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U. S. WORKS PROGRESS ADMINISTRATION
FOR THE CITY OF NEW YORK

111 EIGHTH AVENUE :: :: NEW YORK, N. Y.
Federal Art Project
6 East 39th Street.

TELEPHONE: CHELSEA 3-3800
LEXINGTON 2-1433

August 18, 1936

Miss Sarah Newmeyer, Director of Publicity
Museum of Modern Art
11 West 53rd Street
New York City

Dear Miss Newmeyer:

Enclosed is the material on Shaker handicrafts. I find I cannot send you a clipping of my article as I have only one copy. This digest, however, contains the facts.

If you want more data, Miss Eglinton, of the Index of Design will be glad to supply it.

Also enclosed are copies of the national release on the Design Laboratory, which has not yet been cleared with Washington but will supply you with some information of the Design Laboratory, and a copy of the report on Arshieff Gorky, whose model, I believe, is to be included in the exhibition. This report has not been cleared with the Newark office which handles publicity for New Jersey but it is alright to use it as a background.

Yours truly,

Elizabeth McCausland

Elizabeth McCausland
Dept. of Information

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Shaker handicrafts shown at the Whitney Museum of American Art from November 12th to December 12th, 1935, were from the collection of Mr. and Mrs. Edward Deming Andrews of Pittsfield, Mass., near which the Hancock Colony is located. The data about that exhibition would be, however, substantially correct for all Shaker handicrafts, whatever their origin. The following excerpts from Mr. Andrew's catalogue suggests the ideology of the culture which produced Shaker arts: -

In an introduction to the craftsmanship of the Shaker society, whose life-span and significant achievements surpass those of any other communal sect in America, attention must first be called to the beliefs that animated the Shakers in all their activities. For the work of these practical idealists represents, to a remarkable degree, an application of the tenets of their faith, and can be justly appreciated only as a reflection of dominant traits in Shaker character. Most influential, in their bearing on the crafts and arts, were the principles: first, that separation from the world, in communities organized as churches and with all property held in common, was essential to the highest plane of living; second, that the noblest career depends on sacrificial employment of native talent; and third, that life should conform to the simplest patterns, freeing itself from all superficial or "superfluous" things which "shut out the sense of God."

Ann Lee, the founder of the sect (1736-1784), constantly preached the virtues of humility and brotherly love, striving to perfect her spirit, and that of adherents to her gospel, on the example of Christ. In quest of a place where she could practise her doctrines without persecution, she left England for America in 1774, with eight followers. Six years later she started to build, in the swamplands of Niskeyuma or Watervliet (N.Y.), a communal settlement patterned after the primitive Christian Church. Here, and on arduous missions into Massachusetts and Connecticut, she voiced her simple, brave and often unorthodox ideas. A completely pure and an essentially spiritual life, she taught, must be divested of all "wordly" elements.

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Social and economic injustice, marital inequality, private gain, war, all the world's ills were due to selfish and unrestrained individualism, to the blind following of instincts and indulgence in sensual pleasures. The alternative was unerring devotion to God, single-minded and child-like in innocence. Her "testimonies" were constant pleas for continence, for universal charity, for the sublimation of physical energies into channels for holiness.

After "Mother" Ann's death, these basic ideas were expanded by her successors, chiefly American converts, into a philosophy in which transcendentalism was strangely interfused with Yankee common sense. In the communities organized between 1787 and 1793 (four in Massachusetts, one in Connecticut, and two each in New York, New Hampshire and Maine), celibacy and formal confession of sin remained as fundamentals of the faith. Realizing, however, that "a divine order of society" must be built on something more than a loosely-knit system of belief, the Shakers withdrew from the world, organized their church as a separate government, and adopted a practical program based on common property, equal rights and responsibility, and consecrated industry.

The United Society of Believers in Christ's Second Appearing, called in derision "Shaking Quakers" or "Shakers", attracted into its various branches hundreds of earnest young men and women, chiefly from among the common people: farmers, small tradesmen, mechanics, artisans and the like. All were inspired by a movement in which the route to a social-economic utopia was identified with the way to personal salvation. Devoted to prescribed principles, and bound firmly together by persecution as well as common belief, these small groups of perfectionists were destined to evolve a character distinct from that of the world about them, and a spirit which could not but be impressed on the work of the hands. Architecture, industrial products, textiles and furniture demonstrate, each in its own way, the values and requisites of community life, the high regard for "strict utility" and the belief that "true gospel simplicity . . . naturally leads to plainness in all things."

