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Prints

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*From Lieberman*

*Franc*

# THE MUSEUM OF MODERN ART

File **Date** March 8, 1955

**To:** Helen Franc  
**From:** Bill Lieberman

**Re:** ICE F-24-54

Dear Helen:

Leonard Baskin, who studied woodcut and wood engraving in France for a year and a half, says that "gravure sur bois debout" is a technical and almost never used definition of ordinary woodcut. "Debout", he says, is used for the plank side of the wood which is cut.

He says that the term for wood engraving is "gravure sur bois sur fil". "Fil" refers to the end grain of the wood.

Please advise pronto.

- Black purchase, 19
- BERNARD, The Alchemist  
Black purchase, 19
- BERNARD, The Family  
Gift of Mrs. William H. Hattley, 19
- FRANCIS - To H. F. 19
- HULTINE, Paul. Place of Birth
- JORDAN, Black Skyline  
Black purchase 19
- NOY, Yen Sheng  
Black purchase, 19
- PLUMER, George Bird  
Black purchase, 19
- SCOTT, Susan  
Black purchase, 19

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# THE MUSEUM OF MODERN ART

# THE MUSEUM OF MODERN ART

To: Dorothy Dudley

To: Porter

From: Helen

Dear Miss Dudley:

Date Feb. 28, 1955

Re: missing Prendergast *Cat.*

Re: Print Section- Musee  
d'Art Moderne

Bill Lieberman found the Prendergast monotype which he is loaning to the Musee d'Art Moderne exhibition, and which was always included in Virginia informed me this evening that one thing had NOT been shipped to Paris: It is Prendergast's On the Avenue, color monotype ca. 1900 - no. 151 in the catalog. It was an anonymous loan from Bill Lieberman who apparently has mislaid it!

Since it is a monotype I don't know how it can be replaced; it is mentioned in the foreword, too: "His four prints in color (nos. 148-151) etc..." Should we write and ask them to say "retire" in the catalog? try to find a substitute? change the mention in foreword to "three prints in color nos. 148-150?" Obviously we are not repeat NOT going to renumber all the items from 150 to 551!

Please advise pronto.

Museum purchase, 19

DESHAIES, The Alchemists  
Museum purchase, 19

FORSBERG, The Family  
Gift of Mrs. Bertha M. Slattery, 19

FRASCONI - To U. S. 19

HULTBERG, Paul. Place of birth

JORDAN, Black Rhythm  
Museum purchase 19

MOY, Yen Shang  
Museum purchase, 19

PIERCE, Strange Bird  
Museum purchase, 19

POZZATTI, Duomo  
Museum purchase, 19



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# THE MUSEUM OF MODERN ART

cc. Rose Kolmetz  
File

Date March 22, 1955 *Cap*  
*Print*

To: Dorothy Dudley

Re: ~~missing Prendergast~~

From: Edith Herman

~~monotype for ICE-F-24-54~~

Dear Miss Dudley:

Bill Lieberman found the Prendergast monotype which he is loaning to the Musée d'Art Moderne exhibition, and which was always included in the checklist of the show. The catalog information is:

Prendergast: On the Avenue. 1900. Monotype. 27.5 x 15.2 cm.  
10 7/8 x 6 inches. Ins. \$100. Loan no. 55.1460

Mrs. Woodruff took the print with her Friday when she left for Paris.

~~Gift of the Weyhe Gallery, 19~~

DANNY, Alone in the Rain  
Museum purchase, 19

DESHAIES, The Alchemists  
Museum purchase, 19

FORSBERG, The Family  
Gift of Mrs. Bertha M. Slattery, 19

FRASCONI - To U. S. 19

HULTBERG, Paul. Place of birth

JORDAN, Black Rhythm  
Museum purchase 19

MOY, Yen Shang  
Museum purchase, 19

PIERCE, Strange Bird  
Museum purchase, 19

POZZATTI, Duomo  
Museum purchase, 19

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# THE MUSEUM OF MODERN ART

PAGE 2

Date January 31, 1955

To: Bill Lieberman

Re: Checklist - Prints -

From: Helen Franc

for Musée d'Art Moderne Exhibition

Since credits must conform to what is being done with painting and Sculpture:

- a. by agreement with AHB and Dorothy Miller, "Purchase Fund" becomes "Museum purchase," followed by date; and
- b. in all cases we need the date of accession, whether by gift or purchase.

Will you please provide the missing data listed below:

APPLEBAUM, Fish Feeding  
Museum purchase, 19

BENY, "A Time of War and a Time of Peace"  
Gift of the Weyhe Gallery, 19

DANNY, Alone in the Rain  
Museum purchase, 19

DESHAIES, The Alchemists  
Museum purchase, 19

FORSBERG, The Family  
Gift of Mrs. Bertha M. Slattery, 19

FRASCONI - To U. S. 19

HULTBERG, Paul. Place of birth

JORDAN, Black Rhythm  
Museum purchase 19

MOY, Yen Shang  
Museum purchase, 19

PIERCE, Strange Bird  
Museum purchase, 19

POZZATTI, Duomo  
Museum purchase, 19



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# THE MUSEUM OF MODERN ART

PAGE 2

Date January 31, 1955

To: Bill Lieberman

Re: Checklist - prints

From: Helen Franc

Musee d'Art Moderne Exhibition

REDER, "Let Thy Breasts Be as Clusters of the Vine"  
Size?

SHAHN, Phoenix  
Museum purchase, 19

TORKANOWSKY, The Wake  
Museum purchase, 19

TRAIN, Untitled, 19  
Credit?

YUNKERS, The Gathering of the Clans  
Museum purchase, 19

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# THE MUSEUM OF MODERN ART

**Date** Feb. 28, 1955 *Cap. Prints*

**To:** Porter

**From:** Helen *H*

**Re:** ~~Print Section - Musée~~  
~~d'Art Moderne~~

Virginia informed me this evening that one thing had NOT been shipped to Paris: It is Prendergast's On the Avenue, color monotype ca. 1900 - no. 151 in the catalog. It was an anonymous loan from Bill Lieberman who apparently has mislaid it!

Since it is a monotype I don't know how it can be replaced; it is mentioned in the foreword, too: "His four prints in color (nos. 148-151) etc..." Should we write and ask them to say "retire" in the catalog? try to find a substitute? change the mention in foreword to "three prints in color nos. 148-150?" Obviously we are not repeat NOT going to renumber all the items from 150 to 551!

Please advise pronto.

Cellocut - cellocut

Woodcut - gravure sur bois

\* Wood engraving - gravure sur bois debout

Monotype - monotype

\* Stencil - pochoir

Offset - offset

\* Linoleum cut - gravure sur linoléum



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Musée d'Art Moderne  
Prints

February 12, 1955

# ANNEX TO PRINTS FOREWORD

NOTE: Below are the French equivalents of English technical terms.

Mr. Lieberman would like the starred terms checked with M. Adhémar at the Bibliothèque Nationale. Also, for the catalog listing please ask M. Adhémar whether it should be "lithographie (monotype, etc.) en couleur or "en couleurs" (plural).

\* Intaglio - intaille

Engraving - burin

Aquatint - aquatinte

Etching - eau-forte

Soft ground - vernis-mou

Lithograph - lithographie

Serigraphy - sérigraphie

Cellocut - cellocut

Woodcut - gravure sur bois

\* Wood engraving - gravure sur bois debout

Monotype - monotype

\* Stencil - pochoir

Offset - offset

\* Linoleum cut - gravure sur linoléum

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Musée d'Art Moderne  
Prints

page 2.  
February 12, 1955

# PRINTS

By William S. Lieberman, Curator of Prints

The Museum of Modern Art, New York

The Museum of Modern Art, New York, has the honor to announce the opening of its exhibition of prints, "The Museum of Modern Art, New York," which will be held in the Westover Building (at the corner of 125 and 126) and the Brooklyn Bridge (nos. 123, 124 and 127). These five etchings of New York, done between 1913 and 1915, anticipate the comparable scene of the watercolor painting. In the United States until recently, the most memorable prints of the twentieth century were produced by painters, as is the case in Europe today. This exhibition offers a brief retrospective of the graphic work of only six of these artists, in a selection of prints from 1900 through 1925. Five of them -- Feininger, Hopper, Marin, Prendergast and Weber -- are also represented in the section devoted to painting. None are as yet as well known in Europe as their nineteenth-century precursors, Whistler and Cassatt. Like Bonnard and Vuillard in France, who were ten years his junior, Maurice Prendergast continued in America an impressionist tradition. He was, like Degas, attracted by the unpredictable possibilities of the monotype. His four prints in color (nos. 148-151) recall memories of a trip through Italy and France in 1900. Different aspects of the American scene have been recorded by three painters, John Marin, Edward Hopper and George Bellows. Bellows died in 1925 at the early age of forty-three, Marin in 1953; Hopper continues his subjective and particular portrait of America.

Both Marin and Hopper received recognition as printmakers before they became well known as painters. In Europe, Marin etched delicate architectural views in a meticulous and conventional style. In 1911 he returned to America and began a series of watercolors and etchings inspired by downtown New York.



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Musée d'Art Moderne  
Prints

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Two monuments of the metropolis particularly seized his imagination -- the Woolworth Building (cf. nos. 145 and 146) and the Brooklyn Bridge (nos. 143, 144 and 147). These five etchings of New York, done between 1913 and 1915, antedate the comparable scene of the watercolor Manhattan inférieure (Lower Manhattan, no.23). The city is also a frequent subject in the etchings of Edward Hopper. His views differ radically from the turbulent analysis of Marin and evoke instead romantic moods of stillness, loneliness and night (nos. 138-142).

George Bellows offers a more journalistic description of American life. A fellow-student of Hopper, he achieved recognition much earlier. Today he is perhaps best known for his reports of sporting events -- exciting episodes such as the prize fighter Firpo knocking Dempsey through the ropes (no.132).

Max Weber and Lyonel Feininger are less committed to interpretations of the American scene. Weber studied with Matisse and knew Rousseau, Delaunay and Apollinaire. In 1909 he returned to America, where he became one of the early protagonists of modern art. The constellation of small woodcuts (nos. 152 and 153), each preciously colored and printed in only a few examples, were produced a decade later.

Unlike Weber, Feininger though born in the United States was long resident abroad and established his reputation in Europe. After living in Germany and teaching at the Bauhaus, he returned to America in 1936. His first lithographs were printed in 1906, his first etchings in 1910, his first woodcuts in 1918. He is one of the few American painters to use successfully so many of the graphic media.

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Bellows and Marin continued as printmakers as well as painters throughout their careers. Hopper, however, abandoned etching in 1924. During the 1930's and '40's, Weber and Feininger devoted their principal energies to painting, but recently both have returned to printmaking.

The graphic work of older artists such as Marin, Hopper, Weber and Feininger, although important, remains incidental to their achievement as painters. But the past dozen years have produced an increasing number of American artists whose primary interest is in printmaking. In size and color, however, they often deliberately invest their prints with some of the aspects of painting.

Any survey of printmaking in the United States today must begin with the British engraver Stanley William Hayter. In 1939 he moved his print workshop Atelier 17 from Paris, where he had been associated with the surrealists, to New York. His technical ingenuity, his insistence on direct use of the burin, and his enthusiasm as a teacher stimulated an extraordinary revival of the intaglio print. Although Hayter has now returned to Paris, engravers such as Gabor Peterdi and Mauricio Lasansky continue his example of teacher and engraver. Their print workshops are typical of the classes organized by several museums and many universities throughout the United States, where many schools feature printmaking as part of their regular curriculum. It is perhaps not surprising that of the forty-eight artists represented in the section of this exhibition devoted to "Contemporary Printmaking in the United States", half are thirty-five years of age or younger.

...in the basic techniques of cutting, scratching and pressing, for instance, force burins of wire mesh into the surface of the wood itself. As a teacher and engraver Hay has used as many as twenty different blocks to



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Although engravers such as Landeck, Pozzatti, Rogalski and Steg adhere to a tradition of pure engraving, many artists combine various intaglio techniques. The use of a soft ground allows a greater freedom in etching metal. For instance, actual textures, usually cloth, can be etched into the surface of the plate to increase the pictorial effect of the printed image. The use of textures, easily detected in the print by Sue Fuller (no.172), is less obvious in those by Jones (no.175), Lasansky (no.181) and Peterdi (no.189). For printing in color, single and multiple plates are used much as in Europe, but many American artists also employ stencils, offset and even lithography.

The revival of interest in intaglio contagiously spread to other graphic media. As early as the 1930's, Louis Schanker had expanded the possibilities of familiar woodcut techniques, and has influenced a whole generation of younger artists. In the 1940's Schanker was joined independently by Adja Yunkers and Bernard Reder. Today these three men and the younger Baskin, Frasconi and Moy lead the dramatic revival of the woodcut, particularly the large woodcut in color. They continue the vigorous tradition of the modern woodcut established by Gauguin and Munch at the close of the nineteenth century, which however, with the notable exception of Germany, has been largely neglected in Europe.

In woodcut, as in intaglio, the departure from black and white as well as the development of prints of large size invites a deliberate comparison with painting. Painterly effects are achieved not only by the use of color but by variations in the basic techniques of cutting. Schanker and Frasconi, for instance, force textures of wire mesh into the surface of the wood itself. Adja Yunkers and Seong Moy have used as many as twenty different blocks to

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build up the colors which appear in a single print. In contrast Bernard Reder cuts only one block and, since his colors are painted onto the wood, each of his woodcuts is unique. Forsberg uses reliefs of cardboard instead of wood, while several of the artists find that the softness of linoleum allows a greater freedom of carving.

The much harder block used for wood engraving offers greater resistance to the cutting tool. The artist preserves the surface of the wood, engraving into it against the grain to incise a fine line which prints as white. Wood engraving has been traditionally limited to prints of small size and relegated, as vignettes, to book illustration. Arthur Deshaies, Misch Kohn and the younger Michael Train, however, breathe new vitality into a technique often constricted and severe.

In Europe, particularly in France, a very close collaboration between painters and lithographic printers has produced an extraordinary flowering of lithography. Unfortunately there are few lithographic workshops in the United States where artists and craftsmen can work together on stone or on zinc. This is naturally reflected in the restricted development of lithography in contrast to intaglio and woodcut. It is interesting that of the seven artists represented in this exhibition by lithographs, all but McClintock and Wayne have studied lithography abroad.

On the other hand, several new media have been perfected that are indigenously American. Experimentation has led to the discovery of completely new techniques. Of these the most recent are methods of engraving and etching on plastics, such as the cellocut by Boris Margo (no.184). But by far the most popular is ~~the~~ serigraphy, printing from screens of silk invented in the United States and now finding acceptance in Europe. Three completely different



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# THE MUSEUM OF MODERN ART

interpretations of the serigraph can be seen in the work of

For Gwathmey, Shahn and Wald.

Re: South Foundation

Group Helen Frankenthaler

The prints in this exhibition are no more than an indication of

the important achievement of the many printmakers working in the

United States today. They do, however, demonstrate three character-

istics of contemporary printmaking: use of color and textures,

emphasis on large scale prints, and experimentation followed by

technical innovations.

2. She is using this form for American-born artists:

SMITH, Charles. Born Lancaster, Pennsylvania 1887. Died 1933.

and this for foreign-born:

FRANKENTHALER, Maurice. Born Newfoundland 1889. To U.S.A. 1931. Died 1934.

The decision to put the titles into the U.S.-born ones was only so that the others wouldn't stick out as conspicuously as they would if the short form born 1881. Died 1904 - were used, and the foreign-born ones had all that extra copy. I imagine you have the information anyhow, don't you?

3. She has a problem you do not have, i.e. the prints are all from MFA collections whereas some of her pigs, and so, are borrowed. In order to avoid confusion there will be a note at beginning of here to the effect: "All works from the Museum Collection unless otherwise noted." She thought there nevertheless might be some confusion between the credit "Gift of A. Conger Goodyear" and "lent by A. Conger Goodyear"; therefore, her titles on gifts or purchases will be credits

in parentheses following catalog data, on same line (whereas if it is a borrowed then it will be "lent by Joe Dikow, New York, N.Y." on a separate line, below). Hers will therefore look like this:

DAVIS, Stuart. Born Philadelphia, Pennsylvania 1894.

Vien. 1951. Oil on canvas, 40 x 52". (Gift of Mrs. Wilfred A. Mallon)

LACHAISE, Gaston. Born France 1885. To U.S.A. 1904. Died 1930.

Standing Woman. 1930. Bronze, 14 1/2" high. (Mrs. John H. Hargrave, New York)

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CC.: Bill Lieberman

# THE MUSEUM OF MODERN ART

cc. Edith H.

Date Feb. 3, 1955

To: Rose Kohnmetz

Re: Spæth Foundation credits

From: Helen Franc

Regarding the question of the ~~XXXXX~~ credit line for the Spæth Foundation prints, I have checked Alfred and told him of Bill Lieberman's objections. Alfred however, has authorized the designation "Spæth Foundation Purchase Fund" so I think we can keep it in. The name of the Foundation being a legally incorporated title, will be kept in English not translated into French, so there will be no problem about a double use of the word "Fond" or "Fonds."

Step

Self Analysis

Change date to: 1948

(Museum's impression is dated 1947, but the one being used is marked 1948, so the list had better agree)

Many thanks

2. She is using this form for American-born artists:

DEMUTH, Charles. Born Lancaster, Pennsylvania 1887. Died 1925.

and this for foreign-born:

PRENDERGAST, Maurice. Born Newfoundland 1859. To U.S.A. 1861. Died 1924.

The decision to put the cities into the U.S.-born ones was only so that the others wouldn't stick out as conspicuously as they would if the short form Born 1851. Died 1924 - were used, and the foreign-born ones had all that extra copy. I imagine you have the information anyhow, don't you?

3. She has a problem you do not have, i.e. the prints are all from MOMA collections whereas some of her ptgs. and sc. are borrowed. In order to avoid confusion there will be a note at beginning of hers to the effect: "All works from the Museum Collection unless otherwise noted." She thought there nevertheless might be some confusion between the credit "Gift of A. Conger Goodyear" and "Lent by A. Conger Goodyear"; therefore, her ~~XXX~~ on gifts or purchases will be credits

in parentheses following catalog data, on same line (whereas if it is a borrowed item it will be "Lent by Joe Dakes, New York, N.Y." on a separate line, below). Hers will therefore look like this:

DAVIS, Stuart. Born Philadelphia, Pennsylvania 1894.

Visa. 1951. Oil on canvas, 40 x 52". (Gift of Mrs. Gertrud A. Mellon)

LACHAISE, Gaston. Born France 1882. To U.S.A. 1906. Died 1935.

Standing Woman. 1932. Bronze, 7'4" high. (Mrs. Simon Guggenheim Rind)

\* I now have your list & see you have some "Purchased" items



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# THE MUSEUM OF MODERN ART

cc. Edith H.

Date Jan. 25, 1955

To: Mrs. Kollmetz

Re: Paris Exh. - Prints

From: D. Lytle

Dear Rose:

Would you please note the following corrections on the list of prints for Paris

Train	Untitled	✓ New size: 10 1/4 x 21 1/16 in. (26 x 53.6 cm.) ✓ (We are using another impression rather than the one originally measured)
Steg	Self Analysis	Change date to: 1948 ✓ (Museum's impression is dated 1947, but the one being used is marked 1948, so the list had better agree)

Many thanks

d/

2. She is using this form for American-born artists:

DEMUTH, Charles. Born Lancaster, Pennsylvania 1887. Died 1925.

and this for foreign-born:

PRENDERGAST, Maurice. Born Newfoundland 1859. To U.S.A. 1861. Died 1924.

The decision to put the cities into the U.S.-born ones was only so that the others wouldn't stick out as conspicuously as they would if the short form Born 1851. Died 1924 - were used, and the foreign-born ones had all that extra copy. I imagine you have the information anyhow, don't you?

3. She has a problem you do not have, i.e. the prints are all from MOMA collections whereas some of her ptgs. and so. are borrowed. In order to avoid confusion there will be a note at beginning of hers to the effect: "All works from the Museum Collection unless otherwise noted." She thought there nevertheless might be some confusion between the credit "Gift of A. Conger Goodyear" and "Lent by A. Conger Goodyear"; therefore, her ~~list~~ on gifts or purchases will be credits

in parentheses following catalog data, on same line (whereas if it is a borrowed item it will be "Lent by Joe Dokes, New York, N.Y." on a separate line, below). Hers will therefore look like this:

DAVIS, Stuart. Born Philadelphia, Pennsylvania 1894.

Visa. 1951. Oil on canvas, 40 x 52". (Gift of Mrs. Gertrud A. Mellon)

LACHAISE, Gaston. Born France 1882. To U.S.A. 1906. Died 1935.

Standing Woman. 1932. Bronze, 7'4" high. (Mrs. Simon Guggenheim Fund)

\* I know have your list & see if you have Paris Exh. - Prints

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cc: McCray  
D. Miller

# THE MUSEUM OF MODERN ART

Date January 19, 1955

To: Bill Liebman

Re: Musee d'Art Moderne Catalog

From: Helen Franc

*Handwritten initials*

As you will remember, at the meeting in Rene's office on the Musee d'Art Moderne show on Jan. 6 (?), it was decided that your listings for the print section of the exhibition and Dorothy's for the painting and sculpture would be set up in the same way. She after much travail has now arrived at the following:

1. Her listing will not be a straight alphabetical one throughout the ptg. & sc. section but will be alphabetical in each of the sections into which her show is divided; this will conform to the discussion in Eddie Cahill's introduction to the ptg. & sc. section. I don't know whether you want to do the same for your "historical" vs. your "contemporaries". Incidentally I think the whole catalog is going to have to have an index by artists' names, as you and she have some artists in common; graphic design will have some that appear in other sections; industrial design and architecture overlap, etc. This is a headache I will have to worry about, not you - I mention it only as it may affect your decision on keeping the two parts of your show apart in the listings or throwing them all in alphabetically.

2. She is using this form for American-born artists:

DEMUTH, Charles. Born Lancaster, Pennsylvania 1887. Died 1925.

and this for foreign-born:

PRENDERGAST, Maurice. Born Newfoundland 1859. To U.S.A. 1861. Died 1924.

The decision to put the cities into the U.S.-born ones was only so that the others wouldn't stick out as conspicuously as they would if the short form Born 1851. Died 1924 - were used, and the foreign-born ones had all that extra copy. I imagine you have the information anyhow, don't you?

3. She has a problem you do not have, i.e. the prints are all from MOMA collections whereas some of her ptgs. and sc. are borrowed. In order to avoid confusion there will be a note at beginning of hers to the effect: "All works from the Museum Collection unless otherwise noted." She thought there nevertheless might be some confusion between the credit "Gift of A. Conger Goodyear" and "Lent by A. Conger Goodyear"; therefore, her ~~list~~ on gifts or purchases will be credits

in parentheses following catalog data, on same line (whereas if it is a borrowed item it will be "Lent by Joe Donkes, New York, N.Y." on a separate line, below). Hers will therefore look like this:

DAVIS, Stuart. Born Philadelphia, Pennsylvania 1894.

Visa. 1951. Oil on canvas, 40 x 52". (Gift of Mrs. Gertrud A. Mellon)

LACHAISE, Gaston. Born France 1882. To U.S.A. 1906. Died 1935.

Standing Woman. 1932. Bronze, 7'4" high. (Mrs. Simon Guggenheim Fund)

*Handwritten note:* \* I now have your list & see you have some "contemporaries"



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- n Could You please follow the corresponding form for your entries? I don't know whether either of you think just plain Purchase Fund necessary; whatever you decide between you is naturally more than okay by me so long as you both do it the same way.
4. It is not yet decided whether the entire show will be numbered consecutively throughout or whether each section will start with 1. For working purposes however will you please start yours with 1, in whatever order you decide to list your items? If necessary we will renumber from scratch when all sections are in but I think it would be easier in the meanwhile if I ~~KNEW~~ knew in each section how many items there were -also for ready reference when a question came up you could be asked about "your entry # 16" instead of "your entry #247".

If you have any questions or comments please call me but if there are things that relate to making your section consistent with Dorothy's it might save time if you discussed it with her first.

Thanks - and mercy on us all!

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# THE MUSEUM OF MODERN ART

cc. Virginia Pearson  
File

Date January 12, 1955

To: Mrs. Kolmetz

Re: IGE F-24-54 Withdrawals  
C/E  
from Recent American Woodcuts

From: Bill Lieberman

Dear Mrs. Kolmetz:

The following prints should be recalled from the domestic Recent American woodcuts. They are:

Ballinger	<u>The Seven Sacraments</u>
Baskin	<u>French Fawn</u>
Frasconi	<u>The Storm is Coming</u>
Kahn	<u>Owls in a Tree</u>
Kohn	<u>Tiger</u>
Moy	<u>Inscription of T'Chao Paé</u>
Quastler	<u>Counterpoint</u>
Schanker	<u>Carnival</u>
"	<u>Arrangement of Forms</u>
Summers	<u>Construction</u>
"	<u>Cathedral</u>
Yunkers	<u>Dead Bird</u>

The following 3 prints should be recalled from Young American Printmakers.

Baskin	<u>The Anatomist</u>
McClintock	<u>Untitled, no. 1, Series 1</u>
Pierce	<u>Stilts</u>

I believe the McClintock has already been recalled (see Miss Pearson's letter of January 10, 1955).

I am trying to secure a duplicate impression of the Baskin French Fawn, but as yet we have had no confirmation, so perhaps it is best to withdraw it now.

As for your requests for withdrawals from Recent American Woodcuts and Young American Printmakers, we can withdraw these four prints, and will attempt to secure duplicates of the prints you list.

But why should we?



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## THE MUSEUM OF MODERN ART

Date 12 I 55

To: Porter McCray

Re: Bill Lieberman's request

From: fr

This is a suggested reply to Bill. FYI, he wants to withdraw one-fifth of the prints in "Contemporary Printmaking"; it has 40 prints, he is asking for 8 in all.

It seems to me that withdrawal of prints from these ICE shows really does simply toss out a lot of Waldo's work in these past months.

I think something might be suggested in your memo to Bill to show that this Department is not the prime mover in this show. He seems to take the position that since ICE wants this Paris show they must be prepared to sacrifice something.

~~XXXXXXXXXXXX~~ After an immense amount of work by Virginia Pearson and others in my Department to simplify the packing of these shows, work up instructions, etc. I have only recently reached the point where I have felt I could finally start committing these exhibitions for circulation abroad. I am now in process of doing so. In offering these exhibitions I am describing in detail their contents, sending off glossy prints, etc., and Withdrawals at this stage would tend to alarm and confuse the exhibitors to whom I have written. ~~xxxx~~

As for your requests for withdrawals from Recent American Woodcuts and Young American Printmakers, we can withdraw these four prints, and will attempt to secure duplicates of the prints you list.

But why should we?

This does not spell out that these prints are not collection -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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He is on the spot just as all other curatorial departments are, and we cannot be held responsible.

and others in my Department to simplify the packing of these shows, work up instructions, etc. I have only recently reached the point where I have felt I could finally start committing these exhibitions for circulation abroad. I am now in process of doing so. In offering these exhibitions I am describing in detail their contents, sending off glossy prints, etc., and Withdrawals at this stage would tend to alarm and confuse the exhibitors to whom I have written. ~~Further~~

As for your requests for withdrawals from Recent American Woodcuts and Young American Printmakers, we can withdraw these four prints, and will attempt to secure duplicates of the prints you list.

But why should we?



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DRAFT

To Mr. Lieberman  
From Porter McGray  
Re\* ICE F-24-54

*Not sent*

Dear Bill:

With reference to your memorandum to Mrs. Kolmetz of 11 January, I regret that it will not be possible to withdraw prints from any of the ICE print shows.

~~The three shows you have in mind - The American Woodcut Today, Contemporary Printmaking in the United States, and Young American Printmakers,~~  
*All of them*  
*In addition to your own contribution,*  
are either committed or about to be committed. An enormous amount of work has gone into the preparation of these exhibitions. The ~~extensive~~ withdrawals you are asking would require us to make extensive adjustments in our whole administrative planning which simply cannot be done if these exhibitions are to travel.

~~Extensive~~ After an immense amount of work by Virginia Pearson and others in my Department to simplify the packing of these shows, work up instructions, etc. I have only recently reached the point where I have felt I could finally start committing these exhibitions for circulation abroad. I am now in process of doing so. In offering these exhibitions I am describing in detail their contents, sending off glossy prints, etc., and Withdrawals at this stage would tend to alarm and confuse the exhibitors to whom I have written. ~~Back~~

As for your requests for withdrawals from Recent American Woodcuts and Young American Printmakers, we can withdraw these four prints, and will attempt to secure duplicates of the prints you list.

*But why should we?*

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# THE MUSEUM OF MODERN ART

cc. Virginia Pearson  
File

Date January 11, 1955

To: Mrs. Kolmetz

Re: ICE - F-24-54

From: Bill Lieberman

Dear Mrs. Kolmetz:

Re my memo of January 7th, I think Miss Pearson has already told you that it will not be necessary to withdraw the André Racz: Perseus Beheading Medusa IV.

Mr. McCray has informed me that it is impossible to make withdrawals from The American Woodcut Today for the Musée d'Art Moderne show. Since this involves 13 prints it rather wrecks the Paris show. Additional matting and withdrawals will be necessary - all prints originally to be taken from The American Woodcut Today. ✓ Danny: Fly Time should be requested from Mrs. Dewey; ✓ Forsberg: The Family should be requested from me; Moy: Yen Shang, we can obtain an additional copy; Pierce: Strange Bird, we can obtain an additional copy.

I assume that we can make withdrawals from Contemporary Printmaking in the United States (ICE-F-5-53) which has not yet left the Museum. Please inform me immediately if this is not possible. The 5 withdrawals would be:

- ✓ Baskin: The Anatomist
- ✓ Frascioni: The Storm is Coming
- ✓ Kohn: Tiger
- ✓ Quastler: Counterpoint
- ✓ Schanker: Arrangement of Forms

I also notice that 3 prints which are already in Contemporary Printmaking are listed in my memo of January 7th. These are:

- ✓ McClintock: Untitled, no.1, Series 1
- ✓ Schanker: Carnival
- ✓ Yunkers: Dead Bird

Perhaps these 3 prints could also be taken from Contemporary Printmaking instead of lousing up the domestic print shows.

Four additional prints will have to be recalled from domestic Circulating Exhibitions. From Recent American Woodcuts:

- ✓ Ballinger: The Seven Sacraments
- ✓ Moy: Inscription of T'Chao Paé
- ✓ Summers: Cathedral

From Young American Printmakers:

Pierce: Stilts

You may be able to obtain a duplicate proof of the Leona Pierce Stilts from the Weyhe Gallery. Would you please tell me if this is possible? Duplicate proofs of



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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## THE MUSEUM OF MODERN ART

Date January 11, 1955

To: Rose Kolmetz

From: Bill Lieberman

Re: Withdrawals from The American

Woodcut Today for ICE F-14-54

the other 3 prints are not available.

To conclude this list of horrors, would you try to obtain duplicate impressions of the Kahn: Owls in a Tree (Weyhe) and Yunkers: Gathering of the Clans (Color Print Society).

To summarize -- the Print Room will supply Moy Yen Shang and Pierce Strange Bird. Everything else by ICE.

Bill  
Bill

53875 Alice Yunkers

The Gathering of the Clans, 1932, color edition

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

File

Date January 10, 1955

To: Mrs. Kolmetz

Re: Withdrawals from The American

From: Bill Lieberman

Woodcut Today for ICE E-24-54

Dear Mrs. Kolmetz:

The prints listed on the next page should be withdrawn from The American Woodcut Today exhibition, which I believe has already been sent to Paris.

*Museum d'art  
moderne*

*Bill*

53F75 Adja Yunkers

The Gathering of the Clans. 1952. Color woodcut

*Withdrawals  
for Paris Show*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ICE-F-#7-53

THE AMERICAN WOODCUT TODAY

53F7	R. Maxil Ballinger	The Seven Sacraments. 1952. Woodcut
53F13	Leonard Baskin	The Anatomist. 1952. Color woodcut
53F17	Danny (Danny Pierce)	Fly Time. 1953. Color linoleum cut
53F21	Jim Forsberg	The Family. 1953. Cut wood and cardboard
53F23	Antonio Frasconi	The Storm is Coming. 1950. Color woodcut
53F31	Max Kahn	Owls in a Tree. 1949. Color woodcut
53F33	Misch Kohn	Tiger. 1949. Wood engraving
53F43	Seong Moy	Inscription of T'Chao Paé. 1950. Color woodcut
53F45.2	Seong Moy	Yen Shang. 1952. Color woodcut
53F51	Leona Pierce	Stilts. 1951. Color woodcut
53F53	Leona Pierce	Strange Bird. 1952. Color woodcut
53F55	Gertrude Quastler	Counterpoint. 1951. Woodcut
53F63	Louis Schanker	Arrangement of Forms. 1949. Color woodcut
53F67	Carol Summers	Cathedral. 1951. Color woodcut
53F75	Adja Yunkers	The Gathering of the Clans. 1952. Color woodcut

*with changes  
for Forsberg*

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# CONTEMPORARY PRINTMAKING IN THE UNITED STATES

Constant innovation has expanded the possibilities of traditional techniques.

The past decade has witnessed an extraordinary renaissance in printmaking. Until recently the most memorable prints had been created by artists who were primarily painters. But today, many artists devote their major energies to the production of original prints. Serigraphy, a method of printing

Any survey of contemporary printmaking in the United States must consider the British engraver Stanley William Hayter. In 1939 he moved his studio, Atelier 17, from Paris, where he had been associated with the surrealists, to New York City. His technical ingenuity and his insistence on direct use of the burin changed the direction of the intaglio print in America. In this exhibition artists such as Gabor Peterdi, Mauricio Lasansky and André Racz continue Hayter's tradition of teacher and engraver. Armen Landeck and Alton Pickens are less concerned with technical innovation and use conventional means to describe in precise detail a world of fact or dream.

More recently there has been a considerable revival of interest in the woodcut, particularly the large woodcut in color, stimulated by the pioneers Louis Schanker and Adja Yunkers and the younger Antonio Frasconi and Leonard Baskin. A few of the woodcuts in this exhibition deliberately assume some of the aspects of painting.

Wood engraving, in which a much harder block is used, has usually been limited to prints of extremely small size. Misch Kohn, however, breathes new vitality into a technique too often constricted and severe.

Color lithography is still much less developed in the United States than in Europe. Rapid advances, however, are being made by artists such as Will Barnet and Ralston Crawford in New York and Rico Lebrun and Byron McClintock in California.

*Museum of Modern Art  
Prints*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- 2 -

Constant innovation has expanded the possibilities of traditional techniques. Many prints in the exhibition, for instance, reveal the use of actual textures such as cloth and wire mesh to increase the pictorial effect of the image when printed. Not only the etching and woodcut have been reevaluated, but several completely new techniques have been discovered. Serigraphy, a method of printing from screens of silk, has been popularized by artists such as Ben Shahn, Harold Krisel and Sylvia Wald. The cellocut, another new medium which exploits discoveries in plastics, has been developed by Boris Margo.

This exhibition gathers together artists working in all parts of the United States. As a survey it demonstrates the three chief characteristics of recent prints: emphasis on large scale, use of color, and experimentation followed by technical innovation. It is the vitality and enthusiasm of artists, such as these that has made the past ten years the most exciting decade in the history of American printmaking.

(Museum purchase, 1955)

WILLIAM R. WEXEL

Born in 1914 in Walnut Grove, Missouri

11-4. The Seven Sacraments. 1952.

Woodcut. 29.4 x 9.4 -

(Museum purchase, 1952)

BORIS MARGO

Born in 1911 in Beverly, Massachusetts

11-7. Infant. 1951.

Color lithograph. 42.5 x 25.5 -

(Museum purchase, 1952)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Ames Art of the 20th Cent  
Musée d'Art Moderne*

January 31, 1955

*Continued draft*

RAMON LEONARD

PRINTS

Born in 1927 in New York City

(All works are from the Collections of the Museum of Modern Art unless otherwise indicated)

II. CONTEMPORARY PRINTMAKING IN THE UNITED STATES

ALBERS Josef

(Purchase, 1952)

Born in 1868 in Germany. To U.S.A. 1933

154 Ascension. 1942. 7.7 x 27.9.

Lithograph. 43.9 x 20.8.

(Museum purchase, 1951)

APPLEBAUM Leon

(Purchase Fund, 1953)

Born in 1924 in Belleville, Illinois

155 Fish Feeding. 1951.

Etching. 24.5 x 67.9.

(Purchase, 1955)

(Museum purchase, 1955)

BALLINGER R. Maxil

Engraving, etching, and aquatint, printed in black with color lithograph.

Born in 1914 in Walnut Grove, Missouri

156 The Seven Sacraments. 1952.

Woodcut. 29.4 x 94.

(Museum purchase, 1952)

BARNET Will

Engraving. 45.3 x 60.7.

Born in 1911 in Beverly, Massachusetts

157 Enfant. 1951.

Color lithograph. 42.5 x 35.5.

(Museum purchase, 1952)

BARNETT Will

Engraving and aquatint. 40.7 x 30.5

(Gift. John D. Rockefeller, Jr. Purchase Fund: 1954)



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Prints II  
- 2 -  
Jan. 31, 1955

BASKIN Leonard

Born in 1922 in New Brunswick, New Jersey

157 French Prawn. 1951.

Woodcut. 49.6 x 62.6.

(Museum purchase, 1952)

159 The Anatomist. 1952.

Color woodcut. 47.7 x 27.9.

(Gift of the Junior Council, 1953) To Canada. To U.S.A. 1953

✓ 160 Man of Peace. 1952.

Woodcut. 151.1 x 77.7.

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1953)

BENY Roloff (Pierce)

Born in 1924 in Medicine Hat, Alberta, Canada. To U.S.A. 1945

161 "A Time of War and a Time of Peace." 1947.

Engraving, etching, and aquatint, printed in black with color lithograph.  
35.4 x 30.2.

(Gift of the Weyhe Gallery, 1955)

BRORBY Harry

Born in 1927 in Chicago, Illinois

162 The Cornfield. 1951.

Etching and engraving. 45.3 x 60.7.

(Museum purchase, 1952)

CASSILL H. Carroll

Born in 1928 in Percival, Ohio

163 The Sophisticate. 1948.

Etching and aquatint. 40.7 x 30.3

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1952)

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Prints II  
- 3 -  
Jan. 31, 1955

CHESNEY Lee

Born in 1920 in Washington, D.C.

164 Pierced and Beset. 1951-52.

Color etching and engraving. 40.2 x 60.

(Museum purchase, 1954)

CRAWFORD Ralston

Born in 1906 in St. Catherine's, Ontario, Canada. To U.S.A. 1910

165 Third Avenue Elevated, No. 1. 1952.

Color lithograph. 26.4 x 44.1.

(Museum purchase, 1952)

DANNY (Danny Pierce)

Born in 1920 in Woodlake, California

166 Alone in the Rain. 1953.

Color woodcut. 52.1 x 23.

(Museum purchase, 1953)

DESHAIES Arthur

Born in 1920 in Providence, Rhode Island

167 The Alchemists. 1953.

Wood engraving. 50.8 x 30.2.

(Museum purchase, 1955)

FORSBERG James

Born in 1919 in Sauk Center, Minnesota

168 The Family. 1953.

Cardboard and woodcut. 50.8 x 80.7

(Gift of Mrs. Bertha M. Slattery, 1955)



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Prints II  
- 4 -  
Jan. 31, 1955

FRASCONI Antonio

Born in 1919 in Uruguay. To U.S.A. 1945

✓ 167 The Storm Is Coming. 1950.

Color woodcut. 55.9 x 39.5.

(Museum purchase, 1952)

170 Self-Portrait. 1951.

Woodcut. 55.6 x 16.9.

(Museum purchase, 1952)

171 The Fulton Fish Market. 1952.

Four color woodcuts. 60.5 x 30 each.

(Museum purchase, 1954)

FULLER Sue

Born in 1914 in Pittsburgh, Pennsylvania

✓ 172 Hen. 1945.

Engraving and etching. 37.2 x 30.2.

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1949)

GWATHMEY Robert

Born in 1903 in Richmond, Virginia

173 Hitchhiker. 1943.

Serigraph. 42.5 x 33.3.

(Museum purchase, 1948)

HULTBERG Paul

Born in 1926 in Oakland, California

174 Stone Coast. 1952.

Etching. 26.1 x 76.4.

(Museum purchase, 1953)

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Prints II  
- 5 -  
Jan. 31, 1955

JONES John Paul

Born in 1924 in Indianola, Iowa

✓ 171 Self Portrait. 1950.

Etching, engraving, and aquatint. 40.8 x 25.7.

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1952)

JORDAN Raymond

Born in 1898 in Chicago, Illinois

✓ 174 Black Rhythm. 1949.

Etching and engraving. 34.8 x 45.4. 60.3 x 40.1.

(Museum purchase, 1955)

KAHN Max

Born in 1903 in Russia. To U.S.A. 1907.

✓ 177 Owls in a Tree. 1949.

Color woodcut. 61.3 x 43.5.

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1952)

KANER Sam

Born in 1924 in Brooklyn, New York

✓ 178 Gargantua. 1954.

Color etching and engraving. 51.1 x 33.7.

(Museum purchase, 1954)

KOHN Misch

Born in 1916 in Kokoma, Indiana

✓ 179 Tiger. 1949.

Wood engraving. 41.5 x 60.1.

(Spaeth Foundation Purchase Fund, 1949)



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Prints II  
- 6 -  
Jan. 31, 1955

LANDECK Armin

Born in 1905 in Grandon, Wisconsin

180 Alleyway. 1948.

Drypoint. 35.3 x 17.6.

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1949)

LASANSKY Mauricio

Born in 1914 in Argentina. To U.S.A. 1943

181 Self Portrait. 1947.

Color etching, aquatint, and engraving. 60.5 x 40.1.

(Museum purchase, 1949)

LEVEE John

Born in 1924 in Los Angeles, California

182 Composition. 1954.

Color lithograph. 45.2 x 59.6.

(Gift of André Emmerich, 1955)

LEVINE Arthur

Born in 1928 in Chicago, Illinois

183 Cityscape. 1950.

Etching. 55.8 x 76.9.

LENT ANONYMOUSLY

MARGO Boris

Born in 1902 in Russia. To U.S.A. 1942.

184 The Sea. 1949.

Color cellocut. 42.1 x 42.1.

(Museum purchase, 1949)

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Prints II  
- 7 -  
Jan. 31, 1955

McCLINTOCK Byron

Born in 1930 in , Oregon

✓ 183. Untitled, No. 1, Series 1. 1951.

Color lithograph. 43.2 x 48.6.

(Museum purchase, 1952)

MOY Seong

Born in 1921 in China. To U.S.A. 1931

✓ 186 Chinese Actor. 1948.

Color woodcut. 57.8 x 33.6.

(Spaeth Foundation Purchase Fund, 1949)

187 Inscription of T'Chao Paé. 1950.

Color Woodcut. 61 x 19.1.

(Gift of John Hay Whitney, 1951)

✓ 188. Yen Shang. 1952

Color woodcut. 49.9 x 27.

(Museum purchase, 1952)

PETERDI Gabor

Born in 1915 in Hungary. To U.S.A. 1939

✓ 189. Germination. 1950.

Aquatint, etching, and engraving, printed in black with  
offset color. 50.2 x 60.6.

(Gift of Walter Bareiss, 1953)

PICKENS Alton

Born in 1917 in Seattle, Washington

✓ 190. Pastorale. 1947.

Etching. 30.2 x 59.

(Museum purchase, 1948)



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Prints II  
- 8 -  
Jan. 31, 1955

PIERCE Leona

Born in 1922 in Santa Barbara, California

✓ 191 Stilts, No.2. 1951.

Color woodcut, ~~printed in black and red~~ 64.2 x 53.2.

(Museum purchase, 1953)

192 Strange Bird. 1952.

Color woodcut. 27.4 x 70.2.

(Museum purchase, 1952)

POZZATTI Rudy O.

Born in 1925 in Telluride, Colorado

✓ 193 Duomo. 1952.

Engraving. 39.1 x 47.6.

(Museum purchase, 1955)

QUASTLER Gertrude

Born in 1909 in Austria. To U.S.A. 1939

194 Counterpoint. 1951.

Woodcut. 35.6 x 54.

(Museum purchase, 1952)

200. RACZ André

Born in 1916 in Rumania. To U.S.A. 1931.

195 Perseus Beheading Medusa, IV. 1945.

Engraving and soft ground etching. 54.9 x 37.6.

