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	MoMA Exhs.	427.3

#427

EXHIBITION RECORD

Title: Polio Posters Competition

Dates: Oct. 31 - Nov. 20, 1949

Space: Northwest Gallery of main floor

Director: M. Constantine

Consultant:

Assistant:

Check List of Enclosures:

Layout and panel sketches

* Installation Photographs ~~yes (2, labeled)~~ 2 Publicity photos ✓

* List of Exhibits ✓

Captions (text, type, printer, dimensions)

Installation Notes

Carpentry

Mounting (board, edges, grommets)

Painting (color samples)

Lighting

Curtains

Art Work (title panel)

Publicity (releases, announcements, notices) yes ✓✓

Costs yes BUDGET, PROPOSED ✓

Circulation Record Cleveland Ohio health Museum, April, 1950
Wayne County Chapter of the W.F.I.P., May, 1950

* Duplicate for Installation Folder

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	MoMA Exhs.	427.3

4-25-47

EXHIBITION RECORD

Title: POLIO POSTERS
 Dates: NOVEMBER 1 to 20, 1949
 Space: Northwest Gallery of Main Floor
 Director: M. Constantine Consultant:
 Assistant:

Check List of Enclosures

Layout and panel sketches

* Installation photographs - enclosed

* List of Exhibits - enclosed

Captions (text, type, printer, dimensions)

Installation notes

carpentry

mounting (board, edges, grommets)

painting (color samples) - walls offwhite and brown-black

lighting

curtains

art work (title panel)

Publicity (releases, announcements, notices) - enclosed

Costs Estimated budget enclosed

Circulation record Cleveland Ohio Health Museum April, 1950
 Wayne County Chapter of the N.F. I.P., May, 1950

* Duplicate for Installation Folder

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	MoMA Exhs.	427.3



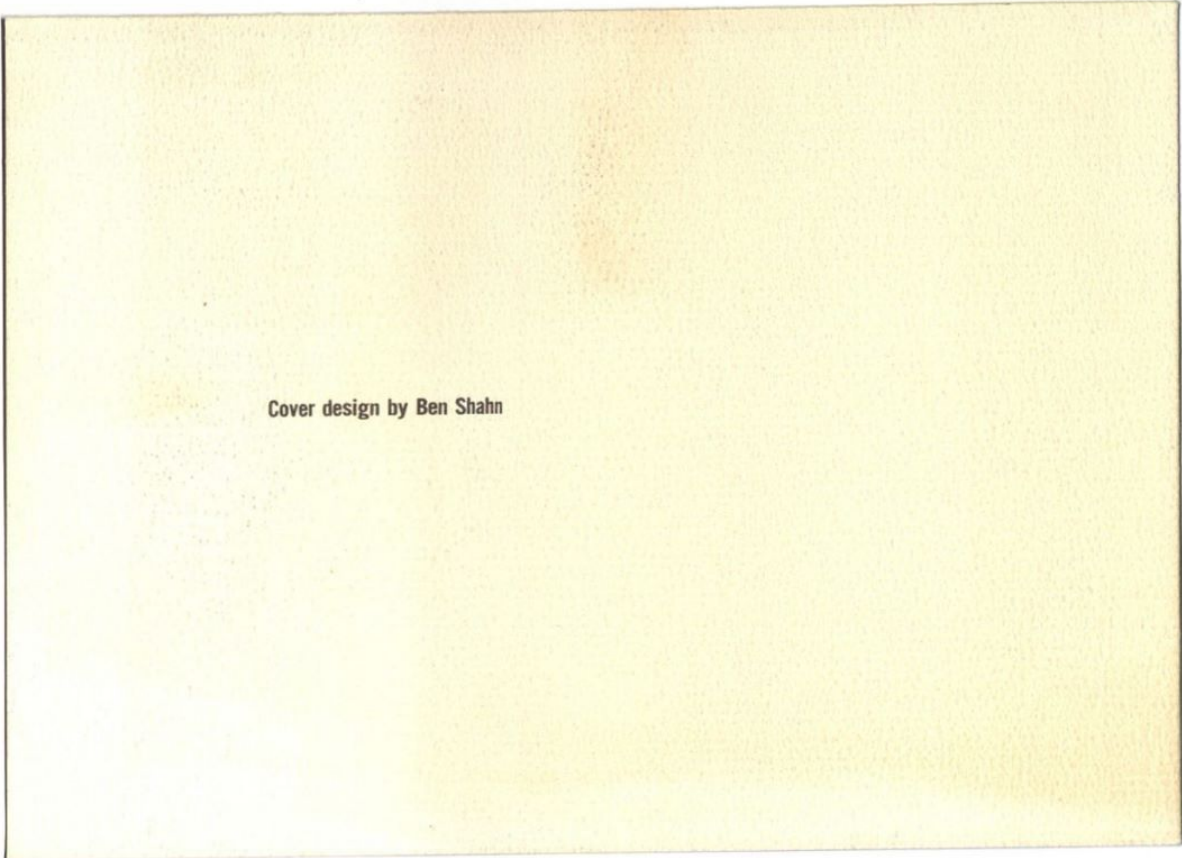
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.3

The Trustees of the Museum of Modern Art
request the honor of your presence at the
private opening of an exhibition of original
posters produced in cooperation with the
National Foundation for Infantile Paralysis,
Monday evening, October 31, 1949, from
8 to 11. Exhibition closes November 20

This invitation admits two
11 West 53 Street, New York

Presentation of awards by Basil O'Connor, President
of the National Foundation for Infantile Paralysis,
in the auditorium at 9 p.m. Seating capacity
limited; auditorium opens at 8:30

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Cover design by Ben Shahn

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	MoMA Exhs.	427.3

THE MUSEUM OF MODERN ART

121027 - 75
11 WEST 53 STREET, NEW YORK 19, N. Y.

FOR IMMEDIATE RELEASE

TELEPHONE: CIRCLE 5-8900

ORIGINAL POSTERS ON INFANTILE PARALYSIS BY 23 ARTISTS

TO BE SHOWN AT MUSEUM

The first exhibition of educational posters as the joint effort of a national health group and an art museum will be held from November 1 through November 20. Posters produced in co-operation with the National Foundation for Infantile Paralysis will be on view on the first floor of the Museum of Modern Art, 11 West 53 Street, New York City. The 23 original posters, by painters, photographers, designers and a sculptor invited to participate, cover many phases of polio information with particular emphasis on the importance of patient care, of scientific research and of public and professional education. Three of the posters will be awarded prizes of \$1,000, \$750 and \$500, to be announced on October 31 when photographs of the winners and their posters will be available to the press.

An additional prize of \$250 will be awarded by popular ballot taken during the 3 weeks of the exhibition at the Museum. The National Foundation is at liberty to select any or all of the posters for national or local reproduction and distribution, regardless of whether or not they are award winners. All prize-winning posters and also those selected for use by the National Foundation will be retained on exhibition for an additional week, from November 20 to November 27.

ORIGINS OF THE PROGRAM:

The program arose from discussions with the National Foundation for Infantile Paralysis regarding its educational program and the need to familiarize the public with its many functions. Artists, having no special knowledge of the National Foundation's field of work but possessing a special ability to interpret, would be able to present these functions to the public from a layman's point of view. A Committee of Selection chosen by the Museum drew up the list of artists. There was unanimous acceptance from the artists invited to participate, although there have been 2 or 3 changes in the list due to illness.

BACKGROUND FOR THE ARTISTS:

The artists all met as a group last June with the Committee of Selection and medical and other professional personnel of the National Foundation. They learned facts about polio and the methods of combating it, and also where they could seek additional information at any time during their work. The only restrictions placed on participating artists were the poster size and the need to show somewhere on each poster the name, address and symbol of the National Foundation.

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APPROACH BY THE ARTISTS:

Based on the information received and their own subsequent research, all the artists worked out their own slogans and legends and made their own layouts, which are those appearing in the final form of the posters. Many artists went to hospitals either in New York or near their own homes for first-hand study and observation of patients. A number requested and received extensive photographic material and additional factual information from medical personnel. Some simply observed neighborhood children.