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After the founding of the Niskeyuna Community, the Shakers organized other colonies at New Lebanon, New York, and in Ohio, Kentucky, Massachusetts, New Hampshire, Connecticut and Maine. Like those of the Puritans in New England, the Shaker colonies were organized on a communal basis under church government, based on a common ownership, and composed largely of farmers, artisans and laborers.

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

Essentially the Shaker culture was an austere and ascetic one. However, the religious revival of the decade, 1837-1847, produced a remarkable renaissance of emotion, which expressed itself esthetically in "inspirational" drawings, related in spirit to the Pennsylvania German "fraktur" drawings.

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Department of Information
 Federal Art Project
 6 E. 39th St., NYC
 Lex. 2-1433

August 18, 1936

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Editorial

THE WORKS PROGRAM
 Works Progress Administration

The Design Laboratory, a division of the WPA Federal Art Project, located in New York City, will enter its second year when registration of students for the fall term begins next month. This announcement marks the coming of age of one of the government art projects which involves very interesting pedagogical and esthetic ideas. From the beginning it has been plain that an educational organization, founded to provide instruction in the best modern design, could not operate on a purely temporary basis. Now plans for a three-year, full-length course have been completed; and the school is ready to embark on the second lap of its career.

Learn by doing has been the motto of the Design Laboratory from its inception. Learn by designing a clock, a chair, a table, an inkwell, an ashtray, a radio cabinet, an interior of a house, by drafting the blue-prints, and then by actually carrying out the design, either life-size or to scale in a model,---such is the principle which the Design Laboratory. This is no new principle in progressive teaching. But it is new, when applied to industrial design. Hence the happiness the founders of the Design Laboratory feel when they know the school is to go on.

Already during the summer the Design Laboratory carried on the pioneering begun when it opened its doors last winter. Its first summer course was planned especially for high school and college students who would use their vacations as a sort of vocational testing time, to find out for themselves if design was

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the field they wished to enter as professional workers. Now the school will be open to students slightly older, young men and women who have finished their academic education and are ready to begin their professional training. For it is as an advanced technical and professional school that the Design Laboratory looks to the future, hoping with its three-year course to provide as thorough and adult instruction as any of the best continental institutions.

A visit to the Design Laboratory at 10 East 39th Street, New York City, any time during the seven-weeks summer course just completed would have made it clear to the layman exactly how the "Learn by Doing" principle operates in practice. Day and night a hundred students could have been seen, busy at drawing-boards, working earnestly at easels and modeling-stands, or concentrating on the super-efficient lathes, drills and circular saws of the workshops.

Here was the proof of the pudding. For a number of years now the idea of learning by doing has been established in progressive schools, following the educational pioneering of Prof. John Dewey of Columbia University. The basis of this principle is that it is a bad preparation for life to say to a student, child or adult: "Memorize this by rote and then do it this way all the rest of your days." Such a method does not develop initiative or ability to meet new situations; it simply perpetuates old ideas and practices. To oppose to this old style teaching a really modern and progressive technic, Dewey evolved the idea of letting a child (or an adolescent or an adult) learn by doing, learn by trying, learn by making mistakes, learn by rejecting his mistakes and incorporating the hard-won experience into his new efforts. This is now the basis of the best day schools and nursery schools for young learners.

It is the idea, also, which is now controlling the teaching of art to children, both in this country and abroad, as was evident in the two mammoth exhibitions of children's art held at Rockefeller Center in 1934 and 1935, the International Exhibition, and the Exhibition of North American Children's

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Art. When the Federal Art Project was set up, it was inevitable that this philosophy of education should be followed in its division of art teaching; and logically, therefore, when the Design Laboratory was founded, the principle was carried over.

Thus in organizing the Design Laboratory--the first institution in this country to endeavor to present in a coordinated and developed fashion the standards of taste and style already evolved elsewhere in the world in the so-called "International Style," in the work in architecture and design of such pioneers as Le Corbusier, Miès van der Rohe, J. P. P. Oud, Walter Gropius, and their colleagues--it was necessary first of all to provide a physical plant where the students really could learn by doing. It is not the intention of the Design Laboratory to hand down dogmas about functionalism and modern design. Rather, the facts of present-day materials and manufacturing processes are presented in the theoretical courses in industrial design. Then the student is free to make his mistakes, to carry out his own interpretation of what a contemporary chair, table, clock, etc., should be like. In the end, if he is intelligent and sensitive, he will assimilate those basic intellectual and esthetic concepts which underlie the best modern design. His designs will cease to be memories of past periods and styles; they will come to be the best expression he is capable of making of the facts of 20th century life and technology.