(Spaeth Foundation Purchase Fund, 1949)

201. Falling Night. 1949

Etching and engraving printed in green. 44.8 x 30.1.

(Museum purchase, 1952)

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Prints II

Pr - 8 -  
 - January 31, 1955  
 Jan. 31, 1955

REDER Bernard

Born in 1897 in Rumania. To U.S.A. 1943

✓ 196. The House of Cards. 1951.

Color woodcut. 67.2 x 43.2.

LENT ANONYMOUSLY

197. "Let Thy Breasts Be as Clusters of the Vine." 1951.

Color woodcut. 56.3 x 76.1

LENT ANONYMOUSLY

ROGALSKI Walter

Born in 1923 in Glen Cove, Long Island, New York

✓ 198. Scorpion and Crab. 1951.

Engraving. 37.9 x 45.2.

(Museum purchase, 1952)

SCHANKER Louis

Born in 1903 in New York, New York

199. Carnival. 1945.

Color woodcut. 36.3 x 53.5.

(Spaeth Foundation Purchase Fund, 1949)

200. Arrangement of Forms. 1949.

Color woodcut. 57.5 x 36.1.

(Spaeth Foundation Purchase Fund, 1949)

SCHRAG Karl

Born in 1912 in Germany. To U.S.A. 1939

201. Falling Night. 1949

Etching and engraving printed in green. 44.8 x 30.4.

MoMA D. 1949. 2-1  
 (Museum purchase, 1952)



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Prints II  
Prints II  
- 10 -  
Jan. 31, 1955

SHAHN Ben Vera

Born in 1898 in Russia. To U.S.A. 1906

202. Phoenix. 1952.

Serigraph and watercolor. 57.9 x 54.7.

(Museum purchase, 1955)

STEG J. L.

Born in 1922 in Alexandria, Virginia

203. Self Analysis. 1948.

Engraving. 60.8 x 33.7.

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1953)

SUMMERS Carol

Born in 1925 in Kingston, New York

204. Cathedral. 1951.

Color woodcut. 76.8 x 35.2.

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1952)

205. Construction. 1951.

Color woodcut. 75.9 x 34.9.

Born in 1918 in Chicago, Illinois  
(Museum purchase, 1952)

210. The Advocate. 1952.

TALLEUR John. 70.1 x 20.1.

Born in 1925 in Chicago, Illinois

206. The Dead. 1952.

Color etching. 144.6 x 60.7.

Born in 1900 in Latvia. To U.S.A. 1947  
(Museum purchase, 1952)

211. Dead Bird. 1957.

Color woodcut. 43.2 x 28.9.

(Museum purchase, 1955)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Prints II  
- 10 -  
Jan. 31, 1955

SHAHN Ben Yuse

Born in 1898 in Russia. To U.S.A. 1906

202. Phoenix. 1952.

Serigraph and watercolor. 57.9 x 54.7.

(Museum purchase, 1955)

STEG J. L.

Born in 1922 in Alexandria, Virginia

203. Self Analysis. 1948.

Engraving. 60.8 x 33.7.

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1953)

SUMMERS Carol

Born in 1925 in Kingston, New York

204. Cathedral. 1951.

Color woodcut. 76.8 x 35.2.

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1952)

205. Construction. 1951.

Color woodcut. 75.9 x 34.9.

(Museum purchase, 1952)

TALLEUR John. 70.1 x 20.1.

Born in 1925 in Chicago, Illinois

206. The Dead. 1952.

Color etching. 44.6 x 60.7.

(Museum purchase, 1952)

207. Dead Bird. 1947.

Color woodcut. 43.7 x 14.9.

(Museum purchase, 1949)



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Prints II  
- 10 -  
Jan. 31, 1955

TORKANOWSKY Vera

Born in 1929 in Germany. To U.S.A. 1939

207. The Wake. 1953.

Woodcut. 61 x 44.5.

(Museum purchase, 1953)

TRAIN Michael

Born in 1931 in France. To U.S.A. 1941

208. Untitled. 1955.

Wood engraving. 26 x 53.6.

(Museum purchase, 1955)

WALD Sylvia

Born in 1914 in Philadelphia, Pennsylvania

209. Spirit's Constellation. 1952.

Serigraph. 38.5 x 52.

(Museum purchase, 1954)

WAYNE June

Born in 1918 in Chicago, Illinois

210. The Advocate. 1952.

Lithograph. 70.1 x 20.1.

(Museum purchase, 1952)

YUNKERS Adja

Born in 1900 in Latvia. To U.S.A. 1947

211. Dead Bird. 1947.

Color woodcut. 43.2 x 48.9.

(Museum purchase, 1949)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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COMMISSION OF AMERICAN ART  
UNION PAINT HOUSE, PARIS

PRELIMINARY CHECKLIST  
PRINTS

Prints II  
- 12 -  
Jan. 31, 1955

Historical Section - SIX PAINTER-PRINTMAKERS, 1900-1925

YUNKERS Adja (cont'd)

212. The Gathering of the Clans. 1952.

Color woodcut. ~~55.9 x 66.7.~~

48.2 x 34.7

(Museum purchase, 1955)

213. Barney and Firpo. 1921.

Lithograph

10 1/8 x 22 3/8 in. (26.8 x 56.9 cm.)

Gift of Mrs. John S. Rockefeller, Jr. Purchase Fund, 1957

556.31

8-11-211

PRININGER, Ignace. Born 1871, New York, New York

214. The 104 Locomotive. 1906

Lithograph

6 1/4 x 12 5/8 in. (15.8 x 32.1 cm.)

Gift of Mrs. Ignace Pruninger

8-11-006

215. The Misperagers. 1911

Lithograph

8 5/8 x 10 1/4 in. (21.5 x 26.2 cm.)

216. Railroad Bridge. 1919

Woodcut

11 15/16 x 16 3/4 in. (32.9 x 42.5 cm.)

(Gift of Mrs. Ignace Pruninger)

151.45

Study B-32

217. Buildings. 1917

Woodcut

10 1/2 x 11 3/8 in. (27 x 29.5 cm.)

218. The Gate. 1920

Woodcut

16 1/4 x 22 11/16 in. (40.7 x 58.3 cm.)

James Thrall Soby Fund, 1957

157.16

8-2373



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A. 544

EXHIBITION OF AMERICAN ART  
MUSEE D'ART MODERNE, PARIS

PRELIMINARY CHECKLIST  
PRINTS

Historical Section - SIX PAINTER-PRINTMAKERS, 1900-1925

1 BELLOWS, George P. Born 1882, Columbus, Ohio; died 1925

✓ 131. Preliminaries to the Big Bout. 1916 *Preliminaires au grand match.*

Lithograph

15 3/4 x 19 5/8 in. (40.2 x 49.7 cm.)

Gift of Mrs. John D. Rockefeller, Jr. 1940

647.40

S-13.043

✓ 132. Dempsey and Firpo. 1924 *Dempsey et Firpo.*

Lithograph

18 1/8 x 22 3/8 in. (46.0 x 56.9 cm.)

Gift of Mrs. John D. Rockefeller, Jr. Purchase Fund, 1951.

556.51

S-11.214

FEININGER, Lyonel. Born 1871, New York, New York

✓ 133. The Old Locomotive. 1906 *La vieille locomotive. Side.*

Lithograph

6 1/4 x 12 5/8 in. (15.8 x 32.1 cm.)

Gift of Mrs. Lyonel Feininger, 1945

S-13.008

✓ 134. The Disparagers. 1911 *LES DÉMIGREURS.*

Etching

8 5/8 x 10 1/4 in. (21.8 x 26.2 cm.)

Gift of Mrs. Lyonel Feininger, 1952. *Surnami* S-13.044

✓ 136. Railroad Bridge. 1919 *Pont du chemin de fer.*

Woodcut

12 15/16 x 16 3/4 in. (32.9 x 42.5 cm.)

(Gift of Mrs. Lyonel Feininger, 1945)

151.45

Study N-32

✓ 135. Buildings. 1919 *BÂTIMENTS.*

Woodcut

18 1/2 x 14 3/8 in. (47 x 36.5 cm.)

(Gift of Mrs. Lyonel Feininger, 1945) *Surnami* S-13.049

✓ 137. The Gate. 1920 *La grille.*

Woodcut

16 1/16 x 17 11/16 in. (40.7 x 44.9 cm.)

James Thrall Soby Fund, 1944

257.44

S-2373

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Amer. Exh. Musée d'Art Moderne  
Prints - Historical Section  
Preliminary checklist - 2 -

HOPPER, Edward. Born 1882, Nyack, New York

- ✓ The Evening Wind. 1921 *Le vent du soir.*  
Etching  
6 15/16 x 8 5/16 in. (17.6 x 21.2 cm.)  
Gift of Mrs. John D. Rockefeller, Jr., 1940  
962.40 S-231
- ✓ Night in the Park. 1921 *Nuit dans le parc.*  
Etching  
6 15/16 x 8 5/16 in. (17.6 x 21.2 cm.)  
Gift of Mrs. John D. Rockefeller, Jr., 1940  
956.40 Juley
- ✓ Night Shadows. 1921 *Ombres de nuit.*  
Etching  
6 15/16 x 8 3/16 in. (17.6 x 20.7 cm.)  
Gift of Mrs. John D. Rockefeller, Jr., 1940  
959.40 Juley
- ✓ East Side Interior. 1922 *Intérieur à l'East Side.*  
Etching  
7 7/8 x 9 7/8 in. (20 x 25 cm.)  
Gift of Mrs. John D. Rockefeller, Jr., 1940  
961.40 S-234
- ✓ The Lonely House. 1922 *La maison isolée.*  
Etching  
7 7/8 x 9 7/8 in. (20.1 x 25.2 cm.)  
Gift of Mrs. John D. Rockefeller, Jr., 1940  
954.40 S-232

MARIN, John. Born 1870, Rutherford, New Jersey; died 1953

- ✓ Brooklyn Bridge. 1913 *Brooklyn Bridge, Numéro 1.*  
Etching  
11 1/4 x 8 7/8 in. (28.6 x 22.5 cm.)  
Gift of Mrs. John D. Rockefeller, Jr., 1940  
1231.40 S-1550
- ✓ Brooklyn Bridge, No. 6. 1913 *Brooklyn Bridge, Numéro 6.*  
Etching  
13 3/4 x 8 7/8 in. (27.6 x 22.5 cm.)  
Edward M. M. Warburg Fund, 1955  
S-13.003
- ✓ Woolworth Building, New York, No. 3. 1913 *Woolworth, Numéro 3.*  
Etching  
(33.2 x 27) 13 1/16 x 10 5/8 in.  
Edward M. M. Warburg Fund, 1955  
S-1545
- ✓ Woolworth Building, New York, No. 4. 1913 *Woolworth, Numéro 4.*  
Etching  
12 13/16 x 10 7/16 in. (32.5 x 26.5 cm.)  
Gift of Mrs. John D. Rockefeller, Jr., 1940  
1237.40 Rainford 414



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Amer. Exh. Musée d'Art Moderne  
Prints - Historical Section  
Preliminary checklist - 3 -

MARIN, John (cont'd.)

✓ Brooklyn Bridge from Brooklyn. 1915 le Brooklyn Bridge vu de Brooklyn.

Etching

10 13/16 x 12 7/8 in. (27.5 x 32.6 cm.)

Edward M. M. Warburg Fund, 1955

S-13.004

PRENDERGAST, Maurice. Born 1859, Newfoundland; Died 1924

✓ Orange Market. c. 1900

Marché d'oranges.

Color monotype

12 7/16 x 9 1/8 in. (31.6 x 23.1 cm.)

Gift of Mrs. John D. Rockefeller, Jr., 1945.

169.45

S-6459

✓ The Rehearsal. c. 1900

La Répétition.

Color monotype

10 3/4 x 8 5/8 in. (27.5 x 22.0 cm.)

Gift of Mrs. John D. Rockefeller, Jr., 1945.

170.45

S-6458

✓ In the Park. c. 1900

Dans le parc.

Color monotype

10 1/16 x 7 7/8 in. (25.5 x 20.0 cm.)

Lent anonymously

S-13050

no photo On the Avenue. c. 1900

Sur l'avenue.

Color monotype

(25.3 x 20)

Lent anonymously

10 1/16 x 7 7/8

WEBER, Max. Born 1881, Russia; to U. S. 1891

Group I:

a. Primitive. 1918

Primitif.

Color woodcut

9 x 2 13/16 in. (23 x 7 cm.)

Gift of Mrs. John D. Rockefeller, Jr., 1940

1452.40

(Leica 787-c)

b. Standing Nude. 1918

Nu debout.

Color woodcut

3 3/16 x 1 9/16 in. (8.1 x 4.0 cm.)

Gift of Mrs. John D. Rockefeller, Jr., 1940

1480.40

c. Mother and Child Seated at Table, I. 1918.

Mère et enfant assis à table, I.

Color woodcut

4 7/8 x 2 1/8 in. (12.3 x 5.4 cm.)

Gift of Mrs. John D. Rockefeller, Jr., 1940

1466.40

(Leica 790 b)

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Amer. Exh. Musée d'Art Moderne  
Prints - Historical Section  
Preliminary checklist - 4 -

WEBER, Max (cont'd.)

Group I (cont'd.):

- d. Mother and Child Seated at Table, II. 1918 *Mère et enfant assis à table, II.*  
Color woodcut  
4 7/8 x 2 1/8 in. (12.5 x 5.4 cm.)  
Gift of Mrs. John D. Rockefeller, Jr., 1940  
1455.40 (Leica 924 d)
- e. Crouching Nude Woman. 1918 *Femme nue accroupie.*  
Color woodcut  
4 1/4 x 1 15/16 in. (10.8 x 4.9 cm.) Gift of Mrs. John D. Rockefeller, Jr., 1940  
1467.40 (Leica 790 c)
- f. Woman. 1918 *Femme.*  
Color Woodcut  
4 3/16 x 1 7/8 in. (10.7 x 4.8 cm.)  
Gift of Mrs. John D. Rockefeller, Jr., 1940  
1457.40
- g. Mother and Child. 1918 *Mère et enfant.*  
Color woodcut  
4 1/4 x 1 7/8 in. (10.7 x 4.8 cm.)  
Gift of Mrs. John D. Rockefeller, Jr., 1940  
1465.40 (Leica 790 a)
- h. Man at Table. 1918 *Homme à table.*  
Color woodcut  
4 3/16 x 1 15/16 in. (10.7 x 4.9 cm.) Gift of Mrs. John D. Rockefeller, Jr., 1940  
1459.40

Group II

- a. Passover Scene. 1918 *Scène de Pâque.*  
Color woodcut  
5 x 5 15/16 in. (19.7 x 15.2 cm.)  
Gift of Mrs. John D. Rockefeller, Jr., 1940  
1464.40 (Leica 781 d)
- b. Head. 1918 *Tête.*  
Color woodcut  
4 3/16 x 1 15/16 in. (10.7 x 5 cm.)  
Gift of Mrs. John D. Rockefeller, Jr., 1940  
1461.40 (Leica 789 a)
- c. Primitive Man. 1918 *Homme primitif.*  
Color woodcut  
9 15/16 x 3 1/8 in. (25.3 x 7.9 cm.)  
Gift of Mrs. John D. Rockefeller, Jr., 1940  
1472.40 S-11.647 (Leica 791 d)
- d. Man Reading. 1918 *Homme lisant.*  
Color woodcut  
4 3/16 x 1 7/8 in. (10.6 x 4.8 cm.)  
Gift of Mrs. John D. Rockefeller, Jr., 1940  
1451.40 S-9316 A



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Amer. Exh. Musée d'Art Moderne  
Prints - Historical Section  
Preliminary checklist - 5 -

EXHIBITION OF AMERICAN ART  
MUSEE D'ART MODERNE, PARIS

PRELIMINARY CHECKLIST (Revised)  
PRINTS

WEBER, Max (cont'd.)

Group II (cont'd.):

e. Figure. 1918

Personnage. 1918

Color woodcut

4 3/16 x 2 in. (10.6 x 5.1 cm.)

Gift of Mrs. John D. Rockefeller, Jr., 1940

1478.40

8-11.647

f. Reclining Nude. 1918

Nu couché.

Color woodcut

1 7/8 x 4 1/16 in. (4.8 x 10.4 cm.)

Gift of Mrs. John D. Rockefeller, Jr., 1940

1471.40

(Teica 791 c)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Corrected + Gerchadded

Feb 12 '55 ef

January 26, 1955

ICB-F-24-54

EXHIBITION OF AMERICAN ART  
MUSEE D'ART MODERNE, PARISPRELIMINARY CHECKLIST (Revised)  
PRINTSContemporary Section - CONTEMPORARY PRINTMAKING IN THE UNITED STATES  
\*\*\*\*\*

ALBERS, Josef. Born 1888, Germany; to U. S. 1933

✓ Ascension. 1942 Ascension

Lithograph

17 1/4 x 8 3/16 in. (43.9 x 20.8 cm.)

Purchase Fund, 1951

215.51

S-13.007

APPLERAUM, Leon. Born 1924, Belleville, Illinois

✓ Fish Feeding. 1951. Repas des poissons.

Etching

9 5/8 x 26 3/4 in. (24.5 x 67.9 cm.)

Purchase Fund, 1955.

BALLINGER, R. Maxil. Born 1914, Walnut Grove, Missouri

✓ The Seven Sacraments. 1952. Les sept sacrements.

Woodcut

11 9/16 x 37 in. (29.4 x 94 cm.)

Purchase Fund, 1952.

86.52

S-11.212

BARNET, Will. Born 1911, Beverly, Massachusetts

✓ Enfant. 1951 Enfant.

Color lithograph

16 3/4 x 14 in. (42.5 x 35.5 cm.)

Purchase Fund, 1952.

87.52

S-13.006

BASKIN, Leonard. Born 1922, New Brunswick, New Jersey

✓ French Prawn. 1951 Crevette.

Woodcut

19 1/2 x 24 7/8 in. (49.6 x 62.6 cm.)

Purchase Fund, 1952.

86.52

✓ The Anatomist. 1952 L'anatomiste.

Color woodcut

18 3/4 x 11 in. (47.7 x 27.9 cm.)

Gift of the Junior Council, 1953.

431.53

S-12.162



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Amer. Sch. Musée d'Art Moderne  
Prints-Contemporary Section  
Preliminary Checklist-revised  
- 2 -

BASKIN, Leonard (cont'd.)

- ✓ Man of Peace. 1952 *Homme de la paix.*  
Woodcut  
59 1/2 x 30 5/8 in. (151.1 x 77.7 cm.)  
Mrs. John D. Rockefeller Jr. Purchase Fund, 1953.  
430.53 S-11.895

BENY, Rolooff. Born 1924, Medicine Hat, Alberta, Canada; permanent resident in U.S. since 1945

- ✓ "A Time of War and a Time of Peace." 1947 *Un temps pour la guerre et un temps pour la paix.*  
Engraving, etching, and aquatint, printed in black with color lithograph  
13 15/16 x 11 7/8 in. (35.4 x 30.2 cm.)  
Gift of the Weyhe Gallery, 1955  
S-13.009

BROREY, Harry. Born 1927, Chicago, Illinois

- ✓ The Cornfield. 1951 *Champ de maïs.*  
Etching and engraving  
17 7/8 x 23 7/8 in. (45.3 x 60.7 cm.)  
Purchase Fund, 1952. S-13.041  
220.52

CASSILL, H. G. Born 1928, Percival, Ohio

- ✓ The Sophisticate. 1948. *Le précieux.*  
Etching and aquatint  
16 x 11 15/16 in. (40.7 x 30.3 cm.)  
Mrs. John D. Rockefeller Jr. Purchase Fund, 1952.  
91.52 S-13.005

CHESNEY, Lee. Born 1920, Washington, D.C.

- ✓ Pierced and Beset. 1951-52 *Cenne' et transpercé.*  
Color etching and engraving  
15 13/16 x 23 5/8 in. (40.2 x 60 cm.)  
Purchase Fund, 1954. S-12.992  
582.54

CRAWFORD, Ralston. Born 1906, St. Catherine's, Ontario, Canada; to U.S. 1910

- ✓ Third Avenue Elevated, No. 1. 1952 *Le métro surélevé de la Troisième Avenue, Numéro I.*  
Color lithograph  
10 3/8 x 17 3/8 in. (26.4 x 44.1 cm.)  
Purchase Fund, 1952. S-12.584  
247.52

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Amer. Exh. Musée d'Art Moderne  
Prints - Contemporary Section  
Preliminary checklist-revised  
- 3 -

DANNY (Danny Pierce). Born 1920, Woodlake, California

✓ Alone in the Rain.

1953

Color linoleum cut

23 3/4 x 37 in. (60.8 x 94 cm.) (52.1 x 23)

Lent by Mrs. Charles S. Dewey, Jr. Purchase Fund, 1953

434.53

S-12.59 S-13.047

Seul sous la pluie.

DESHAIES, Arthur. Born 1920, Providence, Rhode Island

✓ The Alchemists. 1953

Wood engraving

20 x 11 7/8 in. (50.8 x 30.2 cm.)

Purchase Fund, 1955.

S-13.061

Les alchimistes.

FORSBERG, James. Born 1919, Sauk Center, Minnesota

✓ The Family. 1953

Cardboard and woodcut 79.4

20 x 31 1/2 in. (50.8 x 80 cm.)

Gift of Mrs. Bertha M. Slattery, 1955

S-12.166

La famille.

FRASCONI, Antonio. Born 1919, Uruguay; permanent in resident in U.S.

✓ The Storm is Coming. 1950

Color woodcut

22 x 15 1/2 in. (55.9 x 39.5 cm.)

Purchase Fund, 1952.

105.52

S-11.215

L'onage vient.

✓ Self-Portrait. 1951.

Woodcut

21 7/8 x 6 5/8 in. (55.6 x 16.9 cm.)

Purchase Fund, 1952.

256.52

Rainford 415

Portrait de l'artiste.

✓ The Fulton Fish Market. 1952

Four-color woodcuts

23 3/4 x 11 3/4 in. ea. (60.5 x 30 cm. ea.)

Purchase Fund, 1954.

84.54.a-d

Le marché aux poissons de Fulton Street.

FULLER, Sue. Born 1914, Pittsburgh, Pennsylvania

✓ Hen. 1945

Engraving and etching

14 5/8 x 11 7/8 in. (37.2 x 30.2 cm.)

Mrs. John D. Rockefeller Jr. Purchase Fund, 1949

86.49

Rainford

Poule.



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Amer. Exh. Musée d'Art Moderne  
Prints - Contemporary Section  
Preliminary checklist - revised  
- 4 -

GWATHMEY, Robert. Born 1903, Richmond, Virginia

✓ Hitchhiker. 1943 Auto stop.  
Serigraph  
16 3/4 x 13 1/8 in. (42.5 x 33.3 cm.)  
Purchase Fund, 1948  
27.48 S-12.996

HULTBERG, Paul. Born 1926, Oakland, California

✓ Stone Coast. 1952 Côte nocturne.  
Etching  
10 1/4 x 30 1/8 in. (26.1 x 76.4 cm.)  
Purchase Fund, 1953  
439.53 S-12.989

JONES, John Paul. Born 1924, Indianola, Iowa

✓ Self Portrait. 1950 Portrait de l'artiste.  
Etching, engraving, and aquatint  
16 1/16 x 10 1/8 in. (40.8 x 25.7 cm.)  
Mrs. John D. Rockefeller Jr. Purchase Fund, 1952  
97.52 S-11.261

JORDAN, Raymond. Born 1898, Chicago, Illinois

✓ Black Rhythm. 1949 Rythmes noirs.  
Etching and engraving  
13 11/16 x 17 7/8 in. (34.8 x 45.4 cm.)  
Purchase Fund, 1955  
S-12.995

KAHN, Max. Born 1903, Russia; to U.S. 1907

✓ Owls in a Tree. 1949 Hiboux dans un arbre.  
Color Woodcut  
24 1/8 x 17 1/8 in. (61.3 x 43.5 cm.)  
Mrs. John D. Rockefeller Jr. Purchase Fund, 1952  
265.52 Rainford 416

KANER, Sam. Born 1924, Brooklyn, New York

✓ Gargantua. 1954 Gargantua.  
Color etching and engraving  
20 1/8 x 13 1/4 in. (51.1 x 33.7 cm.)  
Purchase Fund, 1954  
602.54 S-12.991

KOHN, Misch. Born 1916, Kokomo, Indiana

✓ Tiger. 1949 Tigre.  
Wood engraving  
16 5/16 x 23 5/8 in. (41.5 x 60.1 cm.)  
Spaeth Foundation, 1949  
433.49 S-10.036

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Amer. Exh. Musée d'Art Moderne  
Prints-Contemporary Section  
Preliminary Check List Revised - 5

LANDECK, Armin. Born 1905, Grandon, Wis.

✓ Alleyway. 1948. Impasse.

Drypoint

13 7/8 x 6 15/16 in. (35.3 x 17.6 cm.)

Mrs. John D. Rockefeller, Jr. Purchase Fund, 1949.

88.49

S-9323

LASANSKY, Mauricio. Born 1914, Argentina; to U.S. 1943

✓ Self Portrait. 1947. Portrait de l'artiste.

Color etching, aquatint and engraving.

23 13/16 x 15 7/8 in. (60.5 x 40.1 cm.)

Purchase Fund, 1949

458.49

S-9350

LEVEE, John. Born 1924, Los Angeles, Cal.

✓ Composition. 1954. Color lithograph. Composition.

17 3/4 x 23 1/2 in. (45.2 x 59.6 cm.)

Gift of André Emmerich, 1955

S-12.994

LEVINE, Arthur. Born 1928, Chicago, Illinois.

✓ Cityscape. 1950. Paysage urbain.

Etching

22 x 30 1/4 in. (55.8 x 76.9 cm.)

Purchase Fund, lent anonymously

S-12.997

MARGO, Boris. Born 1902, Russia; to U.S. 1938

✓ The Sea. 1949. Color callocut. La mer.

16 9/16 x 16 9/16 in. (42.1 x 42.1 cm.)

Purchase Fund, 1949

502.49

Rainford

McCLINTOCK, Byron. Born 1930, Oregon

✓ Untitled. No. 1 Series 1. 1951. Sans titre, Numéro I, Série I.

Color lithograph.

17 x 19 1/8 in. (43.2 x 48.6 cm.)

Purchase Fund, 1952.

278.52

S-11.259



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Preliminary Check List Revised - 6

MOY, Seong. Born 1921, China; to U.S. 1931

✓ Chinese Actor. 1948. Acteur Chinois.

Color woodcut.

22 3/4 x 13 1/4 in. (57.8 x 33.6 cm.)

Spaeth Foundation, 1949

436.49 (fund?) S-10.753

✓ Inscription of T'Chao Pae. 1950. Inscription de T'Chao Pae.

Color Woodcut.

24 x 7 9/16 in. (61 x 19.1 cm.)

Gift of John Hay Whitney, 1951.

212.37 S-10.756

✓ Yen Shang. 1952. Yen Shang.

Color woodcut.

19 5/8 x 10 5/8 in. (49.9 x 27 cm.)

Purchase Fund, 1952.

281.52-2 S-11.258

PETERDI, Gabor. Born 1915, Hungary; to U.S. 1939

✓ Germination. 1950. Germination.

Aquatint, etching and engraving printed in black with offset color.

19 3/4 x 23 13/16 in. (50.2 x 60.6 cm.)

Gift of Walter Bares, 1953.

469.53 S-11.890

PIGHENS, Alton. Born 1917, Seattle, Wash.

✓ Pastorale. 1947. Etching. Pastoral.

11 7/8 x 23 1/4 in. (30.2 x 59 cm.)

Purchase Fund, 1948.

36.48 S-9319

PIERCE, Leona. Born 1922, Santa Barbara, Cal.

✓ Stilts, No. 2. 1951. Woodcut, printed in black and red. Échasses, Numéro 2.

25 1/4 x 20 7/8 in. (64.2 x 53.2 cm.)

Purchase Fund, 1953.

449.53 S-11.893

✓ Strange Bird. 1952. Oiseau étrange.

Color Woodcut.

10 3/4 x 27 5/8 in. (27.4 x 70.2 cm.)

Purchase Fund, 1952.

292.52 Rainford 412

POZZATTI, Rudy O. Born 1925, Telluride, Colo.

✓ Duomo. 1952. Duomo

Engraving.

15 3/8 x 18 3/4 in. (39.1 x 47.6 cm.)

Purchase Fund, 1955. S-12.165

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Amer. Exh. Musée d'Art Moderne  
Prints-Contemporary Section  
Preliminary Check List Revised - 7

QUASTIER, Gertrude. Born 1909, Austria; to U.S. 1939

✓ Counterpoint. 1951. Contrepoint. printed in green. Nuit tombante

Woodcut.

14 x 21 1/4 in. (35.6 x 54 cm.)

Purchase Fund, 1952.

100.52

S-11.219

RACZ, André. Born 1916, Rumania; to U.S. 1937

Pensée décapitant la Méduse, IV.

✓ Perseus Beheading Medusa IV. 1945. Engraving and soft ground etching.

21 9/16 x 14 13/16 in. (54.9 x 37.6 cm.)

Spaeth Foundation, 1949

439.49

(Fund?) S-10.118

REDER, Bernard. Born 1897, Rumania; to U.S. 1943.

✓ The House of Cards. 1951. Le château de cartes.

Color woodcut.

26 1/2 x 17 in. (67.2 x 43.2 cm.)

Lent anonymously.

S-12.373

✓ "Let thy breasts be as clusters of the vine." 1951. "Que tes seins soient comme les grappes de la vigne."

Color woodcut. 22 1/8 x 30 in. (56.3 x 76.1 cm.)

Lent Anonymously.

ROGALSKI, Walter. Born 1923, Glen Cove, L.I., N.Y.

✓ Scorpion and Crab. 1951. Scorpion et crabe.

Engraving.

14 7/8 x 17 13/16 in. (37.9 x 45.2 cm.)

Purchase Fund, 1952.

25.52

S-11.140

SCHAMBER, Louis. Born 1903, New York, N.Y.

✓ Carnival. 1945. Carnaval.

Color woodcut.

14 5/16 x 21 1/16 in. (36.3 x 53.5 cm.)

Spaeth Foundation, 1949

444.49

S-10.751

✓ Arrangement of Forms. 1949. Arrangement de formes.

Color woodcut.

22 5/8 x 14 3/16 in. (57.5 x 36.1 cm.)

Spaeth Foundation, 1949

445.49

S-12.062



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Amer. Exh. Musée d'Art Moderne  
Prints-Contemporary Section  
Preliminary Check List Revised - 8

SCNRAG, Karl. Born 1912, Germany; to U.S. 1939

✓ Felling Night. 1949. Etching and engraving printed in green. *Nuit tombante.*  
17 7/8 x 12 in. (44.8 x 30.4 cm.)  
Purchase Fund. Mns. John D. Rockefeller, Jr. Purchase  
102.52 Fund, 1952. S-11.218

SHAHN, Ben. Born 1898, Russia; to U.S. 1906

✓ Phoenix. 1952. *Phoenix.*  
Serigraph and watercolor.  
22 3/4 x 21 1/2 in. (57.9 x 54.7 cm.)  
Purchase Fund, 1955. S-12.993

STEG, J. L. Born 1922, Alexandria, Va.

✓ Self Analysis. 1948. *Analyse de soi.*  
Engraving.  
23 7/8 x 13 1/4 in. (60.8 x 33.7 cm.)  
Mrs. John D. Rockefeller, Jr. Purchase Fund, 1953.  
451.53 S-11.891

SUMMERS, Carol. Born 1925, Kingston, N.Y.

✓ Cathedral. 1951. *Cathédrale.*  
Color Woodcut.  
30 1/4 x 13 7/8 in. (76.8 x 35.2 cm.)  
Mrs. John D. Rockefeller, Jr. Purchase Fund, 1952.  
34.52 S-11.207

✓ Construction. 1951. *Construction.*  
Color woodcut.  
29 7/8 x 13 3/4 in. (75.9 x 34.9 cm.)  
Purchase Fund, 1952. S-11.208

TALLEUR, John. Born 1925, Chicago, Ill.

✓ The Dead. 1952. *Les morts.*  
Color Etching.  
17 1/2 x 23 7/8 in. (44.6 x 60.7 cm.)  
Purchase Fund, 1952. S-12.990  
312.52

TORIANOWSKY, Vera. Born 1929, Germany; to U.S. 1939

✓ The Wake. 1953. *La veillée.*  
Woodcut.  
24 x 17 1/2 in. (61 x 44.5 cm.)  
Purchase Fund, 1953.  
454.53 S-13.048

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Amer. Exh. Musée d'Art Moderne  
Prints-Contemporary Section  
Preliminary Check List Revised - 9

TRAIN, Michael. Born 1931, France; to U.S. 1941

(Untitled). 1955. Sans titre.

Wood engraving.

10 1/4 x 21 1/16 in. (26 x 53.6 cm.)

Purchase Fund, 1955.

WALD, Sylvia. Born 1914, Philadelphia, Pa.

Spirit's Constellation. 1952.

Serigraph.

15 1/8 x 20 1/2 in. (38.5 x 52 cm.)

Purchase Fund, 1954. S. 13,042

642.54

Lithograph. 40.2 x 49.7 cm. (15 3/4 x 19 5/8 in.)

WAYNE, June. Born 1918, Chicago, Ill.

The Advocate. 1952.

Lithograph.

27 7/8 x 7 7/8 in. (70.1 x 20.1 cm.)

Purchase Fund, 1952.

104.52

Photo: Serisawa Studios  
485 W. Ave. 43  
Los Angeles, Cal.

FEININGER, Lyonel

YUNKERS, Adja. Born 1900, Latvia; to U.S. 1947

Dead Bird. 1947. Oiseau mort.

Color woodcut.

17 x 19 1/4 in. (43.2 x 48.9 cm.)

Purchase Fund, 1949

522.49

S-9338

The Gathering of the Clans. 1952.

Color woodcut.

22 x 26 1/4 in. (55.9 x 66.7 cm.) (48.2 x 34.7 cm.)

Purchase Fund, 1955

S-12,045

131, 132. Buildings. 1955

Woodcut.

(Purchase Fund, 1955)

133, 134. Railroad Bridge. 1955

Woodcut. 32.5 x 40.2 cm. (12 7/8 x 15 7/8 in.)

(Purchase Fund, 1955)

135, 136. The Gate. 1955

Woodcut. 40.7 x 44.2 cm. (16 1/8 x 17 1/2 in.)

(James Thrall Soby Purchase Fund, 1955)



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*Enclosure*  
*Modern Art in the U.S.A.*  
 American Art of the XX Century  
 Museum of Modern Art, New York  
 ICE-F-#24-54-

*\* = photograph for catalog*  
*reproduction provided*  
 Prints I  
 February 14, 1955

## PRINTS

(All works are from the Collections of the Museum of Modern Art unless otherwise indicated)

## I. SIX PAINTER-PRINTMAKERS, 1900-1925

BELLOWS George P.

Born in 1882 in Columbus, Ohio. Died in 1925

- 127, ~~131~~. Preliminaries to the Big Bout. 1916  
 Lithograph. 40.2 x 49.7cm. (15 3/4 x 19 5/8 in.)  
 (Gift of Mrs. John D. Rockefeller, Jr., 1940)
- 128, ~~132~~. Dempsey and Firpo. 1924.  
 Lithograph. 46. x 56.9cm. (18 1/8 x 22 3/8 in.)  
 (Mrs. John D. Rockefeller, Jr., Purchasing Fund, 1951)

FEININGER Lyonel

Born in 1871 in New York, New York. Died in 1956

- 129, ~~133~~. The Old Locomotive. 1906  
 Lithograph. 15.8 x 32.1cm (6 1/4 x 12 5/8 in.)  
 (Gift of Mrs. Lyonel Feininger) <sup>1955</sup>
- 130, ~~134~~. The Disparagers. 1911  
 Etching. 21.8 x 26.2 <sup>cm</sup> (8 5/8 x 10 1/4 in.)  
 (Gift of Mrs. Lyonel Feininger)  
 (Purchase Fund, 1955)
- 131, ~~135~~. Buildings. 1919  
 Woodcut. 47 x 36.5cm (18 1/2 x 14 3/8 in.)  
 (Gift of Mrs. Lyonel Feininger)  
 (Purchase Fund, 1955)
- 132, ~~136~~. Railroad Bridge. 1919  
 Woodcut. 32.9 x 42.5 <sup>cm</sup> (12 15/16 x 16 3/4 in.)  
 (Purchase Fund, 1945)
- 133, ~~137~~. The Gate. 1920  
 Woodcut. 40.7 x 44.9cm (16 1/16 x 17 11/16 in.)  
 (James Thrall Soby Purchase Fund, 1944)

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# HOPPER Edward

Born in 1882 in Nyack, New York

- 134, ~~133~~. The Evening Wind. 1921. - (#140 in French edition)  
Etching. 17.6 x 21.1cm. (6 15/16 x 8 5/16 in.)  
(Gift of Mrs. John D. Rockefeller, Jr., 1940)
- 135, ~~134~~. Night in the Park. 1921.  
Etching. 17.6 x 21.2cm. (6 15/16 x 8 5/16 in.)  
(Gift of Mrs. John D. Rockefeller, Jr., 1940)
- 136, ~~135~~. Night Shadows. 1921. - (#138 in French edition)  
Etching. 17.6 x 20.7cm. (6 15/16 x 8 3/16 in.)  
(Gift of Mrs. John D. Rockefeller, Jr., 1940)
- 137, ~~136~~. East Side Interior. 1922.  
Etching. 20 x 25cm. (7 7/8 x 9 7/8 in.)  
(Gift of Mrs. John D. Rockefeller, Jr., 1940)
- 138, ~~137~~. The Lonely House. 1922.  
Etching. 20.1 x 25.2cm. (7 7/8 x 9 7/8 in.)  
Gift of Mrs. John D. Rockefeller, Jr., 1940)

# MARIN John

Born in 1870 in Rutherford, New Jersey. Died 1953

- 139, ~~138~~. Brooklyn Bridge. 1913.  
Etching. 28.6 x 22.5cm. (11 1/4 x 8 7/8 in.)  
(Gift of Mrs. John D. Rockefeller, Jr., 1940)
- 140, ~~139~~. Brooklyn Bridge, No. 6. 1913.  
Etching. 27.3 x 22.5cm. (13 3/4 x 8 7/8 in.)  
(Edward M. M. Warburg Purchase Fund, 1955)
- 141, ~~140~~. Woolworth Building, New York, No. 3. 1913.  
Etching. 33.2 x 27cm. (13 1/16 x 10 5/8 in.)  
(Edward M. M. Warburg Purchase Fund, 1955)



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- 142, ~~145~~. Woolworth Building, New York, No. 4. 1913.  
Etching. 32.5 x 26.5cm. (12 13/16 x 10 7/16 in.)  
(Gift of Mrs. John D. Rockefeller, Jr., 1940)
- 143, ~~147~~. Brooklyn Bridge from Brooklyn. 1915.  
Etching. 27.5 x 32.6cm. (10 13/16 x 12 7/8 in.)  
(Edward M. M. Warburg Purchase Fund, 1955)

PRENDERGAST Maurice

Born in 1859 in Newfoundland, Canada. To U.S.A. 1861. Died 1924

- 144, ~~148~~. In the Park. 1900.  
Color monotype. 25.5 x 20.0cm. (10 1/16 x 7 7/8 in.)  
LENT ANONYMOUSLY

- 145, ~~149~~. On the Avenue. 1900. - (#151 in French edition)  
Color monotype. 25.5 x 20cm. (10 1/16 x 7 7/8)  
LENT ANONYMOUSLY

- 146, ~~150~~. Orange Market. 1900. - (#149 in French edition)  
Color monotype. 31.6 x 23.1cm. (12 7/16 x 9 1/8 in.)  
(Gift of Mrs. John D. Rockefeller, Jr., 1945)

- 147, ~~151~~. The Rehearsal. 1900.  
Color monotype. 27.5 x 22.0cm. (10 3/4 x 8 5/8 in.)  
(Gift of Mrs. John D. Rockefeller, Jr., 1945)

WEBER Max

Born in 1881 in Russia. To U.S.A. 1891

- 148, ~~152~~. Group of eight color woodcuts. 1918.  
(Gifts of Mrs. John D. Rockefeller, Jr., 1940)
- a. Primitive  
23 x 7cm. (9 x 2 3/16 in.)

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WEBER Max (cont'd)

b. Standing Nude

8.1 x 4.0cm. (3 3/16 x 1 9/16 in.)

c. Mother and Child, seated at table, I

12.3 x 5.4cm. (4 7/8 x 2 1/8 in.)

d. Mother and Child, seated at table, II

12.3 x 5.4cm. (4 7/8 x 2 1/8 in.)

e. Crouching Nude Woman

10.8 x 4.9cm. (4 1/4 x 1 15/16 in.)

f. Woman

10.7 x 4.8cm. (4 3/16 x 1 7/8 in.)

g. Mother and Child

10.7 x 4.8cm. (4 1/4 x 1 7/8 in.)

h. Man at Table

10.7 x 4.9cm. (4 3/16 x 1 15/16 in.)

149. ~~122~~. Group of six color woodcuts. 1918

(Gifts of Mrs. John D. Rockefeller, Jr., 1940)

a. Passover Scene

19.7 x 15.2cm. (5 x 5 15/16 in.)

b. Head

10.7 x 5cm. (4 3/16 x 1 15/16 in.)

c. Primitive Man

25.3 x 7.9cm. (9 15/16 x 3 1/8 in.)

d. Man Reading

10.6 x 4.8cm. (4 3/16 x 1 7/8 in.)

e. Figure

10.6 x 5.1cm. (4 3/16 x 2 in.)

f. Reclining Nude

4.8 x 10.4cm. (1 7/8 x 4 1/16 in.)



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## II. CONTEMPORARY PRINTMAKING IN THE UNITED STATES

ALBERS Josef

Born in 1888 in Germany. To U.S.A. 1933

150, ~~149~~. Ascension. 1942.

Lithograph. 43.9 x 20.8cm. (17 1/4 x 8 3/16 in.)

(Purchase Fund, 1951)

APPLEBAUM Leon

Born in 1924 in Belleville, Illinois

151, ~~150~~. Fish Feeding. 1951.

Etching. 24.5 x 67.9cm. (9 5/8 x 26 3/4 in.)

(Purchase Fund, 1955)

BALLINGER R. Maxil

Born in 1914 in Walnut Grove, Missouri

152, ~~151~~. The Seven Sacraments. 1952.

Woodcut. 29.4 x 94cm. (11 9/16 x 37 in.)

(Purchase Fund, 1952)

BARNET Will

Born in 1911 in Beverly, Massachusetts

153, ~~152~~. Enfant. 1951

Color lithograph. 42.5 x 35.5cm. (16 3/4 x 14 in.)

(~~Museum~~ Purchase Fund, 1952)

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BASKIN Leonard

Born in 1922 in New Brunswick, New Jersey

154. ~~153.~~ French Prawn. 1951.

Woodcut. 49.6 x 62.6cm. (19 1/2 x 24 7/8 in.)

(Purchase Fund, 1952)

155. ~~154.~~ The Anatomist. 1952.

Color woodcut. 47.7 x 27.9cm. (18 3/4 x 11 in.)

(Gift of the Junior Council, 1953)

\* 156. ~~155.~~ Man of Peace. 1952.

Woodcut. 151.1 x 77.7cm. (59 1/2 x 30 5/8 in.)

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1953)

BENY Roloff

Born in 1924 in Medicine Hat, Alberta, Canada. To U.S.A. 1945

157. ~~156.~~ "A Time of War and a Time of Peace." 1947.

Engraving, etching, and aquatint, printed in black with color lithograph.  
35.4 x 30.2cm. (13 15/16 x 11 7/8 in.)

(Gift of the Weyhe Gallery, 1955)

BRORBY Harry

Born in 1927 in Chicago, Illinois

158. ~~157.~~ The Cornfield. 1951.

Etching and engraving. 45.3 x 60.7cm. (17 7/8 x 23 7/8 in.)

(Purchase Fund, 1952)

CASSILL H. Carroll

Born in 1928 in Percival, Ohio

159. ~~158.~~ The Sophisticate. 1948.

Etching and aquatint. 40.7 x 30.3cm. (16 x 11 15/16 in.)

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1952)

*N.B. This is the correct title! German in Zurich catalog incorrect; correct in Frankfurt edition*



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CHESNEY Lee

Born in 1920 in Washington, D.C.

160, ~~154~~. Pierced and Beset. 1951-52.

Color etching and engraving. 40.2 x 60cm. (15 13/16 x 23 5/8 in.)