The painter Milton Wynne, for example, knew he wanted to portray a typical polio patient who must look forward to the time when, with proper care and help, he can find a place in the world. He therefore used as a model a polio patient who is an adult already facing this problem - a young man of conglomerate national background from Wynne's own conglomerate neighborhood. He holds on his lap a photograph of President Roosevelt, and the caption reads: "We polios can fill almost any job."

Helen Levitt, on the other hand, did not know at all what category her approach should enter. But she felt that she knew her streets of New York, and that on them something would appear to fill her need. She walked and walked with her camera, looking until she found an unposed scene which dictated its own category: a small boy with a leg brace playing cops and robbers with other small boys on the side of a parked truck. She captioned it: "Back with the gang."

Margaret Bourke-White's photograph was the result of a day in which she took more than 100 pictures at Warm Springs. She worked patiently, often taking the same child over and over again. A beautiful shot came out of it, showing a thoughtful young girl learning to paint while both her arms are hung in suspended braces. Her caption, written on the poster in a child's handwriting, reads: "My fight isn't over."

RESULTS IN POSTERS:

A surprisingly wide variety of themes resulted from the differing approaches of the artists in their different media. Half a dozen emphasized the possibilities of recovery; three others stressed the need for facts to combat fear and ignorance if the fight against polio is to succeed; two artists brought out the courage required of polio patients; three mentioned the National Foundation's basic premise of treatment for all regardless of race or creed; three are specific appeals for the need for scientific research.

Among the media represented in the exhibition there are five posters and one photo-montage. Ten are posters by painters, six are designs and one is a sculptural medal.

In announcing the exhibition, Monroe Wheeler, the Museum's Director of

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

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-2-

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.3

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Exhibitions and Publications, said:

"Who can tell the many-faceted story of the National Foundation and its fight against polio? How can the human, scientific and educational factors be translated into terms that will appeal to a vast public? Who can relate the efforts of the many skilled hands that are serving this great cause? And the polio patients themselves; how can their valiant fight to return to normal lives be told?

"The Museum of Modern Art believes that only the creative artist, applying his probing insight, his deep understanding and vivid imagination, can tell the whole story in visual terms."

PARTICIPATING ARTISTS:

Ackoff, Milton
Allner, Walter
Bayer, Herbert
Bourke-White, Margaret
Bubley, Esther
Carlu, Jean
Evergood, Philip
Hoban, Tana

Karp, Leon
Koerner, Henry
Larsen, Hazel-Frieda
Lawrence, Jacob
Levitt, Helen
Matter, Herbert
MacIver, Loren
Martin, David Stone

Nitsche, Erik
Rand, Paul
Shahn, Ben
Sharrer, Honore
Smith, David
Watkins, Franklin
Wynne, Milton

COMMITTEE OF SELECTION:

From the Museum:

Alfred H. Barr, Jr., Director of the Museum Collection
Edgar Kaufmann, Jr., Adviser to the Director of the Department of Architecture and Design
Edward Steichen, Director of the Department of Photography
Monroe Wheeler, Director of Exhibitions and Publications
Philip C. Johnson, Director of the Department of Architecture and Design
Mildred Constantine, Director of the Poster Program

and also:

Gyorgy Kepes, Professor of Visual Design, Massachusetts Institute of Technology
Charles Coiner, Art Director and Vice President of N.W. Ayer & Son

JURY OF AWARDS:

From the Museum:

Alfred H. Barr, Jr., Director of the Museum Collection
Edgar Kaufmann, Jr., Adviser to the Director of the Department of Architecture and Design
Edward Steichen, Director of the Department of Photography
Monroe Wheeler, Director of Exhibitions and Publications
Philip C. Johnson, Director of the Department of Architecture and Design
Mildred Constantine, Director of the Poster Program

and also:

Sally Lucas Jean, Consultant in Health Education, National Foundation for Infantile Paralysis
Charles Coiner, Art Director and Vice President of N.W. Ayer & Son

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

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FOR IMMEDIATE RELEASE

MUSEUM ANNOUNCES CO-OPERATIVE PROGRAM FOR

INFANTILE PARALYSIS POSTERS

\$2,500 IN AWARDS TO BE GIVEN

The Museum of Modern Art announces an exhibition of original posters produced in co-operation with the National Foundation for Infantile Paralysis to be held at the Museum, 11 West 53 Street, from November 1 through November 20. This is the first time an art museum has co-operated with a national health group to produce educational posters of high artistic value.

Executed by 24 invited artists and photographers who were chosen by a Committee of Selection, the original posters will go on view in the Museum's first floor galleries on November 1. On the previous day announcement will be made of the jury-selected winners of three awards: \$1,000, \$750 and \$500, made available by an anonymous donor. An additional award of \$250 will be given at the close of the exhibition on the basis of a popular ballot. Certain posters will be selected by the National Foundation for reproduction and distribution on a national scale; it is expected that other designs also will be used to illustrate educational material on polio. The exhibition is of particular interest due to the epidemic emergency of the present period and the National Foundation's need for additional support to continue its program of patient care, scientific research and professional education.

In announcing the exhibition, Monroe Wheeler, the Museum's Director of Exhibitions and Publications, said:

"Who can tell the many-faceted story of the National Foundation and its fight against polio? How can the human, scientific and educational factors be translated into terms that will appeal to a vast public? Who can relate the efforts of the many skilled hands that are serving this great cause? And the polio patients themselves; how can their valiant fight to return to normal lives be told?"

"The Museum of Modern Art believes that only the creative artist, applying his probing insight, his deep understanding and vivid imagination, can tell the whole story in visual terms."

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Participating artists and photographers are as follows:

Milton Ackoff	Leon Karp	Erik Nitsche
Walter Allner	Henry Koerner	Paul Rand
Herbert Bayer	Dorothea Lange	Ben Shahn
Margaret Bourke-White	Jacob Lawrence	Honoré Sharrer
Esther Bubley	Helen Levitt	David Smith
Jean Carlu	Herbert Matter	Franklin Watkins
Philip Evergood	Loren MacIver	Milton Wynne
Tana Hoban	David Stone Martin	Andrew Wyeth

Committee of Selection:

From the Museum:

Alfred H. Barr, Jr., Director of the Museum Collection
 Edgar Kaufmann, Jr., Adviser to the Director of the Department
 of Architecture and Design
 Edward Steichen, Director of the Department of Photography
 Monroe Wheeler, Director of Exhibitions and Publications
 Philip C. Johnson, Director of the Department of Architecture and
 Design
 Mildred Constantine, Director of the Poster Program

and also:

Gyorgy Kepes, Professor of Visual Design, Massachusetts Institute
 of Technology
 Charles Coiner, Art Director and Vice President of N. W. Ayer
 & Son

Jury of Awards:

From the Museum:

Alfred H. Barr, Jr., Director of the Museum Collection
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 Edward Steichen, Director of the Department of Photography
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Sally Lucas Jean, Consultant in Health Education, National Found-
 ation for Infantile Paralysis
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PROPOSED BUDGET FOR POSTER COMPETITION FOR THE
NATIONAL FOUNDATION FOR INFANTILE PARALYSIS

Commission for 25 artists to create original designs at \$500 each		\$12,500
Prises		2,500
Salary for Director of Competition and Exhibition, one year	\$5,000	
Travel expenses for Jury Members and invited artists to come to meeting	500	
Printed material including invitations, ballots, booklets and mailing expenses	1,000	
Installation and secretarial work	1,000	
Opening for Foundation quests and MMA members	<u>250</u>	
	\$7,250	
Museum overhead 20% of \$7,850	1,450	<u>8,700</u>
		\$23,700

Rene d'Hamoncourt
Director of Curatorial
Departments, Museum of
Modern Art

ACCEPTED:

Signed: _____

Title: _____

Date: _____

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	MoMA Exhs.	427.3

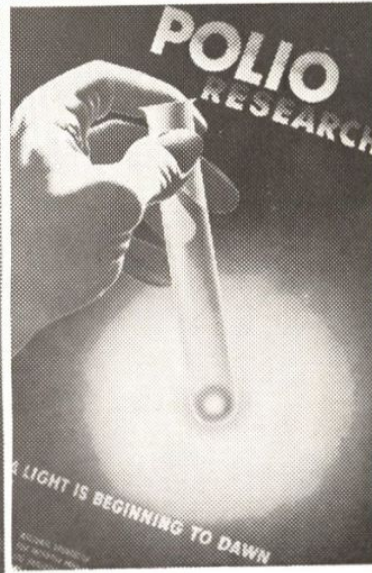
From: Museum of Modern Art
11 W. 53rd Street
New York City

POLIO POSTER PRIZE-WINNERS



THE three prize-winning artists with the posters they designed for a program jointly sponsored by the Museum of Modern Art and the National Foundation for Infantile Paralysis: Herbert Matter (top left), New York photographer and artist, won first prize of \$1,000 for his photo-montage, "One of them had polio." The boy shown in the poster is Matter's son who had polio. Second prize of \$750 was won by Henry Koerner (top right) of Brooklyn for his painting, "Maybe Soon." Herbert Bayer (right), an artist now working in Aspen, Colorado, was awarded third prize of \$500 for his design, "Polio Research."

The winning posters are now on exhibition at the Museum of Modern Art, N. Y. City, from November 1-20, along with the work of 20 other artists who were invited to participate in the poster program.



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From: Museum of Modern Art
11 W. 53rd Street
New York City

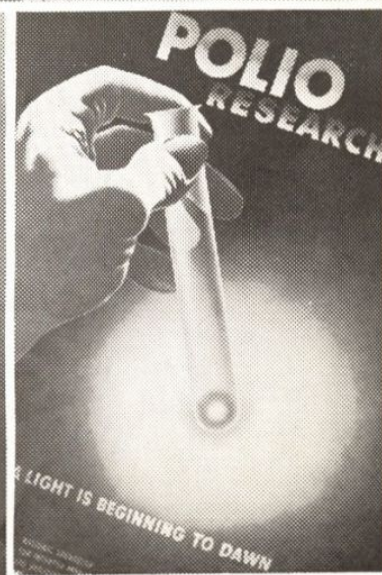
1949

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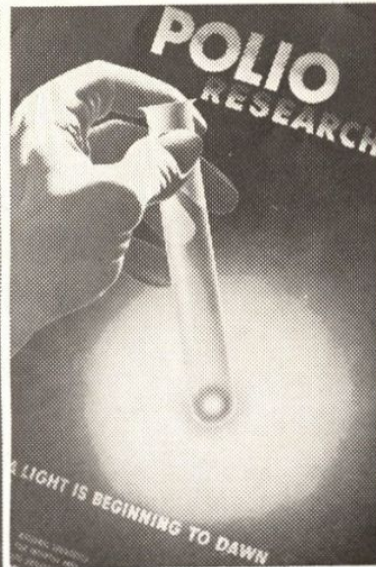
From: Museum of Modern Art
11 W. 53rd Street
New York City

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MEMORANDUM

To:

From: DEPT. OF ARCH. & DES.

Date:

Subject:

Polio Poster.
Cultural Record

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Cir. (D 208,918) (Sat. 153,736)

This Clipping From
NEW YORK, N. Y.
1949 POST
HOME NEWS
NOV 1 - 1949

Prizes Awarded at Exhibition Of Posters on Polio

An exhibition of posters on poliomyelitis, by 23 artists, photographers and designers, designed to acquaint the public with the work of the National Foundation of Infantile Paralysis, was opened today at the Museum of Modern Art, 11 W. 53d St.

Herbert Matter, a photographer, won first prize of \$1,000 at a preview last night. Second prize of \$750 went to painter Henry Koerner, of Brooklyn, and a third award of \$500 to Herbert Bayer, a designer, of Aspen, Colo. The prizes were given by an anonymous donor.

Burrelle's
ESTABLISHED 1888
BAFclay 7-5371

PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.

1949 TIMES

Circ. D. 541,269 - S. 1,077,060

NOV 1 - 1949

\$1,000 AWARD WON FOR A POLIO POSTER

Photographer One of 23 Artists to Exhibit Works in Joint Program at Museum

A \$1,000 first prize was awarded last night to Herbert Matter, a New York photographer, one of twenty-three artists whose posters on polio are on exhibition in the Museum of Modern Art, 11 West Fifty-third Street, in a cooperative program by the museum and the National Foundation for Infantile Paralysis.

The posters, shown in a private view last night, will be on public exhibition today. Basil O'Connor, president of the foundation, presented the awards, which included a second prize of \$750 to the painter Henry Koerner of Brooklyn and a \$500 third prize to Herbert Bayer, a designer, of Aspen, Col. Monroe Wheeler of the museum accepted for Mr. Bayer.

Rene d'Harnoncourt, director of the museum, acted as chairman in the ceremonies. In his speech he pointed out that this was the first time a museum had cooperated in the educational program of a national health foundation.

Among the other speakers was Dr. Alice V. Keliher, Professor of Education at New York University, who was one of the originators of the joint program and who made the initial plans for it in conjunction with Miss Sally Lucas Jean, consultant in health education of the foundation, and Miss Mildred Constantine of the museum, director of the Poster Program.

The need to acquaint the public with the many aspects of the foundation's educational functions was at the root of the program. The participating artists who included painters, photographers, designers and a sculptor, were selected by a museum committee. The prizes came from an anonymous donor.

Patients in hospitals were studied for the artists' themes, neighborhood children, victims of polio, observed and research material consulted for the individual approach to the subject. A wide variety of posters resulted—some emphasized the possibilities of recovery; others the need for facts to combat fear and ignorance if the fight against the disease is to succeed; two pictured the courage of the sufferers; three appealed for more scientific research and several gave reminders of the foundation's basic premise of treatment to all regardless of race or creed.

Mr. Matter's photo-montage has in it the figure of the photographer's 7-year-old son who had polio and had recovered from it. Koerner's poster, "Maybe Soon," is a study of neighborhood children. Mr. Bayer's poster is entitled, "Polio Research."

An additional prize of \$250 will be awarded by popular ballot, which will be taken until the close of the exhibition on Nov. 20.

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N.Y. Times, Nov. 1, 1949

The Museum of Modern Art Archives, NY

Collection:

MoMA Exhs.

Series.Folder:

427.3

POSTERS—BRUSH, CAMERA AND DESIGN

By ALINE B. LOUCHHEIM

MANY of us were pleased when we learned that the National Foundation for Infantile Paralysis and the Museum of Modern Art were commissioning twenty-three artists and photographers to produce educational posters on polio. We saw in the program a move to improve the artistic quality of American posters. And we welcomed an opportunity for "fine" artists to try their hands at such an acceptable medium of popular communication.

The invited group was carefully briefed. The Foundation gave them facts on polio: The disease strikes only about 1 in 2,000; 50 per cent emerge without disability; only about 8 per cent die; although the age incidence is from six months to 79 years, 85 per cent of the cases are under 16. They were told about research and how far it has advanced. They were informed that medical care is available to all, regardless of age, race, color or creed. They were cautioned about such minute matters as using the word "cure" in poster copy or depicting outmoded, non-functional braces.

They were urged to stress in their posters the recovery of the patients, the idea that facts fight fear and the importance of financial aid for research. The size of the poster and the need for including the name, address and symbol of the Foundation were specified. And then each artist was free to bell the cat in his own way.

The results are now visible at the Modern Museum in an exhibition which will subsequently tour the country. According to present reports, the Foundation will reproduce and distribute nine of the posters.

The First Prize

One poster stands out as superior to the others: the first prize-winning "One of them had polio—skilled teamwork brought recovery," a photo-montage by Herbert Matter. It shows the silhouetted photographic figures of a boy and girl running hand in hand, and superimposed on the figures is the lettering, both free and in blocks, in blue, yellow and black (reproduced).