But this all revolves around the workshops and studios. A high school or college student who looks forward to a career as a designer needs to know not only about the kinds of wood and the tensile strength of tubular steel, about plastics and nitro-cellulose finishes. He needs to know, from direct physical and sensory experience, what forms and shapes are, what colors and textures are. For modern design is no bare, ascetic creature, divorced from color and comfort. It is the integration of the best technical knowledges and of the most beautiful and useful materials of the present.

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Thus, though Le Corbusier has made extremely handsome chairs of chromium-plated steel tubing on which bands of textiles hang in the perfect suspension of a problem in physics, yet the modern designer need not reject wood as a basic material for a chair; he need not reject upholstery. On the contrary, he will use woods and metals and other materials with a full appreciation of their individual and unique qualities. To develop this feeling in the designer for texture, for color, for materials, there are the painting and sculpture classes, the theoretical classes in color relations, the classes in abstract painting, where pure form, color and line educate anew the eye of students who have grown up in a world which, from the standpoint of its technics, belongs to the 20th century, but which is about two centuries behind with its applied arts, as furniture manufacture, interior decoration, design and manufacture of stoves, kitchen equipment, bathroom accessories like faucets, tableware, silverware, glassware, rugs, hangings, and so forth.

"What is a chair?" "What is a clock?" "What is a table?" These sound like easy questions to answer. A chair is something to sit on, a clock is something to tell time, a table is used to put things on. But actually when it comes to designing a chair or a clock or a table, the problem is far more complicated. What sort of a chair, what sort of a person as its hypothetical occupant, what sort of an interior to fit into? To design a chair involves an elaborate equation in social environment and in anatomical structure, let alone what adjustments need to be made to the commercial market.

A clock is a time-piece; the basic form of its working parts is a circle. But when a clock is to stand on something, not just hang from the wall, a secondary factor is introduced into the problem. Thus a brass ship's clock is a very beautiful object, because the relation between its form and its function is perfect. But how place an object like a clock's works, which are practically a cross-section of a cylinder, on a base which will support the clock-works and

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hold them without their toppling over, yet make an harmonious relation between the necessarily round shape of the clock and the necessarily cubical shape of the base, necessarily flat to stand securely on a plane surface like a table, mantelpiece, etc.?

There is no one answer to this question, but there are obviously good answers and bad answers. To avoid clamping a formula down on students and yet to suggest to them those intellectual and esthetic criteria which enable their possessor to make the differentiation between good and bad is the task of the Design Laboratory. It is a task which leads the teacher into that most difficult position of standing by and letting the student live his own life. So it is possible to see a good, respectable coffee table ruined when its designer-maker wants to decorate it with linen-fold machine-tooling. It is possible to see round clocks which are not related to their flat bases. It is possible to see inkwells which are as elaborate in their ornament, comparatively speaking, as the English Decorated style of Gothic. It is possible to see radio cabinets which combine materials in fantastic fashion. But though these things are mistakes, from the point of view of modern design, they are the best education their makers could have. And usually a week or so later the proud creator of the design begins to see light. That is the best testimony to the methods and ideas of the Design Laboratory.

Appearance: Tall, dark, small mustache. Seemingly older and more mature than his age.

Philosophy of Painting: Gorky's ideas are very interesting and based on an apparently wide knowledge of painting and esthetics. His method is perhaps limited to be mystical; but he is aware of the complex problems, technical, formal and social, confronting the artist today. In his mural he has enough to express his concern with these problems.

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Who wrote this?

1936

Name: Gorky, Arshile

Date and Place of Birth: Tiflis, Caucasus, Russia, October 25, 1904

Education: After coming to the United States in ¹⁹²⁰1920, studied civil engineering at Brown University, Providence, R.I. Studied painting in Boston and New York.

Occupational Record: Came to New York in 1925. Has taught past 7 years to support himself, at Grand Central Art School and the New York School of Design. Has lectured on abstract painting, cubism, surrealism, and the art of painting.

Exhibitions: Museum of Modern Art, Whitney Museum of American Art, J. B. Neumann Gallery, Rehn Gallery, Weyhe Gallery, Julien Levy Gallery, Downtown Gallery, John Baker Gallery. Had one-man shows in Philadelphia and in New York at the Guild Art Gallery. Was represented in the Municipal Show at Rockefeller Center in 1934.