(Purchase Fund, 1954)

CRAWFORD Ralston

Born in 1906 in St. Catherine's, Ontario, Canada. To U.S.A. 1910

161, ~~155~~. Third Avenue Elevated, No. 1. 1952.

Color lithograph. 26.4 x 44.1cm. (10 3/8 x 17 3/8 in.)

(Purchase Fund, 1952)

DANNY (Danny Pierce)

Born in 1920 in Woodlake, California

162, ~~156~~. Alone in the Rain. 1953.

Color woodcut. 52.1 x 23cm. (20 1/2 x 9 1/16 in.)

(Purchase Fund, 1954)

DESHAIES Arthur

Born in 1920 in Providence, Rhode Island

163, ~~157~~. The Alchemists. 1953.

Wood engraving. 50.8 x 30.2cm. (20 x 11 7/8 in.)

(Purchase Fund, 1955)

FORSBERG James

Born in 1919 in Sauk Center, Minnesota

\* 164, ~~158~~. The Family. 1953.

Cardboard and woodcut. 50.8 x 80cm. (20 x 31 1/2 in.)

(Gift of Mrs. Bertha M. Slattery, 1955)

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FRASCONI Antonio

Born in 1919 in Uruguay. To U.S.A. 1945

\* ~~164.~~ 165. The Storm is Coming. 1950.

Color woodcut. 55.9 x 39.5cm. (22 x 15 1/2 in.)

(Purchase Fund, 1952)

166, ~~160.~~ Self-Portrait. 1951.

Woodcut. 55.6 x 16.9cm. (21 7/8 x 6 5/8 in.)

(Purchase Fund, 1952)

167, ~~161.~~ The Fulton Fish Market. 1952.

Four color woodcuts. 60.5 x 30cm. each. (23 3/4 x 11 3/4 in. each)

(Purchase Fund, 1954)

FULLER Sue

Born in 1914 in Pittsburgh, Pennsylvania

\* ~~162.~~ 168. Hen. 1945.

Soft-ground etching and engraving. 37.2 x 30.2cm. (14 5/8 x 11 7/8 in.)

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1949)

GWATHMEY Robert

Born in 1903 in Richmond, Virginia

169, ~~163.~~ Hitchhiker. 1943.

Serigraph. 42.5 x 33.3cm. (16 3/4 x 13 1/8 in.)

(Purchase Fund, 1948)

HULTBERG Paul

Born in 1926 in Oakland, California

170, ~~164.~~ Stone Coast. 1952.

Etching. 26.1 x 76.4cm. (10 1/4 x 30 1/8 in.)

(Purchase Fund, 1953)



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JONES John Paul

Born in 1924 in Indianola, Iowa

\* 171. ~~175.~~ Self Portrait. 1950.

Etching, engraving, and aquatint. 40.8 x 25.7cm. (16 1/16 x 10 1/8 in.)  
(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1952)

JORDAN Raymond

Born in 1898 in Chicago, Illinois

172. ~~176.~~ Black Rhythm. 1949.

Etching and engraving. 34.8 x 45.4cm. (13 11/16 x 17 7/8 in.)  
*Purchase Fund*  
(Museum purchase, 1955)

KAHN Max

Born in 1903 in Russia. To U.S.A. 1907

173. ~~177.~~ Owls in a Tree. 1949.

Color woodcut. 61.3 x 43.5cm. (24 1/8 x 17 1/8 in.)  
(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1952)

KANER Sam

Born in 1924 in Brooklyn, New York

174. ~~178.~~ Gargantua. 1954.

Color etching and engraving. 51.1 x 33.7cm. (20 1/8 x 13 1/4 in.)  
(Purchase Fund, 1954)

KOHN Misch

Born in 1916 in Kokomo, Indiana

\* 175. ~~179.~~ Tiger. 1949.

Wood engraving. 41.5 x 60.1cm. (16 5/16 x 23 5/8 in.)  
(Spaeth Foundation Purchase Fund, 1949)

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LANDECK Armin

Born in 1905 in Crandon, Wisconsin

- \* ~~175.~~ Alleyway. 1948.  
176. Drypoint. 35.3 x 17.6cm. (13 7/8 x 6 15/16 in.)  
(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1949)

LASANSKY Mauricio

Born in 1914 in Argentina. To U.S.A. 1943

177. ~~171.~~ Self Portrait. 1947.  
Color etching, aquatint, and engraving. 60.5 x 40.1cm.  
(23 13/16 x 15 7/8 in.)  
(Purchase Fund, 1949)

LEVEE John

Born in 1924 in Los Angeles, California

178. ~~182.~~ Composition. 1954.  
Color lithograph. 45.2 x 59.6cm. (17 3/4 x 23 1/2 in.)  
(Gift of Andre Emmerich, 1955)

LEVINE Arthur

Born in 1928 in Chicago, Illinois

- \* ~~183.~~ Cityscape. 1950.  
179. Etching. 55.8 x 76.9cm. (20 x 30 1/4 in.)  
LENT ANONYMOUSLY

MARGO Boris

Born in 1902 in Russia. To U.S.A. 1930.

- \* ~~184.~~ The Sea. 1949.  
180. Color cellocut. 42.1 x 42.1cm. (16 9/16 x 16 7/16 in.)  
(Purchase Fund, 1949)



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McCLINTOCK Byron

Born in 1930 in Oregon

181, ~~185~~. Untitled, No. 1, Series 1. 1951.

Color lithograph. 43.2 x 48.6cm. (17 x 19 1/8 in.)  
(Purchase Fund, 1952)

MOY Seong

Born in 1921 in China. To U.S.A. 1931

182, ~~186~~. Chinese Actor. 1948.

Color woodcut. 57.8 x 33.6cm. (22 3/4 x 13 1/4 in.)  
(Spaeth Foundation Purchase Fund, 1949)

183, ~~187~~. Inscription of T'Chao Pae. 1950.

Color woodcut. 61 x 19.1cm. (24 x 7 9/16 in.)  
(Gift of John Hay Whitney, 1951)

184, ~~188~~. Yen Shang. 1952.

Color woodcut. 49.9 x 27cm. (19 5/16 x 10 5/8 in.)  
(Purchase Fund, 1952)

PETERDI Gabor

Born in 1915 in Hungary. To U.S.A. 1939

\* 185, ~~189~~. Germination. 1950.

Aquatint, etching, and engraving, printed in black with offset color.  
50.2 x 60.6cm. (19 3/4 x 23 13/16 in.)  
(Gift of Walter Bareiss, 1953)

PICKENS Alton

Born in 1917 in Seattle, Washington

186, ~~190~~. Pastorale. 1947.

Etching. 30.2 x 59cm. (11 7/8 x 23 1/4 in.)  
(Purchase Fund, 1948)

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PIERCE Leona

Born in 1922 in Santa Barbara, California

- \* 187. ~~187.~~ Stilts, No. 2. 1951.  
Color woodcut, printed in black and red. 64.2 x 53.2cm.  
(25 1/4 x 20 7/8 in.)  
*Purchase Fund*  
(Museum purchase, 1953)

188. ~~188.~~ Strange Bird. 1952.  
Color woodcut. 27.4 x 70.2cm. (10 3/4 x 27 5/8 in.)  
(Purchase Fund, 1952)

POZZATTI Rudy O.

Born in 1925 in Telluride, Colorado

189. ~~189.~~ Duomo. 1952.  
Engraving. 39.1 x 47.6cm. (15 3/8 x 18 3/4 in.)  
(Purchase Fund, 1955)

QUASTLER Gertrude

Born in 1909 in Austria. To U.S.A. 1939

190. ~~190.~~ Counterpoint. 1951.  
Woodcut. 35.6 x 54cm. (14 x 21 1/4 in.)  
(Purchase Fund, 1952)

RACZ Andre

Born in 1916 in Rumania. To U.S.A. 1931

- \* 191. ~~191.~~ Perseus Beheading Medusa, IV. 1945.  
Engraving and soft ground etching. 54.9 x 37.6cm.  
(21 9/16 x 14 13/16 in.)  
(Spaeth Foundation Purchase Fund, 1949)



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REDER Bernard

Born in 1897 in Rumania. To U.S.A. 1943

192. ~~196.~~ The House of Cards. 1951.

Color woodcut. 67.2 x 43.2cm. (26 1/2 x 17 in.)

LENT ANONYMOUSLY

193. ~~197.~~ "Let Thy Breasts Be as Clusters of the Vine." 1951.

Color woodcut. 56.3 x 76.1cm. (22 1/8 x 30 in.)

LENT ANONYMOUSLY

ROGALSKI Walter

Born in 1923 in Glen Cove, Long Island, New York

\* ~~193.~~ Scorpion and Crab. 1951.

194. Engraving. 37.9 x 45.2cm. (14 7/8 x 14 13/16 in.)

(Purchase Fund, 1952)

SCHANKER Louis

Born in 1903 in New York, New York

195. ~~199.~~ Carnival. 1945.

Color woodcut. 36.3 x 53.5cm. (14 5/16 x 21 1/16 in.)

(Spaeth Foundation Purchase Fund, 1949)

196. ~~203.~~ Arrangement of Forms. 1949.

Color woodcut. 57.5 x 36.1cm. (22 5/8 x 14 3/16 in.)

(Spaeth Foundation Purchase Fund, 1949)

SCHRAG Karl

Born in 1912 in Germany. To U.S.A. 1939

197. ~~204.~~ Falling Night. 1949

Etching and engraving printed in green. 44.8 x 30.4cm.  
(17 7/8 x 12 in.)

(Purchase Fund, 1952)

/Mrs. John D. Rockefeller, Jr.

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SHAHN Ben

Born in 1898 in Russia. To U.S.A. 1906

198, ~~202~~. Phoenix. 1952.

Serigraph and watercolor. 57.9 x 54.7cm. (22 3/4 x 12 1/2 in.)

(Purchase Fund, 1955)

STEG J. L.

Born in 1922 in Alexandria, Virginia

\* ~~203~~. Self Analysis. 1948.  
199.

Engraving. 60.8 x 33.7cm. (23 7/8 x 13 1/4 in.)

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1953)

SUMMERS Carol

Born in 1925 in Kingston, New York

200, ~~201~~. Cathedral. 1951.

Color woodcut. 76.8 x 35.2cm. (30 1/4 x 13 7/8 in.)

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1952)

201, ~~202~~. Construction. 1951.

Color woodcut. 75.9 x 34.9cm. (29 7/8 x 13 3/4 in.)

(Purchase Fund, 1952)

TALLEUR John

Born in 1925 in Chicago, Illinois

202, ~~203~~. The Dead. 1952.

Color etching. 44.6 x 60.7cm. (17 1/2 x 23 7/8 in.)

(Purchase Fund, 1952)



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TORKANOWSKY Vera

Born in 1929 in Germany. To U.S.A. 1939

203, ~~207~~. The Wake. 1953.

Woodcut. 61 x 44.5cm. (24 x 17 1/2 in.)

(Purchase Fund, 1953)

TRAIN Michael

Born in 1931 in France. To U.S.A. 1941

204, ~~202~~. Untitled. 1955.

Wood engraving. 26 x 53.6cm. (10 1/4 x 21 1/16 in.)

(Purchase Fund, 1955)

WALD Sylvia

Born in 1914 in Philadelphia, Pennsylvania

205, ~~209~~. Spirit's Constellation. 1952.

Serigraph. 38.5 x 52cm. (15 1/8 x 20 1/2 in.)

(Purchase Fund, 1954)

WAYNE June

Born in 1918 in Chicago, Illinois

206, ~~210~~. The Advocate. 1952.

Lithograph. 70.1 x 20.1cm. (27 7/8 x 7 7/8 in.)

(Purchase Fund, 1952)

YUNKERS Adja

Born in 1900 in Latvia. To U.S.A. 1947

\* ~~212~~. Dead Bird. 1947.

207. Color woodcut. 43.2 x 48.9cm. (17 x 19 1/4 in.)

(Purchase Fund, 1949)

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YUNKERS Adja (cont'd)

208, ~~212~~. The Gathering of the Clans. 1952.

Color woodcut. 48.2 x 34.7cm. (19 x 13 5/8 in.)

(Purchase Fund, 1955)



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Jan. 18, 1955-  
ICE F-24-54

- X = 10 faint guide photos do not exist*
1. ALBERS, Josef <sup>34</sup> American, born Germany 1888. To U.S.A. 1933  
 Ascension. 1942. Lithograph. Purchase Fund. 215.51  
 17 1/4 x 8 3/16 in. (43.9 x 20.8 cm.) (513.007)
2. APPLEBAUM, Leon American, born 1924  
 X Fish Feeding. 1951. Etching. Purchase Fund  
 9 5/8 x 26 3/4 in. 24.5 x 67.9 cm.
3. BALLINGER, R. Maxil American, born 1914  
 The Seven Sacraments. 1952. Woodcut. Purchase Fund. 86.52  
 11 9/16 x 37 in. 29.4 x 94 cm. (8-11.212)
4. BARNET, Will American, born 1911  
 Enfant. 1951. Color lithograph. Purchase Fund. 87.52  
 16 3/4 x 14 in. 42.5 x 35.5 cm. (5, 13.006)
5. BASKIN, Leonard American, born 1922  
 French Prawn. 1951. Woodcut. Purchase Fund. 88.52  
 19 1/2 x 24 7/8 in. 49.6 x 62.6 cm. (5, 13.006)
6. BASKIN, Leonard American, born 1922  
 The Anatomist. 1952. <sup>Color</sup> Woodcut, printed in black and red. Gift of the Junior Council.  
 18 3/4 x 11 in. 47.7 x 27.9 cm. (8-12.162)
7. BASKIN, Leonard American, born 1922  
 Man of Peace. 1952. Woodcut. Mrs. John D. Rockefeller, Jr. Purchase Fund. 430.53  
 59 1/2 x 30 5/8 in. 151.1 x 77.7 cm. (8-11.895)
8. BENY, Roloff Canadian, born 1924. In U.S.A. since 1946  
 A Time of War, and a Time of Peace. 1947. <sup>Color</sup> Engraving, etching, aquatint and lithograph.  
 Gift of the Weyhe Gallery. 13 15/16 x 11 7/8 in. 35.4 x 30.2 cm. (5-13.009)
9. BROOBY, Harry American, born 1927  
 X The Cornfield. 1951. Hard and soft-ground Etching and engraving. Purchase Fund. 220.52  
 17 7/8 x 23 7/8 in. 45.3 x 60.7 cm.
10. CASSILL, H.C. American, born 1928  
 The Sophisticate. 1948. Etching and aquatint. Mrs. John D. Rockefeller, Jr. Purchase Fund.  
 91.52 16 x 11 15/16 in. 40.7 x 30.3 cm. (5-13.005)
11. CHESNEY, Lee American, born 1920  
 X Pierced and Beset. 1951-52. Color etching and engraving. Purchase Fund.  
 15 13/16 x 23 5/8 in. 40.2 x 60 cm.
12. CRAWFORD, Ralston American, born Canada 1906  
 Third Avenue Elevated, No. 1. 1952. Color lithograph. Purchase Fund. 247.52  
 10 3/8 x 17 3/8 in. 26.4 x 44.1 cm. (8-12.584)



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ICE F-24-54 2.

- 13 DANNY (Danny Pierce) American, born 1920  
Fly Time. 1953. Color linoleum cut.  
37 x 23 3/4 in. 94 x 60.8 cm. *lent by Mrs. Charles S. Dewey* (S-12.519)
- 14 DESHAIES, Arthur American, born 1920  
X The Alchemist. 1953. Wood engraving. Purchase Fund
- 15 FORSBERG, James American, born 1919  
The Family. 1953. (Cut wood and cardboard. Gift of Mrs. Bertha M. Slattery  
31 1/2 x 20 in. 80 x 50.8 cm. (S-12.166)
- 16 FRASCONI, Antonio Uruguayan, born Argentina 1919. In U.S.A. since 1945  
The Storm is Coming. 1950. Color woodcut. Purchase Fund  
22 x 15 1/2 in. 55.9 x 39.5 cm. (S-11.215)
- FRASCONI, Antonio  
Self Portrait. 1951. Woodcut. Purchase Fund. 256.52  
21 7/8 x 6 5/8 in. 55.6 x 16.9 cm. (Rainford 415)
- 18 FRASCONI, Antonio  
X The Fulton Fish Market. 1952. Color woodcuts. Purchase Fund. 84.54.a-d  
23 3/4 x 11 3/4 in. 60.5 x 30 cm. (mat opening a-d)
- 19 FULLER, Sue American, born 1914  
Hen. 1945. Engraving and etching. Mrs. John D. Rockefeller, Jr. Purchase Fund. 86.49  
14 5/8 x 11 7/8 in. 37.2 x 30.2 cm. (Rainford)
- GWATHMEY, Robert American, born 1903  
Hitchhiker. 1943. Serigraph. Purchase Fund. 27.48  
16 3/4 x 13 1/8 in. 42.5 x 33.3 cm. (Sunami - 12.996)
- 21 HULTBERG, Paul American, born 1926  
Stone Coast. 1952. Etching. Purchase Fund. 439.53  
10 1/4 x 30 1/8 in. 26.1 x 76.4 cm. (S-12.989)
- 22 JONES, John Paul American, born 1924  
Self Portrait. 1950. Soft and hard ground etching, engraving and aquatint. Mrs. John D. Rockefeller, Jr. Purchase Fund. 97.52 16 1/16 x 10 1/8 in. 40.8 x 25.7 cm. (S-11.261)
- 23 JORDAN, Raymond American, born 1898  
Black Rhythm. 1949. Etching and engraving. Purchase Fund  
13 11/16 x 17 7/8 in. 34.8 x 45.4 cm. (S-12.995)
- 24 KAHN, Max Born Russia 1903. In U.S.A since 1907  
Owls in a Tree. 1949. Color woodcut. Mrs. John D. Rockefeller, Jr. Purchase Fund.  
24 1/8 x 17 1/8 in. 61.3 x 43.5 cm. (Rainford 416)



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3.

- 25 KANER, Sam American, born 1924  
Gargantua. 1954. Color etching and engraving. Purchase Fund  
20 1/8 x 13 1/4 in. 51.1 x 33.7 cm. S-12.991
- 26 KOHN, Misch American, born 1916  
Tiger. 1949. Wood engraving. Spaeth Foundation.  
16 5/16 x 23 5/8 in. 41.5 x 60.1 cm. S-10.036
- 27 LANDECK, Armin American, born 1905  
Alleyway. 1948. Drypoint. Mrs. John D. Rockefeller, Jr. Purchase Fund. 88.49  
13 7/8 x 6 15/16 in. 35.3 x 17.6 cm. S-9323
- 28 LASANSKY, Mauricio Born Argentina 1914. In U.S.A. since 1943.  
Self Portrait. 1947. Color etching, aquatint and engraving. Purchase Fund. 458.49  
23 13/16 x 15 7/8 in. 60.5 x 40.1 cm. S-9350
- 29 LEVEE, John American, born 1924  
Composition. 1954. Color lithograph. Gift of André Emmerich.  
17 3/4 x 23 1/2 in. 45.2 x 59.6 cm. S-12.994
- 30 LEVINE, Arthur American, born 1928  
Cityscape. 1950. Etching. Purchase Fund.  
22 x 30 1/4 in. 55.8 x 76.9 cm. S-12.997
- 31 MARGO, Boris American, born Russia 1902. In U.S.A. since 1942  
The Sea. 1949. Color cellocut. Purchase Fund. 502.49  
16 9/16 x 16 9/16 in. 42.1 x 42.1 cm. Rainford
- 32 McCLINTOCK, Byron American, born 1930  
Untitled, no.1, Series 1. 1951. Color lithograph. Purchase Fund. 278.52  
17 x 19 1/8 in. 43.2 x 48.6 cm. S-11.259
- 33 MOY, Seong American, born China 1921. In U.S.A. since 1931  
Chinese Actor. 1948. Color woodcut. Spaeth Foundation. 436.49  
22 3/4 x 13 1/4 in. 57.8 x 33.6 cm. S-10.753
- 34 MOY, Seong  
Inscription of T'Chao Paé. 1950. Color woodcut. Gift of John Hay Whitney.  
24 x 7 9/16 in. 61 x 18.1 cm. S-10.756
- 35 MOY, Seong  
Yen Shang. 1952. Color woodcut. Purchase Fund.  
19 5/8 x 10 5/8 in. 49.9 x 27 cm. S-11.258
- 36 PETERDI, Gabor American, born Hungary 1915. In U.S.A. since 1939.  
Germination. 1950. Aquatint, etching and engraving printed in black with offset color.  
Gift of Walter Bareiss. 469.53 19 3/4 x 23 13/16 in. 50.2 x 60.6 cm. S-11.890

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4.

- 37 PICKENS, Alton American, born 1917  
 Pastorale. 1947. Etching. Purchase Fund. 36.48  
 11 7/8 x 23 1/4 in. 30.2 x 59 cm. S-9319
- 38 PIERCE, Leona American, born 1922  
 Stilts, #2. 1951. Woodcut, printed in black and red. Purchase Fund  
 25 1/4 x 20 7/8 in. 64.2 x 53.2 cm. S-11.893
- 39 PIERCE, Leona  
 Strange Bird. 1952. Color woodcut. Purchase Fund  
 10 3/4 x 27 5/8 in. 27.4 x 70.2 cm. Rainford 412
- 40 POZZATTI, Rudy O. American, born 1925  
 Duomo. 1952. Engraving. Purchase Fund  
 15 3/8 x 18 3/4 in. 39.1 x 47.6 cm. S-12.165
- 41 QUASTLER, Gertrude Born Austria 1909. In U.S.A. since 1939  
 Counterpoint. 1951. Woodcut. Purchase Fund  
 14 x 21 1/4 in. 35.6 x 54 cm. S-11.219
- 42 RACZ, André American, born Rumania 1916. In U.S.A. since 1931.  
 Perseus Beheading Medusa IV. 1945. Engraving and soft ground etching. Spaeth Foundation.  
 439.49 21 9/16 x 14 13/16 in. 54.9 x 37.6 cm. S-10.118
- 43 REDER, Bernard Born Rumania 1897. In U.S.A. since 1943  
 The House of Cards. 1951. Color woodcut. Lent anonymously.  
 26 1/2 x 17 in. 67.2 x 43.2 cm. S-12.373
- 44 REDER, Bernard  
 Let thy breasts be like clusters on the vine. 1951. Color woodcut. Lent anonymously.
- 45 ROGALSKI, Walter Born 1923  
 Scorpion and Crab. 1951. Engraving. Purchase Fund. 25.52  
 14 7/8 x 17 13/16 in. 37.9 x 45.2 cm. S-11.140
- 46 SCHANKER, Louis Born 1903  
 Arrangement of Forms. 1949. Color woodcut. Spaeth Foundation.  
 22 5/8 x 14 3/16 in. 57.5 x 36.1 cm.
- 47 SCHANKER, Louis  
 Carnival. 1945. Color woodcut. Spaeth Foundation. 444.49  
 14 5/16 x 21 1/16 in. 36.3 x 53.5 cm. S-10.751
- 48 SHAIN, Ben American, born Russia 1898. In U.S.A. since 1906  
 Phoenix. 1952. Serigraph and watercolor. Purchase Fund  
 22 3/4 x 21 1/2 in. 57.9 x 54.7 cm. S-12.993



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5.

214 SCHRAG, Karl

American, born Germany 1912. In U.S.A. since 1938

Falling Night. 1949. Etching and engraving printed in green. Mrs. John D. Rockefeller, Jr. Purchase Fund. 102.52 17 7/8 x 12 in. 44.8 x 30.4 cm. S-11.218

50 STEG, J.L. Born 1922

Self Analysis. 1947. Engraving. Mrs. John D. Rockefeller, Jr. Purchase Fund. 451.53 23 7/8 x 13 1/4 in. 60.8 x 33.7 cm. S-11.891

51 SUMMERS, Carol Born 1925

Cathedral. 1951. Color woodcut. Mrs. John D. Rockefeller, Jr. Purchase Fund. 30 1/4 x 13 7/8 in. 76.8 x 35.2 cm. S-11.207

52 SUMMERS, Carol

Construction. 1951. Color woodcut. Purchase Fund 29 7/8 x 13 3/4 in. 75.9 x 34.9 cm. S-11.208

53 TALLEUR, John Born 1925

The Dead. 1952. Color etching. Purchase Fund. 312.52 17 1/2 x 23 7/8 in. 44.6 x 60.7 cm. S-12.990

54 TORKANOWSKY, Vera Born Germany 1929. In U.S.A. since 1939

X The Wake. 1953. Woodcut. Purchase Fund 24 x 17 1/2 in. 61 x 44.5 cm.

55 TRAIN, Michael

X ? 10 1/4 x 21 1/16 in. 260 x 536 mm

56 WALD, Sylvia Born 1914

✓ Spirit's Constellation. 1952. Serigraph. Purchase Fund 15 1/8 x 20 1/2 in. 38.5 x 52 cm.

57 YUNKERS, Adja Born Latvia 1900. In U.S.A. since 1947

Dead Bird. 1947. Color woodcut. Purchase Fund. 522.49 17 x 19 1/4 in. 43.2 x 48.9 cm. S-9338

58 YUNKERS, Adja

X The Gathering of the Clans. 1952. Color woodcut. Purchase Fund. 22 x 26 1/4 in. 55.9 x 66.7 cm.

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Catalog List - French  
Amer. Art of the XX Cent.  
Musée d'Art Moderne

February 9, 1955

GRAVURES

(Toutes les oeuvres proviennent des collections du  
Museum of Modern Art si non autrement spécifié)

I. Six peintres-graveurs, 1900-1925

BELLOWS George P.

Né en 1882 à Columbus, Ohio. Mort en 1925.

131. Préliminaires au grand match. 1916.

Lithographie. 40.2 x 49.7.

(Don de Mrs. John D. Rockefeller, Jr., 1940)

132. Dempsey et Firpo. 1924.

Lithographie. 46 x 56.9.

(Fonds d'acquisition Mrs. John D. Rockefeller, Jr., 1951)

FEININGER Lyonel

Né en 1871 à New York, New York

133. La vieille locomotive. 1906.

Lithographie. 15.8 x 32.1.

(Don de Mrs. Lyonel Feininger, 1955)

134. Les dénigreur. 1911.

Eau-forte. 21.8 x 26.2.

(Acquisition du Museum, 1955)

135. Bâtiments. 1919.

Gravure sur bois. 47 x 36.5.

(Acquisition du Museum, 1955)

136. Pont du chemin de fer. 1919.

Gravure sur bois. 32.9 x 42.5.

(Acquisition du Museum, 1945)

137. La grille. 1920.

Gravure sur bois. 40.7 x 44.9

(Fonds d'acquisitions James Thrall Soby, 1944)



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HOPPER Edward (1882)

Né en 1882 à Nyack, New York

138. Ombres de nuit. 1921.

Eau-forte. 17.6 x 20.7. (Don de Mrs. John D. Rockefeller, Jr., 1940)

139. Nuit dans le parc. 1921.

Eau-forte. 17.6 x 21.2. (Don de Mrs. John D. Rockefeller, Jr., 1940)

140. Le vent du soir. 1921.

Eau-forte. 17.6 x 21.1. (Don de Mrs. John D. Rockefeller, Jr., 1940)

141. Intérieur à l'East Side. 1922.

Eau-forte. 20 x 35. (Don de Mrs. John D. Rockefeller, Jr., 1940)

142. La maison isolée. 1922.

Eau-forte. 20.1 x 25.2. (Don de Mrs. John D. Rockefeller, Jr., 1940)

143. Brooklyn Bridge. 1913.

Eau-forte. 28.6 x 22.5. (Don de Mrs. John D. Rockefeller, Jr., 1940)

Né en 1870 à Rutherford, New Jersey. Mort en 1953.

144. Brooklyn Bridge, Numéro 6. 1913.

Eau-forte. 27.6 x 22.5.

145. Brooklyn Bridge, Numéro 7. 1913.

Eau-forte. 27.6 x 22.5.

146. Brooklyn Bridge, Numéro 8. 1913.

Eau-forte. 27.6 x 22.5.

147. Brooklyn Bridge, Numéro 9. 1913.

Eau-forte. 27.6 x 22.5.

148. Brooklyn Bridge, Numéro 10. 1913.

Eau-forte. 27.6 x 22.5.

149. Brooklyn Bridge, Numéro 11. 1913.

Eau-forte. 27.6 x 22.5.

150. Brooklyn Bridge, Numéro 12. 1913.

Eau-forte. 27.6 x 22.5.

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MARIN John (suite)

145. Woolworth, Numéro 3. 1913.

Eau-forte. 33.2 x 27.

(Fonds d'acquisitions Edward M. M. Warburg, 1955)

146. Woolworth, Numéro 4. 1913.

Eau-forte. 32.5 x 26.5.

(Don de Mrs. John D. Rockefeller, Jr., 1940)

147. Le Brooklyn Bridge vu de Brooklyn. 1915.

Eau-forte. 27.5 x 32.6.

(Fonds d'acquisitions Edward M. M. Warburg, 1955)

PRENDERGAST Maurice

Né en 1859 à Terre-Neuve, Canada. Arrivé aux Etats-Unis en 1861. Mort en 1924

148. Dans le parc. 1900.

Monotype en couleur. 25.5 x 20.

PRET ANONYME

149. Marché d'oranges. 1900.

Monotype en couleur. 31.6 x 23.1.

(Don de Mrs. John D. Rockefeller, Jr., 1945)

150. La répétition. 1900.

Monotype en couleur. 27.5 x 22.

(Don de Mrs. John D. Rockefeller, Jr., 1945)

151. Sur l'avenue. 1900.

Monotype en couleur. 25.5 x 20.

PRET ANONYME

WEBER Max

Né en 1881 en Russie. Arrivé aux Etats-Unis en 1891.

152. Série de 8 gravures sur bois en couleur 1918.

(Dons de Mrs. John D. Rockefeller, Jr., 1940)



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WEBER Max (suite)

a. Primitif

23 x 7

b. Nu debout

18.1 x 4

c. Mère et enfant assis à table, I

12.3 x 5.4

d. Mère et enfant assis à table, II

12.3 x 5.4

e. Femme nue accroupie

10.8 x 4.9

f. Femme

10.7 x 4.8

g. Mère et enfant

10.7 x 4.8

h. Homme à table

10.7 x 4.9

153. Série de 6 gravures sur bois en couleur. 1918.  
 # (Dons de Mrs. John D. Rockefeller, Jr., 1940)

a. Scène de Pâque

19.7 x 15.2

b. Tête

10.7 x 5

c. Homme primitif

25.3 x 7.9

d. Homme lisant

10.6 x 4.8

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GRAVURES

(Toutes les œuvres proviennent des collections du  
Museum of Modern Art si non autrement spécifiée)

WEBER Max (suite)

II. Gravures gravées aux États-Unis

152. 10.6 x 5.1

f. Nu couché gravé. Arrivé aux États-Unis en 1933

153. 4.8 x 10.4

Lithographie. 43.9 x 20.8.

(Acquisition du Musée, 1951)

APPIEN Leon

Né en 1924 à Belleville, Illinois

155. Repos des poissons. 1951.

Eau-forte. 24.5 x 67.9.

(Acquisition du Musée, 1955)

GALLAGHER R. Maxil

Né en 1911 à Walnut Grove, Missouri

156. Les sept sacrements. 1952.

Gravure sur bois. 29.4 x 94.

(Acquisition du Musée, 1952)

KARNE Will

Né en 1911 à Beverly, Massachusetts

157. Enfant. 1951.

Lithographie en couleur. 42.5 x 35.5.

(Acquisition du Musée, 1952)



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GRAVURES

RASKIN Leonard

(Toutes les oeuvres proviennent des collections du  
Museum of Modern Art si non autrement spécifié)

II. Graveurs contemporains aux Etats-Unis

ALBERS Josef sur bois. 49.6 x 62.6.

Né en 1888 en Allemagne. Arrivé aux Etats-Unis en 1933

154. Ascension. 1942.

Lithographie. 43.9 x 20.8. 48.7 x 27.9.

(Acquisition du Museum, 1951)

160. Homage to the peace. 1952.

APPLEBAUM Leon

Gravure sur bois. 151.1 x 77.7.

Né en 1924 à Belleville, Illinois

(Fonds d'acquisition Mrs. John D. Rockefeller, Jr., 1953)

155. Repas des poissons. 1951.

BAUL Eau-forte. 24.5 x 67.9.

(Acquisition du Museum, 1955) Canada. Arrivé aux Etats-Unis en 1915

161. Un temps pour la guerre et un temps pour la paix. 1947.

BAILLINGER R. Maxil

Eau-forte, et aquatinte, imprimés en noir avec lithographie en couleur.

Né en 1914 à Walnut Grove, Missouri

156. Les sept sacrements. 1952.

Gravure sur bois. 29.4 x 94.

BROWN Barry

(Acquisition du Museum, 1952)

Né en 1927 à Chicago, Illinois

BARNET Will sur bois. 1951.

Né en 1911 à Beverly, Massachusetts.

157. Enfant. 1951. Museum, 1952)

Lithographie en couleur. 42.5 x 35.5.

CASPER R. Carroll

(Acquisition du Museum, 1952)

Né en 1928 à Percival, Ohio

160. Le précieux. 1948.

Eau-forte et aquatinte. 40.7 x 30.3.

(Fonds d'acquisition Mrs. John D. Rockefeller, Jr., 1952)

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BASKIN Leonard

Né en 1922 à New Brunswick, New Jersey

158. Crevette. 1951.

Gravure sur bois. 49.6 x 62.6.

(Acquisition du Museum, 1952)

159. L'anatomiste. 1952.

Gravure sur bois en couleur. 48.7 x 27.9.

(Don du Junior Council, 1953)

160. Homme de la paix. 1952.

Gravure sur bois. 151.1 x 77.7.

(Fonds d'acquisitions Mrs. John D. Rockefeller, Jr., 1953)

BENY Roloff

Né en 1924 à Medicine Hat, Alberta, Canada. Arrivé aux Etats-Unis en 1945

161. "Un temps pour la guerre et un temps pour la paix." 1947.

Burin, eau-forte, et aquatinte, imprimé en noir avec lithographie en couleur.  
35.4 x 30.2.

(Don du Weyhe Gallery, 1955)

BROREY Harry

Né en 1927 à Chicago, Illinois

162. Champs de maïs. 1951.

Eau-forte et burin. 45.3 x 60.7.

(Acquisition du Museum, 1952)

CASSILL H. Carroll

Né en 1928 à Percival, Ohio

163. Le précieux. 1948.

Eau-forte et aquatinte. 40.7 x 30.3.

(Fonds d'acquisitions Mrs. John D. Rockefeller, Jr., 1952)



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CHESNEY Lee

Né en 1920 à Washington, D.C. aux Etats-Unis en 1945

164. Cerné et transpercé. 1951-52.

Eau-forte et burin en couleur. 40.2 x 60.

(Acquisition du Museum, 1954)

170. Portrait de l'artiste. 1951.

CRAWFORD Ralston

Gravure sur bois. 53.6 x 16.9.

Né en 1906 à St. Catherine's, Ontario, Canada. Arrivé aux Etats-Unis en 1910

(Acquisition du Museum, 1952)

165. Le métro surélevé de la Troisième Avenue, Numéro I. 1952.

171. Le marché aux poissons de Fulton. 1952.

Lithographie en couleur. 26.4 x 44.1.

Quatre gravures sur bois en couleur. 14.5 x 30 chacun.

(Acquisition du Museum, 1952)

(Acquisition du Museum, 1954)

DANNY (Danny Pierce)

Né en 1920 à Woodlake, Californie

Né en 1914 à Pittsburgh, Pennsylvanie

166. Seul sous la pluie. 1953.

172. Paula. 1953.

Gravure sur linoléum en couleur. 52.1 x 23.

Eau-forte et burin. 37.2 x 30.2.

(Acquisition du Museum, 1953)

(Fonds d'acquisition: Mrs. John D. Rockefeller, Jr., 1949)

DESHAIES Arthur

GRAHAM Robert

Né en 1920 à Providence, Rhode Island

Né en 1903 à Richmond, Virginie

167. Les alchimistes. 1953.

173. Auto-stop. 1954.

Gravure sur bois. 50.8 x 30.2.

Gravure sur bois. 12.5 x 33.4.

(Acquisition du Museum, 1955)

(Acquisition du Museum, 1949)

FORSBERG James

RYLAND Paul

Né en 1919 à Sauk Center, Minnesota

Né en 1925 à Oakland, Californie

168. La famille. 1953.

174. Cette rocheuse. 1952.

Gravure sur carton monté sur bois. 50.8 x 80.

Eau-forte. 11.1 x 11.1.

(Don de Mrs. Bertha M. Slattery, 1955)

(Acquisition du Museum, 1953)

79.4

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FRASCONI Antonio

Né en 1919 en Uruguay. Arrivé aux Etats-Unis en 1945

169. L'orage vient. 1950. 1950.

Gravure sur bois. 55.9 x 39.5. 40.8 x 25.7.

(Acquisition du Museum, 1952) (D. Rockefeller, Jr., 1952)

170. Portrait de l'artiste. 1951.

Gravure sur bois. 55.6 x 16.9.

(Acquisition du Museum, 1952)

176. Rythmes noirs. 1949.

171. Le marché aux poissons de Fulton. 1952. *street.*

Quatre gravures sur bois en couleur. 60.5 x 30 chacun.

(Acquisition du Museum, 1953)

(Acquisition du Museum, 1954)

FARN Max

FULLER Sue

Né en 1903 en Russie. Arrivé aux Etats-Unis en 1907

Née en 1914 à Pittsburgh, Pennsylvanie

177. Niboux dans un arbre. 1949.

172. Poule. 1945.

Vernis-moulé. 61.3 x 43.5.

Eau-forte et burin. 37.2 x 30.2.

(Fonds d'acquisition Mrs. John D. Rockefeller, Jr., 1952)

(Fonds d'acquisitions Mrs. John D. Rockefeller, Jr., 1949)

KANTER Dan

GWATHMEY Robert

Né en 1924 à Brooklyn, New York

Né en 1903 à Richmond, Virginie

178. Gargantua. 1951.

173. Auto stop. 1943.

56.1 x 33.7.

Ecran de soie. 42.5 x 33.3.

(Acquisition du Museum, 1954)

(Acquisition du Museum, 1948)

KERN Misch

HULTBERG Paul

Né en 1916 à Kokomo, Indiana

Né en 1926 à Oakland, Californie

179. Piano. 1949.

174. Côte rocheuse. 1952.

Gravure sur bois. 41.5 x 60.1.

Eau-forte. 26.1 x 76.4.

(Fonds d'acquisition Gwathmey Foundation, 1949)

(Acquisition du Museum, 1953)



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JONES John Paul

Né en 1924 à Indianola, Iowa

175. Portrait de l'artiste. 1950.

Eau-forte, burin, et aquatinte. 40.8 x 25.7.

(Fonds d'acquisitions Mrs. John D. Rockefeller, Jr., 1952)

JORDAN Raymond

Né en 1898 à Chicago, Illinois

176. Rhythmes noirs. 1949.

Eau-forte et burin. 34.8 x 45.4. couleur. 60.5 x 40.1.

(Acquisition du Museum, 1955)

KAHN Max

Né en 1903 en Russie. Arrivé aux Etats-Unis en 1907

177. Hiboux dans un arbre. 1949.

Gravure sur bois en couleur. 61.3 x 43.5.

(Fonds d'acquisition Mrs. John D. Rockefeller, Jr., 1952)

KANER Sam

Né en 1924 à Brooklyn, New York

178. Gargantua. 1954.

Eau-forte et burin en couleur. 51.1 x 33.7.

(Acquisition du Museum, 1954)

KOHN Misch

Né en 1916 à Kokoma, Indiana

179. Tigre. 1949.

Gravure sur bois, 41.5 x 60.1. *début.*

(Fonds d'acquisition Spaeth Foundation, 1949)

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LANDECK Armin

Né en 1905 à Crandon, Wisconsin

180. Impasse. 1948. Série 1. 1951.

Pointe sèche. 35.3 x 17.6.

(Fonds d'acquisitions Mrs. John D. Rockefeller, Jr., 1949)

LASANSKY Mauricio

Né en 1914 en Argentine. Arrivé aux Etats-Unis en 1943

181. Portrait de l'artiste. 1947.

Eau-forte, aquatinte, et burin en couleur. 60.5 x 40.1.

(Acquisition du Museum, 1949)

187. Inscription de T'Chao Pad. 1950.

LEVÉE John

Graure sur bois en couleur. 61 x 91.1.

Né en 1924 à Los Angeles, Californie

182. Composition. 1954.

Lithographie en couleur. 45.2 x 59.6.

(Don de André Emmerich, 1955)

LEVINE Arthur

Né en 1928 à Chicago, Illinois Arrivé aux Etats-Unis en 1939

183. Paysage urbain. 1950.

Eau-forte. 55.8 x 76.9. Aquatinte, eau-forte, et burin imprimé en noir en offset. 50.2 x 60.6.

PRET ANONYME

MARGO Boris

Né en 1902 en Russie. Arrivé aux Etats-Unis en 1932

184. La mer. 1949.

Cellocut en couleur (procédé utilisant le plastique). 42.1 x 42.1.

(Acquisition du Museum, 1949)



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February 9, 1955

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McCLINTOCK Byron

Né en 1930 en Oregon

185. Sans titre, Numéro 1, Série 1. 1951.

Lithographie en couleur. 43.2 x 48.6.

(Acquisition du Museum, 1952)

MOY Seong

Né en 1921 en Chine. Arrivé aux Etats-Unis en 1931

186. Acteur chinois. 1948.

Gravure sur bois en couleur. 57.8 x 33.6.

(Fonds d'acquisitions Spaeth Foundation, 1949)

187. Inscription de T'Chao Paé. 1950.

Gravure sur bois en couleur. 61 x 91.1.

(Don de John Hay Whitney, 1951)

188. Yen Shang. 1952.

Gravure sur bois en couleur. 49.9 x 27.

(Acquisition du Museum, 1952)

19b. Contrepoint. 1951.

PETERDI Gabor

Né en 1915 en Hongrie. Arrivé aux Etats-Unis en 1939

189. Germination. 1950.

Aquatinte, eau-forte, et burin imprimé en noir, en couleur, en offset. 50.2 x 60.6.

(Don de Walter Bareiss, 1953)

195. Perpée décapitant la Vénus, IV. 1945.

PICKENS Alton

Né en 1917 à Seattle, Washington

190. Pastorale. 1947.

Eau-forte. 30.2 x 59.

(Acquisition du Museum, 1948)

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PIERCE Leona

Née en 1922 à Santa Barbara, Californie

196. Le château de cartes. 1951.

191. Échasses, Numéro 2. 1951.

Gravure sur bois en couleur. 67.2 x 43.2.

Gravure sur bois en couleur. 64.2 x 53.2.

(Acquisition du Museum, 1953)

197. "Que les soins soient comme les grappes de la vigne." 1951.

192. Oiseau étrange. 1952.

Gravure sur bois en couleur. 56.3 x 76.1.

Gravure sur bois en couleur. 27.4 x 70.2

(Acquisition du Museum, 1952)

POZZATI Rudy O.

Né en 1923 à Glen Cove, Long Island, New York

Né en 1925 à Telluride, Colorado

198. Scorpion et crabe. 1951.

193. Duomo. 1952.

Burin. 37.9 x 45.2.

Burin. 39.1 x 47.6.

(Acquisition du Museum, 1952)

(Acquisition du Museum, 1955)

QUASTLER Gertrude

Née en 1919 en Autriche. Arrivée aux Etats-Unis en 1939

194. Contrepoint. 1951.

Gravure sur bois en couleur. 36.3 x 53.5.

Gravure sur bois. 35.6 x 54.

(Fonds d'acquisition Spaeth Foundation, 1949)

(Acquisition du Museum, 1952)

200. Arrangement de formes. 1949.

RACZ André sur bois en couleur. 57.5 x 36.1.

Né en 1916 en Roumanie. Arrivé aux Etats-Unis en 1931

195. Persée decapitant la Méduse, IV. 1945.

Burin et eau-forte sur vernis-mou. 54.9 x 37.6.

Né en 1912 en Allemagne. Arrivé aux Etats-Unis en 1939.

(Fonds d'acquisition Spaeth Foundation, 1949)

201. Nuit tombante. 1949.

Eau-forte et burin imprimé en vert. 44.8 x 30.4.

(Fonds d'acquisition Mrs. John D. Rockefeller, Jr., 1952)



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REDER Bernard

Né en 1897 en Roumanie. Arrivé aux Etats-Unis en 1943

196. Le château de cartes. 1951.

Gravure sur bois en couleur. 67.2 x 43.2.