This work admirably fulfills every requirement of a poster. It catches your eye by the simplicity of its forms and the socking effect of its color; it tells its story quickly but it makes you pause and, as you do, you discover new subtleties, such as the almost imperceptible crack which separates the two youngsters; because it has genuine emotional appeal, clarity

Polio Educational Drive Elicits Wide Variety Of Approaches

and pleasing design, it is not easily forgotten.

Certain other posters are excellent, too. There is the technically superb "Polio Research—a light is beginning to dawn" by Herbert Bayer, which won a third prize. An enormous hand holds a test-tube whose blue matter sends out a brilliant yellow light to infuse the whole space. And there is Henry Koerner's second prize, "Maybe Soon" (reproduced). And there is a sensitive, well-composed photographic poster by Helen Levitt, "Back with the Gang." Here a youngster—almost like a Donatello figure—whose left leg is in a brace, plays cops and robbers with two healthy companions on a parked truck. There is a splendid sense of the child really rejoining the world (note the reflection of the city in the window).

But more interesting than individual criticism of the works is a

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YORK TIMES, MO Y, OCTOBER 31, 1949.

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nment**\$1,000 AWARD WON
FOR A POLIO POSTER****Photographer One of 23 Artists
to Exhibit Works in Joint
Program at Museum**

A \$1,000 first prize was awarded last night to Herbert Matter, a New York photographer, one of twenty-three artists whose posters on polio are on exhibition in the Museum of Modern Art, 11 West Fifty-third Street, in a cooperative program by the museum and the National Foundation for Infantile Paralysis.

The posters, shown in a private view last night, will be on public exhibition today. Basil O'Connor, president of the foundation, presented the awards, which included a second prize of \$750 to the painter Henry Koerner of Brooklyn and a \$500 third prize to Herbert Bayer, a designer, of Aspen, Col. Monroe Wheeler of the museum accepted for Mr. Bayer.

Rene d'Harnoncourt, director of the museum, acted as chairman in the ceremonies. In his speech he pointed out that this was the first time a museum had cooperated in the educational program of a national health foundation.

Among the other speakers was Dr. Alice V. Keliher, Professor of Education at New York University, who was one of the originators of the joint program and who made the initial plans for it in conjunction with Miss Sally Lucas Jean, consultant in health education of the foundation, and Miss Mildred Constantine of the museum, director of the Poster Program.

The need to acquaint the public with the many aspects of the foundation's educational functions was at the root of the program. The participating artists who included painters, photographers, designers and a sculptor, were selected by a museum committee. The prizes came from an anonymous donor.

Patients in hospitals were studied for the artists' themes, neighborhood children, victims of polio, observed and research material consulted for the individual approach to the subject. A wide variety of posters resulted—some emphasized the possibilities of recovery; others the need for facts to combat fear and ignorance if the fight against the disease is to succeed; two pictured the courage of the sufferers; three appealed for more scientific research and several gave reminders of the foundation's basic premise of treatment to all regardless of race or creed.

Mr. Matter's photo-montage has in it the figure of the photographer's 7-year-old son who had polio and had recovered from it. Mr. Koerner's poster, "Maybe Soon," is a study of neighborhood children. Mr. Bayer's poster is entitled, "Polio Research."

An additional prize of \$250 will be awarded by popular ballot, which will be taken until the close of the exhibition on Nov. 20.

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**2 MUSEUM SHOWS
HEAD WEEK IN ART****Memorial Exhibition of Maurer
Paintings and American Folk
Sculpture Display Listed**

Heading a busy week of exhibitions of painting and sculpture in New York are two important museum shows. Opening to the public on Saturday at the Whitney Museum is a memorial exhibition of the work of Alfred Maurer, the American painter who is associated with the early days of Cubism in Paris before 1914. On Wednesday the Brooklyn Museum inaugurates a show of American Folk Sculpture. The theme of American folk art is also the subject of the exhibition at the new Gallery of American Collectors.

Among this week's one-man shows of especial interest are work by Kandinsky from the collection of Mrs. Kandinsky, opening at the Sidney Janis Gallery; a group of Raoul Dufy's recent paintings at Louis Carre's, and paintings by Mark Tobey at the Willard Gallery, all three going on view tomorrow. On Wednesday, the Museum of Modern Art is presenting a double bill with paintings by Japanese school children and posters, dealing with infantile paralysis, by many artists.

One-Man Shows Today

Today's one-man openings include paintings by Rouault at the Perls Gallery; Jacques Maroger at the Grand Central Galleries; Virginia Cuthbert at Contemporary Arts; Weldon Kees at the Peridot Gallery, Marie Menken and Ad Reinhardt at the Betty Parsons Gallery, and by Margaret Duke at the Ferargil Gallery.

Also opening today are an exhibition of engravings and paintings by Andre Racz at the Laurel Gallery; paintings by Max Becker at the Artists League; gouaches by William Kienbusch at Kraushaar; temperas by Eric Godal at the Asia Institute; drawings by Ellison Hoover at the Ferargil, and, at the National Arts Club, the third annual exhibition of work by members of the Photo-Engravers Society. At the Creative Gallery a group show of new talent will begin today.

Tomorrow's one-man openings feature sculpture by Vivette Monard at the Galerie Lipton; recent oils by Revington Arthur at the Luyber Gallery; paintings by Dan Lutz at the Barbizon Plaza; recent work by Joan Junye, at Delius; lithographs and drawings by Indians of the Southwest at Kennedy & Co., and portraits by Fred S. Boyko at Arthur Newton's.

Musicians' Art to Be Shown

Paintings by members of the Philharmonic-Symphony will be shown tomorrow at the Carnegie Hall Gallery; artists of the Drouin Gallery in Paris will present their work at the Perspectives Gallery; and the Durlacher Gallery will offer the thirteenth annual exhibition of old master drawings. Opening on Wednesday at Van Dieman-Likienfeld is a show of new paintings by Frederick Franck.

Other current shows not previously announced are a large exhibition of Lithuanian Art in Exile, at the Hall of Science; wood-carvings by Martin Grimm at the Ephron Gallery; paintings by Le Mott, Schloss and Vernarelli at the Pyramid Gallery; a retrospective of work by Ben Benn at the Artists Gallery; paintings of Guatemala by Humberto Garavito at the Binet Gallery, and a group show at the Museum of Non-Objective painting.

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Open \$250,000 Drive for Aid to The Handicapped

By Gertrude P. Wixson

The Federation of the Handicapped, Inc. opened its annual fund-raising campaign yesterday. The goal is \$250,000—needed for expansion of the training school at 241 W. 23d st. The drive will continue through Oct. 30.

In these two weeks of intensive work the Federation hopes to obtain enough to finance aid to the ever-increasing number of disabled persons who want to become self-supporting.

Only one social function has been planned—a benefit dance and cocktail party in two ball-rooms of the Savoy Plaza Hotel on the evening of Oct. 28. Tickets and information are available at the Federation office.

The principle of the handicapped helping themselves is carried out throughout the seven stories of the W. 23d st. building.

The Ceramic School is the latest development in the Federation program and is the only of its kind for handicapped people. Under the direction of Mrs. Syd Lee Gordon, disabled men and women are trained for skilled positions in this million dollar industry.



BEATING A HANDICAP . . . Legless MICHAEL BERTARO inspects work done by other men at the Federation of the Handicapped, 241 W. 23d st. He's a foreman helping to direct workers with physical handicaps—but with the desire to be self-supporting.

New York Journal-American
★ ★ Sun., Oct. 16, 1949-L-27

Infant Suffocates

BUFFALO, N. Y., Oct. 15 (AP).—The body of Susan Marie Rathmann, 2 months old, was found face down in her baby carriage. A certificate of accidental death by suffocation was issued.

CAMERA INSTRUCTION

VETS MAKING GOOD IN ALL PROFESSIONS

The School of Portrait and Commercial Photography, located at 112 West 89th Street, has trained many veterans for well-paying photographic careers. The School recently opened a new department in Camera Repair, a field that is wide open for all new men. All veterans are eligible to take this course and receive full subsistence up to \$120 per month for full-time study.