Mural: Located in foyer of second floor of Newark Airport. Entitled "Aviation: Evolution of forms under aero-dynamic limitation." Will cover about 1500 square feet of wall space. Started 10/4/35, designs approved 7/27/36. Mural will be oil on canvas, painted in studio; canvas to be applied to wall after being painted. Is aided by three assistants.

Appearance: Tall, dark, small mustache. Seems older and more mature than his age.

Philosophy of Painting: Gorky's ideas are very interesting and based on an apparently wide knowledge of painting and esthetics. His method is perhaps inclined to be mystical; but he is aware of the complex problems, technical, formal and social, confronting the artist today. In his mural he has sought to express his concern with these problems.

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Gorky 2

These problems fundamentally, from Gorky's point of view, revolve around the question of space. This is space not in a Kantian metaphysical sense, but in the sense that in the plastic arts a form, a shape, an object, must logically occupy a given space. The predominant concern of the painter, therefore, from this point of view, is to achieve this occupation of space by an object by means proper to the medium of painting.

From this point of view, also, sheerly technical considerations are of secondary importance. How, asks Gorky, can an artist give himself exclusively to problems of grinding pigment or using an air-brush or some kind of new paint, when the all-obsessing problem of form in space has not been solved? This means in his case that he is not interested abstractly in materials. Yet he is interested in technic as a method of creating form. And he adds, how can one separate method from the artist's intention and creation?

In his designs for the Newark Airport, Gorky has concerned himself with forms derived from aviation and from the airplane. But since scientific invention is ever changing, he does not wish to use these forms in a literal spirit, because the airplanes of today will obsolete in a few years, but a mural should certainly be able to speak to people of the future in a language above the purely topical idiom. So it is the forms ^{of} an airplane in an abstract and essential mood which Gorky has utilized in his designs, wings seen as almost straight lines, as they actually look when viewed in profile, a rudder, an aileron, an instrument board, a wheel, a lamp, a cylinder, insignia from the underwings and from the fuselage, all distilled to their ultimate expression.

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Gorky 3

With these forms he seeks to occupy the space given him, the walls allocated to the mural. These spaces are rectangular, they are two dimensional, they are solid constructions of masonry. And the artist must not violate their essential function, which is a supporting and protecting one. Therefore his design must not seem to break through the wall or to shatter the wall; his design must really occupy the space it is intended for and not seek to move outward in a three-dimensional disruptive way.

Yet since the artist has a theme, "Aviation," he must create more than the inanimate forms of his subject matter; he must create also the mood of aviation, of flying. This mood is suspension in space, the sense of objects floating in space. And moreover this mood is bound to be colored by that thing which differentiates the 20th century from the 19th, th technical and scientific integrations involved in the machine. This differentia Gorky calls "the operation of our time." And he amplifies this by explaining how the original material is lost through this operation, as the linen or raw silk of thw wing's fuselage becomes not a textile but a sustaining member of the heavier-than-air flying machine. For this it is necessary, he states, to have a dialectical organization of forms so that "the beautiful miracle of our times, the miracle of the engineer, of the scientist, of the artist" may be fully realized in the painting. Here obviously those qualities of his being which made him study to be a civil engineer express themselves.

The intellectually stimulating aspect of Gorky's equipment for painting this mural is suggested when he quotes Heraclitus as writing that a part is more beautiful than the whole. Here indeed is the keynote of abstract painting, this insistence that metonymy is a legitimate device of the painter as it is of the rhetorician. This quality of Gorky's mind is a

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Gorky 4

gain revealed when he speaks enthusiastically of Hogarth's "Analysis of Beauty" as being the forefather of modern painting. And one understands more of his principles when he mentions his heroes in painting, Paolo Uccello, Ingres, David, Picasso.

From this it is evident that Gorky is a modern painter. He himself explains, when queried as to what prizes he has won, "Do modern painters ever win prizes at the salons?" But what is "modern?" In an obvious sense modern is cubist or abstract. But there is more to the modern spirit in painting than a style. This Gorky insists on. Actually he would say that "modern" means a certain way of looking at life in this transitional period. It means observing the outside world which surrounds the artist, but observing it not in terms of memory, nostalgia or association, but in terms of its own forms and textures. This means that the modern painter does not go back to Piero della Francesca for his inspiration, or his organization of form; instead he uses the discoveries "of our ancestors, as Picasso" to continue that exploration of experience which is the artist's function. "How," asks Gorky, "can I understand those men of another century when I can't even understand the world today?"