PRET ANONYME

197. "Que tes seins soient comme les grappes de la vigne." 1951.

Gravure sur bois en couleur. 56.3 x 76.1.

PRET ANONYME, Virginia

ROGALSKI Walter

Né en 1923 à Glen Cove, Long Island, New York

198. Scorpion et crabe. 1951.

Burin. 37.9 x 45.2.

(Acquisition du Museum, 1952)

SCHANKER Louis

Né en 1903 à New York, New York

199. Carneval. 1945. couleur. 36 x 53.5.

Gravure sur bois en couleur. 36.3 x 53.5.

(Fonds d'acquisition: Spaeth Foundation, 1949)

200. Arrangement de formes. 1949.

Gravure sur bois en couleur. 57.5 x 36.1.

(Fonds d'acquisition: Spaeth Foundation, 1949)

SCHRAG Karl

Né en 1912 en Allemagne. Arrivé aux Etats-Unis en 1939.

201. Nuit tombante. 1949.

Eau-forte et burin imprimé en vert. 44.8 x 30.4.

(Fonds d'acquisition: Mrs. John D. Rockefeller, Jr., 1952)

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February 9, 1955

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SHAHN Ben

Né en 1898 en Russie. Arrivé aux Etats-Unis en 1906

202. Phoenix. 1952.

~~Sérigraphie~~  
Seran de soie et aquarelle. 57.9 x 54.7.

(Acquisition du Museum, 1955)

STEG J. L.

Né en 1922 à Alexandria, Virginie

203. Analyse de soi. 1948.

Burin. 60.8 x 33.7.

(Fonds d'acquisition; Mrs. John D. Rockefeller, Jr., 1953)

SUMMERS Carol

Né en 1925 à Kingston, New York

204. Cathédrale. 1951.

Gravure sur bois en couleur. 76.8 x 35.2.

(Fonds d'acquisition; Mrs. John D. Rockefeller, Jr., 1952)

205. Construction. 1951.

Gravure sur bois en couleur. 75.9 x 34.9.

(Acquisition du Museum, 1952)

TALLEUR John

Né en 1925 à Chicago, Illinois

206. Les Morts. 1952.

Eau-forte en couleur. 44.6 x 60.7.

(Acquisition du Museum, 1952)



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Musée d'Art Moderne Cent.

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TORKANOWSKY Vera

Née en 1929 en Allemagne. Arrivée aux Etats-Unis en 1939

207. La veillée. 1953.

Gravure sur bois. 61 x 44.5.

(Acquisition du Museum, 1953)

TRAIN Michael

Né en 1931 en France. Arrivé aux Etats-Unis<sup>en</sup> 1941

208. Sans titre. 1955.

*debout*

Gravure sur bois, 26 x 53.6.

(Acquisition du Museum, 1955)

WALD Sylvia

Née en 1914 à Philadelphie, Pennsylvanie

209. Constellation de l'esprit. 1952.

*Serigraphie.*  
~~Ecran de soie.~~ 38.5 x 52.

(Acquisition du Museum, 1954)

WAYNE June

Née en 1918 à Chicago, Illinois

210. L'avocat. 1952.

Lithographie. 70.1 x 20.1

(Acquisition du Museum, 1952)

YUNKERS Adja

Né en 1900 en Lettonie. Arrivé aux Etats-Unis en 1947

211. Oiseau mort. 1947.

Gravure sur bois en couleur. 43.2 x 48.9.

(Acquisition du Museum, 1949)

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11) If the "Wedding" the location of the fish is correct it should read 1922 instead of 1921.

12) YUNKERS Adja (suite) 1922 might be better than 1921.

212. Rassemblement des clans. 1952.

Gravure sur bois en couleur. 48.2 x 34.7.

(Acquisition du Museum, 1955)

The "Rassemblement des clans" is a woodcut print by the artist, which is a reproduction of a painting by the same artist.

13) The "Rassemblement des clans" is a woodcut print by the artist, which is a reproduction of a painting by the same artist.

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Ang



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- 2) If by "Feeding" the mealtime of the fish is meant it should read repas instead of nourriture
- 12) Le Métro ~~XXXXX~~ surélevé might be better than aérien
- 27) Could also be ruelle instead of passage or impasse either of which would be better, I think.
- 38) ~~P~~ Pilotis are ~~XXXX~~ beams driven into soil or water to support bridge or any building.  
Echasses ar the 'stilts' children walk on to make themselves taller ...  
(I don't know which the picture suggests????)
- 54) If ~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~ watching a dead person, before burial, is meant Veillée should be used instead of éveil which only means awakening.

I hope these notes convey what I mean, but it is hard to make a decision - never having seen any of these prints

I am afraid I have no idea how to translate 'Time-Space Continuum '  
I am not even sure what it means - wheelbarrow was so much easier!!

Would "Matières rocheuses" be satisfactory for Rock Textures?

Sorry I could not let Francis take this along tonight - but it is just not possible to be "cook", Hostess and "amateur translator" at the same time. It is now 2.15 AM on Wednesday!

*Heming*

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## THE MUSEUM OF MODERN ART

Date December 22, 1954.

To: Bill Lieberman

Re: Schedule for Musée d'Art  
Moderne Exhibition, Paris

From: Helen Franc

The attached copy of a Schedule <sup>for</sup> for the Musée d'Art Moderne Exhibition, Paris, dated December 3, 1954, was predicated on an opening date of March 23rd.

As you know, we have cabled requesting that the opening be postponed to March 30th, which will allow us a maximum of one extra week adjustment of all dates.

cc: Messrs. Alfred Barr  
R.d'Harnoncourt  
P.McCray  
Miss H.Franc ✓  
geograp hic

#  
PAU  
to  
d'Harnon-  
court



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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Architecture

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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12 p.  
Vigne  
Bord  
Capelle  
Romain

Donald BARTHELME et Associés

Ecole primaire de West Columbia,  
West Columbia, Texas. 1952

Certains éléments structuraux de l'ossature d'acier de cette école ont été laissés apparents en raison de leur valeur décorative, avec un maximum d'effet dans la cour de jeux. Dans toutes les salles de classe, des plafonds à persiennes éclairés par le haut, équilibrent la lumière diffusée par les murs de verre et évitent toute réverbération.

19 pica 3

Photo: Donald Barthelme  
Photo: Ulric Meisel

align  
left

ICE F-420-IV  
Architecture  
Sauton

11/13  
Baskerville



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Marcel BREUER

Maison de Harry A. Caesar  
Lakeville, Connecticut. 1952

Un soubassement de pierre (services et réserves) porte un coffre de bois contenant les pièces de séjour, la cuisine et les bains. On accède à l'étage supérieur par une rampe de bois. Sur les extrémités étroites de la maison des poutres en porte-à-faux portent de chaque côté des écrans faits de lattes diagonales de bois de cypres, se prolongeant ainsi en "haies suspendues," destinées à encadrer le paysage et à isoler.

19 pica

Photo: Ben Schnall

Photo: Ezra Stoller

RESIDENCIA DO SENHOR HARRY A. CAESAR  
Lakeville, Connecticut. 1952

Um pedestal de pedra (onde se encontram as instalações de utilidade doméstica e um quarto para guardados) sustenta um cubo de madeira que contém as peças de habitação, a cozinha e o banheiro. Dá acesso ao primeiro andar uma rampa de madeira. Travas à maneira de modilhões, nas extremidades laterais da casa, sustentam painéis de lâminas de cipreste em diagonal, formando cercas suspensas que emolduram a vista exterior e protegem o interior da curiosidade dos indiscretos.

NOTE:  
for  
line  
spacing

12 ft  
Vogne  
Bald  
Cypre.c.  
Roman

11  
13

Baker  
mills

align  
left

19 pica

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Wallace K. HARRISON et conseillers

Secrétariat des Nations Unies,  
New York, New York. 1950

Prévu pour les 3,400 membres et employés du Secrétariat, c'est un édifice de 39 étages avec une grille d'aluminium dissimulant l'équipement sur le toit. Les murs des extrémités étroites sont en marbre blanc; les deux façades sont recouvertes de verre couleur turquoise. Les étages réservés à l'équipement mécanique divisent ces façades de verre en trois registres.

## Architectes:

Wallace K. Harrison: Directeur du projet

Max Abramovitz: Directeur-adjoint du projet

## Conseillers:

G.A. Soilleux (Australie); Gaston Brunfaut (Belgique); Oscar Niemeyer (Brésil); Ernest Cormier (Canada); Ssu-Ch'eng Liang (Chine); Charles Le Corbusier (France); Sven Markelius (Suède); N.D. Bassov (U.R.S.S.); Howard Robertson (Royaume-Uni); Julio Vilamajo (Uruguay).

19 pica

Photo: Ezra Stoller

12 pt.  
Vogue  
Bold  
Cap 6le  
Roman

12 pt. Bold  
Vogue  
Cap 6le  
Roman

11/13  
Baskerville

align  
left

justify text



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-18-

Philip C. JOHNSONMaison de Philip C. Johnson,  
New Canaan, Connecticut. 194912 pt. Bold  
Vogue Bold  
Crosby, C. Rm.

pour les invités

Cette maison en verre et en acier, complètement ouverte, est l'élément essentiel d'une composition architecturale qui comprend de la sculpture de plein-air et une maison ~~de verre~~ séparée, à murs de briques. Dans la maison de verre, les divisions spatiales sont obtenues au moyen d'un volume cylindrique contenant la salle de bains, et par des meubles bas de noyer, dont l'un contient l'équipement de la cuisine. Le sol de briques rouges et le cylindre sont cirés. La tonalité de l'ensemble est d'un violet froid. L'acier est peint en gris foncé; les escaliers et les balustrades sont en granit blanc.

Photo: Stone et Stacchi

19 pics

Photo: Ezra Steller

align  
left

justify text

11  
13Baskin-  
ville

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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-23-

Eric MENDELSON

Centre médical Maimonide,  
San Francisco, California. 1950

12pt  
Vogel  
Bald  
Capitol  
Roman

La plupart des chambres destinées aux 87 malades de  
cet hôpital construit en béton et en verre sont orientées  
au midi et ouvrent sur des balcons en porte-à-faux, sur-  
plombant un jardin. Les grilles de fer, peintes en blanc,  
laissent la vue dégagée. Des colonnes en forte saillie  
séparent les unes des autres les chambres aux murs de verre.

19 pics

Photo: Stone et Steccati

11  
13  
Baskerville

align  
left / justify text



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-27-

one line

Richard J. NEUTRA

Maison de Warren Tremaine  
Montecito, California. 1949

12 ft.  
Vogue  
Bald  
Roman  
Capitol

Un living-room salle à manger est placé au centre d'un plan en forme de soleil; les chambres à coucher, les services et le pavillon de la piscine sont chacun dans une aile rayonnante séparée. Le toit est une dalle mince reposant sur de lourds piliers et sur des poutres de béton armé, traité au jet de sable ou peint en blanc. Les murs de maçonnerie sont en grès chamois.

19 pica 5

Photo: Julius Shulman

11  
13  
Baskerville

justify text

align  
left

NOTE:  
line  
spacing

RESIDENCIA DO

SENHOR WARREN TREMAINE

Montecito, California. 1949.

O espaço reservado às salas de estar e de jantar foi colocado no centro de um plano circular. Os aposentos de dormir, a área de serviço e um pavilhão com piscina encontram-se em alas separadas convergindo para o centro. O telhado é uma laje delgada, sustentada por colunas e vigas de concreto armado, tudo revestido de argamassa arenosa ou pintado de branco. Paredes de arenito vermelho-amarelado.

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Frank Lloyd WRIGHT

Magasin de V.C. Morris  
San Francisco, Californie. 1949

12 pt.  
Vogue  
bold  
capit. Roman

Dans Maiden Lane, à San Francisco, les passants sont attirés par un mur aveugle, en briques couleur chamois, percé d'une seule ouverture en plein cintre. Pénétrant sous cette arche, dans un tunnel voûté mi-briques mi-verre, le regard se porte, le long d'une rampe ascendante, qui décrit une large courbe, vers un plafond lumineux fait de plaques et de boules de matière plastique. Porcelaine, verrerie, argenterie sont exposées sur des étagères de noyer et dans des niches semi-circulaires. Un plateau, garni de plantes est suspendu par des cordes métalliques dans l'espace défini par la rampe. Les couleurs sont: crème, beige, noir et or.

11  
13.  
Baskerville

19 picas

align  
left / justify text

NOTE:  
for  
line  
spacing.

LOJA PARA V. C. MORRIS

San Francisco, California. 1949

Em Maiden Lane, rua de São Francisco, os transeuntes divisam uma parede amarelo-avermelhada de tijolos e sem janelas, com uma única abertura em arco. Por esse arco pode o visitante entrar num túnel cujo teto abobadado é metade de tijolo, metade de vidro. Já dentro, seus olhares são atraídos por uma rampa que ascende, em ampla curva, para um teto luminoso de chapas plásticas e globos elétricos. Artigos de porcelana, vidro e prata se vêm expostos em vitrinas de nogueira e nichos circulares. No espaço circunscrito pela rampa, há uma bandeja com plantas, suspensa do teto por cordas de piano. A pintura é creme, beige, preta e dourada.



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*cut  
(copy in work  
folder)  
(Imp.)*

There is also enclosed the box lists of all items in the Architecture and Design Sections. The show is due to arrive in Paris about the middle of next week but is not to be opened 5 March 1955 makes arrangements with the French authorities in charge.

All items under control here on the American show but we are doing our best to cope with the European exhibition deadlines and personnel. You know that René is arriving in Paris Monday the 7th, and that the section and section manager the 8th. René and Gustave are at the 1 Place Vendôme. Dorothy Miller's Mother is critically ill and her plans for going over are in abeyance for the moment.

Dear Arthur:

I am enclosing the following portions of the catalog pertaining to the exhibitions representing your department:

Introduction: Built in U.S.A. - American Architecture at Mid-Century  
(by Henry-Russell Hitchcock and Arthur Drexler)  
Architecture check list in English  
Introduction: Industrial Design (by Greta Danial)  
Industrial Design check list in English  
Industrial Design check list in French  
Introduction: Recent Typographic Design in the United States  
(by Mildred Constantine)  
Typographic Design check list in English  
Typographic check list in French  
~~Invoice of the whole exhibition with box lists for Architecture,  
Industrial Design, and Typographic Design attached.~~

In the case of Architecture the final French text is incorporated on the labels accompanying the photographic panels and is not enclosed here. The French translations of the catalog items in Greta's and Mildred's sections were made in New York. In some cases you will discover that Paris has made revisions. The enclosed copy is simply for identification and comparison with the original listings in English. I assume you will provide in the display of these objects a number reference only to the description of the corresponding objects in the catalog. The descriptive panels planned for these sections are to be prepared in New York after we have received the final French translations from Paris. I shall bring these with me and have them mounted there.

I also must count upon you to give instructions and sketches to the contractors for the making of bases for the architectural models and whatever window curtaining you decide upon. This includes supervising the construction of the wall supporting the F. L. Wright mural. René should be consulted regarding all of these.

I also enclose two black and white prints: No. I, the plan of the galleries in which your department will be exhibited, and No. IV, working details for the special construction necessary in the displays. John Beden-kapp's working drawings function of your instructions for the stereo-realist installations seem excessively heavy and complicated for those rational minded and economically inclined French. I have handed René a sketch and a photograph of a slightly more simplified system Philip worked out for his own exhibition at Virginia and Yale. I believe that on the spot a still more economical and stylish scheme can be devised.

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January 11, 1958

Porter McGray

There is also enclosed the box lists of all items in the Architecture and Design Sections. The show is due to arrive in Paris about the middle of next week but is not to be opened until René makes arrangements with the French authorities in charge.

All seems under control here on the American show but we are desperately striving to cope with the Orangerie exhibition deadlines and personalities.

I believe you know that René is arriving in Paris Monday the 7th, and Gertrud Mellon and Darthea Speyer the 8th. René and Gertrud are at the Hôtel Vendôme, 1 Place Vendôme. Dorothy Miller's Mother is critically ill so that her plans for going over are in abeyance for the moment.

I do hope you have Corbu under control!

Best,

Porter A. McGray

Director,

International Exhibitions Program

PAM/fr

- West Columbia Elementary School - Bartholomew and Associates
- Harry A. Caesar House by Richard J. Neutra
- Blackburn Plant by H.A. Ferguson Company
- Ralph Johnson House by Kenneth Hamilton Harris
- Alice Building by Harrison and Abramowitz
- United Nations Secretariat by Wallace K. Harrison and Associates
- Philip C. Johnson House by Wallace K. Harrison and Associates
- Wainwright Health Center by Wallace K. Harrison and Associates
- Lakewood Drive Apartment by Richard J. Neutra
- Walter P. Reuther House by Richard J. Neutra
- General Motors Technical Center by Saarinen, Saarinen and Associates
- Lower House by Skidmore, Owings and Merrill
- H.A. Neely House by Paul Rudolph and Ralph G. Twitchell
- Johnson Wax Company Laboratory and Office by Frank Lloyd Wright
- V.C. Morris store by Frank Lloyd Wright
- Weyfarth's Chapel by Lloyd Wright

- Model
- Master slides

(NOTE: Slides average 4" high x 6" wide  
2.5 are 12" high x 6" wide  
1.4 are 12" high x 10" wide

Catalog list to follow form of BUILT IN U.S.A.



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COPY - MEMO

TO: Porter McGray  
FROM: Arthur Drexler

January 11, 1955

R: Paris Exhibition

*Musée d'Art Moderne*

The architecture exhibition will consist of the following material:

- Photo enlargement panels made and mounted in N.Y. - 17
- Text panels with photographs, made and mounted in N.Y. - 17
- Introductory wall labels, made and mounted in N.Y. - 1
- Stereo viewers assembled in N.Y. - 47
- Models to be shipped according to your instructions - 5
- Prefabricated aluminum wall panel from Alcoa - 1
- Pedestals for models to be constructed in Paris

The exhibition includes the following buildings:

- West Columbia Elementary School - Barthelme and Associates
- \* Harry A. Caesar house by Marcel Breuer
- Bluebonnet Plant by H.K. Ferguson Company
- \*\* Ralph Johnson house by Harwell Hamilton Harris
- \* \*\* Alcoa Building by Harrison and Abramovitz
- \* \*\* United Nations Secretariat by Wallace K. Harrison and Associates
- \* \*\* Philip C. Johnson House by Philip C. Johnson
- \* \*\* Maimonides Health Center by Eric Mendelsohn
- \* \*\* Lake Shore Drive Apartments by Ludwig Mies van der Rohe
- \* \*\* Warren Tremain house by Richard J. Neutra
- \* \*\* General Motors Technical Center by Saarinen, Saarinen and Associates
- \* \*\* Lever House by Skidmore, Owings and Merrill
- \* \*\* W.R. Healy house by Paul Rudolph and Ralph S. Twitchell
- \*\* Johnson Wax Company Laboratory and Office by Frank Lloyd Wright
- \*\* V.C. Morris store by Frank Lloyd Wright
- \*\* Wayfarers' Chapel by Lloyd Wright

- \* Model
- \*\* Stereo slides

(NOTE: Blowups average 4' high x 6' wide  
# 5 are 12' high x 9' wide  
1 is 12' high x 20(?) wide

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(ca. 4026 words)

# ARCHITECTURE

## Built in U.S.A. - Postwar Architecture

By Henry-Russell Hitchcock, Consultant to the Department, and  
Arthur Drexler, Curator, Department of Architecture,  
Museum of Modern Art

By the middle of the twentieth century, American architecture has come to occupy a position of special prominence in the world. Toward this prominence two things have particularly contributed: on the one hand the very considerable production of a controlled economic boom, and on the other the continuing activity of various architects, belonging to several successive generations, whose abilities are fully worthy of their present opportunities. The fact that among these architects are several whose original reputations were made in Europe proves that American architecture is not an isolated phenomenon: in architecture, as in many other things, Americans are the heirs of Western civilization. Our own greatest master, Frank Lloyd Wright, now in his eighties and more active than ever, is today not only honored throughout the world but also at home. The United States has also provided important commissions for several distinguished Europeans who have settled in our midst -- such as Mies van der Rohe, Gropius, Breuer, Neutra, Saarinen, and Mendelsohn -- or who have been invited, like Le Corbusier, to design or to advise on the design of major structures.

Today there is no further need to underline the obvious fact that what used to be called "traditional" architecture is dead if not buried. It may be categorically stated that there is today no realm of building in which respectable modern work is not being done.

Climates, both physical and psychological, have long differentiated American regions. But regional stylisms in architecture are in fact relatively undifferentiated; the ablest architects know how to be successful regionalists of all the regions they are called upon to work in. Considering the enormous distances between one region and another in the United States, as compared to European countries, and their disparate climates and available building materials,

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it is the homogeneity of American production that is surprising. Modern architectural design in American is today more nationally standardized, in a good sense, than is the building industry. The major influences are national, and ideas pass rapidly from one area to another.

But modern architecture is not — as some have hoped and others feared — monolithic. Various directions, not necessarily opposed but certainly not strictly parallel, are represented in production of distinction. Most of these directions have been set by older men, but in all cases there are younger representatives moving in the same way with skill and with a quite personal flair. Twenty-two years ago, when the first exhibition of modern architecture was held at the Museum of Modern Art, Wright's work seemed so differently conceived from that of the Europeans who had come on the architectural scene in the 'twenties that it could be considered passé. Since then, however, Wright has had an enormous resurgence of vital activity; his international reputation and critical influence have not been higher in forty years. To use the crude terms favored in partisan argument, the "functional" has not superseded the organic, nor for that matter is the reverse occurring, as certain European admirers of Wright would like to claim.

At one time an "international" mode in architecture seemed alien to Americans because its chief examples were to be seen only in Europe. To many Europeans today, the same mode seems to epitomize what they most admire — or, as the case may be, most dislike — in America. The largest examples of current building in continuation of the European mode of the 'twenties are by American firms such as Harrison and Abramovitz or Skidmore, Owings and Merrill; the influence of Gropius and of Mies van der Rohe radiates from the United States as strongly as it ever did from Germany.

In Americas elsewhere, one cannot help noting the slower pace of architectural development compared to that of twenty-five or thirty years ago. We are now well into the post-war years, but neither in theory nor in practice have



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there been proposed such revolutions as made the 1920's so exciting.

It is not easy to define contemporary architectural development in terms of particular modes of planning or of structure. What applies to New York or Chicago skyscrapers may not apply at all to Florida or Connecticut houses. One may observe that there is an increased interest in the spatial envelope of buildings, which is an interest related to a greater preoccupation with groups of contiguous edifices; one may note that the United States is still laggard in concrete construction compared to the Latin countries; and one may affirm that prefabrication, so long discussed, so much experimented with, has not yet had the success of, say, the Hertfordshire school-building methods in England.

In selecting the buildings included in this exhibition, quality and significance of the moment have been the criteria, and quality is in any period extraordinarily difficult to define since it depends more on the effectiveness of the individual solution than on the rigid application of this or that formula. The historical fact is that most periods have been more various in their building production than we find it convenient to remember. Even with hindsight we cannot always work out stylistic sequences in the glib way certain critics, on a priori grounds, would assume that the manner of Gropius necessarily succeeds that of Wright, who is some fifteen years his elder but who has never been more active and rarely so influential as he is today.

Modern architectural criticism has tended to eschew many terms favored in the immediately preceding generations because of the unhappy connotations such words have acquired. Beauty, character, grade and elegance have found little favor as terms of praise with a generation seeking extra-aesthetic sanctions for an architectural revolution. It was easier and less committing to speak only of the functional effectiveness of certain plan solutions and the economy -- real or hypothetical -- of certain architectural systems. A generation sybaritic in many other ways was content to house its activities, as it were, in architectural overalls.  
Blue jeans.

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To boast of the high cost of anything -- the first boast of the contemporary film producer -- was for architects in the worst of taste. As building costs rose, architects prated only of economy, and it was assumed that a hypothetical businessman's attitude of strict accountancy and budget paring was the only proper one for a serious professional practitioner. Yet actually it has been business, interested in the advertising value of striking architecture, which has sponsored many of the more luxurious -- and not to balk at the word -- beautiful buildings of the last few years. Lever Brothers in New York (no. <sup>225</sup>), General Motors in Detroit (no. <sup>224</sup>), the Johnson Wax Company in Racine (no. <sup>227</sup>) have been among the more conspicuous Maecenases who have backed their architects in putting quality before economy. The extravagances of the 'twenties have not returned; no magnates aim to have their architects produce the tallest buildings in the world; but even the brochures that seek funds for the erection of educational edifices emphasize, overtly or tacitly, the presumptive distinction of the architects chosen and of their designs. Architecture is not merely an aspect of the practical side of civilization; its functions are not merely material; and this is now much more readily recognized than it was only a few years ago. Architecture, in the prestige sense, once represented an outlay for imitative exteriors; but today, when money is spent to obtain prestige through visual effect, it is more likely to go into essentials -- more space around the buildings and better organized landscape settings; materials that are intrinsically attractive as well as serviceable in the practical sense; and finally on interior space, that basic architectural commodity which once cost little or nothing and which today is dearer than marble walls or gold-plated plumbing.

If elderly architects, men in their sixties and their eighties, retain so much prestige in a world otherwise dedicated to youth, it is partly because they have carried through from the earlier climate of the period before World War I a strong faith in the cultural value of architecture. Dedicated, their lights

~~will shine for the~~



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still shine for the youngest generation, while the sociological lights of the middle generation have now burned somewhat dim. Not so long ago certain thinkers liked to see the problems of building as something each generation must solve de novo for itself, tearing down all that was inherited and erecting everything anew to last a few decades before it in turn was replaced. But the world's cities have remained full of structures fifty and a hundred years old. We are forced now to consider, as so few modern architects did in the 'twenties, how buildings will wear through a generation or more, and whether they are likely to grow obsolete visually even more rapidly than they do physically.

Dedicated to change both as a people and as a generation, twentieth-century Americans have condoned the chaos of their cities and the low caliber of the buildings of which they are composed on the theory that they would soon get around to replacing and re-erecting everything from scratch. Once it was supposed skyscrapers would serve their generation and be replaced by better ones, and that houses would provide for one stage in a family's growth or decline and then be jettisoned when the family moved into a new stage. Today this cheerful innocence is rapidly passing, and that fact has redounded to the advantage of our mid-century architecture; we are, I think, grown somewhat more sober now.

H. R. H.

\*\*\*\*\*

Architecture, even before it is sound planning or adequate plumbing, is conspicuous space. The methods by which architects today habitually organize space to make it conspicuous are largely derived from the work of three men: Frank Lloyd Wright, Ludwig Mies van der Rohe, and Charles Le Corbusier. Their work has contributed to a common fund of ideas, and their influence is acknowledged even by those architects who most readily depart from it.

Wright invents new forms for each experience of space his buildings are designed to offer. His architecture is an exuberant elaboration — a three-

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dimensional commentary of a building's function or on its particular structural form. Thus each of Wright's buildings may have its own style.

Diametrically opposed to this expressiveness is the work of Mies van der Rohe. Mies excludes from his architecture whatever is not directly related to structure, making structural clarity a value independent of the specific buildings that occasion it. He is thus able to assert the quality of his ideas even at those moments when buildings, as Paul Valéry says, should speak rather than sing. The most formidable urban objects in the United States are Mies' twin glass and steel apartment towers on Chicago's Lake Shore Drive (no. <sup>222</sup>—). At its most rewarding, Mies' architecture states a problem with the clarity of revelation, and these imposing glass boxes glittering on Chicago's strand are three-dimensional diagrams of the type multi-story vertical building. Regular in plan and twenty-six stories high, both towers are placed at oblique angles to the drive and at right angles to each other. Essentially linear in design, the towers are developed in shape and detail from the structural logic of a steel armature. Floor slabs, or rather ceilings, are always visible because the exterior walls are entirely of glass.

Stretching from floor to floor, the glass walls become a gigantic mirror shimmering with reflections over most of its surface but with occasional transparent patches at the corners through which one sees the sky. Vertical steel I beams are used as mullions for the windows. Welded to the leading edge of each floor, these I beams, when seen head-on, make the facades appear like mirrors striped with railroad tracks. Seen at an angle, the same facades look like enormous portieres of narrow steel beams. The two buildings in conjunction, seen from almost any angle, present combinations of surface density ranging from a seemingly opaque massing of vertical steel beams to an open cage filmed over with glass.

In an architecture based on the logic of construction Mies has used structural elements primarily for a non-structural purpose. The importance of these steel appliques is that they suggest a vocabulary of ornament inherent in the



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concept of the steel cage. Like those Gothic cathedrals -- structural webs of stone filled with colored glass -- which transcend the decoration of structure by becoming themselves pure decoration, Mies' decorative steel indicates a potential development of what is now the most refined style of our time.

No doubt architecture has had no client, for many years, as distractingly ennobling as the United Nations Organization. Directing a committee of architects recruited from all the member nations, Wallace Harrison has co-ordinated a stupefyingly complex program in a project of obvious, if controversial, monumentality. The first of the United Nations buildings to be completed was the Secretariat tower (no. <sup>219</sup>—). It is a thin slab rising directly from the ground for thirty-nine floors, terminated by a grille intended to conceal mechanical equipment on the roof. The extremely narrow end walls are surfaced with grayish-white marble; the two remaining facades, facing the East River and, towards the west, the jagged, arbitrary congeries of New York's skyscrapers, are entirely sheathed in green-tinted glass. It is these two facades, together with the building's extraordinarily slender proportions, that give the Secretariat its tremendous architectural impact.

In the character of so much post-war building, the glass facades absorb their surroundings and, in a way, merge with them. Reflections, once considered by Poussin, we are told, unworthy of serious art, are here no trivial embellishment; they are indeed the very point of the building. The Secretariat tower is an enormous vertical mirror in a white marble frame, set at the edge of a city stuffed like an arsenal with buildings never more appealing than when their chaos is converted by reflections to a casual and harmless decoration. In this sense the Secretariat tower depends for its effect in no small part on the contrast with its surroundings, which might with generosity be described as unfortunate. As a narrow vertical slab the building follows precedents well established by Le Corbusier, the great French architect who represented his country on the board of design consultants and whose concepts dominate the entire project. The Secretariat

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tower is one of the most dramatic and beautiful vertical buildings in the United States.

Lever House (no. 226), the twenty-eight story office building on New York's Park Avenue for Lever Brothers' own use, combines a Miesian discipline of detail with a basic concept outlined thirty years ago by Le Corbusier. Having reduced the multi-story urban building to a glass-walled slab framed by solid end walls, he then lifted it clear of the ground so that parks and roads might run beneath. Lever House does not conform to all the stylistic prescriptions of Le Corbusier's early work, nor have its architects -- Skidmore, Owings and Merrill, with Gordon Bunschaft as chief designer -- attempted a radical solution to urban planning problems. What they have attempted and achieved is a building which, simply in order to be seen, makes a great gift of air and light to the streets around it. The tower appears to begin three stories above the sidewalk, and it is sheathed entirely in glass; glare and heat-resistant green glass for the windows and a darker blue-green glass for the solid parapets. A web of thin stainless steel members weaves a plaidlike pattern across the facades. A glass-walled lobby and a small service area are the only enclosed spaces at street level, leaving room for a small garden.

Eric Mendelsohn's Maimonides Health Center (no. 227) is a pleasantly urbane building set in an undistinguished part of San Francisco. Fourteen stories high, the main block is shielded from the street by a low entrance pavilion and by a gallery opening on a landscaped court. On the garden facade the floors are cantilevered beyond the columns (and framed by projecting end walls) so that each room opens on a continuous balcony -- or more accurately on a wide promenade expanded at four points into semicircular balconies. The thin iron railings with which the balconies are equipped complete a lightly drawn, buoyant facade which seems peculiarly congenial to the building's program.

The best of the recent skyscrapers use curtain walls, if not walls entirely of glass, in ways that demonstrate the ambiguity of the multi-story structural



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with coplanar indentations to form a series of small, inset domes.

frame. 860 Lake Shore Drive is clad in a vertical pin-stripe of steel, and Lever House and the United Nations Secretariat are hung with great glass curtains which tend to conceal the underlying structure rather than assign to it a specific directional character. Another interpretation of the curtain wall -- perhaps the most original that we have had yet -- is that designed by Harrison and Abramovitz for the Alcoa building in Pittsburgh (no. <sup>218</sup>---). Here the wall is composed of light screens of aluminum, <sup>1 m. 82 x 3 m. 65</sup> ~~61~~ x 12', with an almost square window punched through the center. Alcoa's window is literally a hole in the wall, equipped with a single pivoting panel of the ubiquitous green-tinted heat-resistant glass. The aluminum sheets, only one-eighth of an inch thick, are stamped in a pattern of triangular facets for greater rigidity. These facets catch and break the light in triangular patches, lending to the facades a shifting diagonal movement and a sculptural interest reminiscent of, say, the rustifications of the Czernin Palace.

Apart from its excellent and original facades, in one other aspect the building has a generosity comparable to Lever House. The lobby has been designed as a completely separate rectangular building four stories high, with its roof cantilevered from the aluminum-clad tower. Entirely glass-enclosed, this vertical space provides an entrance hall of resounding grandeur, with an element of fantasy appropriate to a glinting, faceted tower rising so abruptly out of the street.

Wright's architecture has always been grounded in the emotional experience of space, light, and materials, and each of his buildings offers it with a resourcefulness that transcends the merely imaginative. But even Wright himself has seldom produced a building that makes such uninhibited sport of technical virtuosity as his research laboratory tower for the Johnson Wax Company in Racine, Wisconsin (no. <sup>227</sup>---). The first project executed by Wright for this wise client, in 1939, was the company's administration building. Now Wright has added a fourteen-story tower set like a campanile in a walled courtyard of curiously Italian mood. The tower is connected to the main building by a covered walk lined with reflecting pools; here the light makes patterns on a roof modeled

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with cuplike indentations to form a series of small, inset domes.

The laboratory tower itself is built around a central shaft housing an elevator, stair, and mechanical equipment. From this shaft the floors are cantilevered like the numerous layers of an old-fashioned tier table. Each laboratory is two stories high. Its lower floor is square in plan, but rounded slightly at the corners, and its much smaller mezzanine floor is circular. By alternating these square and circular floor slabs Wright was able to sheathe the tower with horizontal glass tubes in expanses interrupted only once for every two floors, thus heightening the apparent scale of the building. The laboratories are flooded with light from translucent glass walls, and, seen from the courtyard in full sunlight, their sparkling texture is most beautiful. But the building is seen at its best with sunlight behind it, so that the circular mezzanine floors appear through the glass in dim and shimmering silhouette.

One other major building of Wright's executed since the war offers spatial effects as astonishing as are the effects of light and texture in the Johnson tower. This is the store for V. C. Morris on San Francisco's Maiden Lane (no. <sup>228</sup>—). Passersby can avoid entering it only by a concentrated effort at indifference, so accurately has Wright calculated his sequence of surprises. The facade is a blank wall of buff-colored brick, cut into at one side by a small arch. This opens to a tunnel with a very low vaulted roof, half brick and half glass; it is this glass section of the tunnel that serves as the store's "window," and its size and placement exactly control the angle at which the interior is first revealed. Looking diagonally up and across the space one sees the top of a ramp merging with the parapet of a circular gallery. The ceiling, suspended beneath a skylight, is made of translucent plastic sheets and bubbles. A soft, sandy-surfaced plaster has been used for the ramp and its attendant walls; the floor is paved with stone.

On entering the store one realizes that the great circular ramp almost fills



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the available space, or rather it shapes the space like an eggbeater stirring liquid in a bowl. The impact of the ramp's spiraling ascension into the light, abruptly terminated by the glowing, sculptural ceiling, can be said to humble the most aggressive customer. Certainly the Morris store introduces architecture to a kind of building usually without distinction in the United States, and the response of the crowds who visit the store indicate that it is a welcome departure.

Financially one of the most lavish undertakings of recent years is Eero Saarinen's Technical Center for General Motors (no. <sup>224</sup>—). On a huge, perfectly flat site outside Detroit, Saarinen has assembled three buildings — many more are projected — around a rectangular pool the size of several athletic fields. The low, long administration building is a frame of light steel members spaced five feet apart and filled with green-tinted glass. Seen in sharp perspective, as it must be unless it is seen from a great distance, the repetitiousness of these vertical elements is exaggerated and suggests a facade turned out mechanically by the yard — an effect characteristic of many interpretations of Mies van der Rohe's architecture, and one which may perhaps be fundamentally suited to an architecture of increasingly industrial origin.

Solid panels on all the buildings in the group are of highly glazed, textured brick in tones of burnt orange and blue, very bright, and not unlike Persian faience ware. Most effective as counterpoint to the regularity of the structural systems employed, these bright rectangles of color, spotted like flags on the horizon, overcome the diffusion of architectural impact which results from the dispersal of buildings on a flat landscape. Dramatically placed blue-black exhaust stacks outside one of the buildings provide a memorable element of sculptural contrast.

Marcel Breuer, who with Walter Gropius has already created the basis of a contemporary idiom current in the northeastern states, has in his own work seldom produced a small house with quite the élan of his cottage for Harry A. Caesar in Lakeville, Connecticut (no. <sup>214</sup>—). Perched on a stone pedestal containing utility

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rooms, the house is a wood box whose side walls project beyond it like blinders, or like fences in mid-air. The living area, considerably elevated, looks out on a lake. Two fascias connect the wood blinders and frame the view, and between the fascias and the glass wall of the living room there appears the top of a tree. A massive concrete fireplace in the living room is placed to cut directly into the view. A ramp leads up to the front door, and on this side of the house are elegant horizontal windows whose sliding glass sections are without frames. The effect of the whole building is subtle, deliberate and tense.

A successful departure from conventional form is The Wayfarer's Chapel in Palos Verdes, California (no. <sup>237</sup>24). Lloyd Wright, its architect, is the son of Frank Lloyd Wright. The building is a glass-enclosed redwood frame. Its triangular roof trusses are filled, alternately, with glass or copper. A refectory and a cloister are planned for the future, and giant redwood trees will ultimately surround the Chapel, arching over its glass roof in a pattern of sunlight and green shadow. Lloyd Wright's expressionism is linear and decorative, enclosing a volume with sharp outlines and angular planes of light. It may also be said that the emotional content of this building is suited to its purpose. The Wayfarers' Chapel is one of the very few modern American buildings for religious celebrations that can be distinguished from a civic center or a gymnasium.

The Messian discipline, fixing its practitioners on the business of piecing together the elements of modern building, seems to have contributed to the success of the Case Study House designed by Charles Eames for his own use (no. <sup>245</sup>—), and built in California by the magazine Arts and Architecture as part of a continuing program already responsible for several distinguished buildings.

Put together with standard, factory produced elements, Eames' house is a two-story metal cage. The walls are for the most part simply a collection of readily available steel windows and sliding doors. But the transparent weblike grid these units make is interrupted occasionally by solid panels of stucco, painted bright red, blue or white. A further enlivenment is produced by the limited



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use of translucent glass. Defining his problem as the enclosure of the maximum amount of space with the least expense, Eames resorted to materials and techniques which considerably accelerated construction. The alternately opaque, transparent, and translucent walls produce richly varied effects of scale; the steel frame itself is varied to include many small panels as well as single large sheets of plate glass, and the house unexpectedly draws out of industrial techniques a Japanese delicacy and decorativeness.

The glass house built by Philip Johnson in New Canaan, Connecticut (no. <sup>220</sup>—)  
(9.76m x 17.08m)  
is a single room 32' x 56', with walls entirely of glass. There are no columns inside the house: all structural elements are part of the exterior wall, and the beautifully articulated transitions from glass panel to steel column, as well as the subtle punctuation of space inside the house, constitute all its architecture. There is a single door in the center of each facade, establishing symmetrical axes for the whole house. Inside are low cabinets -- one for kitchen equipment and another for storage -- and a brick cylinder containing a bathroom and, on its outer wall, a fireplace. The exact placement of cabinets, brick cylinder, and a large piece of sculpture creates "rooms." Painterly and flexible in its spatial organization, the Johnson house, set on a flat shelf of lawn overlooking a wooded valley, calls to mind an eighteenth-century pavilion of classical proportions and romantic mood. With various elements asymmetrically grouped around symmetrical axes, its interior is a sequence of spaces organized with classical concern for beginning, middle, and end. In this respect it differs from much contemporary architecture.

Our buildings often lack the single dominating space which would justify their having been built. One reason for this is a prevalent indifference to just those refinements of sequence and proportion which have, after all, been fundamental to the art of architecture for several centuries. No doubt this indifference is due, in part, to an excessive preoccupation with what is merely functional. But another reason is that space is expensive to enclose, and clients

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are often obliged to fill up and render opaque what little they can afford. Apart from technical developments which contribute to making the cost of enclosed space somewhat more reasonable, there are signs of a reviving interest among architects in the United States in esthetic values once relegated to history. This concern is expressed by an architectural logic less dogmatic than warfare with the academies required in the early years of this century. In 1955 it appears plausible that modern architecture in the United States, availing itself of technology while it reaffirms some neglected values, will be transformed into an art different from anything that has preceded it.

Case Study House, Santa Monica, California.

A. D.

Photographic collages: Julius Rosenberg, Charles G. ...

Six stereo-panoramic color slides.

216. F. V. ...

WITH Frank L., project architect

Shelburne Plant, New Products Refining Company, General Electric, ...

Photographic collages.

217. ...

House for Ralph ... Los Angeles, California, 1951.

Photographic collages: ...

Stereo-panoramic color slides.

218. ...

... and ...

... Building, Pittsburgh, Pennsylvania, 1951.

Photographic collages: ...

Two stereo-panoramic color slides.

Reconstructed aluminum panel, 4 x 12 ft., with ...

... of Pittsburgh.



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ARCHITECTURE

213. Donald BARTHELME & Associates  
West Columbia Elementary School, West Columbia, Texas. 1952.  
Photographic enlargements: Donald Barthelme; Ulric Meisel
214. BREUER Marcel  
House for Harry A. Caesar, Lakeville, Connecticut. 1952.  
Photographic enlargements: Ben Schnall  
Model lent by Marcel Breuer.
215. EAMES Charles  
Case Study House, Santa Monica, California. 1949.  
Photographic enlargements: Julius Shulman; Charles Eames  
Six Stereo-realist color slides.
216. H. K. FERGUSON COMPANY  
WHITNEY Frank L., project architect  
Bluebonnet Plant, Corn Products Refining Company, Corpus Christi, Texas. 1949.  
Photographic enlargements.
217. HARRIS Maxwell Hamilton  
House for Ralph Johnson, Los Angeles, California. 1951.  
Photographic enlargements: Maynard Parker  
Stereo-realist color slide.
218. HARRISON & ABRAMOVITZ  
Mitchell & Ritchey and Altenhof & Brown, associates.  
Alcoa Building, Pittsburgh, Pennsylvania. 1952.  
Photographic enlargements: Samuel A. Musgrave  
Two stereo-realist color slides  
Prefabricated aluminum panel, 6 X 12 ft. wide, lent by the  
Aluminum Company of Pittsburgh.

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219. HARRISON Wallace K. & Consultants, *new york*  
United Nations Secretariat, New York, 1950.  
Photographic enlargements: Ezra Stoller  
Two stereo-realist color slides.
220. JOHNSON Philip C.  
House for Philip C. Johnson, New Canaan, Connecticut. 1949.  
Photographic enlargements: Ezra Stoller  
Four stereo-realist color slides.  
Model lent by Philip C. Johnson
221. MENDELSON Eric  
Maimonides Health Center, San Francisco, California. 1950.  
Photographic enlargements: Stone and Staccati.  
Two stereo-realist color slides.
222. MIES VAN DER ROHE Ludwig  
Pace Associates and Holman, Holman, Klekamp & Taylor, associates.  
Apartment Houses at 860 Lake Shore Drive, Chicago, Illinois. 1951.  
Photographic enlargements: George H. Steiner; Arthur Draxler  
Six stereo-realist color slides.  
Model lent by Ludwig Mies van der Rohe.
223. NEUTRA Richard J.  
House for Warren Tremaine, Montecito, California. 1949.  
Photographic enlargements: Julius Shulman  
Four stereo-realist color slides.  
Model lent by Richard J. Neutra.



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SAARINEN

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224. SAARINEN, / ASSOCIATES

ARCHITECTURE

Smith, Hinchman & Grylls, Inc., associated.

General Motors Technical Center, Detroit, Michigan. 1951.

Photographic enlargements: Ezra Stoller

225. SKIDMORE, OWINGS & MERRILL

BUNCHAFT Gordon, chief designer

House for Harry A. Gandy, Lakeville, Connecticut. 1932.

Lever House, New York. 1952.