Vets may also enroll for professional courses in Portrait, Commercial and Direct Color Photography. Classes now forming for day and evening. Licensed by N. Y. State. For information write, telephone or visit SCHOOL OF PORTRAIT AND COMMERCIAL PHOTOGRAPHY, 112 West 89th Street, New York 24, N. Y., TRafalgar 3-8600.

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Columbus Photo Supply Corp.
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Goody Drug Store
273 West 125th Street
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Bay Ridge
Chandros Appl. & Camera
5609 Fifth Avenue
Reed & Reed Distributor
7508 Third Avenue
Bensonhurst
Ambassador Photo Finishing Co.
1658 Bath Avenue
Randall Camera & Radio

BRONX
Bronx Camera Exchange &
Supply Co.
383 East 149th Street
Fordham Electric Co., Inc.
2563 Webster Avenue
Tremont Camera Exchange
482 East Tremont Avenue
127 East 170th Street
WESTCHESTER COUNTY
Camera Craft Stores, Inc.
Stores in Bronx and Westchester
PEEKSKILL
Peekskill Camera Supply
965 Main Street

"THERE'S NO
PLACE LIKE
HOME"

....with an

THURSDAYS 7:30 P. M.

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NEW YORK HERALD TRIBUNE, SUNDAY, NOVEMBER 6, 1949

Photography: Camera Wins Over Brush in Contest

By FENDALL YERXA

CAN photography compete with painting as a vigorous artistic medium?

That question, frequently asked and academically debated, was answered with a resounding affirmative last week when a New York photographer won top honors in a stiff competition against a carefully selected list of painters and designers.

The competition itself was highly unusual. The Museum of Modern Art, working in co-operation with the National Foundation for Infantile Paralysis, invited a group of camera and brush artists to enter a \$2,500 contest for the creation of a series of educational posters on polio. It was believed to be the first time that any museum has combined with a national health group to sponsor such a project.

A committee of selection, including such experts as Alfred H. Barr Jr., director of the museum collection; Gyorgy Kepes, professor of visual design at the Massachusetts Institute of Technology, and Charles Coiner, art director and vice-president of N. W. Ayer & Son, advertising, combed through a list of photographers, painters and designers and came up with twenty-four who were invited to take part in the competition.

Art on Assignment

Here was a case of art, not for art's sake but as a means to a specific task. The assignment was laid down by Monroe Wheeler, the museum's director of exhibitions and publications, when he said: "Who can tell the many-faceted story of the National Foundation and its fight against polio? How can the human, scientific and educational factors be translated into terms that will appeal to the vast public? Who can relate the efforts of the many skilled hands that are serving this great cause? And the polio patients themselves; how can their valiant fight to return to normal lives be told?"

The artists were assembled last June and briefed. There were no restrictions on their work save the poster size and a requirement that they include the name, address and symbol of the National Foundation. Each artist studied the facts about polio and the methods to combat it. Among the final entries there were five photographic posters and one photo-montage, ten paintings,



THE WINNER: Herbert Matter's first-prize poster in the polio contest

six designs and one sculpture medal.

When the jury had evaluated all, they crowned the photographic work of Herbert Matter as the winner of the grand prize of \$1,000, made available by an anonymous donor.

Mr. Matter's camera triumph over the brush and the designer's tools was a significant one for photography. His poster was a photo-montage, showing a young boy and girl running freely hand in hand. Across this vigorous expression of youthful activity was inscribed the message, "One of Them Had Polio," and the poster merely explained that "skilled teamwork brought recovery."

Photographically, it was a joyous, electrifying expression of childhood vigor and enthusiasm. It

told the story of a smashing victory over the scourge of polio. It was a story that came from the heart.

Own Son a Subject

For one of the subjects in Mr. Matter's picture was his own son, seven-year-old Alexander Nehru Matter (whose middle name stemmed from parental resentment over the arrest of Jawaharal Nehru, Indian leader, on the day the lad was born). Alexander was himself a victim of infantile paralysis, and was brought to recovery through medical science and skill.

The second prize in the com-

petition was taken by Henry Koerner, Vienna-born Brooklyn artist, for his painting entitled "Maybe Soon," a picture of hope in which he used neighborhood children as models.

Herbert Bayer, also an Austrian, now living in Aspen, Col., received the third prize of \$500 for his design "Polio Research."

Mr. Matter is a native of Switzerland, a fact which gave foreign-born artists a clean sweep in the contest over native Americans.

He was originally a painter and sculptor in Paris, where he also studied typography and layout. Later he turned to photography and came to the United States in 1935. He arranged exhibitions for the World's Fair and for the Museum of Modern Art. He has had one-man shows of his photography in New York, Chicago and Los Angeles. Mr. Matter is currently associated with Conde Nast Publications.

The winning posters in the competition, together with other entries, will be displayed at the Museum of Modern Art through Nov. 20. An additional award of \$250 will be made on the basis of public balloting at the exhibition.

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THE DAILY COMPASS, FRIDAY, NOVEMBER 25, 1949



WINNER OF THE POPULAR vote in the polio poster exhibition, Leon Karp (left) accepts a check for \$250 from Monroe Wheeler of the Museum of Modern Art. Karp's winning poster is in the background.

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WINS POLIO POSTER PRIZE

Leon Karp Gets \$250 in Popular Ballot for His Painting

A \$250 prize for a painting, "Research Is Hope," that was in the polio poster exhibition Nov. 2-20 at the Museum of Modern Art, 11 West Fifty-third Street, was awarded yesterday to Leon Karp of New York as the result of a popular ballot.

The exhibition was sponsored jointly by the museum and the National Foundation for Infantile Paralysis. Twenty-three artists, photographers and poster designers participated in the exhibition, and three received jury prizes. Herbert Matter, a New York photographer took the first prize of \$1,000; Henry Koerner, a painter, also of New York, received the second prize of \$750 and Herbert Bayer, a designer of Aspen, Col., the \$500 third prize.

Mr. Karp's painting shows the head of a small boy framed in strong black bars. Mr. Koerner's painting, "Maybe Soon," took second place in the popular vote and a photograph by Margaret Bourke-White, third place.

Civil Rights Meeting Tonight

"Civil Rights and American Freedom" will be the topic of a speech by Representative Franklin D. Roosevelt Jr. of New York at an open meeting of the Congregation Emanu-El Men's Club tonight in the Community House, 1 East Sixty-fifth Street. Mr. Roosevelt, as vice chairman of President Truman's Committee on Civil Rights, helped to write the committee's report entitled "To Secure These Rights." The public is invited to attend the meeting.

POSTERS—BRUSH, CAMERA AND DESIGN

By ALINE B. LOUCHHEIM

ANY of us were pleased when we learned that the National Foundation for Infantile Paralysis and the Museum of Modern Art were commissioning twenty-three artists and photographers to produce educational posters on polio. We saw in the program a move to improve the artistic quality of American posters. And we welcomed an opportunity for "fine" artists to try their hands at such an acceptable medium of popular communication.

The invited group was carefully briefed. The Foundation gave them facts on polio: The disease strikes only about 1 in 2,000; 50 per cent emerge without disability; only about 8 per cent die; although the age incidence is from six months to 79 years, 85 per cent of the cases are under 16. They were told about research and how far it has advanced. They were informed that medical care is available to all, regardless of age, race, color or creed. They were cautioned about such minute matters as using the word "cure" in poster copy or depicting outmoded, non-functional braces.

They were urged to stress in their posters the recovery of the patients, the idea that facts fight fear and the importance of financial aid for research. The size of the poster and the need for including the name, address and symbol of the Foundation were specified. And then each artist was free to tell the cat in his own way.

The results are now visible at the Modern Museum in an exhibition which will subsequently tour the country. According to present reports, the Foundation will reproduce and distribute nine of the posters.

