaving, fly tying, knotting and puppet making are close seconds.

LOS ANGELES, CALIF.
EXAMINER 9/7/45

Dual Purpose in Arts and Therapy Show

Preview of the exhibit of arts and therapy this afternoon at the Los Angeles County Museum will have a dual purpose. The show, which comes direct to Los Angeles art circles from the Museum of Modern Art in New York, includes samples of wartime art. As the arts and craftsmen of this locale gather to view it, they will also become acquainted with the new arts and skills hospital program to be instituted here by the American Red Cross.

Roland McKinney, director of the museum, has called the gathering to introduce the new wartime project which will enable artists to volunteer their special talents in hospitals of the armed forces.

Mrs. Gerald Breckenridge, who has long been identified with art endeavor here, has been named to head the new Red Cross activity, in an appointment announced by Dorey Newlin, Los Angeles chairman. She will be introduced to the artists at the preview. Paul K. Yost, who is vice chairman of the Red Cross program, will speak on the extension of Red Cross into this field, and Mrs. Edwin J. Loeb, administrative vice chairman of the volunteer ranks, will tell of responsibilities of volunteer activity in the nationwide scheme.

Coming from San Francisco for the event is Mrs. Dorothy Liebes, who is heading the arts and skills program throughout the nation. The program, adopted early this year, has received excellent support from hospitals in arts and crafts in hospitals in New York, Chicago and San Francisco. It embraces a wide range of subjects, including such making of pottery, weaving, model building, sculpturing and bookbinding. Carried on entirely with volunteer works, arts and crafts has proven a very satisfactory method of creating enjoyment and interest among the hospitalized.

With the night artists in many fields working on a volunteer basis with the Army and Navy hospitals throughout the country, the move following the initial meeting this afternoon.

LOS ANGELES, CALIF.
HERALD-EXPRESS 9/7

SOCIALLY Speaking Bookworms Announce Opening Salon

By La Duena

First of the year's salons will be held by the Bookworms of the Assistance League on Thursday, setting for the event being the home of Gracie Johnson on South Mainfield. Speaker of the day will be Dr. David Harold Pink who will talk "Mental Hazards of Civilians in War Times."

Red Cross Sponsors

Occupational Project

Announcement of the new American Red Cross arts and skills program under direction of well known artists to aid wounded boys in occupational projects was made today at the County Museum.

The announcement coincided with a preview of an art collection direct from the Museum of Modern Art in New York—Roland McKinney, director of the Los Angeles County Museum, the arts and skills program has proven successful in New York, Chicago and San Francisco. Its inception here is the signal for artists and craftsmen from all fields to volunteer their talents in Army and Navy hospitals.

Among today's meeting were Mrs. Gerald Breckenridge, the sponsor of Los Angeles, who has been named chairman of the Red Cross unit here, and Mrs. Dorothy Wright Liebes, national chairman of the volunteer artists' project, who came from San Francisco to address the group.

Also appearing today were Mrs. Edwin J. Loeb, administrative vice chairman of Red Cross volunteers, and Paul K. Yost, vice chairman of the local chapter.

With the night artists in many fields working on a volunteer basis with the Army and Navy hospitals throughout the country, the move following the initial meeting this afternoon.

THERAPEUTIC VALUE OF PROGRAM REVEALED

The main purpose of the arts and skills unit is to relieve boredom and in some cases the work will come definitely under the heading of the training center at U. S. C. says:

"In prescribing an occupation for therapeutic results, the therapist must be able to arrange a series of scientific group activities which will give to a definite set of muscles, or a diseased area, just the right kind of exercise to meet the directions of a competent Chicago. The program success. The artists have physical or surgical. . . and quoting again, Dr. Lukens: "An occupational therapist must be able to follow the prescription recommended by a physician and surgeon and to stimulate heart action, respiration and blood circulation accurately, for if any of the above-named processes are over-stimulated, negative results will retard the recovery of the patient."

Graphic illustrations of this work are to be found in Arts in Therapy exhibition which opens this week at the county museum. This is a traveling show organized by the Museum of Modern Art, in New York City. Not long ago the museum sponsored a nationwide contest for designs, objects and model problems to stimulate the interest of convalescing soldiers. In this exhibit we see the prize winning objects, paintings, toys, time to enroll, and the interview will begin shortly. Take no credit for the fact that some of the finest painters make the poorest teachers, and a mediocre painter is often a splendid teacher. Enthusiasm, patience, and understanding are essential. Painting and drawing, according to Mrs. Liebes, are the most popular activities; modeling, woodwork, weaving, fly tying, knotting and puppet making are close seconds.

Los Angeles, Cal.
Times, 9/12/45

Art as Aid to Wounded Men Shown

Coincident with the formation here of a Red Cross arts and skills unit to serve fighting men in Southern California hospitals, the Los Angeles County Museum last week opened the arts-in-therapy exhibition on tour from the Museum of Modern Art, New York. This exhibit, on view through Sept. 29, is divided in two parts: psychiatric and occupational.

The psychiatric may prove heavy going for visitors. It consists principally of drawings by children and adults undergoing treatment by psychiatrists.

Creative activity to dispel boredom is what the Red Cross fosters and there is great need for it. Much of the museum's exhibit shows simple crafts which soldiers enjoy practicing.

Enlarged photographs show how the crafts are used for therapy in British army hospitals of the Middle East Command.