Photographic enlargements: Ezra Stoller; J. Alex Langley

Two stereo-realism color slides.

Model: Collection of Museum of Modern Art, New York.

226. TWITCHELL & RUDOLPH

Case Study House, Santa Monica, California. 1949.

House for W. R. Healy, Sarasota, Florida. 1950.

Photographic enlargements: Ezra Stoller

~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~

227. WRIGHT Frank Lloyd

Laboratory for Johnson Wax Company, Racine, Wisconsin. 1949.

Photographic enlargements: Ezra Stoller

Two stereo-realism color slides.

228. WRIGHT Frank Lloyd.

Store for V. C. Morris, San Francisco, California. 1949.

Photographic enlargements: Maynard Parker

Five stereo-realism color slides.

229. WRIGHT Lloyd.

Wayfarers' Chapel, Palos Verdes, California. 1951.

Photographic enlargements: Julius Shulman

Three stereo-realism color slides.

*provided for  
caption  
illustration*

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Enclosure 6

\* = photograph 9

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catalog  
illustration

ARCHITECTURE

209. ~~209.~~ Donald BARTHELME & Associates

West Columbia Elementary School, West Columbia, Texas. 1952.

~~Photographic enlargements: Donald Barthelme; Ulric Meisel~~

210. ~~210.~~ BREUER Marcel

House for Harry A. Caesar, Lakeville, Connecticut. 1952.

~~Photographic enlargements: Ben Schnall~~

Model lent by Marcel Breuer.

\* 211. ~~211.~~ EAMES Charles

Case Study House, Santa Monica, California. 1949.

~~Photographic enlargements: Julius Shulman; Charles Eames~~

Six stereo-realist color slides.

212. ~~212.~~ H. K. FERGUSON COMPANY

212. WHITNEY Frank L., project architect

Bluebonnet Plant, Corn Products Refining Company, Corpus Christi, Texas. 1949.

~~Photographic enlargements.~~

213. ~~213.~~ HARRIS Harwell Hamilton

House for Ralph Johnson, Los Angeles, California. 1951.

~~Photographic enlargements: Maynard Parker~~

~~Stereo-realist color slide.~~

\* 214. ~~214.~~ HARRISON & ABRAMOVITZ

Mitchell & Ritchey and Altenhof & Brown, associated.

Alcoa Building, Pittsburgh, Pennsylvania. 1952.

~~Photographic enlargements: Samuel A. Musgrave~~

~~Two stereo-realist color slides~~

Prefabricated aluminum panel, 6 x 12 ft., lent by the  
Aluminum Company of Pittsburgh.

1 m. 82 x 3 m. 65



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215, ~~211~~ HARRISON Wallace K. & Consultants *New York.*

United Nations Secretariat, New York, 1950.

~~Photographic enlargements: Ezra Stoller~~

~~Two stereo-realist color slides.~~

\* ~~212~~ JOHNSON Philip C.

216,

House for Philip C. Johnson, New Canaan, Connecticut. 1949.

~~Photographic enlargements: Ezra Stoller~~

~~Four stereo-realist color slides.~~

Model lent by Philip C. Johnson

217. ~~213~~ MENDELSON Eric

Maimonides Health Center, San Francisco, California. 1950.

~~Photographic enlargements: Stone and Steccati.~~

~~Two stereo-realist color slides.~~

\* ~~214~~ MIES VAN DER ROHE Ludwig

218.

Pace Associates and Holsman, Holsman, Klekamp & Taylor, associated.

Apartment Houses at 860 Lake Shore Drive, Chicago, Illinois. 1951.

~~Photographic enlargements: George H. Steuer; Arthur Drexler~~

~~Six stereo-realist color slides.~~

Model lent by Ludwig Mies van der Rohe.

219. ~~215~~ NEUTRA Richard J.

House for Warren Tremaine, Montecito, California. 1949.

~~Photographic enlargements: Julius Shulman~~

~~Four stereo-realist color slides.~~

Model lent by Richard J. Neutra.

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- \* 220. ~~220~~. SAARINEN, SAARINEN ASSOCIATES  
Smith, Hinchman & Grylls, Inc., associated  
General Motors Technical Center, Detroit, Michigan. 1951.

~~Photographic enlargements: Ezra Stoller~~

- \* 221. ~~221~~. SKIDMORE, OWINGS & MERRILL

BUNSCHAFT Gordon, chief designer

Lever House, New York, <sup>New York</sup> 1952.

~~Photographic enlargements: Ezra Stoller; J. Alex Langley~~

~~Two stereo-realist color slides.~~

Model: Collection of Museum of Modern Art, New York.

222. ~~222~~. TWITCHELL & RUDOLPH

House for W. R. Healy, Sarasota, Florida. 1950.

~~Photographic enlargements: Ezra Stoller~~

- \* 223. ~~223~~. WRIGHT Frank Lloyd

Laboratory for Johnson Wax Company, Racine, Wisconsin. 1949.

~~Photographic enlargements: Ezra Stoller~~

~~Ten stereo-realist color slides.~~

224. ~~224~~. WRIGHT Frank Lloyd

Store for V. C. Morris, San Francisco, California. 1949.

~~Photographic enlargements: Maynard Parker~~

~~Five stereo-realist color slides.~~

- \* 225. ~~225~~. WRIGHT Lloyd

Wayfarers' Chapel, Palos Verdes, California. 1951.

~~Photographic enlargements: Julius Shulman~~

~~Three stereo-realist color slides.~~





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# THE MUSEUM OF MODERN ART

Date Jan. 17, 1954

To: P.A.M.

Re: Industrial Design section-

From: Helen

Mus.d'Art Moderne catalog

Subsequent to my memo on the listings for Graphic Design section - if you think form for that is okay, I would like to have Industrial design listings as nearly similar as nature of material will permit. I.e: (examples selected from Jan. 1952 Good Design show - no relation to what we may be showing):

## FURNITURE

Darrell LANDRUM: Table, wrought-iron base, plywood top with Armstrong  
standard gauge white linoleum, (manufactured by Avard, Ind. 1952.  
distributed manufactured  
Finn JUHL: Armchair, walnut with natural finish, distributed by Baker  
Furniture Co. 1952.

Charles EAMES: Lounge chair, formed wire, cradle base, fabric pads,  
manufactured  
distributed by Herman Miller Furniture Co. 1952

(Actually of course above would probably be alphabetized.  
Their groups, i.e. 10 chairs, would be handled by  
special subhead ~~XXXXXX~~ after main head FURNITURE and  
arranged in order presumably by date unless they think  
designer more important; other groups similarly)

Would like your reaction on this please.



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ca. 500 words

# INDUSTRIAL DESIGN

by

Greta Daniel, Assistant Curator of Design  
The Museum of Modern Art, New York

With few exceptions, all the objects in this exhibition are mass-produced (as distinguished from handcrafted) and are intended for personal or household use. Since excellence of design is independent of cost, the prices in the United States of the items displayed range from five cents (— francs) for a plastic pill box (no. 368) to \$380. (— francs) for a molded plastic armchair (no. 232).

The forms of all these objects are determined both by the methods of their production and by the technologically conditioned esthetic of our time. The precise geometric shapes of many of them are related to seemingly undesigned machine and hand tools which, in the 1920's, became a matter of conscious esthetic preference, influencing painters, sculptors, architects and even the hand craftsman. Esthetic merit is no longer confined to the object of high price nor to the craftsman's unique product. More important, perhaps, is the change in the conception of quality which mass production has brought about, and which this exhibition reflects. The new standard of quality accepts every available material, including synthetics. It emphasizes clarity of form and proportional relationships, rather than applied ornament. It recognizes that as a consequence of mass-production techniques, objects tend to become largely expendable; this results in the acceptance of less durable products and in a greater demand for impersonal, timeless forms. The fact that in the United States housewives tend to do much of their own household work, even at far higher economic levels than would be the case in Europe, leads them to apply to objects intended for purely utilitarian or kitchen use esthetic standards similar to those they apply in selecting furniture or decorations for their living rooms or bedrooms.

In America, technology has played an important role in the design of the modern

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chair. The eight examples in this exhibition (nos. 231 to 238) are made without the cumbersome springs and stuffing employed in traditional designs. Such aids to structure and comfort have been largely replaced by the new qualities inherent in new materials: the elasticity of thin plywood sheets, the carrying strength of light wire cages, the flexibility of electronically welded rubber joints, the plasticity of synthetic glues used in molding wood and fiberglass, and the resiliency of thin pads of foam rubber. The chairs by Harry Bertola (no. 238) and Allan Gould (no. 236) are metal constructions spanned by light materials which provide seat and back surfaces. Those by Charles Eames (no. 233) and Eero Saarinen (no. 232) are sculptural forms of molded plastic resting on contrasting, light metal stands.

Industrially produced artifacts are the "Decorative Arts" of the <sup>twentieth</sup> 20th century, and in forming its permanent collection of these objects, The Museum of Modern Art uses standards as rigorous as for its collection of "Fine Arts." The Museum is also concerned with making both manufacturers and consumers aware of these standards, and with informing the public, through its program of exhibitions, of the availability of well-designed objects for home use.

~~First, a program of annual~~



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I. Chairs

230. Patent model for one-piece plywood chair. 1874. Designer:  
I. I. Cole.
231. Side chair: metal rod base, molded plywood back and seat  
joined by electronically glued rubber disks. 1946.  
Designer: Charles EAMES. Manufacturer: Herman Miller  
Furniture Co., Zeeland, Michigan.
232. Arm chair: metal rod base, foam rubber pad on molded plastic  
shell, covered with beige woolen fabric; 2 loose pillows.  
1948. Designer: Eero SAARINEN. Manufacturer: Knoll  
Associates, New York, New York.
233. Arm chair: metal rod base, molded plastic shell reinforced  
with glass fibers. 1949. Designer: Charles EAMES. Manufacturer:  
Herman Miller Furniture Co., Zeeland, Michigan.
234. Side chair: metal rod base, molded plywood seat. 1949.  
Designer: Ray KOMAI. Manufacturer: J. G. Furniture Co.,  
New York, New York.
235. Lounge chair: black steel tube frame, woven fiber sling seat,  
1951. Designers: Harold COHEN And Davis PRATT. Manufacturer:  
Designers in Production, Chicago, Illinois.
236. Side chair: black steel frame, white plastic cord. 1952.  
Designer: Allan COULD. Manufacturer: Allan Could Designs,  
Inc., New York, New York.
237. Side chair: chrome-plated steel frame, black enamel steel  
brace, leather seat. 1952. Designers: William KATAVOLOS,  
Ross LITTELL, Douglas KELLEY. Manufacturer: Laverne, Inc.,  
New York, New York.

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238. Arm chair: metal rod base, plastic-coated wire seat, foam rubber pad, tweed fabric. 1952. Designer: Harry BERTOIA.  
Manufacturer: Knoll Associates, New York, New York.

## II. Lamps and Lighting Equipment

239. Two-armed floor lamp: cadmium-plated metal. 1940. Designer: Peter PFISTERER. Manufacturer: Mutual Sunset Lamp Manufacturing Company, New York, New York.
240. Adjustable table lamp: white and black enamel on metal. 1951. Designer: Harry GITLIN. Manufacturer: Middletown Manufacturing Company, Middletown, New York.
241. Ceiling light fixture: white vinyl sprayed over metal frame. 1951. Designer: George NELSON. Manufacturer: Howard Miller Clock Company, Zeeland, Michigan.
242. Adjustable ceiling fixture: white enamel shade, brass fittings. c. 1952. Designers: Gross and Esther WOOD. Manufacturer: Gross Wood & Company, San Francisco, California.
243. Display light: black lacquered steel shell on metal rod stand. 1952. Designer: Harry GITLIN. Manufacturer: Middletown Manufacturing Company, Middletown, New York.

## III. Glass and Tableware

244. Revolving platter: clear glass top, wooden base with ball bearings. c. 1946. Designer and manufacturer: P. E. CAMERER, St. Paul, Minnesota.
245. Three-piece place setting: glazed stoneware. 1947. Designer: Edith HEATH. Manufacturer: Heath Ceramics, Sausalito, California.
246. Tea pot: glazed stoneware. 1947. Designer: Edith HEATH. Manufacturer: Heath Ceramics, Sausalito, California.



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247. Salad bowl (13" - 33 cm. diameter): glazed stoneware. 1949.  
Designer: Edith HEATH. Manufacturer: Heath Ceramics, Sausalito, California.
248. Soup ladle: white porcelain, Brazilian rosewood handle. 1951.  
Designers: Howard SITTERLE and Keith HOVIS. Manufacturer: Sitterle Ceramics, Croton Falls, New York.
249. Pepper mill and salt dish: white porcelain. 1949-50. Designers: Trudi and Harold SITTERLE. Manufacturer: Sitterle Ceramics, Croton Falls, New York.
250. Plate (10" - 25.4 cm. diameter), plate (8" - 20.3 cm. diameter), bowl (6" - 15.2 cm. diameter): prism crystal glass. 1952. Designers: Scott WILSON and Fritz FOORD. Manufacturer: Lancaster Lens Company, Lancaster, Ohio.
251. Ice tub: molded glass. Manufacturer: West Virginia Glass Specialty Company, Weston, West Virginia.
252. Three Tumblers (5 1/4" - 13.3 cm., 3 1/4" - 8.3 cm., and 2 1/2" - 6.3 cm. high): Killarney green glass. 1948. Designer: Charles W. CARLSON. Manufacturer: United States Glass Company, Tiffin Division, Tiffin, Ohio.
253. Three tumblers (4 3/8" - 10.6 cm., 3 3/8" - 8.6 cm., and 2 7/8" - 7.3 cm. high): clear glass, rounded bottoms. c. 1945. Manufacturer: Imperial Glass Corporation, Bellaire, Ohio.
254. Highball glass, tall, narrow: clear glass. c. 1945. Manufacturer: Seneca Glass Company, Morgantown, West Virginia.
255. Two highball glasses (5 3/8" - 13.6 cm. high): clear glass, sham bottoms. c. 1939. Designer and manufacturer unknown.

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256. Two water tumblers (3 3/4" - 9.5 cm. high): clear glass. Manufacturer: Libbey Glass Company Division, Owens-Illinois Glass Company, Toledo, Ohio.
257. Two soda-fountain tumblers: clear glass. Manufacturer: Libbey Glass Company Division, Owens-Illinois Glass Company, Toledo, Ohio.
258. Salad bowl (11" - 27.9 cm. diameter): black opaque plastic. c. 1946. Designer: Ed. E. LANGBEIN. Manufacturer: Langbein Giftwares Division, Brooklyn, New York.
259. Individual Salad bowl (5" - 12.7 cm. diameter): white opaque plastic. c. 1946. Designer Ed. E. LANGBEIN. Manufacturer: Langbein Giftwares Division, Brooklyn, New York.
260. Salad bowl (11" - 28 cm. diameter): black opaque plastic. 1950-53. Designer: Charles H. MC CREA. Manufacturer: Plastic Productions Company, Redwood City, California.
261. Mug, from complete line of dinnerware specially developed for use on U.S. Navy ships: plastic. c. 1942. Manufacturer: Watertown Manufacturing Company and Hemco Plastics Division of Bryant Electric Company, Bridgeport, Connecticut.
262. Cereal bowl: red plastic. c. 1945. Designer and manufacturer unknown.
263. Child's food dish: red plastic. c. 1945. Manufacturer: Hemco Plastics Division of Bryant Electric Company, Bridgeport, Connecticut.



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264. Paper-napkin holder: translucent flexible plastic. 1954. Designer: Earl S. TUPPER. Manufacturer: Tupper Corporation, Farnumsville, Massachusetts.
265. Twelve stirring spoons (12" - 30.5 cm. long): flexible translucent plastic. 1954. Designer: Earl S. TUPPER. Manufacturer: Tupper Corporation, Farnumsville, Massachusetts.
266. Tumbler: red plastic. c. 1942. Designer and manufacturer unknown.
267. Water tumbler: black plastic. c. 1946. Designer: Thomas HIGGINS. Manufacturer: Wolfe Products Company, Sheboygan, Wisconsin.
268. Four tumblers 4 7/8" - 12.4 cm., 4 1/8" - 10.5 cm., 3 1/2" - 8.9 cm., and 2 1/4" - 5.7 cm. high): white flexible plastic. c. 1945. Designer: Earl S. TUPPER. Manufacturer: Tupper Corporation, Farnumsville, Massachusetts.
269. Two tumblers: yellow and green flexible plastic. 1954. Designer: Earl S. TUPPER. Manufacturer: Tupper Corporation, Farnumsville, Massachusetts.
270. Two tumblers: stainless steel. c. 1948. Manufacturer: Vollrath Company, Sheboygan, Wisconsin.
271. Mint-julep tumbler: aluminum alloy. 1935. Designer: Lurelle V. A. GUILD. Manufacturer: Kensington, Inc., Kensington, Pennsylvania.
272. Canape plates (8" - 20.3 cm. diameter): aluminum alloy. 1938. Designer: Lurelle V. A. GUILD. Manufacturer: Kensington, Inc., Kensington, Pennsylvania.

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273. Pitcher: glass. 1939. Designer: Walter Dorwin TEAGUE, Manufacturer:

Manufacturing Company, Carrollton, Ohio.

274. Steak knife: stainless steel blade, cast aluminum handle. 1947.

Designer: Dean POLLOCK. Manufacturer: Gerber Legendary Blades,  
Portland, Oregon.

275. Carving set: stainless steel. 1946-47. Designer: Dean POLLOCK.  
Manufacturer: Gerber Legendary Blades, Portland, Oregon.

276. Four-piece set of flatware: stainless steel. 1937. Manufacturer:  
International Silver Company, Meriden, Connecticut.

277. Cheese slicer: cast aluminum. 8. 1944. Designer: John R.  
CARROLL. Manufacturer: R. A. Frederick Company, Cincinnati, Ohio.

278. Lobster pick: stainless steel prongs, red plastic handle. 1954.  
Designer: Peter SCIASCIA. Manufacturer: Holt Howard Association,  
Stamford, Connecticut.

279. Bowl (13 1/2 - 14.3 on diameter): translucent plastic. 1950-53.  
Designer: Charles E. McColl. Manufacturer: Plastic Productions  
Company, Redwood City, California.

280. Tray (14" - 15.9 on diameter): black plastic. 1950-53. Designer:  
Charles E. McColl. Manufacturer: Plastic Productions Company, Redwood  
City, California.

281. Waste basket: red flexible plastic. 1949. Manufacturer: Plastex  
Corporation, Los Angeles, California.



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#### IV. Accessories

279. Vase: white porcelain. 1908. Designer: Frank G. HOLMES. Manufacturer: Lenox, Inc. Trenton, New Jersey.
280. Vase: glass. 1933. Designer: Walter Dorwin TEAGUE. Manufacturer: Corning Glass Works, Steuben Division, Corning, New York.
281. Vase, sham bottom: molded glass. 1944. Manufacturers: Viking Glass Company, New Martinsville, West Virginia.
282. Vase, sham bottom: clear green glass. c. 1945. Manufacturer: Blenko Glass Company, Milton, West Virginia.
283. Martini pitcher with clear glass stopper (11" - 28 cm high): handblown grey glass. 1953. Designer: Wayne Dale HUSTED. Manufacturer: Blenko Glass Company, Inc., Milton, West Virginia.
284. Bowl (39.4 cm diameter): clear glass. 1946. Manufacturer: A.L. Hirsch, New York, New York.
285. Plate (12" - 30.5 cm diameter): clear glass. 1946. Manufacturer: A.L. Hirsch, New York, New York.
286. Bowl (17" - 43.2 cm diameter): clear plastic. 1950-53. Designer: Charles H. McCREA. Manufacturers: Plastic Productions Company, Redwood City, California.
287. Bowl (13 1/2 - 34.3 cm diameter): translucent plastic. 1950-53. Designer: Charles H. MC Crea. Manufacturer: Plastic Productions Company, Redwood City, California.
288. Tray (14" - 35.9 cm diameter): black plastic. 1950-53. Designer: Charles H. McCREA. Manufacturer: Plastic Productions Company, Redwood City, California.
289. Waste basket: red flexible plastic. 1949. Manufacturer: Plastex Corporation, Los Angeles, California.

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290. Waste basket: white flexible plastic. c. 1949. Manufacturer: Plastex Corporation, Los Angeles, California.
291. Waste basket: black expanded metal. 1952. Designer: Gross and Esther WOOD. Manufacturer: Gross Wood & Company, San Francisco, California.
292. Flower bowl (10 3/4" - 17.3 cm. diameter): copper. 1930. Designer: Walter VON NESSEN. Manufacturer: Chase Brass and Copper Company, Waterbury, Connecticut.
293. Bowl (15" - 38.1 cm. diameter): black enameled perforated steel. Designer: Gross and Esther WOOD. Manufacturer: Gross Wood & Company, San Francisco, California.
294. Platter (15" - 38.1 cm. diameter): blue enameled aluminum. 1950. Designer: Ernst LICHTBLAU. Manufacturer: Joseph Franken, New York, New York.
295. Individual ash tray and matchbox-cover: aluminum alloy. 1938. Designer: Laurelle V. A. GUILD. Manufacturer: Kensington, Inc., New Kensington, Pennsylvania.
296. Screen-top ash tray: aluminum. 1936. Manufacturer: Burchart, Inc., New York, New York.
297. Two candle holders: white enameled spring wire. c. 1952. Ekco Products Company, Chicago, Illinois.
298. Cocktail shaker (1 Quart - 1.14 litre capacity): chromed metal. 1939. Designer: W. Archibald WELDEN. Manufacturer: Rome Manufacturing Company Division of Revere Copper and Brass, Inc., Rome, New York.



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299. Cocktail shaker (1 1/2 quarts - 1.70 litre capacity): aluminum, cork stopper, wood stirrer. 1943. Designer: Peter SCHLUMBOHN. Manufacturer: Chemex Corporation, New York, New York.
300. Bar shaker: stainless steel. c. 1947. Manufacturer: Lalanc & Grosjean, Woodhaven, New York.
301. Multiple bar tool: bronze. 1940. Manufacturer: Barcalo Manufacturing Company, New York, New York.
302. Bottle opener with magnetic top to hold bottle caps: manganese bronze. 1949. Designer: John Hays HAMMOND, Jr. Manufacturer: Hammond Research Corporation, Gloucester, Massachusetts.
303. Bottle opener: steel. c. 1946. Designer and manufacturer unknown.

#### V. Kitchen Equipment

304. Coffee maker (1 1/2 quart - 1.70 litre capacity): Pyrex glass, wood collar. 1941. Designer: Peter SCHLUMBOHN. Manufacturer: Chemex Corporation, New York, New York.
305. Water kettle (2 quart - 2.27 litre capacity): Pyrex glass, cork steam stopper. 1949. Designer: Peter SCHLUMBOHN. Manufacturer: Chemex Corporation, New York, New York.
306. Ring base (fitting coffee maker and kettle, nos. 304 and 305.): cork. 1945. Designer: Peter SCHLUMBOHN. Manufacturer: Chemex Corporation, New York, New York.
307. Tea maker (1 1/2 quart - 1.70 litre capacity): Pyrex glass, wood handle. 1954. Designer: Peter SCHLUMBOHN. Manufacturer: Chemex Corporation, New York, New York.
308. Water kettle: Pyrex glass. 1940. Manufacturer: Corning Glass Company, Corning, New York.

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309. Double-boiler: Pyrex glass. 1940. Manufacturer: Corning Glass Company, Corning, New York.
310. Cake pan (8 3/4" - 22.2 cm. square): Pyrex glass. 1950-51. Manufacturer: Corning Glass Works, Corning, New York.
311. Ice bucket (10" - 25.4 cm. diameter): hard black rubber. c. 1946. Manufacturer: Chelsea Products, New York, N. Y.
312. Two bowls (7" - 17.8 cm. diameter): white and yellow translucent flexible plastic. 1945. Designer: Earl S. TUPPER. Manufacturer: Tupper Corporation, Farnumville, Massachusetts.
313. Covered cylindrical food storage container (6 3/4" - 17.1 cm. diameter): translucent flexible plastic. 1945. Designer: Earl S. TUPPER. Manufacturer: Tupper Corporation, Farnumville, Massachusetts.
314. Covered cylindrical food storage container with measuring tumbler (5 1/2" - 14 cm. diameter): translucent flexible plastic. 1954. Designer: Earl S. TUPPER. Manufacturer: Tupper Corporation, Farnumville, Massachusetts.
315. Cake box with reinforced rim (12" - 30.5 cm. diameter): translucent flexible plastic. 1954. Designer: Earl S. TUPPER. Manufacturer: Tupper Corporation, Farnumville, Massachusetts.
316. Storage bowl (4 1/4" - 10.8 cm. diameter): blue translucent flexible plastic. 1945. Designer: Earl S. TUPPER. Manufacturer: Tupper Corporation, Farnumville, Massachusetts.
317. Kitchen scoop (4" - 10.2 cm. long): translucent flexible plastic. 1954. Designer: Earl S. TUPPER. Manufacturer: Tupper Corporation, Farnumville, Massachusetts.



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318. Juice shaker (11 1/2" - 29.2 cm. high): translucent flexible plastic. 1954. Designer: Earl S. TUPPER. Manufacturer: Tupper Corporation, Farmingtonville, Massachusetts.
319. Individual serving ice-cube tray (3" - 7.6 cm. diameter): translucent flexible plastic. 1954. Designer: Earl S. TUPPER. Manufacturer: Tupper Corporation, Farmingtonville, Massachusetts.
320. Covered canister: clear plastic, opaque yellow cover. c. 1953. Manufacturer: Tri-State Plastic Molding Company, Inc., Henderson, Kentucky. Plastic Dispensers, Inc., Newark, New Jersey.
321. Laundry sprinkler: translucent flexible plastic, red stopper. 1954. Manufacturer: Beacon Plastic & Metal Products, Inc., New York, New York.
322. Individual cream servers for restaurant use (1 3/4" - 4.5 cm. high): opaque blue and ivory plastic. c. 1953. Manufacturer: Allied Manufacturing Company, Massachusetts. 1954. Manufacturer: W. R.
323. Three cookie cutters: red and yellow plastic. c. 1947. Designer and manufacturer unknown. Steel, wood handle. c. 1948. Designer
324. Six-part cookie cutter: tin. c. 1940. Designer and manufacturer unknown. Steel. 1940. Manufacturer: W. R. Case & Sons
325. Cookie-cutting wheel: aluminum. 1953. Manufacturer: Foley Manufacturing Company, Minneapolis, Minnesota. c. 1946.
326. Pie slicer: metal wire. c. 1941. Designer and manufacturer unknown.
327. Ladle: stainless steel, plastic handle. c. 1946. Designer: James HVALE & EKO PRODUCTS COMPANY. Manufacturer: Eko Products Company, Chicago, Illinois.

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328. Cake turner: stainless steel, plastic handle. c. 1946. Designer: James HVALE & EKCO PRODUCTS COMPANY. Manufacturer Ekco Products Company, Chicago, Illinois.
329. Ice-cream spade: chromed metal, plastic handle. c. 1948. Manufacturer: C. T. Williams Manufacturing Company, New York, New York.
330. Roast clamp: chromed metal. c. 1942. Manufacturer: Richter & Phillips Company, Cincinnati, Ohio.
331. Shrimp cleaner: red plastic. Designer: GERSHEN-NEWARK. Manufacturer: Plastic Dispensers, Inc., Newark, New Jersey.
332. Vegetable peeler: metal. c. 1944. Manufacturer: Ekco Products Company, Chicago, Illinois.
333. Kitchen tool: chromed metal, rosewood handle. c. 1942. Manufacturer: Ontario Knife Company, Ontario, New York.
334. Frozen food knife (blade shaped to cut packaged frozen foods): stainless steel, hard rubber handle. 1954. Manufacturer: W. R. Case & Sons Cutlery Company, Bradford, Pennsylvania.
335. Barbecue fork: stainless steel, wood handle. c. 1948. Designer and manufacturer unknown.
336. Poultry slicer: steel. 1940. Manufacturer: W. R. Case & Sons Cutlery Company, Bradford, Pennsylvania.
337. Boning knife: chromium blade, black plastic handle. c. 1946. Manufacturer: W. R. Case & Sons Cutlery Company, Bradford, Pennsylvania.
338. Set of clam and oyster knives: stainless steel. c. 1938. Manufacturer: R. Murphy, Ayer, Massachusetts.



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339. 339. Meat skewer: stainless steel: c. 1949. Designer: James J. JACOBSON. Manufacturer: Manhattan Wire Goods, New York, New York.
340. Pressure cooker: chromed metal, plastic handles. c. 1945. Manufacturer: Lenders, Frary & Clark, New Britain, Connecticut.
341. Brazier for hotel use ( 6 quart - 6.77 litre capacity) with recessed cover: copper-clad stainless steel. 1954. Designer: W. Archibald WELDEN. Manufacturer: Rome Manufacturing Company Division of Revere Copper & Brass, Inc., Rome, New York.
342. Sauce pan for hotel use ( 4 quart - 4.5 litre capacity): copper-clad stainless steel. 1954. Designer: W. Archibald WELDEN. Manufacturer: Rome Manufacturing Company Division of Revere Copper & Brass, Inc., Rome, New York.
343. Tea kettle (3 quart - 3.34 litre capacity): copper-clad stainless steel. 1950. Designer: W. Archibald WELDEN. Manufacturer: Revere Copper & Brass, Inc., Rome, New York.
344. Water kettle: aluminum. 1933. Designer: Lurelle V. A. GUILD. Manufacturer: Aluminum Cooking Utensils Company, New Kensington, Pennsylvania.
345. Mixing bowl (6 quart - 6.8 litre capacity): aluminum. c 1953. Designer: Lurelle V. A. GUILD. Manufacturer: Aluminum Cooking Utensils Company, New Kensington, Pennsylvania.
346. Cake pan (9 1/2" - 24.1 cm. diameter): aluminum. c. 1945. Manufacturer: West Bend Aluminum Company, West Bend, Wisconsin.
347. Food grinder and shredder: cast aluminum. 1922. Designer: John H. LICKERT. Manufacturer: Grisco Industries, Fort Wayne, Indiana.

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348. Juice press: cast aluminum. c. 1937. Designer and manufacturer unknown.

349. Salad washer: metal wire. c. 1946. Designer: M. SERRIMEL, Manufacturer: Raymar Industries, Incorporated, New York, New York.

350. Display stand for oranges: metal wire. c. 1946. Designer and manufacturer unknown.

351. Dishwasher: metal wire. c. 1946. Designer: M. SERRIMEL, Manufacturer: Raymar Industries, Incorporated, New York, New York.

352. Pocket knife with folding blade. c. 1946. Designer: M. SERRIMEL, Manufacturer: Raymar Industries, Incorporated, New York, New York.

353. Mechanic's wrench: metal. c. 1946. Designer: M. SERRIMEL, Manufacturer: Raymar Industries, Incorporated, New York, New York.

VII. 1944

354. "House of Cards," glass cube. 1944. Designer: M. SERRIMEL, Manufacturer: Raymar Industries, Incorporated, New York, New York.

355. Soap blocks (geometric shape with soap bar). 1944. Designer: M. SERRIMEL, Manufacturer: Raymar Industries, Incorporated, New York, New York.

356. "Collection KIP" shapes and dimensions. 1944. Designer: M. SERRIMEL, Manufacturer: Raymar Industries, Incorporated, New York, New York.

357. "Collection KIP" spiral shell: wood. 1944. Designer: M. SERRIMEL, Manufacturer: Raymar Industries, Incorporated, New York, New York.



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## VI. Tools

351. Two garden tools (trowel and cultivating fork): cast aluminum. 1946.

Designer: H. C. MARKLE. Manufacturer: Markle Featherlite Products Corporation, Rochester, Michigan.

352. Two garden tools (claw cultivator and weeder): cast aluminum. c.1948.

Manufacturer: Westfield Manufacturing Corporation, Marysville, Michigan. Designer: Sharline SMITH. Manufacturer: Tigrett Enterprises.

353. Adjustable garden rake: aluminum. 1945. Designer: Vernon P. STEELE.

Manufacturer: Kenco Products Corporation, New York, New York.

354. Shoemaker's tool (shoetack nippers): metal. 1916. Manufacturer:

Sargent & Company, New Haven, Connecticut.

355. Pocket knife with sliding blade: stainless steel. 1935. Designer:

R. J. CHRISTY. Manufacturer: The Christy Company, Fremont, Ohio.

356. Mechanic's angle flashlight with illuminated screwdriver attachment:

metal and lucite. c.1952. Designer: A. ALCORN. Manufacturer: Alcorn & Company, Boston, Massachusetts.

## VII. Toys

357. "House of Cards," giant size (54 cards decorated and slotted for fitting together): plastic-coated cardboard. 1954. Designer: Charles EAMES. Manufacturer: Tigrett Enterprises, Chicago, Illinois.

358. Snap blocks (geometric shapes with snap fasteners): plastic. c.1950.

Designer: Sheridan H. HORWITZ. Manufacturer: International Modern Playthings, Inc., Cleveland, Ohio.

359. "Colorforms Kit"; shapes and blackboard: plastic. 1953. Manufacturer: Colorforms, Englewood, New Jersey.

360. "Slinky" (flexible spiral coil): steel. 1948. Designer: Richard T.

JAMES. Manufacturer: James Industries, Clifton Heights, Pennsylvania.

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361. "The Doodler": plated steel wire and beads. 1951. Designer:  
Nelson RONSHIM. Manufacturer: Kenner Products Company, Cincinnati,  
Ohio.  
362. "The Little Toy" (construction toy): tekwood, hardboard, and wire.  
1952. Designer: Charles EAMES. Manufacturer: Tigrett Enter-  
prises, Chicago, Illinois.

## VIII. Miscellaneous.

363. Two-piece soap dish: clear plastic. 1940. Manufacturer: Drain-Dri  
Company, San Francisco, California.  
364. Nail brush: clear plastic. c. 1954. Designer and manufacturer  
unknown.  
365. Soap box with massager top: translucent flexible plastic. 1954.  
Designer: Earl S. TUPPER. Manufacturer: Tupper Corporation,  
Farmersville, Massachusetts.  
366. Shampoo container with massager top: translucent flexible plastic.  
1954. Designer: Earl S. TUPPER. Manufacturer: Tupper Corporation,  
Farmersville, Massachusetts.  
367. Toothbrush container: translucent flexible plastic. 1954. De-  
signer: Earl S. TUPPER. Manufacturer: Tupper Corporation,  
Farmersville, Massachusetts.  
368. Square pill boxes (1" X 1" - 6.25 cm. square): plastic, clear and  
opaque color combinations c. 1952. Designer and manufacturer unknown.  
369. Round pill boxes (1 1/2" - 3.8 cm. diameter): opaque blues, white,  
and clear green plastic. c. 1953. Designer and manufacturer unknown.  
370. Rectangular dispensers for aspirin (1 1/4" X 1 3/4" - 3.2 X 4.5 cm.)  
opaque ivory, green, and red plastic. c. 1953. Designer: Neil S.  
WATERMAN. Manufacturer: Atlantic Plastics for E. R. Squibb & Company,



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- Transistor radio: grey plastic housing. 1954. Designer: PAINTER, New York, New York. Manufacturer: Regency Division, Industrial
371. Drugstore prescription pillboxes (covered tubular containers, 3" and 2" - 7.6 and 5 cm. high): clear plastic. c. 1954. Manufacturer: Lerner, Garwood, New Jersey. c. 1945. Manufacturer:
372. Two small cylindrical containers (1 1/2" - 3.8 cm. diameter): clear plastic. c. 1953. Designer and manufacturer unknown. J. J. Associates.
373. Small rectangular boxes (1 3/4" - 4.5 cm. long; used in workshops to store small nails and screws): clear plastic. c. 1954. Designer and manufacturer unknown. New Britain, Connecticut.
374. Small square boxes (4.5 cm - 1 3/4" square; used to store nails and screws): clear plastic. c. 1954. Designer and manufacturer unknown. Top card files (8" x 5" - 20.3 x 12.7 cm.): enameled
375. Rectangular utility box for fishing bait: clear plastic. c. 1944. Manufacturer: Shoeform Company, Inc., Auburn, New York.
376. Round containers with recessed lids for stacking (3 3/4" - 9.5 cm. diameter): clear plastic. c. 1954. Designer and manufacturer unknown. Patricia SMITH and Villa PERCIVAL. Manufacturer:
377. Hand counter for tallying: grey plastic housing. 1950. Manufacturer: The Denominator Company, Inc., New York, New York.
378. Electric wall plug: ivory plastic housing. c. 1948. Designer: W.T. GOSSARD. Manufacturer: Thyco Electric Products, Inc., Los Angeles, California.
379. Electric fan: bakelite housing, fabric blades. 1940. Designer: W. O. LAMCHILL. Manufacturer: Diehl Manufacturing Company for Singer Sewing Machine Company, New York, New York.

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330. Radio: brown plastic housing on chrome-plated brass with silver. 1954.
380. Transistor radio: grey plastic housing. 1954. Designers: PAINTER, TEAGUE & PETERIL. Manufacturer: Regency Division, Industrial Development Engineering Association, Inc., Indianapolis, Indiana.
381. Under-pillow radio speaker (developed for use in United States military hospitals): grey plastic housing. c. 1945. Manufacturer: Telex Electric Acoustic Division, Minneapolis, Minnesota.
382. Table radio: metal housing. 1946. Designer: Raymond LOEWY Associates. Manufacturer: Hallcrafters Company, Chicago, Illinois.
383. Electric iron: chromed metal, plastic handle. c. 1947. Manufacturer: Landers, Frary & Clark, New Britain, Connecticut.
384. Padlock: metal. c. 1947. Manufacturer: Yale & Towne Manufacturing Company, Stamford, Connecticut.
385. Two desk-top card files (8" x 5" - 20.3 X 12.7 cm.): enameled grey-tan steel. 1954. Designer LIPPINCOTT AND MARQUILIES. Manufacturer: Acme Visible Records, Inc., Crozet, Virginia.
386. Necklaces: hexagonal machine screw-nuts, bolt-nuts and spacers of gold anodized aluminum strung on industrial leather belting. 1954. Designers: Patricia SMITH and Willa PERCIVAL. Manufacturer: Geomet, Inc., New York, New York.
387. Necklace: bone pipe filters and gold-colored aluminum beads strung on nylon fly-line. 1954. Designers: Patricia SMITH and Willa PERCIVAL. Manufacturer: Geomet, Inc., New York, New York.



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# I. Chaises

230. Modèle brevet pour chaise en contreplaqué d'une seule pièce. 1874.  
Dessinateur: I. I. COLE.
231. Chaise: piètement en tige métallique, siège et dos en contreplaqué moulé réunis par disques de caoutchouc joints par soudure électronique. 1946. Dessinateur: Charles EAMES. Fabricant: Herman Miller Furniture Company, Zeeland, Michigan.
232. Fauteuil: piètement métallique, coussinet en caoutchouc mousse posé sur coquille en plastique moulé formant siège et dos, recouverte de lainage beige; 2 coussins amovibles. 1948. Dessinateur: Eero SAARINEN. Fabricant: Knoll Associates, New York, New York.
233. Fauteuil: piètement métallique, coquille en plastique moulé renforcé de fibres de verre. 1949. Dessinateur: Charles EAMES. Fabricant: Herman Miller Furniture Company, Zeeland, Michigan.
234. Fauteuil: piètement en tige métallique, siège en contreplaqué moulé. 1949. Dessinateur: Ray KOMAI. Fabricant: J.G. Furniture Company, New York, New York.
235. Fauteuil: armature en tube métallique noir, gaine fibre tissée. 1951. Dessinateurs: Harold COHEN et Davis PRATT. Fabricant: Designers in Production, Chicago, Illinois.
236. Chaise: armature métallique noire, cordage en plastique blanc. 1952. Dessinateur: Allan GOULD. Fabricant: Allan Gould Designs, Inc., New York, New York.
237. Fauteuil: armature en métal chromé, renforcée d'attaches en fer noir émaillé, siège en cuir. 1952. Dessinateurs: William KATAVOLOS, Ross LITTELL, Douglas KELLEY. Fabricants: Laverne Inc., New York, New York.

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238. Fauteuil: piètement en tige métallique, siège en fil métallique recouvert de plastique, coussinet caoutchouc mousse, recouvert tissu "tweed". 1952. Dessinateur: Harry BERTOIA. Fabricant: Knoll Associates, New York, New York.

## II. Lampes et appareils d'éclairage

239. Lampadaire à deux bras: métal cadmié. 1940. Dessinateur: Peter PFISTERER. Fabricant: Mutual Sunset Lamp Manufacturing Company, New York, New York.
240. Lampe de table articulée: métal émaillé noir et blanc. 1951. Dessinateur: Harry GITLIN. Fabricant: Middletown Manufacturing Company, Middletown, New York.
241. Plafonnier: armature métallique recouverte de vinyl blanc. 1951. Dessinateur: George NELSON. Fabricant: Howard Miller Clock Company, Zeeland, Michigan.
242. Plafonnier articulé: réflecteur émail blanc, embase en laiton. c. 1952. Dessinateurs: Gross et Esther WOOD. Fabricant: Gross Wood & Company, San Francisco, Californie.
243. Lampe d'étalage: coquille métallique laquée noir sur tige de métal. 1952. Dessinateur: Harry GITLIN. Fabricant: Middletown Manufacturing Company, Middletown, New York.

## III. Verrerie et services de table

244. Plateau tournant: dessus de verre, base en bois avec roulement à billes. c. 1946. Dessinateur: P.E. CAMERER. Fabricant: P.E. Camerer, St. Paul, Minnesota.
245. Service trois pièces: faïence. 1947. Dessinateur: Edith HEATH. Fabricant: Heath Ceramics, Sausalito, Californie.
246. Théière: faïence. 1947. Dessinateur: Edith HEATH. Fabricant: Heath Ceramics, Sausalito, Californie.



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247. Saladier (33 cm de diamètre): faïence. 1949. Dessinateur:  
Edith HEATH. Fabricant: Heath Ceramics, Sausalito, Californie.
248. Louche: porcelaine blanche, manche en bois-de-rose brésilien.  
1951. Dessinateurs: Howard SITTERLE et Keith HOVIS. Fabricants:  
Sitterle Ceramics, Croton Falls, New York.
249. Moulin à poivre et salière: porcelaine blanche. 1949-50.  
Dessinateur: Trudi et Harold SITTERLE. Fabricant: Sitterle  
Ceramics, Croton Falls, New York.
250. Assiette ( 25.4 cm de diamètre ), assiette ( 20.3 cm de diamètre ),  
bol ( 15.2 cm de diamètre ): cristal taillé. 1952. Dessinateurs:  
Scott WILSON et Fritz FOORD. Fabricant: the Lancaster Lens Company,  
Lancaster, Ohio.
251. Seau à glace: verre moulé. Fabricant: West Virginia Glass  
Specialty Company, Weston, Virginie de l'Ouest.
252. Trois gobelets ( hauteur 13.3, 8.3 et 6.3 cm ): verre de couleur  
vert "Killarney". 1948. Dessinateur: Charles W. CARLSON.  
Fabricant: Tiffin Division, United States Glass Company, Tiffin,  
Ohio.
253. Trois gobelets ( hauteur 10.6, 8.6 et 7.3 cm ): verre transparent,  
bases arrondies. c 1945. Fabricant: Imperial Glass Corporation,  
Bellaire, Ohio.
254. Verre à "highball," étroit et haut: verre transparent. c. 1945.  
Fabricant: Seneca Glass Company, Morgantown, Virginie de l'Ouest.
255. Deux verres à "highball" (hauteur 13.6 cm): verre transparent,  
fonds rapportés. c. 1939. Dessinateur et fabricant inconnus.
256. Deux verres à eau (hauteur 9.5 cm): verre transparent. Fabricant:  
Libbey Glass Company Division, Owens-Illinois Glass Company, Toledo,  
Ohio.