The First Prize

One poster stands out as superior to the others: the first prize-winning "One of them had polio—skilled teamwork brought recovery," a photo-montage by Herbert Matter. It shows the silhouetted photographic figures of a boy and girl running hand in hand, and superimposed on the figures is the lettering, both free and in blocks, in blue, yellow and black (reproduced).

This work admirably fulfills every requirement of a poster. It catches your eye by the simplicity of its forms and the socking effect of its color; it tells its story quickly but it makes you pause and, as you do, you discover new subtleties, such as the almost imperceptible crack which separates the two youngsters; because it has genuine emotional appeal, clarity

Polio Educational Drive Elicits Wide Variety Of Approaches

and pleasing design, it is not easily forgotten.

Certain other posters are excellent, too. There is the technically superb "Polio Research—a light is beginning to dawn" by Herbert Bayer, which won a third prize. An enormous hand holds a test-tube whose blue matter sends out a brilliant yellow light to infuse the whole space. And there is Henry Koerner's second prize, "Maybe Soon" (reproduced). And there is a sensitive, well-composed photographic poster by Helen Levitt, "Back with the Gang." Here a youngster—almost like a Donatello figure—whose left leg is in a brace, plays cops and robbers with two healthy companions on a parked truck. There is a splendid sense of the child really rejoining the world (note the reflection of the city in the window).

But more interesting than individual criticism of the works is a

these "commercial artists" seem at least to know what a poster is about. They have used color with intent and success; they have sought easily legible symbols; they have simplified their messages; they have integrated images and lettering. One of them, Allner, has even realized what importance lettering can have. The only artist to vary from conventional forms, his message—in the words of one of the jurors—"bites into your eyes."

The group which as a whole fails most completely is the fine artist group. They have made "easel" pictures not posters (and the Evergood is even appallingly bad as an easel painting). Some of them have been unable to find a single clear visual image to tell their story. Some of them seem not to have been able to isolate a story to tell. Others, who found legible forms, failed to present them so they can be seen from a distance or easily be understood. The problems of over-all layout are badly solved, and lettering is usually ineffective and visually separate.

Yet, as the Koerner shows, the fine artist could make a special contribution to poster art. The



First prize polio poster by Herbert Matter and second prize by Henry Koerner in the show at the Museum of Modern Art.



comparison of approaches and successes in the different groups of artists—the photographers, the designers and the "fine" artists.

As a group I would vote the photographers as most successful. Somehow the camera lens saves from "corniness" a frankly appealing, even "tear-jerking" image. For all their imaginative handling, these images carry a kind of honesty which can sustain their sentiment. Look, for instance, at Margaret Bourke-White's picture of a large-eyed little girl, with both arms in braces, painting a picture above the written legend, "My fight isn't over." Or at Esther Bubley's scene of tots being fitted for crutches with its caption "Courage comes in four-year sizes," or at the dramatic effects in Hazel Frieda Larsen's "Don't be afraid."

Moreover, these photographs have composed in terms of the whole space and used their lettering intelligently to add color or texture or to make a new design element.

With the exception of the Bayer and a clean-cut vivid poster by Jean Carlu, none of the designers' posters is outstanding. But as a group they are acceptable because

short-hand symbolic device of the "designer" makes a quick impact, but it is apt to stop too fast in a sort of dead-end. The creative artist can enrich his presentation so that it has sustaining power on second and third glance. This is true in the Koerner. Although the picture is immediately arresting, it is only after a while that you fully realize the psychological implications.

American easel painters are occasionally given such opportunities to meet a specific problem. Once they competed on "suitable for advertising" pictures showing pearls; recently they submitted work for Christmas cards. The majority fail to rise to the challenges. They seem unable, or perhaps unwilling, to liberate themselves from their easel-painting formulas. They might do well to remember that such great masters as Giotto and Masaccio were willing to tell stories visually for wide audiences. If they are not mature enough or capable enough to modify their styles and to acquire necessary technical skills they will have fewer and fewer opportunities to make posters, to design greeting cards or to illustrate books. They will have only themselves to blame.

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Ex. # 927

CHECK LIST: FOLIO POSTERS

SLIDES

1. Title Slide
2. Cover-Report of National Foundation
3. Exhibition of Polio Posters at the Museum of Modern Art
4. Another View of the Exhibition
5. Poster by Milton Wynne
6. Sketch No. 1 by Milton Wynne
7. Sketch No. 2 by Milton Wynne
8. Sketch No. 3 by Milton Wynne
9. Poster by Milton Wynne
10. Poster by Milton Ackoff
11. Poster by Walter Allner
12. Poster by Herbert Bayer
13. Poster by Margaret Bourke-White
14. Poster by Esther Bubley
15. Poster by Jean Carlu
16. Poster by Philip Evergood
17. Poster by Tana Hoban
18. Poster by Henry Koerner
19. Poster by Leon Karp
20. Poster by Hazel Frieda Larsen
21. Poster by Jacob Lawrence
22. Poster by Helen Levitt
23. Poster by Herbert Matter
24. Poster by Loren MacIver
25. Poster by David Stone Martin
26. Poster by Eric Nitsche
27. Poster by Paul Rand
28. Poster by Ben Shahn
29. Poster by Honore Sharrer
30. Poster by David Smith
31. Poster by Franklin Watkins

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Slide 1 THE STORY OF POLIO POSTERS - AN EXPERIMENT IN DESIGNING A POSTER
Title Slide

Slide 2 The word "polio" has become part of the vocabulary of nearly every American. To some it means fear of the unknown; to many it means recovery; to others, courage for the long hard struggle to overcome disability.

Slide 3 This is the story of polio posters and of how 23 artists dealt with the enormous problem of putting facts about this disease before the public.

Posters are used throughout the world to sell soap, cigarettes, shoe polish; to urge people to travel; to try this or that cereal or perfume. But beyond its commercial function, the poster has a social role to play. It gives information, it is a medium of human need and necessity, it counsels and it teaches. In order to get its message across, it must be a compelling force in words, pictures or symbols, or a combination of all three, which catch the attention and hold the eye. It can produce an immediate effect or subconsciously registers its ideas and emotions.

But while the artist strives to produce these results, he has to observe the obligations to his own personal tastes and standards and special creative abilities. Through simplicity and purity of design, well-studied forms, harmony of arrangement, subtle and daring use of color, brevity and potency of text, he can sell his idea!

In the case of the polio posters, the artist had his choice of many facts and ideas to set before the public. His job was to interpret some phase of the program of The National Foundation for Infantile Paralysis in its fight against the disease.

Because there is so much to tell about the National Foundation's work and so many misconceptions about the disease, The National Foundation felt that the universal language of the poster addressed to everyone could best describe their vast program.

They must help the stricken with the best available medical and hospital care. They spend millions to support the scientists and doctors in their search for knowledge and skill to combat the disease. They must tell the people what they need to know about polio and what precautions to take against it. Through the 2822 chapters, The National Foundation serves the entire nation!

The Greater New York Chapter of the National Foundation for Infantile Paralysis serves all five boroughs, and fights a year-round battle against polio with a staff of trained medical social workers, administrative employees and volunteers. Its funds provide assistance without regard to age, race, creed and color; for hospitalization, medical care, nursing and physical therapy service; for the purchase of braces, shoes, crutches and wheelchairs. It helps to buy and install respirators, hot-pack machines, and other essential equipment; to pay the salaries of nurses and physical therapists. In emergencies, it helps to defray the cost of combatting the national polio epidemic. Funds are supplied by money raised during the annual March-of-Dimes in Greater New York.

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Slide 4

The National Foundation and the Museum of Modern Art selected painters, photographers, designers, and a sculptor, to create posters because they felt that the artists could interpret through their individual personalities and media many different aspects of the program. Since the artists shared with the general public the common misunderstandings and misconceptions about the disease, they had to be informed. They met with the medical, scientific and educational staff of The National Foundation, and the Directors of the Departments of Painting, Design and Photography from the Museum of Modern Art. Several fields of the work of the Foundation were shown; questions were asked and answered, like "What is polio?", "Does it always paralyze?", "How is it spread?", and "What precautions can I take against it?". Slogans for the posters were also discussed - should the artists use slogans which The National Foundation had already brought before the public? - would a professional writer be better equipped to originate new ones, or should each artist armed with all the available facts invent his own slogans to accompany the visual concept of the message he wished to express? Although a list of suggested themes was sent to the artists, only one of the 23 used a prepared slogan. All the others individually wrote their own.