Children's Art Scores

One of the most delightful current shows is that of drawings by children of many countries collected by Fanny Brice and on view at the County Museum through Oct. 3.

We have been deluged with child art of the infantile sort, expressive but artless. But the Youngsters whose works Miss Brice has assembled have discipline.

George Chann, in his exhibition at S.C. Fisher Gallery, endures his personal bent for temperamental portraits, mostly of children, and rich-colored still-lives. Expression of individuality, rather than design is his forte. Next month he will have a one-man show at the Newhouse Galleries, New York City.

Soldier Has Show

Sergt. Arthur Stewart of the Ordnance Training Center, Camp Santa Anita, is one of the artists who have one-man exhibits at the Pasadena Art Institute, 46 N. Los Robles Ave., Pasadena, to Sept. 26. Stewart has a healthy approach to art and nature typical of many young Americans today. He has painted people, city scenes and landscapes, mostly in Northern California, with directness and taste. Army camps have given him a few comic subjects.

Orrin White's decorative treatment of California landscape and Mexican city scenes makes a handsome show at the institute. Other exhibitors are Ellil Helmann, with pictures painted in Italy, Switzerland and Cuba, often well designed, and Helmut Hungerland, who does small "minor poetry" sort of sketches in melancholy mood.

A timely and fascinating show at the institute consists of 150 photographs of architecture in the "rocs" of Italy. These are from the collection of Mrs. Katharine Hooker of Santa Barbara.

LOS ANGELES, CALIF.
TIMES 9/7/45

Art to Aid Casualties of War

Program Will
Be Inaugurated
at Session Today

A Red Cross arts and skills program under which Los Angeles artists will help convalescent servicemen to learn arts and crafts will be inaugurated here today, with Mrs. Gerald Breckenridge chairwoman.

At a preview of an arts-in-therapy collection from the New York Museum of Modern Art at the County Museum this afternoon Southern California artists will hear Mrs. Breckenridge's plans for a volunteer artists' unit.

Mrs. Dorothy Wright Liebes, who heads the Red Cross arts and skills program throughout the nation, will come from San Francisco to outline the artist's responsibility in wartime. Also present will be Paul K. Yosi, vice-chairman of the Los Angeles Chapter of the Red Cross, and Mrs. Edwin J. Loeb, administrative vice-chairman of volunteer workers. Roland McKimney, director of the County Museum, is working with the Red Cross to plan the program.

The Red Cross arts and skills program has been initiated in New York, Chicago and San Francisco, with convalescent servicemen learning pottery making, weaving, model building, sculpturing and bookbinding under the direction of artist volunteers.

The program is carried on entirely on a volunteer basis, arranged by Red Cross executives in co-operation with the commanding officer of the hospital.

Seattle, Washington
Times, Oct. 29, 44

An exhibition at the museum, the Arts in Therapy, the result of a nation-wide competition by the Museum of Modern Art, can serve as an introduction to the problems and type of crafts needed for the work. Every artist and craftsman in the region who feels he or she might be able to turn some of his talent to this vital cause is urged to see the exhibition, and either leave his name at the museum or contact Mrs. Thomas D. Stimson, who is organizing the project.

—KENNETH CALLAHAN.

Los Angeles, Cal.
Times, 9/5/45

Museum to Open Therapy Art Show

The Arts in Therapy exhibit, skills unit will be inaugurated circulated by the Museum of Modern Art, New York, with open with a reception at 3 p.m. Tuesday in the Los Angeles County Museum. At the same time and place a local arts and

THE ARTS IN THERAPY (LARGE EXHIBITION)

COMMENTS about the exhibition:

Baltimore Museum of Art, Baltimore, Md.

Apr. 18 to May 9, 1945 - extended to May 30th.

The exhibition created a great deal of interest particularly in those working in this field.

School visits Psychotherapy Conference held April 20, 1945 in correlation with the exhibition. 185 attended. -

Our Arts in Therapy exhibit which is very pleasantly shown, is causing much interest and favorable comment. Without any newspaper publicity, the conference held last Tuesday, brought out the largest audience of the winter, an excellent indication of the interest in Occupational Therapy.

The speakers included Miss Helen Willard, head of the School of Occupational Therapy in Philadelphia, Mrs. Cass Canfield of the Arts and Skills division of the Red Cross, Miss Shannon of the Maryland Art Institute and Dr. Jacob Conn, a Baltimore psychiatrist. There was much interest in the meeting and I feel that the subject was at least opened up to many who know little about it. The subject of good design is complex and difficult, and in this, your show is extremely valuable in that it exhibits simple, sincere objects, interesting and novel both in materials and in design. I am very pleased that we have it here.

Attendance: 19,106 persons visited the Museum during the exhibition period of this show.

4/25/45

Belle Boas, The Baltimore Museum of Art, Baltimore, Md.

San Francisco Museum of Art, San Francisco, Cal.

July 22 to Aug. 22, 1945

You will be interested to know that the very small additional section recruited locally by competition, plus invitations from the Red Cross Arts and Skills group, is of excellent quality and I think adds greatly to the show. The material that comes from you could be better, it is true, but it is none the less an interesting show, and well presented. I am sure your next one will be much superior. But I think the present one remarkable under the circumstances, for it is a new field and you were exploring.

7/29/45

Grace L. McCann Morely, San Francisco Museum of Art, San Francisco.