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257. ~~Deux~~ gobelets pour salon de ~~thé~~: verre transparent. Fabricant: Libbey Glass Company Division, Owens-Illinois Glass Company, Toledo, Ohio.
258. Saladier (diamètre 27.9 cm): plastique noir opaque. c. 1946. Dessinateur: Ed.E. LANGBEIN. Fabricant: Langbein Giftwares Division, Brooklyn, New York.
259. Bol à salade (diamètre 12.7 cm): plastique blanc opaque. c. 1946. Dessinateur: Ed.E. LANGBEIN. Fabricant: Langbein Giftwares Division, Brooklyn, New York.
260. Saladier (diamètre 28 cm): plastique noir opaque. 1950-53. Dessinateur: Charles H. McCREA. Fabricant: Plastic Productions Company, Redwood City, Californie.
261. Chope, fait partie d'un service de table complet créé spécialement pour la marine américaine: plastique. c. 1942. Fabricant: Watertown Manufacturing Company et Hemco Plastics Division, Bryant Electric Company, Bridgeport, Connecticut.
262. Bol à céréales: plastique rouge. c. 1945. Dessinateur et fabricant inconnus.
263. Assiette pour enfant: plastique rouge. c. 1945. Fabricant: Hemco Plastics Division, Bryant Electric Company, Bridgeport, Connecticut.
264. Porte-serviettes-en-papier: plastique transparent et flexible. 1954. Dessinateur: Earl S. TUPPER. Fabricant: Tupper Corporation, Farnumville, Massachusetts.
265. Douze cuillères à mélanger (longueur 30.5 cm): plastique flexible transparent. 1954. Dessinateur: Earl S. TUPPER. Fabricant: Tupper Corporation, Farnumville, Massachusetts.



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266. Gobelet: plastique rouge. c.1942. Dessinateur et fabricant inconnus.
267. Gobelet à eau: plastique noir. c. 1946. Dessinateur: Thomas HIGGINS. Fabricant: ~~Wolfe~~ Wolfe Products Company, Sheboygan, Wisconsin.
268. Quatre gobelets (hauteur 12.4, 10.5, 8.9 et 5.7 cm): plastique flexible blanc. c. 1945. Dessinateur: Earl S. Tupper. Fabricant: Tupper Corporation, Farmingtonville, Massachusetts.
269. Deux gobelets: plastique flexible, jaune et vert. 1954. Dessinateur: Earl S. TUPPER. Fabricant: Tupper Corporation, Farmingtonville, Massachusetts.
270. Deux gobelets: acier inoxydable. c. 1948. Fabricant: Vollrath Company, Sheboygan, Wisconsin.
271. Gobelet pour "mint julep": alliage métallique. 1935. Dessinateur: Lurelle V.A. GUILD. Fabricant: Kensington, Inc., Kensington, Pennsylvania.
272. Assiettes pour hors d'oeuvres (diamètre 20,3 cm): 1938. Dessinateur: Lurelle V.A. GUILD. Fabricant: Kensington, Inc., Kensington, Pennsylvania.
273. Carafe: acier inoxydable. c. 1940. Fabricant: Carrollton Manufacturing Company, Carrollton, Ohio.
274. Couteau à viande: lame en acier inoxydable, manche en fonte d'aluminium. 1947. Dessinateur: Dean POLLOCK. Fabricant: Gerber Legendary Blades, Portland, Oregon.
275. Service à découper: acier inoxydable. 1946-47. Dessinateur: Dean POLLOCK. Fabricant: Gerber Legendary Blades, Portland, Oregon.
276. Service de coutellerie quatre pièces: acier inoxydable. 1937. Fabricant: International Silver Company, Meriden, Connecticut.
277. Coupe-fromage: fonte d'aluminium. c. 1944. Dessinateur: John R. CARROLL. Fabricant: R.A. Frederick Company, Cincinnati, Ohio.
278. Fourchette à homard: fourches en acier inoxydable, manche en plastique rouge. 1954. Dessinateur: Peter SCIASCIA. Fabricant: Holt Howard Association, Stamford, Connecticut.

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IV. Accessoires

279. Vase: porcelaine blanche. 1908. Dessinateur: Frank C. HOLMES.  
Fabricant: Lenox, Inc., Trenton, New Jersey.
280. Vase: verre. 1933. Dessinateur: Walter Dorwin TEAGUE.  
Fabricant: Corning Glass Works, Steuben Division, Corning,  
New York.
281. Vase, fond rapporté: verre moulé, 1944. Fabricant: Viking  
Glass Company, New Martinsville, Virginie de l'Ouest.
282. Vase, fond rapporté: verre transparent vert. c. 1945.  
Fabricant: Blenko Glass Company, Milton, Virginie de l'Ouest.
283. Carafe pour martinis avec bouchon vissé en verre transparent  
(hauteur 28 cm.): verre gris soufflé. 1953. Dessinateur: Wayne  
Dale HUSTED. Fabricant: Blenko Glass Company, Inc., Milton,  
Virginie de l'Ouest.
284. Bol (diamètre 39,4 cm.): verre transparent. 1946. Fabricant:  
A. L. Hirsch, New York, New York.
285. Assiette (diamètre 30,5 cm.): verre transparent. 1946.  
Fabricant: A. L. Hirsch, New York, New York.
286. Bol (diamètre 43,2 cm.): plastique transparent. 1950-53.  
Dessinateur: Charles MC CREA. Fabricant: Plastic Productions  
Company, Redwood City, Californie.
287. Bol (diamètre 34,3 cm.): plastique translucide. 1950-53.  
Dessinateur: Charles H. MC CREA. Fabricant: Plastic Productions  
Company, Redwood City, Californie.



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288. Plateau (diamètre 35,9 cm.): plastique noir. 1950-53.  
Dessinateur: Charles H. MC CREA. Fabricant: Plastic Productions Company, Redwood City, California.
289. Corbeille à papier: plastique flexible rouge. 1949. Fabricant: Plastex Corporation, Los Angeles, California.
290. Corbeille à papier: plastique flexible blanc. 1949.  
Fabricant: Plastex Corporation, Los Angeles, California.
291. Corbeille à papier: feuilles de métal noir <sup>déployées</sup> expansibles, 1952.  
Dessinateurs: Gross et Esther WOOD. Fabricant: Gross Wood & Company, San Francisco, California.
292. Vase de fleurs (diamètre 17,3 cm.): cuivre, 1930. Dessinateur: Walter VON NESSEN. Fabricant: Chase Brass and Copper Company, Waterbury, Connecticut.
293. Bol (diamètre 38,1 cm.): acier perforé noir émaillé. Dessinateurs: Gross et Esther WOOD. Fabricant: Gross Wood & Company, San Francisco, California.
294. Plat (diamètre 38,1 cm.): aluminium émaillé bleu. 1950.  
Dessinateur: Ernst LICHTBLAU. Fabricant: Joseph Franken, New York, New York.
295. Cendrier et couverture de boîtes d'allumettes (individuel); alliage d'aluminium. 1938. Dessinateur: Lurelle V. A. GUILD.  
Fabricant: Kensington, Inc., New Kensington, Pennsylvania.
296. Cendrier recouvert d'un grillage: aluminium. 1936. Fabricant: Burchart, Inc., New York, New York.

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297. Deux bougeoirs: fil à ressort émaillé blanc. c. 1952. Fabricant: Ekco Products Company, Chicago, Illinois.
298. Shaker de cocktail (capacité 1,14 litres): métal chromé. 1939. Dessinateur: W. Archibald WELDEN. Fabricant: Rome Manufacturing Company Division of Revere Copper and Brass, Inc., Rome, New York.
299. Shaker de cocktail (capacité 1,70 litres): aluminium, bouchon en liège, mélangeur en bois. 1943. Dessinateur: Peter SCHUMBOHM. Fabricant: Chemex Corporation, New York, New York.
300. Shaker pour bar: acier inoxydable. c. 1947. Fabricant: Lalance & Grosjean, Woodhaven, New York.
301. Outil pour bar à usage multiple. 1940. Fabricant: Barcalo Manufacturing Company, New York, New York.
302. Ouvre-bouteille muni d'un aimant pour retenir les capsules métalliques: bronze au manganèse. 1949. Dessinateur: John Hays HAMMOND, Jr. Fabricant: Hammond Research Corporation, Gloucester, Massachusetts.
303. Ouvre-bouteille: acier. c. 1946. Dessinateur et fabricant inconnus.
- V. Ustensiles de cuisine.
304. Cafetière (capacité 1,70 litres): verre Pyrex, anneau en bois. 1941. Dessinateur: Peter SCHUMBOHM. Fabricant: Chemex Corporation, New York, New York.
305. Bouilloire (capacité 2,27 litres): verre Pyrex, bouchon en liège. 1949. Dessinateur: Peter SCHUMBOHM. Fabricant: Chemex Corporation, New York, New York.
306. Bolle à effleurer à bord renforcé (diamètre 33,5 cm.): plastique flexible translucide. Dessinateur: Carl S. WITTE. Fabricant: Tupper Corporation, Farmville, Massachusetts.



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306. Embase cylindrique (s'adaptant à la cafetière et à la bouilloire, no. <sup>304</sup> et <sup>305</sup>): bouchon. 1945. Dessinateur: Peter SCHLUMBOHM. Fabricant: Chemex Corporation, New York, New York.
307. Théière (capacité 1,70 litres): Verre Pyrex, manche en bois. 1954. Créateur: Peter SCHLUMBOHM. Fabricant: Chemex Corporation, New York, New York.
308. Bouilloire: Verre Pyrex. 1940. Fabricant: Corning Glass Company, Corning, New York.
309. Casserole à bain-marie: Verre Pyrex. 1940. Fabricant: Corning Glass Works, Corning, New York.
310. Moule à gâteau (22,2 cm<sup>2</sup>): Verre Pyrex. 1950-51. Fabricant: Corning Glass Works, Corning, New York.
311. Seau à glace (diamètre 25,4 cm.): Ébonite noire. c. 1946. Fabricant: Chelsea Products, New York, New York.
312. Deux bocal (17,8 cm. de diamètre): plastique flexible blanc et jaune translucide. 1945. <sup>Dessinateur:</sup> Créateur: Earl S. TUPPER. Fabricant: Tupper Corporation, Farmumville, Massachusetts.
313. Récipient cylindrique à couvercle ~~pour réfrigérateur~~ (diamètre 17,1 cm.): plastique flexible translucide. 1945. Dessinateur: Earl S. TUPPER. Fabricant: Tupper Corporation, Farmumville, Massachusetts.
314. Récipient cylindrique à couvercle ~~pour réfrigérateur~~ avec gobelet étalonné (14 cm. diamètre): plastique flexible translucide. 1954. Dessinateur: Earl S. TUPPER. Fabricant: Tupper Corporation, Farmumville, Massachusetts.
315. Boîte à gâteaux à bord renforcé (diamètre 30,5 cm.): plastique flexible translucide. Dessinateur: Earl S. TUPPER. Fabricant: Tupper Corporation, Farmumville, Massachusetts.
316. Bouille (diamètre 10,8 cm.): plastique flexible blanc, translucide.

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316. Ecuelle (diamètre 10,8 cm.): plastique flexible bleu, translucide.  
1945. Dessinateur: Earl S. TUPPER. Fabricant: Tupper Corporation,  
Farmunsville, Massachusetts.
317. Spatule (longueur 10,2 cm.): plastique flexible translucide. 1954.  
Dessinateur: Earl S. TUPPER. Fabricant: Tupper Corporation, Farmunsville,  
Massachusetts.
318. Mélangeur de jus de fruits (hauteur 29,2 cm.): plastique flexible  
translucide. 1954. Dessinateur: Earl S. TUPPER. Fabricant:  
Tupper Corporation, Farmunsville, Massachusetts.
319. Plateau-moule pour portions individuelles de glace (diamètre  
7.6 cm.): plastique flexible translucide. 1954. Dessinateur:  
Earl S. TUPPER. Fabricant: Tupper Corporation, Farmunsville,  
Massachusetts.
320. Bocal à couvercle: plastique transparent, couvercle jaune opaque.  
1953. Fabricant: Tri-State Plastic Molding Company, Inc., Henderson,  
Kentucky.
321. Mouilleur de linige: plastique flexible translucide, bouchon rouge.  
1954. Fabricant: Beacon Plastic & Metal Products, Inc., New York,  
New York.
322. Pots de crème à portions individuelles pour usage dans les  
restaurants (hauteur 4,5 cm.): plastique opaque bleu et ivoire.  
c. 1953. Fabricant: Allied Manufacturing Company, Massachusetts.
323. Trois découpeurs de petits gâteaux: plastique rouge et jaune. c.  
1947. Dessinateur et fabricant inconnus.
324. Découpeur à gâteaux à six tranchants: étain. c. 1940. Dessinateur  
et fabricants inconnus.



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325. Molette à découper la pâte: aluminium. 1953. Fabricant:  
Foley Manufacturing Company, Minneapolis, Minnesota.
326. Coupe-gâteau: fil métallique. c. 1941. <sup>Dessinateur</sup> Créateur et fabricant  
inconnus.
327. Louche: acier inoxydable, manche en plastique. c. 1946.  
Dessinateurs: James HVALE & EKCO PRODUCTS COMPANY. Fabricant:  
Ekco Products Company, Chicago, Illinois.
328. Pelle à gâteaux: acier inoxydable, manche en plastique. c. 1946.  
Dessinateurs: James HVALE & EKCO PRODUCTS COMPANY. Fabricant:  
Ekco Products Company, Chicago, Illinois.
329. Spatule à glace: métal chromé, manche en plastique. c. 1948.  
Fabricant: C. T. Williams Manufacturing Company, New York, New York.
330. Crochet à rôtir: métal chromé. c. 1942. Fabricant: Richter &  
Phillips Company, Cincinnati, Ohio.
331. Nettoie-crevettes: plastique rouge. 1954. Dessinateur: GERSHEN-  
NEWARK. Fabricant: Plastic Dispensers, Inc. Newark, New Jersey.
332. Épluche-légumes: métal. c. 1944. Fabricant: Ekco Products Company,  
Chicago, Illinois.
333. Ustensile de cuisine: métal chromé, manche en bois-de-rose.  
c. 1942. Fabricant: Ontario Knife Company, Ontario, New York.
334. Couteau pour produits alimentaires congelés (lame spéciale couper  
les produits congelés emballés): acier inoxydable, manche en  
ébonite. 1954. Fabricant: W. R. Case & Sons Cutlery Company,  
Bradford, Pennsylvania.

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335. Grande fourchette pour rôtisserie en plein air: acier inoxydable, manche en bois. c. 1948. Dessinateur et fabricant inconnus.
336. Coupe volaille: acier, 1940. Fabricant: W.R. Case & Sons Cutlery Company, Bradford, Pennsylvania.
337. Couteau à désosser: lame chromée, manche en plastique noir. c. 1946. Fabricant: W. R. Case & Sons Cutlery Company, Bradford, Pennsylvania.
338. Couteau pour ouvrir les huîtres et palourdes: acier inoxydable. c. 1938. Fabricant: R. Murphy, Ayer, Massachusetts.
339. Broche: acier inoxydable. c. 1949. Dessinateur: James J. JACOBSON. Fabricant: Manhattan Wire Goods, New York, New York.
340. Auto-cuiseur: métal chromé, manches en plastique. c. 1945. Fabricant: Landers, Frary & Clark, New Britain, Connecticut.
341. Brazéro pour usage dans les hôtels (capacité 6,77 litres) à couvercle en retrait: acier inoxydable, revêtement de cuivre, 1954. Dessinateur: W. Archibald WELDEN. Fabricant: Rome Manufacturing Company Division of Revere Copper and Brass, Inc., Rome, New York.
342. Poêle à sauce pour usage dans les hôtels (capacité 4,5 litres): acier inoxydable, revêtement de cuivre. 1954. Dessinateur: W. Archibald WELDEN. Fabricant: Rome Manufacturing Company Division of Revere Copper and Brass, Inc., Rome, New York.
343. Bouilloire pour le thé. (capacité 3,4 litre): acier inoxydable, revêtement de cuivre. 1950. Dessinateur: W. Archibald WELDEN. Fabricant: Revere Copper & Brass, Inc., Rome, New York.
344. Râteau de jardinage réglable: aluminium. 1945. Dessinateur: Vernon P. STUBBS. Fabricant: Kanto Products Corporation, New York, New York.



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344. Bouilloire; aluminium. 1933. Dessinateur: Lurell V. A. Guild.  
Fabricant: Aluminum Cooking Utensils Company, New Kensington, Pennsylvania.
345. Bol mélangeur (capacité 6,8 litres); aluminium. c. 1953.  
Dessinateur: Lurell V. A. GUILD. Fabricant: The Aluminum Cooking Utensils Company, New Kensington, Pennsylvania.
346. Moule à gâteaux (diamètre 24,1 cm.); aluminium. c. 1945.  
Fabricant: West Bend Aluminum Company, West Bend, Wisconsin.
347. Hachoir et râpeuse; aluminium fondu. 1922. Dessinateur: John H. LICKERT. Fabricant: Criscer Industries, Fort Wayne, Indiana.
348. Presse-jus; aluminium fondu. c. 1937. Dessinateur et fabricant inconnus.
349. Panier à salade; fil métallique. c. 1946. Dessinateur: M. SCHIMMEL.  
Fabricant: Raymar Industries, Inc., New York, New York.
350. Étagère pour oranges; fil métallique. c. 1946. Dessinateur et fabricant inconnus.

## VI. Outils

351. Deux ustensiles de jardinage (déplantateur et fourche); aluminium fondu. 1946. Dessinateur: H. C. MARKLE. Fabricant: Markle Featherlite Products Corporation, Rochester, Michigan.
352. Deux ustensiles de jardinage (grappin et sarceloir); aluminium fondu. c. 1948. Fabricant: Westfield Manufacturing Corporation, Marysville, Michigan.
353. Râteau de jardinage réglable; aluminium. 1945. Dessinateur: Vernon P. STEELE. Fabricant: Kenco Products Corporation, New York, New York.

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354. Outil de cordonnier (pinces): métal. 1916. Fabricant: Sargent & Company, New Haven, Connecticut.
355. Canif à lame coulissante: acier inoxydable. 1935. Dessinateur: R. J. CHRISTY. Fabricant: The Christy Company, Fremont, Ohio.
356. Lampe- torche électrique de mécanicien munie d'un tournevis  
qu'elle éclaire: et lucite. c. 1952. Dessinateur: A. ALCORN.  
Fabricant: Alcorn & Company, Boston, Massachusetts.
359. "Colorforms Kit" (objets de formes et couleurs variées), formes  
et tableaux noirs: plastique. 1953. Fabricant: Colorforms, Engle-  
wood, New Jersey.
360. "Slinky" (spirale flexible à remplir): acier. 1946. Dessinateur:  
Richard T. JAMES. Fabricant: James Industries, Clifton Heights,  
Pennsylvanie.
361. "The Doodler": fil d'acier plaqué. 1953. Dessinateur: Nelson  
GRODIN. Fabricant: Hammer Products Company, Cincinnati, Ohio.
362. "The Little Toy" (petit jouet de construction): bois de tek et  
fil de fer. 1953. Dessinateur: Charles JAMES. Fabricant: Tig-  
rett Enterprises, Chicago, Illinois.
- VIII. Divers
363. Porte-avion en deux parties: plastique transparent. 1940. Fabri-  
cant: Brain-Tri Company, San Francisco, California.
364. Broses à ongles: plastique transparent. c.1954. Dessinateur et  
fabricant inconnus.
365. Band à zénon, parties supérieures utilisables pour frictionner: plas-  
tique flexible transparente. 1954. Dessinateur: David G. TAYLOR.  
Fabricant: Papper Corporation, Farmingtonville, Connecticut.



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# VII. Jouets

357. "House of Cards" (Château de cartes), grand dimension: 54 cartes décorées et munies d'une fente permettant leur assemblage. Carton recouvert de plastique. 1954. Dessinateur: Charles EAMES. Fabricant: Tigrett Enterprises, Chicago, Illinois.
358. "Snap Blocks" (blocs de construction, formes géométriques, s'enclenchent par fermeture pression): plastique. c.1950. Dessinateur: Sheridan H. HORWITZ. Fabricant: International Modern Playthings, Inc., Cleveland, Ohio.
359. "Colorforms Kit" (objets de formes et couleurs variées), formes et tableau noir: plastique. 1953. Fabricant: Colorforms, Englewood, New Jersey.
360. "Slinky" (spirale flexible à repli): acier. 1948. Dessinateur: Richard T. JAMES. Fabricant: James Industries, Clifton Heights, Pennsylvania.
361. "The Doodler": fil d'acier plaqué. 1951. Dessinateur: Nelson RONSHEIM. Fabricant: Kenner Products Company, Cincinnati, Ohio.
362. "The Little Toy" (petit jouet de construction): bois de tek et fil de fer. 1952. Dessinateur: Charles EAMES. Fabricant: Tigrett Enterprises, Chicago, Illinois.

# VIII. Divers

363. Porte-savon en deux parties: plastique transparent. 1940. Fabricant: Drain-Dri Company, San Francisco, Californie.
364. Brosse à ongles: plastique transparent. c.1954. Dessinateur et fabricant inconnus.
365. Etui à savon, partie supérieure utilisable pour frictionner: plastique flexible translucide. 1954. Dessinateur: Earl S. TUPPER. Fabricant: Tupper Corporation, Farnumville, Massachusetts.

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366. Flacon à shampoing, partie supérieure servant pour frictions: plastique flexible translucide. 1954. Dessinateur: Earl S. TUPPER. Fabricant: Tupper Corporation, Farnumville, Massachusetts.
367. Etui pour brosse-à-dents: plastique flexible translucide. 1954. Dessinateur: Earl S. TUPPER. Fabricant: Tupper Corporation, Farnumville, Massachusetts.
368. Boîtes à comprimés carrées (6.25 cm.): plastique, combinaisons de couleurs opaques et transparentes. c.1952. Dessinateur et fabricant inconnus.
369. Boîtes à comprimés rondes (diamètre 3.8 cm.): plastique bleu opaque, blanc, et vert transparent.
370. Distributeurs rectangulaires pour aspirines (3.2 et 4.5 cm.): plastique, ivoire, vert et rouge opaque. c.1953. Dessinateur: Neil S. WATERMAN. Fabricant: Atlantic Plastics, pour le compte de E. R. Squibb & Company, New York, New York.
371. Boîtes pharmaceutiques pour comprimés (récipients tubulaires fermés (7.6 et 5 cm. de hauteur): plastique transparent. c.1954. Fabricant: Lerner, Garwood, New Jersey.
372. Deux petits récipients cylindriques (diamètre 3.8 cm.): plastique transparent. c.1953. Dessinateur et fabricant inconnus.
373. Petites boîtes rectangulaires (longueur 4.5 cm; utilisées dans les ateliers pour ranger les clous et les écrous): plastique transparent. c.1954. Dessinateur et fabricant inconnus.
374. Petites boîtes carrées (4.5 cm.); utilisées pour ranger les clous et les écrous: plastique transparent. c.1954. Dessinateur et fabricant inconnus.



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375. Nécessaire rectangulaire pour contenir les hameçons: plastique transparent. c. 1944. Fabricant: Shoeform Company, Inc., Auburn, New York.
376. Récipients ronds à couvercles en retrait pour rangements (diamètre 9.5 cm): plastique transparent. c. 1954. Dessinateur: et fabricant inconnus.
377. Compteur manuel à comparaison: boîtier en plastique gris. 1950. Fabricant: ~~The~~ Denominator Company, Inc., New York, New York.
378. Bouchon mural de connexion électrique: boîtier en plastique ivoire. c. 1948. Dessinateur: W.T. GOSSARD. Fabricant: Thyco Electric Products Inc., Los Angeles, Californie.
379. Ventilateur électrique: le boîtier en bakélite, les ailes en tissu. 1940. Dessinateur: W.O. LANGILLE. Fabricant: Diehl Manufacturing Company pour le compte de Singer Sewing Machine Company, New York, New York.
380. Radio à "transistor": (tubes de radio remplacés par "transistor"): boîtier en plastique gris. 1954. Dessinateur: PAINTER, TEAGUE & PETERTIL. Fabricant: Regency Division, Industrial Development Engineering Association, Inc., Indianapolis, Indiana.
381. Haut parleur de radio (se place sous l'oreiller; conçu pour usage dans les hôpitaux militaires américains): boîtier en plastique gris. c. 1945. Fabricant: Telex Electric Acoustic Division, Minneapolis, Minnesota.
382. Radio de table: boîtier métallique. 1946. Dessinateur: Raymond LOEWY Associates. Fabricant: The Hallcrafters Company, Chicago, Illinois.
383. Fer à repasser électrique: métal chromé, manche en plastique. c. 1947. Fabricant: Landers, Frary & Clark, New Britain, Connecticut.

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384. Verrou: métal. c. 1947. Fabricant: Yale & Towne Manufacturing Company, Stamford, Connecticut.
385. Deux classeurs à fiches (20.3 et 12.7 cm): acier émaillé gris-beige. 1954. Dessinateur: LIPPINCOTT AND MARGULIES. Fabricant: Acme Visible Records, Inc., Crozet, Virginie.
386. Collier: fait d'écrous de vis hexagonaux, d'écrous de boulons et de séparateurs en aluminium doré montés sur courroie industrielle en cuir. 1954. Dessinateurs: Patricia SMITH et Willa PERCIVAL. Fabricant: Geomet, Inc. New York, New York.
387. Collier: <sup>filtres de pipe en os</sup> ~~Ensemble de boules en matière porcelaine~~ et grains en aluminium doré montés sur fil nylon de canne à pêche. 1954. Dessinateurs: Patricia SMITH et Willa PERCIVAL. Fabricant: Geomet, Inc. New York, New York.



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January 10, 1957  
 Robert Rauschenberg  
 125 West 11th Street  
 New York, New York

My dear Robert:  
 I received your letter of December 10, 1956.  
 The Museum of Modern Art, New York

I am sorry that I cannot give you a more definite answer at this time. The Museum is still in the process of reviewing your proposal. I will be sure to let you know as soon as a decision has been reached.

The proposal, which includes a description of the work and a list of the artists, all dating from 1945, is being reviewed by the Museum's Board of Trustees. I am sure that you will understand the need for this review. I will be sure to let you know as soon as a decision has been reached.

The Museum is also interested in your work. I will be sure to let you know as soon as a decision has been reached. I am sure that you will understand the need for this review. I will be sure to let you know as soon as a decision has been reached.

I am sure that you will understand the need for this review. I will be sure to let you know as soon as a decision has been reached.

Typographic  
Design

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Musée d'Art Moderne  
Graphic Design

February 10, 1955

*Poster typographic*  
~~POST-WAR GRAPHIC DESIGN IN THE UNITED STATES~~

by

Mildred Constantine  
Associate Curator of Graphic Design  
The Museum of Modern Art, New York

*Numbers?*

~~Graphic design in the United States, as in other countries, reflects the influence of other twentieth-century arts, particularly painting and architecture. The principles and vocabulary of cubism, suprematism, and de Stijl, developed in the first quarter of this century, are still dominant today.~~

*shown in this gallery*

The posters, book jackets, advertisements and packages included in this exhibition, all dating since 1945, reveal their designers' primary interest in typography. Letter forms are often made to convey the spirit of their message by color and weight alone. In the series of subway posters for The New York Times (nos. 446 - 453) and Erik Nitsche's magazine advertisement for the movie La Porte S'Ouvre (No Way Out, no. 413), letter forms composed with emphatic color and contrasts of scale dominate the other abstract elements of the design.

The interest in letter forms is also reflected in public signs, which today constitute a major problem in the appearance of our streets and buildings. In Alvin Lustig's design for Northland Shopping Center, Detroit (no. 457), letter forms are combined with an architectural frame which relates them to the landscape. The Columbia Broadcasting System sign by William Golden (no. 456), placed high on a building, combines letters with a symbol for easy identification. Letter forms can be given sculptural quality by the use of molded plastic, and translucent plastic letters lighted from behind (no. 458) enable the designer to incorporate light as an element of his composition.

Similarly, in a departure from the customary two-dimensional printing techniques, the flat paper surface is enriched by heavy embossing or puncturing, as in the



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Musée d'Art Moderne  
Graphic Design

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February 10, 1955

brochures by Will Burtin for the Strathmore Paper Company (no. 417) and the Upjohn Company (no. 419).

Often the content of these graphic communications is not directly related to a product. Its intention is rather to evoke the over-all character of the firm or institution (business, educational or social) through an expression of good will. The Container Corporation series, the New York Times posters and the Upjohn Company's publications illustrate this point of view. In many cases the designer is called upon not merely to solve a specific problem relating to a product, but to help a company formulate a consistent attitude toward all its problems of design.

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Musée d'Art Moderne  
Industrial Design

February 10, 1955

INDUSTRIAL DESIGN

by

Greta Daniel, Assistant Curator of Design  
The Museum of Modern Art, New York

With few exceptions, all the objects in this exhibition are mass-produced (as distinguished from handcrafted) and are intended for personal or household use.

~~Since excellence of design is independent of cost, the prices in the United States of the items displayed range from five cents (--- francs) for a plastic pill box (no. 368) to \$380. (--- francs) for a molded plastic armchair (no. 232).~~

The forms of all these objects are determined both by the methods of their production and by the technologically conditioned esthetic of our time. The precise geometric shapes of many of them are related to seemingly undesigned machine and hand tools which, in the 1920's, became a matter of conscious esthetic preference, influencing painters, sculptors, architects and even the hand craftsman. Esthetic merit is no longer confined to the object of high price nor to the craftsman's unique product. More important, perhaps, is the change in the conception of quality which mass production has brought about, and which this exhibition reflects. The new standard of quality accepts every available material, including synthetics. It emphasizes clarity of form and proportional relationships, rather than applied ornament. It recognizes that as a consequence of mass-production techniques, objects tend to become largely expendable; this results in the acceptance of less durable products and in a greater demand for impersonal, timeless forms. <sup>see A</sup> ~~that in the United States housewives tend to do much of their own household work, even at far higher economic levels than would be the case in Europe, leads them to apply to objects intended for purely utilitarian or kitchen use esthetic standards similar to those they apply in selecting furniture or decorations for their living rooms or bedrooms.~~ <sup>the fact</sup> <sup>page</sup>

In America, technology has played an important role in the design of the

Chair



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Musée d'Art Moderne  
Industrial Design

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modern chair. The eight examples in this exhibition (nos. 231 to 238) are made without the cumbersome springs and stuffing employed in traditional designs. Such aids to structure and comfort have been largely replaced by the new qualities inherent in new materials: the elasticity of thin plywood sheets, the carrying strength of light wire cages, the flexibility of electronically welded rubber joints, the plasticity of synthetic glues used in molding wood and fiberglass, and the resiliency of thin pads of foam rubber. The chairs by Harry Bertoia (~~no. 238~~) and Allan Gould (~~no. 236~~) are metal constructions spanned by light materials which provide seat and back surfaces. Those by Charles Eames (~~no. 233~~) and Eero Saarinen (~~no. 232~~) are sculptural forms of molded plastic resting on contrasting, light metal stands.

Industrially produced artifacts are the "Decorative Arts" of the twentieth century, and in forming its permanent collection of these objects, The Museum of Modern Art uses standards as rigorous as for its collection of "Fine Arts." The Museum is also concerned with making both manufacturers and consumers aware of these standards, and with informing the public, through its program of exhibitions, of the availability of well-designed objects for home use.

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# THE MUSEUM OF MODERN ART

Date January 17, 1955

To: Porter

Re: Listings for Graphic Design

From: Helen

Having looked over the material Mildred Constantine submitted for the Graphic Design section of the Musée d'Art Moderne show, I should like to recommend that the listings for the catalog be done more or less like those in Modern Art in Your Life except for the fact that at the moment I'd prefer the first names first and the last names in caps. Like this:

## SIGNS AND LETTERS

William GOLDEN: Metal outdoor sign for Columbia Broadcasting Company. 1953.

(Symbol used....rest of comment)

Alvin LUSTIG: Plexiglass letters for The Museum of Modern Art's exhibition,

"Signs in the Street," executed by Rohm and Haas. 1954.

Alvin LUSTIG: Sign for Northland Shopping Center, Detroit; Victor Gruen, architect. (date?)

## POSTERS

(Please list N.Y. Times posters separately by artists, e.g.):

George KRIKORIAN; Poster for the New York Times. 1950.

Paul RAND: Interfaith Day, poster for the City of New York. 1954.

## PACKAGES

Paul RAND: Two packages for "El Producto" cigars, for G.H.P. Cigar Company. 1952.

Paul RAND: Package for Bab-O Soap, for B.T. Babbitt & Co., 1952.

This will give me the data I require and let me rearrange it after as the material would seem to indicate.

Could you please request that all proper names of designers, companies, etc. be very carefully checked as to their correct spelling - this should of course be the responsibility of the curatorial departments and not of the unfortunate editor!



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Please Check sp. all  
proper names !!!

Follow type of listing in  
Modern Art in Your Life, e.g.

#### SIGNS + LETTERS

William GOLDEN: Metal outdoor  
sign ~~and~~ for Columbia Broadcasting  
Company, 1953 (Symbol used  
etc.)

Alvin LUSTIG: Plexiglass letters  
designed for the Museum of  
Modern Art's exhibition, "Signs  
in the Street"; executed by  
Rohm and Haas, 1954.

Alvin LUSTIG: Sign for Northland  
Shopping Center, Detroit; Victor  
Gruen, architect. date?

#### POSTERS

List N.Y. Times posters separately  
by artists e.g.

George KRIBBIAN: Posters for the New York  
Times. 1950

Paul RAND: Interfaith Day, poster ~~designed~~  
for the City of New York, 1954

#### PACKAGES:

Paul RAND: 2 packages for "El Producto"  
cigars, designed for G. H.P. Cigar Company, 1952

Paul RAND: package for Bab-O Soap, for  
B.T. Babbert & Co, 1952

January 11, 1955

the Columbia Broad-  
s, on TV screen and

executed by Rohm & Haas  
in the Street". 1954

Lustig, designer

Will Martin

Modern Art

n, Paul Smith and

Lionni  
designed by Leo Leoni, 1954

Paul Rand, 1954

records

pak, for Fontaine

ak

ak Martin

the G.H.P. Cigar Company 1952  
& Co.  
company, 1952

orks. date?

ctured by E.W. Arnold date

ited by Sharp & Dohm, Pa.  
e  
A

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Graphic Design Section (cont.)

Museum of Modern Art - Exhibition in Paris - 1955

SIGNS AND LETTERS

Metal outdoor sign - designed by William Golden for the Columbia Broadcasting Company. Symbol used on buildings, on studios, on TV screen and in all outdoor and indoor advertising. 1953

Plexi-glass letters A, lower case a, and capital S, executed by Rohm & Haas designed by Alvin Lustig for the exhibition "Signs in the Street". 1954

Sign for Northland Shopping Center, Detroit, Alvin Lustig, designer Victor Gruen, architect.

POSTERS

7 New York Times posters designed by George Krikorian, Paul Smith and Kenneth Haak, 1949, 1950, 1951.

4 Posters for the Olivetti Corporation of America, designed by Leo Lionni, 1954

Interfaith Day, designed for the City of New York by Paul Rand, 1954

PACKAGES

2 El Producto packages, designed by Paul Rand for the G.H.P. Cigar Company 1952

Babeo, designed by Paul Rand for the B.T. Babbit Company, 1952

\* Multi-form package designed for the Corning Glass Works.

7 Taper discs, package and label, designed and manufactured by E.W. Arnold

2 Pharmaceutical packages manufactured and distributed by Sharpe & Dohm, Pa.



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Graphic Design Section (cont.)

BOOK JACKETS, MAGAZINE COVERS, RECORD ALBUM COVERS

Fortune Magazine, designed by Alvin Lustig, 1952

Fortune Magazine, designed by Leo Leoni, 1954,

Dada, designed by Paul Rand, 1949

Oedipus, designed by Alvin Lustig,

Camino-Real, designed by Alvin Lustig

~~Wingspreads~~, Society of Industrial Designers, designed by Alvin Lustig

Diogenes, designed by Alvin Lustig

Terafia, published by the Upjohn Company, designed by Will Burtin

10 Automobiles, designed by Arthur Drexler, Museum of Modern Art

A.I.G.A. Bulletin

Bach - Haydn Society - designed by Alvin Lustig

Vivaldi - Haydn Society, designed by Alvin Lustig

Ravel & Debussy, designed by Rudolph de Harak, for Columbia Records

Prokofiev, designed by Rudolph de Harak for Columbia Records

International Song Festival, designed by Rudolph de Harak, for Pontiac

Ralph Sutton at the Piano - designed by Rudolph de Harak

Interiors Magazine - designed by Pierre Kleykamp

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BOOKLETS  
NEWSPAPER AND MAGAZINE ADVERTISING

- Newspaper Ad - New York Times, designed by Paul Rand
- Magazine Ad- Life - for film "No Way Out" by Eric Nitsche *Eric*
- Olivetti Ad - Time Magazine - <sup>Leoni</sup> Leo Leoni, designer
- Fortune " " " " " "
- Container Corporation of America - Great Ideas of Western Man series, designed by Alvin Lustig
- Magazine Ad for the Smith, Kline and French Laboratories, designed by Paul Rand
- Container Corporation of America - Great Ideas of Western Man series, designed by Herbert Bayer

UNITED PRODUCTIONS OF AMERICA - by Alvin Lustig

DIRECT MAIL BROCHURES AND NOTICES

- Five colors - High Speed - published by Davis Delaney Company
- Twelve noted designers - published by Davis Delaney Company
- Blotter by Will Burtin
  - Blotter by Suren Ernoyan
- J.W.Ford envelope and brochure cover, designed by Noel Martin
- Le Blvd Company, envelope and brochure cover, by Noel Martin
- Christ as card and envelope for the Lightolier Company, designed by Alvin Lustig
- How to Read Fortune in Bed, brochure and envelope, designed by Leo <sup>Leoni</sup> Leoni
- Strathmore Paper Company, folder and sample page, designed by Will Burtin
- Exhibition announcement - The Flat and The Round - Cincinnati Art Museum designed by Noel Martin
- Exhibition announcement - Magic



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## BOOKLETS

A Partridge in A Pear Tree - designed by Ben Shahn

Consolidated Vacuum Corporation, annual report, designed by Alvin Lustig

Scope Magazine - published for doctors, by the Upjohn Company, designed by Will Burtin

Graphic design in the United States, as in other countries, reflects the influences of the 19th century arts, particularly painting and architecture. The principles and vocabulary of cubism, expressionism, and de Stijl, developed in the first quarter of this century, are still dominant today.

## LETTERHEADS

Posters, book jackets, advertisements and packages included in this exhibition, all dating since 1917, reveal their designers' primary interest in typography. Letter forms are often used to convey the spirit of their message by color and weight alone. In the series of subway posters for The New York Times (no. 453) and Erik Nitche's magazine advertisement for the movie (no. 454), letter forms composed with alphabetic color and contrasts of scale dominate the other abstract elements of the design.

The interest in letter forms is also reflected in public signs, which today constitute a major problem in the appearance of our streets and buildings. In Alvin Lustig's design for Northland Shopping Center, Detroit (no. 457), letter forms are combined with an architectural frame which relates them to the landscape. The Columbia Broadcasting System sign by William Golden (no. 458), placed high on a building, combines letters with a symbol for easy identification. Letter forms can be given sculptural quality by the use of molded plastic, and translucent plastic letters lighted from behind (no. 459) enable the designer to incorporate light as an element of his composition.

Similarly, in a departure from the customary two-dimensional printed medium, the flat paper surface is enriched by heavy embossing or perforating, as in the booklets

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*Recent. Typographic*

POST-WAR GRAPHIC DESIGN IN THE UNITED STATES

by

Mildred Constantine  
Associate Curator of Graphic Design  
The Museum of Modern Art, New York

Graphic design in the United States, as in other countries, reflects the influence of other <sup>twentieth</sup> century arts, particularly painting and architecture. The principles and vocabulary of cubism, suprematism, and de Stijl, developed in the first quarter of this century, are still dominant today.

The posters, book jackets, advertisements and packages included in this exhibition, all dating since 1945, reveal their designers' primary interest in typography. Letter forms are often made to convey the spirit of their message by color and weight alone. In the series of subway posters for The New York Times (nos. 446 - 453) and Erik Nitsche's magazine advertisement for the movie <sup>La Porte St. Maurice</sup> ~~No Way Out~~ (no. 413), letter forms composed with emphatic color and contrasts of scale dominate the other abstract elements of the design.

The interest in letter forms is also reflected in public signs, which today constitute a major problem in the appearance of our streets and buildings. In Alvin Lustig's design for Northland Shopping Center, Detroit (no. 457), letter forms are combined with an architectural frame which relates them to the landscape. The Columbia Broadcasting System sign by William Golden (no. 456), placed high on a building, combines letters with a symbol for easy identification. Letter forms can be given sculptural quality by the use of molded plastic, and translucent plastic letters lighted from behind (no. 458) enable the designer to incorporate light as an element of his composition.

Similarly, in a departure from the customary two-dimensional printing techniques, the flat paper surface is enriched by heavy embossing or puncturing, as in the brochures



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by Will Burtin for the Strathmore Paper Company (no. 417) and the Upjohn Company (no. 419).

Often the content of these graphic communications is not directly related to a product. Its intention is rather to evoke the over-all character of the firm or institution (business, educational or social) through an expression of good will. The Container Corporation series ~~444-1328~~, the New York Times posters ~~444-1328~~ and the Upjohn Company's publications ~~444-1328~~ illustrate this point of view. In many cases the designer is called upon not merely to solve a specific problem relating to a product, but to help a company formulate a consistent attitude toward all its problems of design.

391 - 1925 by John Alderson, NYC.

The Saturday Press, 1925.

392 - The New York Times and its editor

by Arthur Diller, NYC. Illustrated, 1921.

393 - A Postcard in a New York City

and page. 1921. Illustrated, 1921.

394 - 1925 (pharmaceutical quarterly)

issued by the Upjohn Company, Kalamazoo, Michigan). January, 1925.

395 - 1925 (pharmaceutical quarterly)

issued by the Upjohn Company, Kalamazoo, Michigan). January, 1925.

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Amer. Art of the XX Cent.  
Musée d'Art Moderne - ICE-F-#24-54

February 2, 1955  
Centimetre draft

# TYPOGRAPHIC DESIGN

## I. Book Jackets, Covers, and Designs

LUSTIG Alvin:

- 388 . Camino Real by Tennessee Williams.  
New Directions, 1949.
- 389 . Oedipus and Theseus by ~~Tennessee~~ André  
Gide.  
New Directions, 1949.
- 390 . Industrial Design in America. An-  
nual of the Society of Industrial  
Designers, 1954.
- 391 . Keats by John Middleton Murry.  
The Noonday Press, 1955.

RAND Paul:

- 392 . The Dada Painters and Poets edited  
by Robert Motherwell. Wittenborn,  
Schultz, 1951.

SHAHN Ben:

- 393 . A Partridge in a Pear Tree. Cover  
and page. Curt Valentin, 1949.

## II. Magazine Covers

BURTIN Will:

- 394 . Scope (pharmaceutical quarterly pub-  
lished by The Upjohn Company, Kala-  
mazoo, Michigan). January, 1954.

## III. Book Jacket Covers

- 395 . Terapia (Latin-American medical jour-  
nal published in Quito, Ecuador).  
January, 1955.



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Musée d'Art Moderne ICB-F-#24-54

*Typographic Design*  
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KLEYKAMP Pierre:

LUSTIG Alvin:

STRAUBER Alexander:  
LIONNI Leo:

#### IV. Newspaper and Magazine Advertisements

MYER Herbert:

LUSTIG Alvin:

GOLDEN William:

#### III. Record Album Covers

DE HARAK Rudolph:

396 . Interiors (monthly magazine of interior design published by Whitney Publications, New York). January, 1953.

397 . Fortune (monthly business magazine for management executives published by Time, Inc., New York). January, 1955.

398 . Diogenes (international quarterly review of philosophical and humanistic studies published for the International Council for Philosophical and Humanistic Studies by Intercultural Publications, New York).

399 . Fortune (monthly business magazine for management executives published by Time, Inc., New York). September, 1952.

400 . Ravel and Debussy. Columbia Masterworks, 1952.

401 . International Song Festival. Pontiac Records, 1953.

402 . Ralph Sutton at the Piano. Circle Records, 1953

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Musée d'Art Moderne - ICE-F-#24-54

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LUSTIG Alvin:

- 403 . Johann Sebastian Bach. The Haydn Society, 1954.  
404 . Vivaldi. The Haydn Society, 1954.

STEINWEISS Alexander:

- 405 . Prokofiev. Columbia Masterworks, 1949.

#### IV. Newspaper and Magazine Advertisements

BAYER Herbert:

- 406 . Great Ideas of Western Man. One of a series for the Container Corporation of America, 1954.  
407 . Columbia Broadcasting System Television. Advertisement in Variety, entertainment industry trade journal, 1954.

GOLDEN William:

- 408 . Columbia Broadcasting System Television. Advertisement in Variety, entertainment industry trade journal, 1954.

#### V. Brochures, Catalogs, and Announcements

SMALL Lester:

- 409 . Columbia Broadcasting System Television. Advertisement in Trendex, Television trade magazine, 1954.