After the briefing, the artist was ready to begin to solve his problem in his own way. He was given access to The National Foundation's files, and permission to visit hospitals and rehabilitation centers. No restrictions were placed on him except a limitation as to the size of the poster -- 30 inches by 46 inches high. How did he go about planning his design?

Mr. Milton Wynne, Director of the Workshop School of Advertising and Editorial Art, will describe the steps which led to the creation of his poster which is one the screen before you.

Slide 5

I work on the premise that content determines form. I tried to classify the various ideas I might picture in my poster. The poignancy and loneliness of the little children stricken by polio was the first subject to absorb my attention. Could I move my audience from pity to action with ideas like "Toys for Polio Tots", "Companionship", "Friendly Visits"? As a father of two little boys, I transferred the grief and fear of polio parents to myself. Perhaps I should direct my poster to them, calling out friendship and hope, explaining that they were not alone in their battle. I didn't make many sketches at first. I just let these ideas percolate in my mind. Then I recalled some of my own Army Hospital experiences. The hospitalized vet was the object of much interest and attention. But what happened after he got out -- did he get a job? Did he feel like a self-respecting citizen earning his way? Did employers turn him down time after time? The adult polio is no different from the disabled vet - they both need help and attention! This problem seemed to me very acute and in need of emphasis. I felt sure that the hope theme, the research theme, and the child polio theme would be covered by other artists in the group, and it turned out that I was right. Since I was a veteran, I felt I could speak more convincingly for the adult polio who needs help in the form of a job. I began to jot down visual ideas, filling my pad with sketches of people and crutches, like these

Slide 6

I tried to find a symbol and a slogan which would simply and effectively project my general thinking and feeling. The figure of Franklin

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Slide 7

Roosevelt came sharply to mind. Here was the universal symbol of one man's successful fight against polio -- a polio who became President of the United States. But not everyone is F.D.R. and I wanted to compare him with an everyday man. This is the problem I faced as I made these sketches in my book. I wanted a symbol which would effectively express the polyglot character of America, of the American everyday man. Fortunately, my neighborhood is inhabited by varied groups of workers and I began to make sketches of some of the people who live on my block. I found that the attempt to represent the special characteristics of each group limited my effectiveness. Then I hit on the idea of producing a composite portrait, the real portrait of America. At this point, I had two themes: the general, an average American adult polio, and the specific, the special symbol of the particular polio - Franklin Roosevelt. My problem now became to fit them together and unite them closely with an effective slogan. One of my aims was to express compassion for the polio without using hackneyed symbols.

Slide 8

In this slide for example, I eliminated the crutch. I decided to place the polio in a seated position in order to heighten the feeling of inactivity so as to suggest convalescence, isolation and thought. When a person is convalescing, he has a lot of time to think -- and this polio is thinking about his past, and what the future holds for him.

In order to relieve the static quality of the seated figure and to create some visual excitement, the entire poster was designed around a series of circular forms, each in competition with the other. Out of this opposition comes action. Look at the shape formed by the shoulders of the man and the back of the chair. See how the shoulders form a long curve flowing into two short opposing movements as they develop into the lines of the arms and terminate in the spotlight effect of the hands. And how from here we are logically led to the frame of the photograph. The curves of the chair and shoulders also produce opposition to the straight line of the slogan directly above them. The oval of the man's head is framed by this straight line and by his shoulders. This same shape is repeated in the frame and photograph of Roosevelt. I chose an oval framed photograph for two reasons -- to indicate that this is an old, treasured object and to repeat the shape of the head of the figure in the poster. By the way, the drawing of F.D.R. is rendered from an actual photograph and in order to give it the correct feeling of age, I spattered some drops of coffee over it.

It was necessary to exaggerate the weight of the top of the figure in order to achieve greater contrast with the weakness of his legs. I cut the figure off to allow the natural axis of the bottom of the poster to support the entire composition.

Slide 9

There were even some changes in the final poster. The man holds the portrait of Roosevelt to symbolize their relationship as fellow polios, but you can see I included the word "polio" in the slogan to underline this unity. I painted on the rough side of a pressedwood panel so as to achieve an effect of rough-grained textures. The panel was glue sized before I began painting -- so that the surface would be properly prepared to accept my media. I mix media, generally, choosing each medium for its special characteristics, and apply it without any particular concern with orthodox procedure. In this poster, I underpainted with tempera and

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casein and used pastels as an overpainting finish. The finishing black accents were all applied with charcoal pencil. In painting the background I tried to suggest a wall of isolation, and after getting the paint on the panel, while it was still wet, I cut and scraped it off in places with a palette knife.

I was searching for two kinds of contrast -- light and shade -- movement and static quality. Because of the important symbolism of the Roosevelt photograph, I used only flat warm greys smoothly brushed on -- so as to project it against the rough-textured, cool light colors that carry the major forms of the poster.

Slide 10 Now let us look at the other posters.

POLIO CARE OPEN TO ALL by Milton Ackoff

This poster symbolizes the three races of mankind and the fundamental open-door policy of The National Foundation in all phases of its work. The artist combines actual newspaper clippings and blocks of primary color to make a more varied pattern and give heightened interest to the poster.

Slide 11 YOUR HEART, YOUR HELP, THEIR HOPE by Walter Allner

The most important offering here is the verbal message, and the simple clean lettering pulls the eye to it. The symbols of the heart and the tree in strong colors provide a good background.

Slide 12 RESEARCH, A LIGHT IS BEGINNING TO DAWN by Herbert Bayer

The Museum jury awarded Third Prize to this poster which emphasizes one of The National Foundation's most important jobs -- scientific research. A light which shines and infuses the entire poster becomes a magnetic device to point to the promise for the future which lies in research.

Slide 13 MY FIGHT ISN'T OVER by Margaret Bourke-White

This important American photographer spent several days in the treatment and rehabilitation center in Georgia's Warm Springs. She made over 36 shots of this one child in different moods of her play therapy. This one indicates the serious, unselfconscious attitude of a child on her way to happy adjustment. The use of the child's script for the slogan lends truth and emphasis to the meaning of the poster.

Slide 14 COURAGE COMES IN THE FOUR YEAR SIZE by Esther Bubley

Here is another photograph taken in a rehabilitation center but this is a spontaneous shot. The unadorned reality of the scene really is effective! Here the crutch isn't used as a symbol of despair. The child eagerly receives this aid and indicates confidence in his future.

Slide 15 THE ULTIMATE GOAL by Jean Carlu

Carlu is most successful with the use of symbols, and the powerful, concise form of the hand eradicating the word "polio" reduces the problem to its ultimate goal. This is an ingenious color unit; the light of the hand accentuated by the dark shape which frames it and repeats its form.

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Slide 16 A LIFE TIME IS IN YOUR DIME by Philip Evergood

This plea for a dime calls for a contribution toward the care a polio patient needs -- a hospital bed, doctors, nurses, a therapeutic bath. This painter finds inspiration for his subject in the basic attitude of The National Foundation's "help for all".

Slide 17 I CAN WALK AGAIN by Tana Hoban

This straightforward photography brings warm responses especially from the children who view it. They appreciate the realism of the little girl and her obvious warmth and pleasure at being able to walk again. It is interesting to contrast this apparently staged scene with the spontaneous photograph in the Bubley poster called "COURAGE COMES IN THE FOUR YEAR SIZE".

Slide 18 MAYBE SOON by Henry Koerner

The Museum jury awarded Second Prize to this poster. The artist uses interesting shapes and fascinating perspectives to make a lively and moving composition. The idea of the child posed against and at the same time imprisoned within the jungle gym, and the implied thought that soon she will be able to join the other children at play, holds the attention of the observer.

Slide 19 RESEARCH GIVES HOPE by Leon Karp

A popular ballot at the Museum of Modern Art gave this poster the popular prize. The painter is saying that the threat of polio suggests the horror of a concentration camp, and here again the idea of imprisonment is used; this time by broad, bold bands of black framing the sensitive painting of a child's head and bringing the eye towards the message.

Slide 20 DON'T BE AFRAID by Hazel Frieda Larsen

A polio patient made this photograph and through it she calls out her personal message -- don't be afraid. The dramatic effect of black and white emphasizes the emergence from darkness into light, from fear into courage for the future. The repetition of black in the slogan heightens the drama of this poster.

Slide 21 FROGRESS OVER POLIO by Jacob Lawrence

The action produced by this triangular composition of the two figures meeting at the apex, and the horizontal of the table and background, make this a lively poster.

Slide 22 BACK WITH THE GANG by Helen Levitt

The photographer who worked on the movie The Quiet One again uses the magic of the camera to catch a street scene heart-warming in all of its implications. This is a purely documentary photograph catching a moment in the lives of children at play. The boy with the brace is really back with the gang; he and they are oblivious of his handicap and caught in the spirit of normal activity for normal boys.

Slide 23 ONE OF THEM HAD POLIO by Herbert Matter

This is the First Prize Winning Poster. The boy who had polio is the photographer's son. Proof of his recovery from polio is brought to life by the diagonal composition of the photograph which moves right across the page. Note how the placing of the slogan also suggests motion and compliments the flow of the figures.

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Slide 24 RESEARCH by Loren MacIver

Electric colors are used sparingly on black to catch the eye -- the protective circle must close around the child and research is the key to the missing place in the circle.

Slide 25 RECOVERY by David Stone Martin

The artist stresses subject matter to produce a poster full of optimism. The promise portrayed in this poster stresses an important point for the public -- the chance of recovery.

Slide 26 LET EVERY DIME FIGHT POLIO by Eric Nitsche

The flow of dimes makes an interesting visual pattern and becomes an arresting symbol for the well-known theme of The National Foundation -- that the accumulation of dimes means the budget for hospitals, crutches, professional training and salaries for the team which fights polio.

Slide 27 IGNORANCE BREEDS FEAR by Paul Rand

These neatly arranged geometric patterns give interest to the simple primary colors, and the symbolism of the dunce cap stresses the word ignorance in the slogan. Here again, as in the Allner poster, the important slogan is supported by pure form and color without subject matter.

Slide 28 LET YOUR HELP MATCH HIS COURAGE by Ben Shahn

While many of the artists stressed the happy, confident child, this artist presents a rather stoic little boy. There is honesty in the portrayal of childhood isolation and discomfort even in play. The bold drawing, and textural colors provoke interest in this poster whose meaning may have a subconscious effect rather than immediate impact.

Slide 29 HOME AGAIN by Honore Sharrer

This realistic portrayal of an ordinary mother and child, neither of whom is particularly pretty is an effective element. One of the school children viewing the poster reacted to it by saying, "It looks like real happiness, you can see the sunshine in their faces."

Slide 30 FIGHT POLIO'S WAR by David Smith

The only sculptor in the group transfers his medium to a poster in the form of a bronze medal to all who fight in Polio's War. The allegory of St. George and the Dragon relates to the fight of humanity against this disease.

Slide 31 FACTS FIGHT FEAR by Franklin Watkins

This important message is accompanied by a casual sketch of a child running with her dog.

The National Foundation is planning to use many of these posters. Several will be reproduced in full size and in full color for distribution throughout the United States. Others have been used in brochures and in magazines. The National Foundation likes some better than others. I am sure we all have our favorites because of individual personal tastes, background and experience. But the object of this discussion is to show how an artist develops an idea into visual form and the role that art can play in serving society.

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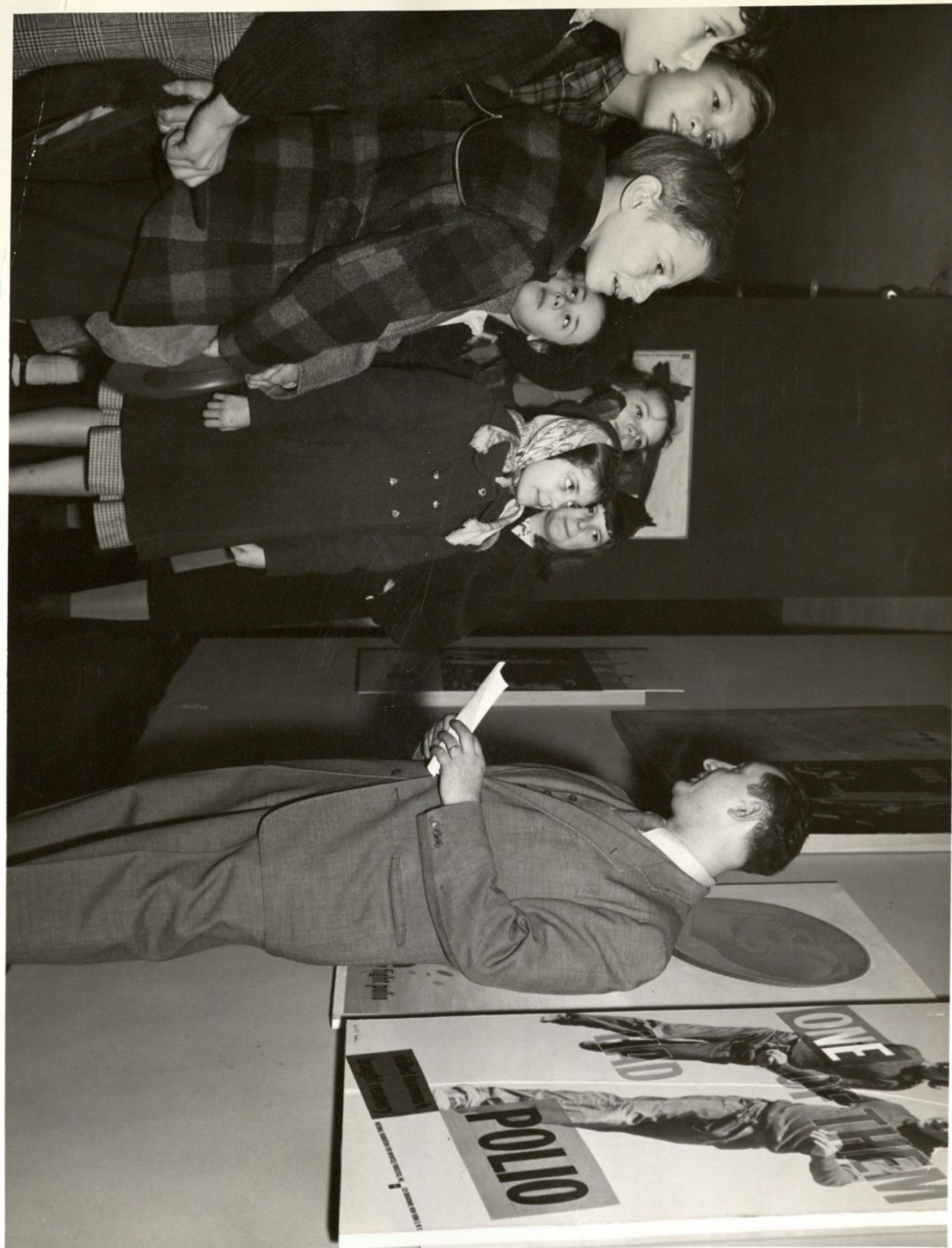
Left to right: Rene d'Harnoncourt,
Director of the Museum of Modern Art;
Herbert Matter, first prize winner;
Henry Koerner, second prize winner,
and Basil O'Connor, President of the
National Foundation for Infantile
Paralysis, at the presentation of

awards in the polio poster program.

Museum of Modern Art
11 West 53 Street
October 31, 1949

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Pake Postcard
Museum of Modern Art 1949

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