BURTON Will:

- 410 . The Olivetti Corporation of America. Advertisement for use in magazines, 1954.

LIONNI Leo

- 411 . The Olivetti Corporation of America. Advertisement for use in magazines, 1954.



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Amer. Art of the XX Century  
Musée d'Art Moderne - ICE-F-#24-51

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LUSTIG Alvin:

412. Great Ideas of Western Man. One of a series for the Container Corporation of America, 1953.

NITSCHKE Erik:

413. No Way Out. Film advertisement for 20th Century Fox, 1950.

RAND Paul:

414. Advertisement for William H. Weintraub and Company, Inc., advertising agency, in The New York Times, 1954.

GOLDEN William:

415. Smith, Kline, and French Laboratories. Advertisement for pharmaceuticals, 1954.

V. Brochures, Catalogs, and Announcements

BRALL Lester:

416. Printing for Commerce. Catalog of an exhibition. The American Institute of Graphic Design, 1953.

KARLIS Friedrich:

*Strathmore Expressive Printing Papers*

BURTIN Will:

417. Promotion brochure for Strathmore Paper Company, 1953

418. Blotter for Davis, Delaney, Inc., printers, 1954.

LUSTIG Alvin:

- (12 Noted Designers Campaign; see item )

419. 10-in 1 Zymasyrup. Brochure announcing a new vitamin preparation. The Upjohn Company, 1954.

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Amer. Art of the XX Cent.  
Musée d'Art Moderne - ICE-F-#24-54

*Typographic Design*  
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DREXLER Arthur:  
KASTIN Noel:

ERMOYEN Suren:

GOLDEN William:

STOHL Al and

RICHMAN Mel:

KAROLY Fredrick:

THOMPSON Bradbury:

LIONNI Leo:

LUSTIG Alvin:

VI. Letterheads, Envelopes, and Labels

DE HARAK Rodolphe:

GOLDEN William:

420. Ten Automobiles. Exhibition  
catalog. The Museum of Modern  
Art, 1953.

421. Blotter for Davis Delaney, Inc.,  
printing company, 1954. (12 Mot-  
ed Designers campaign; see item 433).

422. The Pattern That Killed a Myth.  
Sales brochure for Columbia Broad-  
casting System, 1954.

423. Get That Man. Sales brochure for  
Columbia Broadcasting System, 1954.

424. Sales brochure for Columbia Broad-  
casting System Television, 1954.

425. Magic. Notice of an exhibition at  
Perspectives Gallery, New York, 1951.

426. How to read "Fortune" in Bed. Pro-  
motion brochure and envelope for  
Fortune magazine, 1952.

427. Consolidated Vacuum Corporation.

Cover and sample pages of annual re-  
port, 1954.

428. Christmas card and envelope for Light-  
olier, a lighting equipment company,  
1954.



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LOSS MARTIN Noel:

4429. The Flat and the Round. Exhibition invitation. Cincinnati Art Museum, 1952.

LUSTIG Alvin:

430. Letterhead and envelope for United Producers of America, a film company, 1949.  
431. Calendar, sample page, and envelope for the J. W. Ford Company, advertising typographers, 1954.

RAND Paul:

4431. Sample page, cover, and envelope for brochure for the R. K. LeBlond Company, machine tool manufacturers, 1954.

## VII. Packages

GOLDEN William

STORZ Al and

RICHMAN Mel:

439. December Bride. Film strips packaging for film sales subsidiary of Co-System, 1954.  
432. Five Colors - High Speed. Announcement of a new letter press for Davis Delaney, Inc., printing company, 1954.

THOMPSON Bradbury:

440. System, 1954.  
433. Twelve Noted Designers. Brochure for Davis Delaney Inc., printing company, 1954. (Describes a campaign sponsored by the company to promote good design in printing.)  
442. Sample folder for Sharp and Looney pharmaceutical company, 1954.

## VI. Letterheads, Envelopes, and Labels

DE HARAK Rudolph:

443. Package for "El Producto" cigars, for G. H. P. Cigar Company, 1952.  
434. Letterhead for the designer's own use, 1954.

GOLDEN William:

WEINBERGER Bill:

435. Envelope and label for Columbia Broadcasting System Television, 1954.  
441. Box for "El Producto" cigars, for G. H. P. Cigar Company, 1952.

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VIII. Posters  
LUSS Gerald: 436 . Letterhead for "Designs for Business,"  
an interior design company, 1952.

LUSTIG Alvin: 437 . Letterhead and envelope for United  
Productions of America, a film  
company, 1949.

RAND Paul: 438 . Label for Bab-o cleanser, B. T. Babb-  
itt and Company, 1952.

VII. Packages

GOLDEN William: 439 . December Bride. Film strips packag-  
ing for film sales subsidiary of Co-  
lumbia Broadcasting System Television,  
1954.

440 . Match box for Columbia Broadcasting  
System, 1954.

441 . Sample box for Sharp and Dohme phar-  
maceutical company, 1954.

442 . Sample folder for Sharp and Dohme  
pharmaceutical company, 1954.

IX. Signs and Letters

RAND Paul: 443 . Package for "El Producto" cigars, for  
G. H. P. Cigar Company, 1952.

444 . Box for "El Producto" cigars, for G.  
H. P. Cigar Company, 1952.

WEINBERGER Bill:

445 . Box for tumblers for Regia Glass  
Company, 1954.



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# VIII. Posters

*Get All the News...and Get It Right.* Eight of a series of posters published

by The New York Times for subway and station display:

HAAK Kenneth: 446 . 1951.

447 . 1951.

448 . 1951.

HAAK Kenneth and

SMITH Paul:

449 . 1950.

450 . 1950.

451 . 1950.

KRIKORIAN George:

452 . 1950.

453 . 1951.

LIONNI Leo:

454. "Lettera 22." Series of four posters advertising a typewriter. Olivetti Corporation of America, 1954.

RAND Paul:

455. "Interfaith Day." Poster for the City of New York, 1954.

# IX. Signs and Letters

GOLDEN William:

456. Metal outdoor sign for Columbia Broadcasting System, 1953. (Symbol and lettering used for all Columbia Broadcasting System Television studios, for the Television City Building, and for all indoor and outdoor advertising by the company; and all Columbia Broadcasting System promotion and advertising.)

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Graphic Design Section

Museum of Modern Art - Exhibition in Paris - 1955

GOLDEN William (cont'd):

. ing literature, e.g. items

424 and 439.

423,

LUSTIG Alvin:

457

Sign for Northland Shopping Center,  
Detroit, Michigan. Victor Gruen,

architect, 1954. (photograph)

458

Three plexiglass letters designed  
for Signs in the Street, an exhi-  
bition held at The Museum of Modern  
Art, 1954. Manufactured by Rohm  
and Haas, Philadelphia, Pennsylvan-  
ia.

POSTERS

to be  
mounted  
on canvas  
top + bottom  
wood strip

7 New York Times posters designed by George Arikorian, Paul Rand and  
Kenneth Rank, 1949, 1950, 1951.

4 Posters for the Olivetti Corporation of America, designed by Luc Lombi, 1954.  
Sans-serif capital A.  
Serif lower-case a.  
Sans-serif capital S.

Interfaith Day, designed for the City of New York by Paul Rand, 1954.

International Song Festival, designed by Paul Rand, 1954.

Letter Written on the Flag - designed by Paul Rand, 1954.

PACKAGES

type  
high

2 El Products packages, designed by Paul Rand for the G.H.P. Cigar Company 1952

BabeO, designed by Paul Rand for the B.T. Rabbit Company, 1952

Multi-form package designed for the Corning Glass Works.

Taper discs, package and label, designed and manufactured by E.W. Arnold

2 Pharmaceutical packages manufactured and distributed by Sharpe & Doherty, Pa.



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Graphic Design Section (cont.)  
Graphic Design Section

Museum of Modern Art - Exhibition in Paris - 1955

BOOK JACKETS, MAGAZINE COVERS, RECORD ALBUM COVERS

SIGNS AND LETTERS *magazine, designed by Alvin Lustig, 1952*

Metal outdoor sign - designed by William Golden for the Columbia Broadcasting Company. Symbol used on buildings, on studios, on TV screen and in all outdoor and indoor advertising. 1953

Sedibus, designed by Alvin Lustig.

Flexi-glass letters A, lower case a, and capital S, executed by Rohm & Hass designed by Alvin Lustig for the exhibition "Signs in the Street". 1954

Sign for Northland Shopping Center, Detroit, Alvin Lustig, designer Victor Gruen, architect. *photograph to be enlarged & mounted*

Tetragia, published by the Upjohn Company, designed by Will Martin

10 Automobiles, designed by Arthur Drexler, Museum of Modern Art

POSTERS

*to be mounted on canvas top & bottom wood strip*  
I.C.A. Bulletin

7 New York Times posters designed by George Krikorian, Paul Smith and Kenneth Haak, 1949, 1950, 1951. *by Alvin Lustig*

4 Posters for the Olivetti Corporation of America, designed by Leo Leoni, 1954

Ravel & Debussy, designed by Rudolph de Harak, for Columbia Records  
Interfaith Day, designed for the City of New York by Paul Rand, 1954

Prokofiev, designed by Rudolph de Harak for Columbia Records

International Song Festival, designed by Rudolph de Harak, for Pontiac

Ralph Sutton at the Piano - designed by Rudolph de Harak

PACKAGES *diff for high*  
L'Espresso Magazine - designed by Pierre Kleykamp

2 El Producto packages, designed by Paul Rand for the G.H.P. Cigar Company 1952

BabeO, designed by Paul Rand for the B.T. Babbit Company, 1952

\* Multi-form package designed for the Corning Glass Works.

Taper discs, package and label, designed and manufactured by E.W. Arnold

2 Pharmaceutical packages manufactured and distributed by Sharpe & Dohm, Pa.

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Graphic Design Section (cont.)

BOOK JACKETS, MAGAZINES COVERS, RECORD ALBUM COVERS

Fortune Magazine, designed by Alvin Lustig, 1952

Fortune Magazine, designed by Leo Leoni, 1954,

Dada, designed by Paul Rand, 1949

Oedipus, designed by Alvin Lustig,

Camino-Real, designed by Alvin Lustig

~~Diogenes~~, Society of Industrial Designers, designed by Alvin Lustig

Diogenes, designed by Alvin Lustig

Terapia, published by the Upjohn Company, designed by Will Burtin

10 Automobiles, designed by Arthur Drexler, Museum of Modern Art

A.I.G.A. Bulletin

Bach - Hayden Society - designed by Alvin Lustig

Vivaldi - Hayden Society, designed by Alvin Lustig

Ravel & Debussy, designed by Rudolph de Harak, for Columbia Records

Prokofiev, designed by Rudolph de Harak for Columbia Records

International Song Festival, designed by Rudolph de Harak, for Pontiac

Ralph Sutton at the Piano - designed by Rudolph de Harak

Interiors Magazine - designed by Pierre Kleykamp

How to Read Fortune in Red, brochure and envelope, designed by Leo Leoni

Strathmore Paper Company, folder and sample page, designed by Will Burtin

Exhibition announcement - The First and the Second - Cincinnati Art Museum  
designed by Will Burtin

Exhibition announcement - Magic

*Gymnasium for the Upjohn Co. by Will Burtin*



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# NEWSPAPER AND MAGAZINE ADVERTISING

A Partridge in a Pear Tree - designed by Ben Shahn

Newspaper Ad - New York Times, designed by Paul Rand

Consolidated Vacuum Corporation, annual report, designed by Alvin Lustig

Magazine Ad- Life - for film "No Way Out" by Eric Nitsche

Will Burtin Magazine - published for doctors, by the Burtin Company, designed by

Olivetti Ad - Time Magazine - Leo Leoni, designer

" " Fortune " " " "

Container Corp. and Western Man series, designed by Alvin Lustig

Magazine Ad for the Smith, Kline and French Laboratories, designed by Paul Rand

Container Corporation of America - Great Ideas of Western Man series, designed by Herbert Bayer

United Productions of America - by Alvin Lustig

## DIRECT MAIL BROCHURES AND NOTICES

Five colors - High Speed - published by Davis Delaney Company

Twelve noted designers - published by Davis Delaney Company

a. Blotter by Will Burtin

b. Blotter by Suren Emoyan

J.W.Ford envelope and brochure cover, designed by Noel Martin

Le Blond Company, envelope and brochure cover, by Noel Martin

Christmas card and envelope for the Lightolier Company, designed by Alvin Lustig

How to Read Fortune in Bed, brochure and envelope, designed by Leo Leoni

Strathmore Paper Company, folder and sample page, designed by Will Burtin

Exhibition announcement - The Flat and The Round - Cincinnati Art Museum designed by Noel Martin

Exhibition announcement - Magic

*Zyma syrup - for the Upjohn Co. - by Will Burtin*

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# BOOKLETS

- A Partridge in A Pear Tree - designed by Ben Shahn
- Consolidated Vacuum Corporation, annual report, designed by Alvin Lustig
- Scope Magazine - published for doctors, by the Upjohn Company, designed by Will Burtin

# LETTERHEADS

- United Productions of America - by Alvin Lustig

# POSTER ALBUM

- 117. **ROBERTO DE SODRE:** Brazil and Germany, published by Columbia Center for the Study of the Americas, 1953
- 118. " " " International Song Festival, published by Radio Nacional, 1953
- 119. " " " Relief Action at the Pines, published by Circulo de Arte, 1953
- 120. **ALVIN LUSTIG:** J. G. Bush, published by the Upjohn Company, 1954
- 121. " " " Relief of, published by the Upjohn Company, 1954
- 122. **ALEXANDER STEFANOVICH:** Proletariat, published by Columbia Center for the Study of the Americas, 1953



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## GRAPHIC DESIGN

\*PAD = Paris Architecture and Design

BOOK JACKETS

- PAD 101 Alvin LUSTIG: Oedipus and Theseus by Andre Gide, published by New Directions, 1949
- 102 " " Camino Real by Tennessee Williams, published by New Directions, 1949
- 103 " " Diogenes, published by the Ford Foundation, 1952
- 104 " " Society of Industrial Designers, 1954
- 105 " " Keats by John Middleton Murry, published by the Noonday Press, 1955
- 106 Paul RAND: Dada - the Dada painters and poets published by Wittenborn and Company, 1949
- 107 Leo LIONNI: Dada - the Dada painters and poets published by Wittenborn and Company, 1949
- 108 Alvin LUSTIG: Oedipus and Theseus by Andre Gide, published by New Directions, 1949
- 109 Paul RAND: Dada - the Dada painters and poets published by Wittenborn and Company, 1949
- 110 Leo LIONNI: Dada - the Dada painters and poets published by Wittenborn and Company, 1949
- 111 Alvin LUSTIG: Oedipus and Theseus by Andre Gide, published by New Directions, 1949
- 112 Paul RAND: Dada - the Dada painters and poets published by Wittenborn and Company, 1949
- 113 Leo LIONNI: Dada - the Dada painters and poets published by Wittenborn and Company, 1949
- 114 Alvin LUSTIG: Oedipus and Theseus by Andre Gide, published by New Directions, 1949
- 115 Paul RAND: Dada - the Dada painters and poets published by Wittenborn and Company, 1949
- 116 Leo LIONNI: Dada - the Dada painters and poets published by Wittenborn and Company, 1949
- 117 Alvin LUSTIG: Oedipus and Theseus by Andre Gide, published by New Directions, 1949

MAGAZINE COVERS

- 107 Will BURTIN: Scope - a quarterly published for the pharmaceutical profession by The Upjohn Company, Kalamazoo, Michigan, January, 1954
- 108 " " Terapia - published in Quito, Ecuador for the Latin American medical profession, January, 1955
- 109 Pierre KLEYKAMP: Interiors Magazine, New York, January, 1953
- 110 Leo LIONNI: Fortune Magazine, New York, January, 1955
- 111 Alvin LUSTIG: Fortune Magazine, New York, September, 1952
- 112 Will BURTIN: Scope - a quarterly published for the pharmaceutical profession by The Upjohn Company, Kalamazoo, Michigan, January, 1954
- 113 " " Terapia - published in Quito, Ecuador for the Latin American medical profession, January, 1955
- 114 Pierre KLEYKAMP: Interiors Magazine, New York, January, 1953
- 115 Leo LIONNI: Fortune Magazine, New York, January, 1955
- 116 Alvin LUSTIG: Fortune Magazine, New York, September, 1952
- 117 Will BURTIN: Scope - a quarterly published for the pharmaceutical profession by The Upjohn Company, Kalamazoo, Michigan, January, 1954

RECORD ALBUM COVERS

- 112 Rudolph DE HARAK: Ravel and Debussy, published by Columbia Masterworks, 1952
- 113 " " International Song Festival, published by Pontiac Records, 1953
- 114 " " Ralph Sutton at the Piano, published by Circle Records, 1953
- 115 Alvin LUSTIG: J. S. Bach, published by the Hayden Society, 1954
- 116 " " Vivaldi, published by the Hayden Society, 1954
- 117 Alexander STEINWEISS: Prokofiev, published by Columbia Masterworks, 1949



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NEWSPAPER AND MAGAZINE ADVERTISEMENTS

- 118 Herbert BAYER: Great Ideas of Western Man series for the Container Corporation of America
- 119 William GOLDEN: C.B.S. Television - advertisement in Variety - trade journal for entertainment industry. 1954
- 120 William GOLDEN: C.B.S. Television - advertisement in Variety - trade journal for entertainment industry. 1954
- 121 William GOLDEN: C.B.S. Television - advertisement in Trendex - a trade magazine. 1954
- 122 Leo LIONNI: The Olivetti Corporation of America. 1954
- 123 Leo LIONNI: The Olivetti Corporation of America. 1954
- 124 Alvin LUSTIG: Great Ideas of Western Man series for the Container Corporation of America. 1953
- 125 Erik NITSCHKE: "No Way Out" - a 20th Century-Fox movie. 1950
- 126 Paul RAND: A New York Times advertisement for the Weintraub Agency. 1954
- 127 Paul RAND: Smith, Kline and French Laboratories (pharmaceuticals) 1945

BROCHURES AND ANNOUNCEMENTS

- 128 Lester BEALL: a Printing for Commerce exhibition of the American Institute of Graphic Arts. 1953
- 129 Will BURTIN: Strathmore Paper Company. 1953
- 130 Will BURTIN: a blotter for Davis, Delaney, printers. (part of the twelve noted designers campaign see item # ) 1954
- 131 Will BURTIN: 10 in 1 - zymasyrup, vitamin preparation of the Upjohn Company. 1954
- 132 Arthur DREXLER: Ten Automobiles, a catalogue of a Museum of Modern Art exhibition. 1953
- 133 Suren ERMOYEN: a blotter for Davis, Delaney, printers. (part of the twelve noted designers campaign see item # ). 1954



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BROCHURES AND ANNOUNCEMENTS CONT.

- PAD 131 William GOLDEN: "The Pattern that killed a myth", a Columbia Broadcasting System sales brochure. 1954
- 135 William GOLDEN: "Get that man", a Columbia Broadcasting System sales brochure. 1954
- 136 William GOLDEN: Columbia Broadcasting Television, 1954
- 137 Antonio GRANADOS: Five colors - High Speed, announcing a new letter press at Davis, Delaney, printers. 1954
- 138 Fredrick KAROLY: Magic - a gallery notice of an exhibition. 1951
- 139 Leo LIONNI: "How to read Fortune in bed" - a promotion brochure and accompanying envelope for Fortune Magazine. 1952
- 140 Alvin LUSTIG: Consolidated Vacuum Corp. annual report. cover and sample pages. 1954
- 141 Alvin LUSTIG: Christmas card and envelope for the Lightolier Company. 1954
- 142 Noel MARTIN: "The Flat and the Round" - an exhibition by invitation, Cincinnati Art Museum - 1952
- 143 Noel MARTIN: The J. W. Ford calendar, sample page and envelope. 1954
- 144 Noel MARTIN: The R. H. Le Blond Company sample page, cover and envelope. 1954
- 145 Ben SHAHN: "A Partridge in a Peartree" cover and page, published by Curt Valentin, New York. 1949
- 146 Bradbury THOMPSON: Twelve noted designers, a promotion brochure for Davis, Delaney, printers. 1954
- LETTERHEADS, ENVELOPES, LABELS
- 147 Rudolph DE HARAK: Designer's own letterhead. 1954
- 148 William GOLDEN: Columbia Broadcasting System Television envelope and label. 1954
- 149 Gerald LUSS: Designs for Business. 1952
- 150 Alvin LUSTIG: United Productions of America. 1949
- 151 Paul RAND: Label for Bab-o, a cleanser, B. T. Babbitt and Company. 1952



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PACKAGES

- PAD 152 William GOLDEN: Columbia Broadcasting System Film Company package for film strips. 1954
- 153 William GOLDEN: Columbia Broadcasting System match box. 1954
- 154 G. G. Sharp and Dohme, Pennsylvania, pharmaceutical sample box. 1954
- 155 G. G. Sharp and Dohme, Pennsylvania, pharmaceutical sample folder. 1954
- 156 Paul RAND: Ten packages for "El Producto" cigars, for G.H.P. Cigar Company. 1952
- 157 Paul RAND: box for "El Producto" cigars, for G.H.P. Cigar Company. 1952

PAD 164 Leo LICHT:

POSTERS

- PAD 158 Kenneth HAAK: "Get all the news ... and get it right!" The New York Times. One of a series published by the New York Times for subway and station display. 1951
- PAD 159 Kenneth HAAK: "Get all the news ... and get it right!" The New York Times. One of a series published by the New York Times for subway and station display. 1951
- PAD 160 Kenneth HAAK: "Get all the news ... and get it right!" The New York Times. One of a series published by the New York Times for subway and station display. 1951
- PAD 161 Kenneth HAAK and Paul SMITH: "Get all the news ... and get it right!" The New York Times. One of a series published by the New York Times for subway and station display. 1950
- PAD 162 Kenneth HAAK and Paul SMITH: "Get all the news ... and get it right!" The New York Times. One of a series published by the New York Times for subway and station display. 1950



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POSTERS cont.

- PAD 163 Kenneth HAAK and Paul SMITH: "Get all the news ... and get it right!". The New York Times. One of a series published by the New York Times for subway and station display. 1950  
MMA 608.51
- PAD 164 George KRIKORIAN: "Get all the news ... and get it right!"  
The New York Times. One of a series published by the New York Times for subway and station display. 1950  
MMA 604.51
- PAD 165 George KRIKORIAN: "Get all the news ... and get it right!"  
The New York Times. One of a series published by the New York Times for subway and station display. 1951
- PAD 166 Leo LIONNI: Four posters, designed as a series for the typewriter "Lettera 22" for the Olivetti Corporation of America. 1954  
MMA 524.54  
abcd
- PAD 167 Paul RAND: Interfaith Day poster for the City of New York. 1954  
MMA 531.54

SIGNS AND LETTERS

- PAD 168 William GOLDEN: Metal outdoor sign for the Columbia Broadcasting System. 1953. This symbol and lettering is used for all C.B.S. Television studios, for the Television City Building and for all indoor and outdoor advertising.  
MMA 55.950
- PAD 169 Alvin LUSTIG: Photograph of sign for Northland Shopping Center, Detroit, Michigan. Victor Gruen, architect. 1954.  
MMA 55.951
- PAD 170 Alvin LUSTIG: Plexiglas letter A designed for Museum of Modern Art exhibition "Signs in the Street" manufactured by Rohm and Haas, Philadelphia. 1954.  
MMA 55.952
- PAD 171 Alvin LUSTIG: Plexiglas letter a designed for Museum of Modern Art exhibition "Signs in the Street" manufactured by Rohm and Haas, Philadelphia. 1954  
MMA 55.953
- PAD 172 Alvin LUSTIG: Plexiglas letter S designed for Museum of Modern Art exhibition "Signs in the Street" manufactured by Rohm and Haas, Philadelphia. 1954  
MMA 55.954

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# EXHIBITION: CONTEMPORARY AMERICAN PHOTOGRAPHERS

## INTRODUCTION

Photography has become an indispensable tool in nearly all fields of human activity. As such, it renders service with a precision well beyond the scope of any other visual means. The magnitude and variety of these functions sometimes overshadow its aesthetic potentialities. Photography practised by the artist becomes a vehicle for new and penetrating emotional expression of reality and a dynamic process for giving form to ideas. It serves as the witness and recorder of places, times, and events.

This exhibition presents a cross-section of the American contribution to modern photography in work by young, richly exploratory talents, along with work by mature and widely recognized photographers. Along with the evidence of the work that marks a continuing effort to penetrate the surface appearances of reality, there is that which seeks to translate into pattern and design the magic of a detail in a fragment of growth or deterioration. We have mental precision and technical precision used separately and, on occasion, together. The sense of timelessness is rendered with the utmost in optical precision of detail and tone, as well as by the swiftest freezing of an exact instant. We have the gamut of feelings written on the human face in its contrasts of hope, serenity, or despair. There is the beauty of the earth and the skies that man has inherited; and there is the wealth and confusion that man has created within this inheritance.

The ultimate importance of any art medium depends mainly on the complete freedom of expression accorded the artist. The lack of freedom of expression can be imposed from within as well as from without. A specific cult evolved by the individual photographer or by a group can be as pernicious as that of a program imposed by a political philosophy. The photographer's search for truth must be unending. His seeking new doors towards wider horizons makes the art of photography a major medium in explaining man to man.

Edward Steichen  
Director  
Department of Photography  
Museum of Modern Art

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MUSEE D'ART MODERNE

PHOTOGRAPHY

Draft 2/3/55

*By Edward Steichen, Director of Photography, The Museum of Modern Art.*  
 Photography has become an indispensable tool in nearly all fields of art.

of human activity. As a witness of places, times and events, it renders service with a precision beyond the scope of any other visual means. Because of the magnitude and variety of its functions as a recorder, its esthetic potentialities are sometimes overlooked. When practised by the artist, photography becomes a dynamic process for giving form to ideas and incisive expression to emotions.

The photographer is served by a technique differing completely from that of the painter, who begins with a blank surface and then by more or less complicated procedures, always under complete control, is able gradually to achieve a growth and realization of his concept. The photographer begins with a completed image; and ~~compared with the painter~~ <sup>as compared with the painter,</sup> the controls available to him <sup>are</sup> hardly worthy the mention. By the same token, there are no primitive or archaic phases in photography. The process itself was born as a completed achievement, and <sup>much</sup> ~~most~~ of the earliest photography suffers little by comparison with that of today.

The Museum of Modern Art was the first museum to make the art of photography an important part of its program, and it is still unique among art museums in the extent of its recognition of photography. While the Museum possesses outstanding examples of some of the earliest photography, its collection is predominantly of twentieth-century prints.

This exhibition presents a cross-section of the American contribution to modern photography in work by young, richly exploratory talents, together with work by mature and widely recognized photographers. Along with the evidence of a continuing effort to penetrate the surface appearance of reality, there is work that seeks to translate into pattern and design the magic detail of a fragment of growth or of deterioration. We have mental precision and technical precision used separately and, on occasion, together.



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The sense of timelessness is rendered with the utmost in optical precision of detail and tone, as well as by the swiftest freezing of an exact instant. We have the gamut of feelings written on the human face in its contrasts of hope, serenity, or despair; the beauty of the earth and the skies that man has inherited, and the wealth and confusion man has created within this inheritance.

The ultimate importance of any art medium depends mainly on the complete freedom of expression accorded the artist. Restrictions upon expression, however, can be imposed from within as well as from without. A specific cult evolved by the individual photographer or by a group can be as pernicious as that of a program dictated by a political philosophy. The photographer's search for truth must be unending. His seeking new doors toward wider horizons makes the art of photography a major medium in explaining man to man.

~~Edward Steichen, Director  
Department of Photography~~

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# THE MUSEUM OF MODERN ART

*Musée d'Art file*

cc: Mr. d'Harnoncourt

Date February 11, 1955

Mr. McCray

To: Captain Steichen

Re: Photography Section

From: Helen Franc

Musée d'Art Moderne Exhibition

ADAMS Ansel:

459. Boat Buils, Fog, San Francisco, 1938.

In accordance with our telephone conversation,  
this is to confirm that there will be absolutely no credits  
of lenders and no notation of "courtesy of ..... magazine"  
in any of the listings of photographs for the catalog of  
the Musée d'Art Moderne exhibition.

BELLOCK Wynn:

463. No title (Nude figure of a woman in  
an abandoned house). 1953.

464. No title (Nude figure of a woman in  
forest). 1954.

465. No title (torso of a woman seen through  
opening in boards).

BROWN S. C.:

466. No title (Black and white squares).

467. No title (Water birds).

CHILMAN Harry:

468. No title (Street abstraction: fire  
escapes and people).

469. No title (Grosses in snow).

470. No title (Nude in bushes).

471. No title (Nude and radiator).

CAPA Robert:

472. Death of a soldier - Spanish Civil War.  
1937.

de CAYE Ray:

473. No title (Two children playing in  
light and shade).



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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American Art of the XX Century  
Museum of Modern Art, New York  
ICE-F-#24-54

Photography  
February 14, 1955

## PHOTOGRAPHY

(Italicized titles are those given by the photographer; titles in parenthesis are descriptive and have been supplied for identification.)

ADAMS Ansel:

459. Boat Hulls, Fog, San Francisco, 1938.

460. Mount Williamson from Manzanar,  
California, c.1945.

461. Grass and Water.

BOURKE-WHITE Margaret:

462. Exodus - Pakistan, 1947.

BULLOCK Wynn:

463. No title (Nude figure of a woman in an abandoned house). 1953.

464. No title (Nude figure of a woman in forest). 1954.

465. No title (torso of a woman seen through opening in boards).

BURDEN S. C.:

466. No title (Black and white squares).

467. No title (Water birds).

CALLAHAN Harry:

468. No title (Street abstraction: fire escapes and people).

469. No title (Grasses in snow).

470. No title (Nude in bushes).

471. No title (Nude and radiator).

CAPA Robert:

472. Death of a soldier - Spanish Civil War.  
1937.

de CARAVA Roy:

473. No title (Two children playing in light and shade).

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American Art of the XX Century  
Museum of Modern Art, New York  
ICE-F-#24-54

Photography  
February 14, 1955

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DUNCAN David D.

474. Korea: Portrait of marine using jacket

as hood and holding can of food.

475. Ancient Iranian Shepherd. 1954.

<sup>Elliott</sup>  
ERWITT Edward:

476. Pregnant Woman.

EVANS Walker:

477. Joe's Auto Graveyard.

478. Family Plot, Kentucky.

479. Louisiana Landscape.

480. South Boston Street.

GARNETT William:

481. No title (Aerial photograph of  
Death Valley).

482. No title (Aerial photograph of  
sand dunes).

KANAGA Consuelo:

483. No title (Portrait, girl smelling  
flower). 1938.

484. No title (Close-up of face of a  
girl).

<sup>Dmitri</sup>  
KESSEL ~~DMITRI~~:

485. Interior of a Chinese House. 1946.

LANGE Dorothea:

486. Ragged woman with three children,

Camp of Migratory Pea-pickers, San Luis

Obispo Country, California. 1936.

487. Women of the Congregation of Wheeley's Church  
on the Steps with Brooms and Buckets. 1939.

488. Cabbage Pickers.

489. Cotton Picker.

LEITER Saul:

490. No title (Man and baby).



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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American Art of the XX Century  
Museum of Modern Art, New York  
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Photography  
February 14, 1955

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LEVINSTEIN Leon:

491. No title (Two women)  
492. No title (Bald-headed man with cigar).

LEVITT Helen:

493. No title (Child crossing pavement to mother).  
494. No title (Children in masks).  
495. No title (Boys playing Foreign Legion).

MAN RAY:

496. Rayograph. 1922.  
497. Torso. 1923.  
498. Arnold Schoenberg. 1926.  
499. Landscape. 1932.

MATSUMOTO Tosh:

500. No title (Three boys on grass).

MATTER Herbert:

501. Indian Dancer: Pravina Vashi.

MILI Gjon:

502. No title (Group of dancers).  
503. No title (Juggler).  
504. No title (Drummer).

MILLER Wayne:

505. No title (Wounded airman). 1943.  
506. No title (Brancusi hand and mallet). 1946.  
507. No title (Birth of a male child). 1946.  
508. Man and Woman. 1952.

MODEL Lisette:

509. No title (Rear of man in striped shirt).  
510. No title (Seated woman in shawl).

NEWMAN Arnold:

511. Hans Arp. *Isamu Noguchi*  
512. Igor Stravinsky.

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American Art of the XX Century  
Museum of Modern Art, New York  
ICE-F-#24-54

Photography  
February 14, 1955

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PAGE Homer:

513. No title (Rear view of woman). 1948.  
514. No title (Sleeping man). c. 1949.  
515. No title (Luncheonette waitress). c. 1949.

PENN Irving:

516. George Jean Nathan & H. L. Mencken.  
1947.  
517. The Ballet Theater Group.  
518. Jerome Robbins.

SISKIND Aaron:

519. Abstraction.  
520. Abstraction.

SMITH W. Eugene:

521. "A Walk to a Paradise Garden". 1947.  
522. No title (Woman, Spanish Village).  
523. No title (Welsh miners).  
524. No title (Death, Spanish village).

SOMMER Frederick:

525. Max Ernst. 1946.  
526. No title (Doll's head and wood). 1948.  
527. Valise d'Adam. 1949.

STEICHEN Edward:

528. J. Pierpont Morgan. 1903.  
529. Space-Time Continuum. 1921.  
530. Greta Garbo. 1927.  
531. Empire State Building. 1935.

STIEGLITZ Alfred:

532. Dorothy True. 1919.  
533. Hands and Skull. 1930.  
534. New York. c. 1930-36.  
535. Dying Poplars. c. 1932.



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American Art of the XX Century  
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STRAND Paul:

- 536. Leaves. 1929.
- 537. Rock Textures. 1929.
- 538. Ranchos de Taos, New Mexico. c. 1931.
- 539. Window, Ghost Town, Red River,  
New Mexico. 1932.

TELBERG Val:

- 540. No title (Children Playing). 1951.
- 541. No title (Nude). 1951.

WEBB Todd:

- 542. In the Village of Santa Eulalia de Rio.  
Island of Ibiza, Balearic Islands, Spain.  
1951.
- 543. Woman Preparing Apricots for Drying. Island  
of Ibiza, Balearic Islands, Spain. 1951.
- 544. Studio Stove, Paris. 1951.

WEINER Dan:

# WESTON Edward

- 545. Judge Learned Hand. 1952.
- 546. Pepper. 1930.
- 547. Shell and Rock Arrangement. 1931.
- 548. Nude. 1935.
- 549. North Dome, Point Lobos. 1946.

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Enclosure 9

Photographs checked in red, plus those on supplement any list, omitted by selection and correspond to same listing (enclosure 8)

ICE-F-13-53: CONTEMPORARY AMERICAN PHOTOGRAPHY

An exhibition prepared by The Museum of Modern Art, New York, New York

CHECK LIST:

110 photographs

NOTE: Titles in parentheses are for identification only and do not indicate an actual title.

Museum No.	Photographer	Title	Inches	Centimeters	Box No.	Paris		Cat.
						No.	No.	
53.489	Berenice Abbott	(Noguchi Studio)	13 11/16 x 10 9/16	34.7 x 26.8	2	-	-	
53.538		(Key)	13 1/4 x 10 11/16	33.7 x 27.15	2	-	-	
53.539		(Battery)	13 3/16 x 10 3/4	33.5 x 27.3	2	-	-	
C/E 1	Ansel Adams	(Yosemite) Dye transfer	11 1/18 x 13 1/8	28.3 x 33.4	2	-	-	
26.39		Boat Hulls, fog, San Francisco	12 1/2 x 16 1/4	31.8 x 41.3	1	459	226	
48.40		New York, 1939	16 1/4 x 12 1/2	41.3 x 31.8	1	-	-	
460.41.2		Surf Sequence, 1940	16 1/4 x 12 1/2	41.3 x 31.8	1	-	-	
460.41.5		Surf Sequence, 1940	12 1/2 x 16 1/4	31.8 x 41.3	1	-	-	
211.47		Grass and Water	15 1/2 x 13 3/4	39.4 x 34.95	1	461	228	
C/E 2	S. C. Burden	(Television Antennae)	15 1/2 x 13 3/4	39.4 x 34.95	1	-	-	
C/E 3		(Black and white squares)	15 1/2 x 13 3/4	39.4 x 34.95	1	466	233	
C/E 4		(Water Birds)	15 1/2 x 13 3/4	39.4 x 34.95	1	467	234	
53.490	Harry Callahan	(Nude in bushes)	10 1/4 x 13 3/16	26.05 x 33.5	2	470	237	
53.491		(Nude and radiator)	7 1/2 x 9 5/8	19.05 x 24.5	2	471	238	
53.492		(Apartment buildings)	7 5/8 x 9 5/8	19.4 x 24.45	2	-	-	
53.493		(Street abstraction; fire escapes and people)	13 5/16 x 9 11/16	33.8 x 24.6	2	468	235	
53.494		(Grasses in snow)	12 5/16 x 16 11/16	31.3 x 42.4	2	469	236	
C/E 5		(Calligraphic lights) Printon	7 5/8 x 10	19.4 x 25.4	2	-	-	
C/E 6	R. E. Christie	Printon: 1 (Door in Balcony)	15 1/2 x 13 3/4	39.4 x 34.95	1	-	-	
C/E 7		" : 2 (Door and wooden window)	15 1/2 x 13 3/4	39.4 x 34.95	1	-	-	
C/E 8		" : 3 (Coney Island)	15 1/2 x 13 3/4	39.4 x 34.95	1	-	-	
C/E 9	David D. Duncan	Korea: Portrait of marine using jacket as hood and holding a can of food	13 1/2 x 9 5/16	34.3 x 23.7	2	474	241	

(Continued, page 2)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A. 544

## CONTEMPORARY AMERICAN PHOTOGRAPHY, Check List, continued

-Page 2

	Cat. No.	Paris No.	Att. List
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C/E 10	David D. Duncan	Korea: Old Korean woman grimacing with pain and gratitude	13 7/16 x 9 3/16	34.1 x 23.3	2	-	-
C/E 11		Korea: Wounded Korean mother nursing her baby while being bandaged	13 9/16 x 10 1/4	34.5 x 26.	2	-	-
53.495	Walker Evans	- Joe's Auto Graveyard	15 1/2 x 13 3/4	39.4 x 34.95	1	477	<u>244</u>
53.496		- The Bedroom	15 1/2 x 13 3/4	39.4 x 34.95	1	-	-
53.497		- South Boston Street	15 1/2 x 13 3/4	39.4 x 34.95	1	480	<u>247</u>
53.498		- Greek Revival Doorway, New York	15 1/2 x 13 3/4	39.4 x 34.95	1	-	-
53.499		- Louisiana Landscape	15 1/2 x 13 3/4	39.4 x 34.95	1	479	<u>246</u>
53.500		- Family Plot, Kentucky	16 1/4 x 12 1/2	41.3 x 31.75	1	478	<u>245</u>
C/E 12	Consuela Kanaga	(Negro man sleeping in grass)	16 1/4 x 12 1/2	41.3 x 31.75	1	-	-
C/E 13		- (Close-up of face of Negro girl)	16 1/4 x 12 1/2	41.3 x 31.75	1	484	<u>251</u>
C/E 14		- (Portrait, 1938, girl smelling flower)	16 1/4 x 12 1/2	41.3 x 31.75	1	483	<u>250</u>
53.501	Dorothea Lange	Springtime in Berkeley (woman pruning shrub)	9 1/4 x 7 5/16	23.5 x 18.6	2	-	-
C/E 15		- Cabbage Pickers (Library of Congress)	10 3/8 x 10 1/16	26.35 x 25.65	2	488	<u>255</u>
C/E 16		- Cotton Picker (Library of Congress)	10 7/8 x 12 7/8	27.6 x 32.7	2	489	<u>256</u>
C/E 17		- Women of the Congregation of Wheelley's Church on the steps with brooms and buckets	9 7/8 x 13 3/4	25.1 x 34.9	2	487	<u>254</u>
C/E 42		- Ragged woman with three children, Camp of Migratory Pea-pickers, San Luis Obispo County, California, 1936. (Library of Congress)	11 3/8 x 8 3/4	28.9 x 22.2	2	486	<u>253</u>
53.502	Saul Leiter	(Woman looking through window)	8 3/4 x 12 13/16	22.2 x 32.5	2	-	-
53.503		(Woman and egg cup)	9 1/8 x 13 1/8	23.2 x 33.35	2	-	-
53.504		- (Man and baby)	10 11/16 x 10 3/16	27.45 x 25.9	2	490	<u>257</u>
53.505	Leon Levinstein	- (Bald-headed men with cigar)	13 5/8 x 10 7/16	34.6 x 26.5	2	492	<u>259</u>
53.506		- (Two women)	13 1/2 x 10 11/16	34.3 x 27.45	2	491	<u>258</u>
53.507		- (Man in hat with cigar)	13 3/4 x 10 3/4	39.4 x 27.3	2	-	-
C/E 18	Helen Levitt	- (Children in masks)	8 x 5 1/2	20.3 x 14.	2	494	<u>261</u>
C/E 19		- (Child crossing pavement to mother)	8 13/16 x 13 1/4	22.4 x 33.7	2	493	<u>260</u>
C/E 20		(Boys under box)	13 5/16 x 9 7/8	33.8 x 25.1	2	-	-
C/E 21		- (Boys playing Foreign Legion)	8 5/16 x 13 1/4	21.1 x 33.7	2	495	<u>262</u>
C/E 22		- (Boy bent over)	9 7/8 x 13 5/16	25.1 x 33.8	2	-	-

(Continued, page 3)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## CONTEMPORARY AMERICAN PHOTOGRAPHY; Check List, continued

CONTEMPORARY AMERICAN PHOTOGRAPHY; Check List, continued				Paris Cat. No.	Cat. Att. List
C/E 23	Herbert Matter	Indian Dancer: Pravina Vashi	10 3/4 x 10 13/16	27.3 x 27.45	2 501 268
C/E 24	Tosh Matsumoto	(Wire trash basket on beach)	15 1/2 x 13 3/4	39.4 x 34.95	1 - -
C/E 25		(Boardwalk and man's legs)	15 1/2 x 13 3/4	39.4 x 34.95	1 - -
C/E 26		(Three negro boys on grass)	15 1/2 x 13 3/4	39.4 x 34.95	1 500 267
C/E 27		(Boardwalk and bench - box camera)	15 1/2 x 13 3/4	39.4 x 34.95	1 - -
C/E 28		(Beach umbrella, clothes hanging from ribs)	15 1/2 x 13 3/4	39.4 x 34.95	1 - -
53.508	Gjon Mili	(Negro woman; hands with pencil)	13 5/16 x 10 5/16	33.8 x 26.2	2 - -
53.509		(Drummer)	13 5/16 x 10 5/16	33.8 x 26.2	2 504 271
53.510		(Juggler)	13 1/8 x 10 1/4	33.35 x 26.05	2 503 270
53.511		(Negro group dancing)	10 3/16 x 13 1/4	25.9 x 33.7	2 502 269
53.512	Wayne Miller	(Birth of a male child)	11 1/2 x 10 1/2	29.2 x 26.7	2 507 274
53.513		(Brancusi hand and mallet)	13 1/4 x 10 1/2	25.9 x 26.7	2 506 273
53.514		(Wounded airman)	16 1/4 x 12 1/2	41.3 x 31.75	1 505 272
53.515	Lisette Model	(Rear of man in striped shirt)	13 7/16 x 10 11/16	34.15 x 27.45	2 509 276
53.516		(Seated woman in shawl)	13 9/16 x 10 11/16	34.45 x 27.15	2 510 277
53.517		(Man and woman standing)	13 13/16 x 10 1/2	35.1 x 26.7	2 - -
53.518	Arnold Newman	Igor Stravinsky	7 1/8 x 13 5/8	18.2 x 34.6	2 512 279
53.519		Isamu Noguchi	13 5/8 x 10 7/8	34.6 x 27.6	2 511 278
53.520		Hans Arp	13 1/2 x 9 7/8	34.3 x 25.1	2 - -
53.521	Homer Page	(Lumberjack)	10 7/16 x 11 7/8	26.5 x 30.2	2 - -
53.522		(Sandblasting)	10 3/4 x 10 3/16	27.3 x 25.9	2 - -
53.523		(Riveters on cable)	10 3/4 x 8 9/16	32.4 x 21.75	2 - -
C/E 29	Irving Penn	Nathan & Mencken, 1947 (Copyright: Conde Nast Publ.)	16 1/4 x 12 1/2	41.3 x 31.75	1 516 283
C/E 30		The Ballet Theater Group ( " " " " )	16 1/4 x 12 1/2	41.3 x 31.75	1 517 284
C/E 31		Jerome Robbins ( " " " " )	16 1/4 x 12 1/2	41.3 x 31.75	1 518 285
465.42	Eliot Porter	Hooded Oriole, Male, Arizona, 1941 - Dye transfer	16 1/4 x 12 1/2	41.3 x 31.75	1 - -
447.42		Redwinged blackbird - Dye transfer	16 1/4 x 12 1/2	41.3 x 31.75	1 - -
451.42		Northern Parula Warbler, female: Maine, 1940 - Dye transfer	16 1/4 x 12 1/2	41.3 x 31.75	1 - -

(Continued, Page 4)



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## CONTEMPORARY AMERICAN PHOTOGRAPHY: Check list, continued

					Paris Cat. No.	Cat. No. Att. List
C/E 32	Aaron Siskind	Abstraction	13 3/16 x 8 5/16	33.5 x 21.1	2 519	<u>286</u>
C/E 33		Abstraction	13 5/16 x 9 3/4	33.8 x 24.8	2 520	<u>287</u>
53.524		Abstraction: fish	12 11/16 x 9 7/16	32.25 x 24.	2 -	-
53.525	W. Eugene Smith	(Welsh miners)	12 5/8 x 15	32.1 x 38.1	2 523	<u>290</u>
53.526		(Death, Spanish Village)	11 x 15 1/2	27.95 x 39.4	2 524	<u>291</u>
53.527		(Women, Spanish Village)	15 11/16 x 11 1/2	39.85 x 29.2	2 522	<u>289</u>
53.528		(A Walk to a Paradise Garden)	14 3/4 x 12 5/8	37.5 x 32.05	2 521	<u>288</u>
53.529		(Nurse midwife, baby in crib)	15 1/2 x 12 3/8	39.4 x 31.45	2 -	-
C/E 34	Frederick Sommer	Max Ernst, 1946	13 3/4 x 15 1/2	34.85 x 39.4	1 525	<u>292</u>
C/E 35		(Doll's head and wood) 1948	15 1/2 x 13 3/4	39.4 x 34.85	1 526	<u>293</u>
C/E 36		(The Wall) 1951	15 1/2 x 13 3/4	39.4 x 34.85	1 -	-
C/E 37		(Artificial leg)	15 1/2 x 13 3/4	39.4 x 34.85	1 -	-
C/E 38		(Velise d'Adam) 1949	15 1/2 x 13 3/4	39.4 x 34.85	1 527	<u>294</u>
53.540	John Szarkowski	Screen Porch, Hudson, Wisconsin, 1950	12 5/8 x 10	32.1 x 25.4	2 -	-
53.541		Log Cabin (side)	10 3/8 x 13 1/2	26.35 x 34.3	2 -	-
53.542		Marengo Valley Schoolhouse, Lincoln, Wisconsin, 1949	15 1/2 x 13 3/4	39.4 x 34.95	1 -	-
C/E 39	Val Telberg	(Nude)	11 5/8 x 9 5/8	29.5 x 24.45	2 541	<u>308</u>
C/E 40		(Children playing)	9 5/8 x 11 13/16	24.45 x 30.	2 540	<u>307</u>
C/E 41		(doll)	11 1/4 x 9 3/8	28.6 x 23.8	2 -	-
53.530	Todd Webb	Statue in the Garden of a House off the Cour de Commerce, Paris	13 5/8 x 10 1/2	34.6 x 26.7	2 -	-
53.531		Town of Lesigny, on outskirts of Paris	10 1/2 x 13 1/4	26.7 x 33.7	2 -	-
53.532		Woman Preparing Apricots for Drying. Island of Ibiza, Balearic Islands, Spain	9 1/2 x 13	24.1 x 33.	2 543	<u>310</u>
53.533		Studio Stove, Paris	9 1/4 x 7 1/2	23.5 x 19.05	2 544	<u>311</u>
53.534		In the Village of Santa Eulalia del Rio. Island of Ibiza, Balearic Islands, Spain	13 3/8 x 9 3/4	34. x 24.8	2 542	<u>309</u>
53.535	Dan Weiner	James Nance, President Packard Motor Co. (Fortune Magazine)	13 3/16 x 10 1/4	33.5 x 26.	2 -	-
53.536		Louis S. Gates of Phelps-Dodge Copper (Fortune)	8 15/16 x 13 1/8	22.7 x 33.4	2 -	-
53.537		Judge Learned Hand (Fortune)	13 1/2 x 10 1/8	34.3 x 25.7	2 545	<u>312</u>

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## CONTEMPORARY AMERICAN PHOTOGRAPHY; Check List, continued

						Paris Cat. Cat. No.	Att. No.	Att. List
223.35	Edward Weston	Rock Erosion, Point Lobos, California, 1935	16 1/4 x 12 1/2	41.3 x 31.75	1	-	-	-
228.35		Pepper, 1930	16 1/4 x 12 1/2	41.3 x 31.75	1	546	313	313
49.39		Cabbage, 1936	13 3/4 x 15 1/2	34.95 x 39.4	1	-	-	-
50.39		Nude, 1935	13 3/4 x 15 1/2	34.95 x 39.4	1	548	315	315
123.52.9		North Dome, Point Lobos, 1946	15 1/2 x 13 3/4	39.4 x 34.95	1	549	316	316
231.35		Shell and Rock Arrangement	13 3/4 x 15 1/2	34.95 x 39.4	1	547	314	314



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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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VAL. CARRIED FORWARD: \$3205.

MUSEUM OF MODERN ART  
11 West 53rd Street  
New York 19, New York

Exhibition: ~~CINQUANTE ANS D'ART AUX ETATS UNIS~~ *Modern Art in*

*The U.S.A.*  
Photography section

Supplementary list of photographs

CASE NO.	DIMENSIONS	NET WEIGHT	GROSS WEIGHT	
PHOTO 3	23 1/4 x 20 1/2 x 25 mm	71 #	171 #	
CAT.NO. PARIS	59 x 52 x 63.5 cm	32.27 Ks.	77.7 Ks.	
ATTACHED LIST	Catalog Number	Photographer	Title	Value
227	460	Ansel Adams:	Mount Williamson from Manzanar, California, c.1945	\$100.
229	462	Bourke-White:	Exodus - Pakistan. 1947	25.
230	463	Bullock:	No title (Nude figure of a woman in an abandoned house). 1953	25.
231	464	Bullock:	No title (Nude figure of a woman in forest). 1954	25.
232	465	Bullock:	No title (torso of a woman seen through opening in boards).	25.
239	472	Capa:	Death of a soldier - Spanish Civil War. 1937	250.
240	473	de Carava:	No title (Two children playing in light and shade)	25.
242	475	Duncan:	Ancient Iranian Shepherd. 1954.	25.
243	476	Erwitt:	Pregnant Woman.	25.
248	481	Garnett:	No title (Aerial photograph of Death Valley)	25.
249	482	Garnett:	No title (Aerial photograph of sand dunes)	25.
252	485	Kessel:	Interior of a Chinese House. 1946.	25.
263	496	Man Ray:	Rayograph. 1922.	100.
264	497	Man Ray:	Torso. 1923.	100.
265	498	Man Ray:	Arnold Schoenberg. 1926.	100.
266	499	Man Ray:	Landscape. 1932.	100.
275	508	Miller:	Man and Woman. 1952.	50.
280	513	Page:	No title (Rear view of woman). 1948.	25.
281	514	Page:	No title (Sleeping man). c. 1949.	25.
282	515	Page:	No title (Luncheonette waitress). c. 1949.	25.
295	528	Steichen:	J. Pierpont Morgan. 1903.	100.
296	529	Steichen:	Space-Time Continuum. 1921.	100.
297	530	Steichen:	Greta Garbo. 1927.	100.
298	531	Steichen:	Empire State Building. 1935.	100.
299	532	Stieglitz:	Dorothy True. 1919.	250.
300	533	Stieglitz:	Hands and Skull. 1930.	250.
301	534	Stieglitz:	New York. c. 1930-36	250.
302	535	Stieglitz:	Dying Poplars. c. 1932.	250.
303	536	Strand:	Leaves. 1929.	250.
304	537	Strand:	Rock Textures. 1929.	250.
305	538	Strand:	Ranchos de Taos, New Mexico. c. 1931.	250.
306	539	Strand:	Window, Ghost Town, Red River, New Mexico. 1932.	250.

TOTAL VALUE: \$3525.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.544

Enclosure 81

Modern Art in the U.S.A.  
~~American Art of the XX Century~~  
 Museum of Modern Art, New York  
 ICE-F-#24-54

Photography  
 February 14, 1955

## ITEM LISTING

## PHOTOGRAPHY

(Italicized titles are those given by the photographer; titles in parenthesis are descriptive and have been supplied for identification.)

- ADAMS, Ansel: ① 226. ~~193~~ Boat Hulls, Fog, San Francisco, 1938.  
 ② 227. ~~194~~ Mount Williamson from Manzanar, California. c.1945.  
 ③ 228. ~~195~~ Grass and Water.
- BOURKE-WHITE Margaret: 4 229. ~~196~~ Exodus - Pakistan. 1947.
- BULLOCK Wynn: \*5 230. ~~197~~ No title (Nude figure of a woman in an abandoned house). 1953.  
 6 231. ~~198~~ No title (Nude figure of a woman in forest). 1954.  
 7 232. ~~199~~ No title (torso of a woman seen through opening in boards).
- BURDEN S. C.: 8 233. ~~200~~ No title (Black and white squares).  
 9 234. ~~201~~ No title (Water birds).
- CALLAHAN Harry: 10 235. ~~202~~ No title (Street abstraction: fire escapes and people).  
 11 236. ~~203~~ No title (Grasses in snow).  
 12 237. ~~204~~ No title (Nude in bushes).  
 13 238. ~~205~~ No title (Nude and radiator).
- CAPA Robert: 14 239. ~~206~~ Death of a soldier - Spanish Civil War. 1937.
- de CARAVA Roy: 15 240. ~~207~~ No title (Two children playing in light and shade).



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American Art of the XX Century  
Museum of Modern Art, New York  
ICE-F-#24-54

Photography  
February 14, 1955

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- DUNCAN David D. 16 241. ~~441~~. Korea: Portrait of marine using jacket  
as hood and holding can of food.
- ERWITT <sup>Elliott</sup> Edward: 17 242. ~~442~~. Ancient Iranian Shepherd. 1954.
- EVANS Walker: 18 243. ~~443~~. Pregnant Woman.
- 19 244. ~~444~~. Joe's Auto Graveyard.
- 20 245. ~~445~~. Family Plot, Kentucky. \*
- 21 246. ~~446~~. Louisiana Landscape.
- 22 247. ~~447~~. South Boston Street.
- GARNETT William: 23 248. ~~448~~. No title (Aerial photograph of  
Death Valley).
- 24 249. ~~449~~. No title (Aerial photograph of  
sand dunes).
- KANAGA Consuelo: 25 250. ~~450~~. No title (Portrait, girl smelling  
flower). 1938.
- 26 251. ~~451~~. No title (Close-up of face of a  
girl).
- KESSEL <sup>Dmitri</sup> Dmitri: 27 252. ~~452~~. Interior of a Chinese House. 1946.
- LANGE Dorothea: 28 253. ~~453~~. Ragged woman with three children,  
Camp of Migratory Pea-pickers, San Luis  
Obispo Country, California, 1936.
- 29 254. ~~454~~. Women of the Congregation of Wheeley's Church  
on the Steps with Brooms and Buckets. 1939.
- 30 255. ~~455~~. Cabbage Pickers.
- 31 \* 256. ~~456~~. Cotton Picker.
- 32 257. ~~457~~. No title (Man and baby).

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February 14, 1955

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LEVINSTEIN Leon: 33 258, ~~492~~. No title (Two women)

34 259, ~~492~~. No title (Bald-headed man with cigar).

LEVITT Helen: 35\* 260, ~~493~~. No title (Child crossing pavement to mother).

36 261, ~~494~~. No title (Children in masks).

37 262, ~~495~~. No title (Boys playing Foreign Legion).


MAN RAY: 38 263, ~~496~~. Rayograph. 1922. 

39 264, ~~497~~. Torso. 1923.

40 265, ~~498~~. Arnold Schoenberg. 1926.

41 266, ~~499~~. Landscape. 1932.

MATSUMOTO Tosh: 42 267, ~~500~~. No title (Three boys on grass).

MATTER Herbert: 43 268, ~~501~~. Indian Dancer: Pravina Vashi. 

MILI Gjon: 44 269, ~~502~~. No title (Group of dancers).

45\* 270, ~~503~~. No title (Juggler).

46 271, ~~504~~. No title (Drummer).

MILLER Wayne: 47 272, ~~505~~. No title (Wounded airman). 1943.

48\* 273, ~~506~~. No title (Brancusi hand and mallet). 1946.

49 274, ~~507~~. No title (Birth of a male child). 1946.

50 275, ~~508~~. Man and Woman. 1952.

MODEL Lisette: 51 276, ~~509~~. No title (Rear of man in striped shirt).

52 277, ~~510~~. No title (Seated woman in shawl).

NEWMAN Arnold: 53\* 278, ~~511~~. Hans Arp. Isamu Noguchi

54 279, ~~512~~. Igor Stravinsky.



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American Art of the XX Century  
Museum of Modern Art, New York  
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Photography  
February 14, 1955

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PAGE Homer: 55 280, ~~283~~. No title (Rear view of woman). 1948.  
56 281, ~~284~~. No title (Sleeping man). c. 1949.  
57 282, ~~285~~. No title (Luncheonette waitress). c. 1949.

PENN Irving: 58 283, ~~286~~. George Jean Nathan & H. L. Mencken. 1947.  
59 284, ~~287~~. The Ballet Theater Group.  
60\* 285, ~~288~~. Jerome Robbins.

SISKIND Aaron: 61 286, ~~289~~. Abstraction.  
62 287, ~~290~~. Abstraction.

SMITH W. Eugene: 63 288, ~~291~~. "A Walk to a Paradise Garden". 1947.  
64 289, ~~292~~. No title (Woman, Spanish Village).  
65 290, ~~293~~. No title (Welsh miners).  
6\* 291, ~~294~~. No title (Death, Spanish village).

SOMMER Frederick: 67 292, ~~295~~. Max Ernst. 1946.  
68 293, ~~296~~. No title (Doll's head and wood). 1948.  
69 294, ~~297~~. Valise d'Adam. 1949.

STEICHEN Edward: 70 295, ~~298~~. J. Pierpont Morgan. 1903.  
71 296, ~~299~~. Space-Time Continuum. 1921. ✕  
72 297, ~~300~~. Greta Garbo. 1927.  
73 298, ~~301~~. Empire State Building. 1935.

STIEGLITZ Alfred: 74 299, ~~302~~. Dorothy True. 1919.  
75 300, ~~303~~. Hands and Skull. 1930.  
76 301, ~~304~~. New York. c. 1930-36.  
77 302, ~~305~~. Dying Poplars. c. 1932.

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Museum of Modern Art, New York  
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Photography  
February 14, 1955

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STRAND Paul:

- 78 303. ~~303~~. Leaves. 1929.  
79 304. ~~304~~. Rock Textures. 1929.  
80 305. ~~305~~. Ranchos de Taos, New Mexico. c. 1931.  
81 306. ~~306~~. Window, Ghost Town, Red River, New Mexico. 1932.

TELBERG Val:

- 82 307. ~~307~~. No title (Children Playing). 1951.  
83 308. ~~308~~. No title (Nude). 1951.

WEBB Todd:

- 84 309. ~~309~~. In the Village of Santa Eulalia de Rio, Island of Ibiza, Balearic Islands, Spain. 1951.  
85 310. ~~310~~. Woman Preparing Apricots for Drying. Island of Ibiza, Balearic Islands, Spain. 1951.  
86 311. ~~311~~. Studio Stove, Paris. 1951.

WEINER Dan:

- 87 312. ~~312~~. Judge Learned Hand. 1952. (C)

#

WESTON Edward 88 313. ~~313~~. Pepper. 1930.

- 89 314. ~~314~~. Shell and Rock Arrangement. 1931.  
90 315. ~~315~~. Nude. 1935.  
91 316. ~~316~~. North Dome, Point Lobos. 1946.



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12 March 1955

**FILMS PROGRAMS FOR SHOWING DURING THE EXHIBITION CINQUANTE ANS D'ART  
AUX ETATS-UNIS**

\*These items exist in French at Cinematheque Francaise

**1. The Narrative Film: 1 - approximately 100 minutes**

- 1911 SHOOTIN'MAD, directed by Broncho Billy Anderson, with Anderson. (16mm)  
 1914 THE FUGITIVE, directed by Thomas H. Ince, with William S. Hart. (16mm)  
 1914 THE ROUNDERS, directed by Mack Sennet, with Charlie Chaplin and  
 Fatty Arbuckle. (16mm)  
 \*1914 THE AVENGING CONSCIENCE, directed by D.W. Griffith, with H.B. Walthall,  
 Blanche Sweet. (35mm)

**2. The Narrative Film: 2 - approximately 120 minutes**

- \*1924 THE THIEF OF BAGDAD, directed by Raoul Walsh, with Douglas Fairbanks,  
 Julianne Johnston, Anna May Wong. (35mm)

**3. The Narrative Film: 3 - approximately 100 minutes**

- 1935 The First issue of THE MARCH OF TIME, produced by Louis de Rochemont.  
 (35mm)  
 1951 LOST BOUNDARIES, produced by Louis de Rochemont, with Mel Ferrer,  
 Beatrice Pearson. (35mm)

**4. Documentary - approximately 100 minutes**

- 1953 IN THE STREET, directed by Helen Levitt, Janice Loeb, and James Agnew.  
 (16mm)  
 1948 LOUISIANA STORY, produced and directed by Robert Flaherty. (35mm)

**5. Experimental Film - approximately 80 minutes.**

- 1928 THE FALL OF THE HOUSE OF USHER, directed by Dr. James S. Watson. (35mm)  
 1928 THE LIFE AND DEATH OF A HOLLYWOOD EXTRA, directed by Robert Florey.  
 (16mm)  
 1953 BLACKTOP, directed by Charles and Ray Eames. (16mm)  
 1954 TREADLE AND BOBBIN, directed by Wheaton Calentine. (16mm)  
 1954 ANALOGIES, directed by James Davis (16mm)

celebrated of all films revived the passions of the Civil War and created more  
 controversy than any film before or since. It established David Wark Griffith as  
 the pre-eminent master of the motion picture. It still remains the yardstick by  
 which other films are judged, for grandeur of scale, for sweeping emotion, for  
 success.

The next year Griffith created his masterpiece, the novel masterpiece  
 of the movies, which told four stories simultaneously, weaving them together until

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whole  
folder)



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THE AMERICAN FILM, 1896-1955  
By Richard Griffith, Curator  
Museum of Modern Art Film Library

The Narrative Film

The film medium, "child of the laboratory and the machine", declared its artistic independence first in the United States. Here, the early films were made by humble men, innocent of literary or theatrical tradition, for an even humbler audience. It was in fact a cameraman-mechanic, Edwin S. Porter, who began the invention of cinematic narrative with The Great Train Robbery (1903), and a journeyman actor, D. W. Griffith, who brought it to full maturity in the remarkable series of short films which he made for the American Biograph and Mutoscope Company between 1903 and 1912. Subject at first to French and later to strong Italian influence, these "Griffith Biographs" nevertheless remain the most profoundly original contributions to the development of narrative yet known. In them, the art of the motion picture can be seen in process of creation. Here stage conventions are progressively abandoned, the action broken into shorter scenes, movement is much freer, parallel action is developed through cross-cutting; there is increasing variety of set-ups and camera angles, long and close shots. By the time of The Musketeers of Pig Alley (1912), Griffith set the camera close to his material if he wished intimate detail and withdrew it for broad effects; he then composed his film out of selected lengths of these close shots and long shots. By the time Griffith left Biograph in 1913, the foundations of modern technique had been laid.

Two years later his Birth of A Nation astonished the world. This most celebrated of all films revived the passions of the Civil War and created more controversy than any film before or since. It established David Wark Griffith as the pre-eminent master of the motion picture. It still remains the yardstick by which other films are judged, for grandeur of scale, for sweeping emotion, for success.

The next year Griffith created his Intolerance, the formal masterpiece of the movies, which told four stories simultaneously, weaving them together until

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at the climax they merge and history itself seems to pour like a cataract across the screen. Intolerance is "the only film fiasco" and, as such, it entirely failed of public popularity. No one has ever imitated the formal idea upon which this film is based, and Intolerance remains a ruined Colosseum - a quarry from which later builders have taken only what they best could use. Its compositional structure served as the model upon which Soviet theories of film-making have been based; its spectacle has been in the back of every film-maker's mind ever since; and its parallel between epochs have irresistibly drawn all serious directors.

After the burst of creative activity which had its climax in 1916, American film-makers devoted themselves to refining the narrative technique of which they were pre-eminently the inventors, and to the production of large numbers of films geared to the mass market. Experiment continued in the commercial studios, but only in concert with the policy just described. Charles Chaplin, the greatest creative figure ever associated with the screen, is almost the sole exception; since 1918 he has produced his films with his own finance and very much as he pleased. A partial exception was Erich von Stroheim, who made his films without regard for the preference of his employers or of the public. Unable to come to terms with boxofficialdom or to resolve the structural problems of his films, he was seldom able to send a picture to the screen as he shot and edited it. His work is unequal, opulent, and instinct with a searing realism which owes as much to the artist's knowledge of the human heart as to his profound understanding of the pitiless penetration of the camera's eye. Even the fragment of his Mc Teague (released as Greed, 1924) remains one of the greatest examples of cinematography extant.

Under the conditions described above, the most fertile vein which the American film has worked has been that of comedy, especially "low" comedy. Among the several brilliant comedians who, like Chaplin, graduated from the school of Mack Sennett to stardom in the 'twenties, Buster Keaton developed slap-stick into wry and sometimes metaphysical comment, while Harold Lloyd and Harry Langdon charmed



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a world audience with their revival of the figure of the classic simpleton. Indeed, the global success of the American film resulted from the development of such screen personalities. They answered the day-dreams of countless millions. Among actor-producers who rose to fame by reason of some trait of personality or physique, William S. Hart's "severe" yet impassioned figure dominated a series of admirable films, while Douglas Fairbanks became a world favorite because, like most great entertainers, he did one thing superbly and all the time.

Of European directors imported to the United States, Ernst Lubitsch the German and Victor Seastrom the Swede best adapted themselves to Hollywood conditions, Lubitsch by virtue of his discreetly Americanized version of "continental sophistication". The sincere and hard-working Seastrom found an ally in the Griffith graduate Lillian Gish, and between them they achieved the ultimate in mite eloquence with The Scarlet Letter (1926) and The Wind (1928).

It seemed, in fact, that they and others had taken the silent film as far as it could go. But from 1896 onward, American film-makers had been striving to add new dimensions to the medium by mechanical as well as esthetic means. The color film was in slow process of development when, in 1927, the successful synchronization of sound and image brought on the talkie revolution. Paradoxically, its first effect was to bring all development to a halt, as the camera and microphone were chained to the sound "stage" and to stage methods. King Vidor freed both at one stroke in the second year of the talkies with his Hallelujah!, a film which faced all the esthetic problems raised by sound as few films have since. The next year, Lewis Milestone's All Quiet on the Western Front and Josef von Sternberg's Morocco continued to explore the new compound medium, reducing dialogue to a subsidiary narrative function. Thereafter, the rapidly developing sound film resumed such traditions as slapstick, satire, camera trick-work and the super-production. More typical, perhaps, were films like Camille, The Thin Man, and The Little Foxes, which, through more credible characterizations and more natural if still theatrical dialogue, sought to refine the uneasy compromise



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- between film and theatre on which most sound films still rest. More recently, beginning with John Ford's How Green Was My Valley and culminating in Brackett and Wilder's The Lost Weekend, another form of narrative has appeared, this time under the influence of the novel, in which the story is told by an invisible narrator who unfolds it little by little in the form of flashbacks. This and all other developments have been recently interrupted by a new mechanical innovation, the anamorphic lens, which enables a gigantic enlargement of the screen and the creation of an illusion of depth and perspective. As with sound, the first effect of the giant screen has been to throw the film back upon its ancient dependence on the stage, but there are already signs, as in William Wellman's The High and the Mighty, that the American film will shortly recapture the space, movement, and vitality on which its world appeal depends.
- It has been possible to say that another and still more important character of the American film is its Documentary quality. It was as an instrument of instruction and persuasion that the motion picture was first admired and feared, and fear and admiration persist in almost equal measure for its later uses as world salesman, propagandist for war and peace, and goad to the unpleasant and unfamiliar task of thinking. All these attempts to manipulate facts in order to manipulate opinions drew inspiration from the work of an American whose chief interest was in the unmanipulated fact itself. If world audiences have found in the films of Robert Flaherty a unique spirit of enquiry, of integrity, and of humanity, these qualities derived from his approach to the camera, fundamental instrument of film-making. His example first found disciples in Europe, but in the middle 'thirties under his influence there appeared in the United States a flourishing documentary film movement, led by Pare Lorentz, whose The Flow That Broke The Plains and The River remain milestones of importance almost equal to Flaherty's films. A host of young men followed Lorentz's footsteps in the making of documentaries for government agencies or business corporations. These attained their maximum power and utility in the war and have achieved slower but more deeply-rooted growth



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19 in the post-war years, when they have been used chiefly for educational purposes and for the projection of America overseas. American documentary has also exerted increasing influence on the American narrative film. Louis de Rochemont, who conceived and conducted The March of Time series of films on current events for many years, transplanted many of its techniques to Hollywood and achieved a convincing blend of fiction and fact in several films, of which the most notable is Lost Boundaries.

#### 20 Experimental Films

In the United States, the experimental impulse has largely been absorbed by the challenge of the commercial studios, where against all probabilities dedicated amateurs are drawn to fight the wavering battle of Hollywood. Since the late 'forties, it has been possible to say that amateur and semi-professional experiment flourishes in the United States: a host of men and women strive to explore the medium at considerable sacrifice and little profit to themselves. The animated film, owing as much to European example as to the still towering and unique figure of Walt Disney, has come into its own. Experiments in the nature of photography itself are beginning to be made, as in Helen Levitt's In The Street. "Art" films after the continental model proliferate, one of the most popular being Burgess Meredith's and Herbert Matter's Works of Calder. Surrealist films, "psychological" films, and film poems absorb the energies of painters, poets, novelists, and simple film-lovers, all of them made in the shadow and spirit of that cinematic "School of Paris" which Man Ray, René Clair, Fernand Léger, and Jean Cocteau founded in the 'twenties, and which still dominates the imagination of the young.

21  
22 The artistic quality and character of motion pictures cannot be adequately represented in an exhibition, for a film exists in time, and a "still" photograph from it can no more suggest the whole than a single bar from a piece of music can render the structure of the entire composition. The ~~two~~ panels included in this exhibition, therefore, merely indicate some contributions made by the United States to <sup>the three</sup> types of

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film discussed above -- narrative, documentary and experimental. Yet, if stills do less than justice to individual films, they can indicate something of the scope of a collection -- in this case, the greatest film collection in the world, that of the Museum of Modern Art Film Library. The purpose of this Library is to collect, preserve and show the artistically and historically significant films produced throughout the world over the past sixty years. It shows these in the Museum's own auditorium and also circulates them at nominal cost to non-profit groups throughout the United States. The post-war activity in experimental film-making has even been attributed by one authority to the Film Library's influence: its "collection of pictures and program notes dealing with the history, art, and traditions of cinema went to hundreds of colleges, universities, museums, film appreciation groups, study groups. These widespread exhibitions as well as the Museum of Modern Art's own showings in their theatre in New York City exerted a major influence in preparing a broader appreciation and production of experimental films" (Lewis Jacobs, Experiment in the Film, London, 1949).

It is hoped to supplement the token representation of the Museum of Modern Art's activity in this field, here merely symbolized by the <sup>three</sup> ~~two~~ panels listed below, by showings of programs of the American film at an auditorium in Paris concurrently with this exhibition at the Musée d'Art Modernes.

- 480 • Panel of Still Photographs from American Narrative Films, 1903 to ~~1921~~ 1922.  
 481 • Panel of Still Photographs from American Narrative Films, 1923-1951.  
 482 • Panel of Still Photographs from American Documentary and Experimental  
 Films, 1926 to 1952.



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## THE AMERICAN FILM

The film is the dearest and cheapest of the arts - so expensive to make as to be beyond the purse of the most liberal of private patrons, so cheap to see as to be within the reach of all. Its natural patrons in the United States <sup>have</sup> ~~were~~ <sup>been</sup> therefore the millions, whose appetite for knowledge it soon reflected and whose aspirations toward the good things of life it has continuously <sup>occasionally (at its best)</sup> supplied. Under this dictatorship of the public American film-makers have worked, some refreshed and fertilized by constant contact with popular taste, some twisted out of shape by the necessity to conform to it, some merely anxious to conform. Born of such circumstances, the American narrative film has borne all over the globe its dreams of a "really better world" / ~~more modestly~~ <sup>more modestly</sup>, American documentaries have shown us the seamier side of this world, while experimental film-makers have used the indigenous and unique powers of the medium to create <sup>an interior</sup> a world of their own.

(And I'm not sure that this is it either!)

*La Marche du Temps*

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DOCUMENTARY FILMS *Documentaries*

It was as an instrument of instruction and persuasion that the film medium was first admired, and feared. One line of its development was determined by Robert Flaherty, whose successful attempt to bring the basic facts of human existence to the screen remains a unique achievement of the American cinema. The fact that Flaherty's first film, NANOOK OF THE NORTH, found a commercial sponsor in the firm of Revillon Frères had important consequences: a host of documentary films have found backers in industry, government, and other <sup>groups</sup> ~~organisms~~ which wished to use film to serve purposes other than the primary one of entertainment. Especially documentary flourished here under the aegis of New Deal reform and wartime necessity, and led by Pare Lorentz, whose films remain milestones of importance almost equal to Flaherty's. Since the war, American documentary has exerted increasing influence on the narrative film. Louis de Rochemont, who conceived and conducted the March of Time for many years, transplanted many of its techniques to Hollywood and achieved a convincing blend of fact and fiction which has been widely copied.

## EXPERIMENTAL FILMS

Until recently, in the United States film-makers of talent, ~~xxx~~ lured by a world-wide audience, have been drawn into the commercial ~~xxxx~~ studios where they fought the wavering battle of Hollywood.

and women have striven to explore the medium privately at considerable sacrifice and little profit to themselves. Animated films, art films, surrealist and "psychiatric" films absorb the energies of painters, poets, novelists, and simple film-lovers, <sup>are</sup> ~~all of them~~ made in the shadow and spirit of that cinematic "School of Paris" which Man Ray, René ~~Cahir~~, Fernand Léger, and Jean Cocteau founded in the 'twenties, and which still dominates the imagination of the young.



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## THE NARRATIVE FILM

Two humble men, the camera<sup>man</sup>-mechanic Edwin S. Porter and the journeyman actor D. W. Griffith, began the development of screen narrative, taking their cue from the pioneer work of Georges Méliès. To Griffith belongs the lasting credit of inventing screen syntax. His achievements were refined and extended by Thomas Ince, Mack Sennett, and Henry King, <sup>were</sup> used in the silent days for individual expression by Charles Chaplin, Erich von Stroheim, and King Vidor, and remain the basis of modern technique. The esthetic principles of film form which these men teased out in the course of producing popular entertainment were applied to the new compound medium of sound by Vidor, King, Josef von Sternberg and Lewis Milestone in the early days of the talkies, while later John Ford, Frank Capra, Charles Brackett, and Billy Wilder, to name a few, helped save the film medium from relapse toward the stage <sup>merely relapsing into an</sup> and literature. Their principal ally was the public, which in its liking for low comedy, topical satire, social criticism, and derring-do has exerted powerful influence in making the American film primarily a visual and a visceral product.

Notes to translator: D humble actor going around in the provinces as distinguished from a "star";

Empirically arrived at bit by bit rather than through conscious esthetic

adaptation of the esthetics of technology of stage and literature.

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## ANNEX TO : THE AMERICAN FILM : for Musée d'Art Moderne

The following are the titles under which the films cited in Richard Griffith's foreword were released in France, or the French translations if not distributed there:

- |   |  |
|---|--|
| 1. <u>The Great Train Robbery</u>         | 1. <u>Le Vol du rapide</u>               |
| 2. <u>The Musketeers of Pig Alley</u>     | 2. <u>Les Mousquetaires de Pig Alley</u> |
| 3. <u>The Birth of a Nation</u>           | 3. <u>La Naissance d'une nation</u>      |
| 4. <u>Intolerance</u>                     | 4. <u>Intolérance</u>                    |
| 5. <u>Greed</u>                           | 5. <u>Les Rapaces</u>                    |
| 6. <u>The Scarlet Letter</u>              | 6. <u>La Lettre rouge</u>                |
| 7. <u>The Wind</u>                        | 7. <u>Le Vent</u>                        |
| 8. <u>Hallelujah!</u>                     | 8. <u>Hallelujah!</u>                    |
| 9. <u>All Quiet on the Western Front</u>  | 9. <u>A l'Ouest, rien de nouveau</u>     |
| 10. <u>Morocco</u>                        | 10. <u>Marocco</u>                       |
| 11. <u>Camille</u>                        | 11. <u>La Dame aux Camélias</u>          |
| 12. <u>The Thin Man</u>                   | 12. <u>L'Introuvable</u>                 |
| 13. <u>The Little Foxes</u>               | 13. <u>La Vipère</u>                     |
| 14. <u>How Green Was My Valley</u>        | 14. <u>Qu'elle était verte ma vallée</u> |
| 15. <u>The Lost Weekend</u>               | 15. <u>Poison</u>                        |
| 16. <u>The High and the Mighty</u>        | 16. <u>Écrit dans le ciel</u>            |
| 17. <u>The Plow That Broke the Plains</u> | 17. <u>La Charrue et les plaines</u>     |
| 18. <u>The River</u>                      | 18. <u>La Rivière</u>                    |
| 19. <u>The March of Time</u>              | 19. <u>La Marche du temps</u>            |
| 20. <u>Lost Boundaries</u>                | 20. <u>Frontières invisibles</u>         |
| 21. <u>In the Street</u>                  | 21. <u>Dans la rue</u>                   |
| 22. <u>Works of Calder</u>                | 22. <u>Les Oeuvres de Calder</u>         |



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## FILM D'AVANT GARDE

Jusqu'il y a peu de temps les cinéastes de talent aux Etats-Unis, ~~tentés de trouver~~ ~~attirés par~~ un public mondial, ont été attirés vers les studios commerciaux ~~ont du~~ ~~ont du~~ toujours incertaine ou ils ~~devaient~~ mener la bataille ~~essentielle~~ de Hollywood.

Depuis la guerre, cependant, un grand nombre d'hommes et de femmes ~~sont~~ se sont efforcés d'explorer le champs par eux mêmes en faisant de sacrifices considérables et peu de profits. Le dessin animé, le film d'art, le film surréaliste et "psychiatre" absorbe<sup>de</sup> l'énergie de peintres, poètes, romanciers et simples amateurs de films. ~~Ils~~ <sup>de</sup> sont faits ~~dans~~ <sup>dans</sup> L'ombre et l'esprit de cette école cinématographique ~~est~~ 'L'école de Paris' fondée par Man Ray, René Clair, Fernand Léger et Jean Cocteau aux environs de 1920, et qui domine encore l'imagination des jeunes.





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## LE FILM-RECIT

Deux hommes obsurs, <sup>l'opérateur-technicien</sup> ~~l'aide-opérateur~~ Edwin S. Porter et le comédien-ambulant D.W. Griffith, puisant leur inspiration dans l'oeuvre de Georges Méliès, furent les premiers à faire du récit à l'écran. L'honneur d'avoir inventé la syntaxe de l'écran revient à Griffith. Ses idées ont été raffinées et élaborées par Thomas Ince, Mack Sennett et Henry King, reprises, au temps du film muet, par Charles Chaplin, Erich von Stroheim et King Vidor sur le plan de l'individu, elles restent encore de nos jours la base de la technique moderne. L'esthétique du film à laquelle l'expérience a mené ces hommes qui travaillaient pour le divertissement populaire a été adaptée au film sonore par Vidor, King, Josef von Sternberg et Lewis Milestone aux premiers jours du film parlant, alors que plus tard John Ford, Frank Capra, Charles Brackett et Billy Wilder, pour n'en nommer que quelques uns, ont aidé à sauver le film d'un retour à la technique et à l'esthétique de la littérature et du théâtre. Leur allié principal était le public, qui dans sa préférence pour le burlesque, la satire, la critique sociale et l'épopée audacieuse a beaucoup aidé à faire du film américain une production qui non seulement satisfait les yeux mais aussi répond à tous les besoins affectifs de l'homme.

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## DOCUMENTAIRES

C'était comme instrument d'instruction et de persuasion que le ~~film~~ film a été d'abord admiré et craint. Une direction de son ~~orienté~~ orienté notamment ~~qui a su~~ qui a su son développement a été ~~XXXXXXXXXX~~ par Robert Flaherty, ~~XXXXXXXXXXXXXXX~~ d'apporter sur l'écran les faits fondamentaux de l'existence humaine, avec un art qui reste un ~~exemple~~ <sup>réalisation du</sup> unique de ~~XX~~ cinéma américain. Le fait ~~IX~~ que le premier film de Flaherty, Nanook of the North a trouvé un garant commercial dans la firme Revillon ~~Frères~~ a eu des conséquences importantes: une foule de films documentaires ont trouvé du soutien dans l'industrie, le gouvernement et d'autres groupes désireux de se servir du film pour d'autres ~~max~~ buts que celui de divertir seulement. Le documentaire florissait surtout ici sous l'égide du "New Deal" et les besoins du temps de guerre, ~~Prédominant~~ <sup>Prédominant</sup> sont les films de Pare Lorentz, ~~qui~~ <sup>qui</sup> marquent une étape en importance presque égale à ceux de Flaherty. Depuis la guerre le documentaire ~~américain~~ <sup>américain</sup> a exercé une influence ~~Comme~~ toujours grandissante sur le cinéma. Louis de Rochemont, qui a conçu et dirigé pendant ~~denombreuses~~ nombreuses années le "March of Time" a transplanté beaucoup de ses techniques à Hollywood et a réussi à produire un mélange du réel ~~et du fictif~~ et du fictif qui a été copié sur une grande échelle.



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THE FOREIGN SERVICE  
OF THE  
UNITED STATES OF AMERICA

Cultural Relations Section  
41, rue du Faubourg Saint-Honoré  
Paris 8e

Le film est un moyen de propagande le meilleur marché  
des arts, - si coûteux à produire qu'il est au-dessus des moyens de  
plus généreux des protecteurs privés, si bon marché à voir qu'il est à  
la portée de tous. Ainsi les protecteurs naturels du film aux Etats-

Unis, les grandes foules, dont le désir de savoir s'y reflète et  
Mr. McCray  
Museum of Modern Art  
11 West 53rd Street  
New York City.  
dont les bonnes choses de la vie ont été tant bien  
que mal entretenues. C'est sous cette dictature du public qu'ont travaillé

Dear Mr. McCray: en Amérique, les uns rafraîchis et fécondés par  
le contact avec I am enclosing herewith translation of the film  
section which Miss Speyer asked me to forward to you.

Mé dans de pareilles circonstances le film est propagé à travers  
le globe des frères d'une vie vraiment meilleure. Plus modestement, les  
documentaires américains nous ont montré les aspects plus rudes de ce monde,  
alors que les cinéastes d'avant-garde ont une puissance unique du  
film pour créer un monde intérieur leur.

Sincerely yours

J. Boulanger  
Jacqueline Boulanger  
Secretary

Enc.: 1

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Art  
Futura  
Bold  
Caps. &c.

LE FILM AMERICAIN

#2 picas

14  
16  
Baskerville  
Roman

E— [Le film est le plus coûteux et en même temps le meilleur marché des arts, — si coûteux à produire qu'il est au-dessus des moyens du plus généreux des protecteurs privés, si bon marché à voir qu'il est à la portée de tous. Ainsi les protecteurs naturels du film aux Etats-Unis ont été les grandes foules, dont le désir de savoir s'y reflète et dont les aspirations vers les bonnes choses de la vie ont été tant bien que mal satisfaites. C'est sous cette dictature du public qu'ont travaillé les fabricants de films en Amérique, les uns rafraichis et fécondés par le contact constant avec le goût public, d'autres contorsionnés par la nécessité de s'y conformer, d'autres encore ne cherchant qu'à s'y plier. Né dans de pareilles circonstances le film américain a propagé à travers le globe des "rêves d'une vie vraiment meilleure." Plus modestement, les documentaires américains nous ont montré les aspects plus rudes de ce monde, alors que les cinéastes d'avant-garde ont usé de la puissance unique du film pour créer un monde intérieur à eux.]

24 picas



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12pt  
Futura  
semi-bold  
capals.

FILM D'AVANT GARDE

#2 picas

← [Jusqu'il y a peu de temps les cinéastes de talent aux Etats-Unis, tentés de trouver un public mondial, ont été attirés vers les studios commerciaux où ils ont du mener la bataille toujours incertaine de Hollywood. Depuis la guerre, cependant, un grand nombre d'hommes et de femmes se sont efforcés d'explorer le champs par eux mêmes en faisant de sacrifices considérables et peu de profits. Le dessin animé, le film d'art, le film surréaliste et "psychiatre" absorbent l'énergie de <sup>e</sup> peintres, de poètes, de romanciers et de simples amateurs de films. Ils sont faits à l'ombre et dans l'esprit de cette école cinématographique <sup>que</sup> 'L'école de Paris' fondée par Man Ray, René Clair, Fernand Léger et Jean Cocteau aux environs de 1920, et qui domine encore l'imagination des jeunes.

11  
13  
Baskerville

24 picas

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12 pt  
Futura  
demi bold  
caps. l.c.

DOCUMENTAIRES

9c.

# 24 picas

11  
Baskerville

E C'était comme instrument d'instruction et de persuasion que le film a été d'abord admiré et craint. Son développement a été orienté notamment par Robert Flaherty, qui a su apporter sur l'écran les faits fondamentaux de l'existence humaine, avec un art qui reste un exemple unique de réalisation du cinéma américain. Le fait que le premier film de Flaherty, <sup>Nanook</sup> Nanook of the North, a trouvé un garant commercial dans la firme Revillon Frères a eu des conséquences importantes: une foule de films documentaires ont trouvé du soutien dans l'industrie, le gouvernement et d'autres groupes désireux de se servir du film pour d'autres buts que celui de divertir seulement. Le documentaire florissait surtout ici sous l'égide du "New Deal" et les besoins du temps de guerre. Prédominants sont les films de Pare Lorentz qui marquent une étape en importance presque égale à ceux de Flaherty. Depuis la guerre le documentaire américain a exercé une influence toujours grandissante sur le cinéma commercial. Louis de Rochemont, qui a conçu et dirigé pendant de nombreuses années La Marche du Temps (The March of Time) a transplanté beaucoup de ses techniques à Hollywood et a réussi à produire un mélange du réel et du fictif qui a été copié sur une grande échelle.

24 picas



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1/2 pt.  
Futura  
demi bold  
Cap  
etc.

LE FILM-RECIT

# 2 picas

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13  
Baskerville

Deux hommes obscurs, l'opérateur-technicien Edwin S. Porter et le comédien-ambulant D. W. Griffith, puisant leur inspiration dans l'œuvre de Georges Méliès, furent les premiers à faire du récit à l'écran. L'honneur d'avoir inventé la syntaxe de l'écran revient à Griffith. Ses idées ont été raffinées et élaborées par Thomas Ince, Mack Sennett et Henry King, reprises, au temps du film muet, par Charles Chaplin, Eric von Stroheim et King Vidor sur le plan de l'individu, elles restent encore de nos jours la base de la technique moderne. L'esthétique du film à laquelle l'expérience a mené ces hommes qui travaillaient pour le divertissement populaire a été adaptée au film sonore par Vidor, King, Josef von Sternberg et Lewis Milestone aux premiers jours du film parlant, alors que plus tard John Ford, Frank Capra, Charles Brackett et Billy Wilder, pour n'en nommer que quelques uns, ont aidé à sauver le film d'un retour à la technique et à l'esthétique de la littérature et du théâtre. Leur allié principal était le public, qui dans sa préférence pour le burlesque, la satire, la critique sociale et l'épopée audacieuse a beaucoup aidé à faire du film américain une production qui non seulement satisfait les yeux mais aussi répond à tous les besoins affectifs de l'homme.

29 picas

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