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In 1933 everyone interested in American art realized that if some form of organized public support for the American artists were not discovered, the American tradition in the fine arts would enter a "dark age" from which it might not recover for given the opportunity, are capable of making contributions of the utmost value to the enrichment of American life.

The art project employs about 5,300 people of training and experience in the art field. More than 82 per cent were taken from relief rolls. Its program includes the rehabilitation of artists who have lost some of their skill through long unemployment; the encouragement and further training of young artists of definite ability, and the development of a wider market for American art.

It was with no idea of selecting the artist for special consideration that the art project was launched. Artists require consideration and help in the same degree as other professional groups. They are trained to do a socially useful job, whether it be the creation of paintings or sculptures, or the designing of posters for educational and national public campaigns. These posters are largely concerned

In this difficult emergency through which we are now passing our artists have displayed a fortitude as great as that of any other class of citizens. One might say a fortitude far above the average, for they were the first group to be seriously affected by the depression, and among the last to go on relief.

During the past few years there has been practically no market for the work of American artists. The public interest in American art which reached a high point in the years just before the depression still remains. But the interest expressed in terms of purchase ceased abruptly soon after 1929

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By 1933 everyone interested in American art realized that, if some form of organized public support for the American artists were not discovered, the American tradition in the fine arts would enter a "dark age" from which it might not recover for generations.

To tide needy artists over the dark age of depression, the organized community, represented by federal, state and municipal governments, set up a number of projects. One of the earliest of these was set up by Harry L. Hopkins as state administrator in New York. Later, in 1934, in cooperation with the United States Treasury Department, he set up the Public Works of Art Project, which was administered by Edward Bruce. When this project came to an end various state projects were continued under the ERA. Last fall Mr. Hopkins set up the Art Project of the Works Progress Administration.

Fear has sometime been expressed regarding the quality of the work since many of the artists taken from the relief rolls had not yet achieved public recognition. These fears are largely unfounded because there are ample safeguards against the display of bad work.

The Art Project of the Works Progress Administration is directed from Washington by Holger Cahill, an outstanding authority on modern art. He is assisted by a staff of field advisers and state and district art directors. These directors are museum directors, art educators and artists. They are aided by advisory committees, national and local. These committees consist of artists, museum directors, heads of art schools and of art departments in the public

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schools, and other people professionally concerned with art. They aid the directors of the art project in maintaining high standards of performance, stimulating local interest in the art projects, and establishing constructive co-operation between the art projects and other activities of value to the community.

The national and state directors of the Federal Art Project believe that public demand--expressed in terms of economic support--is a necessary element in the development of American art. They believe that the artist must have a public if he is to function freely and fully, and make the contribution he is capable of making to contemporary American civilization. They are convinced that the art project can contribute a great deal toward building up such a public. Behind this conviction is a knowledge of the American tradition in the arts, and a belief in its value and vitality.

Five thousand artists are but a fractional part of the American workers on all the various government projects, but in the months during which the Federal Art Project has been in operation it has been demonstrated that the number of people vitally affected by the work of these artists must be reckoned in the hundreds of thousands.

Through the various activities of the art projects the artists and the public have been brought into direct and reciprocal contact. People never before interested in art have awakened to its cultural potentialities and there has been aroused in many communities throughout the nation a genuine desire to participate actively in the many phases of the program.

Many of our most talented painters have had their first opportunity to paint

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Hundreds of tax supported institutions, schools, colleges, hospitals, public buildings, etc., have received paintings, murals, sculptures, drawings, and prints. Schools, public museums, National Park Service museums, Federal, state and municipal educational organizations, and the construction projects of the Works Progress Administration have been benefited by charts, models and other exhibits furnished them by the Federal Art Project as aids in the task of visual education.

In community centers all over the country tens of thousands of under privileged children and adults are being provided with a valuable means of occupying their leisure through lecture, exhibitions, and the acquirement of new and culturally profitable activities in the practice of the arts at classes in drawings and modeling, and the graphic and applied arts.

No phase of the work of the Federal Art Project has greater bearing on the future of art in America than its teaching program. Hundreds of highly trained teachers of art, displaced by depression the economy, are holding classes daily in boys' clubs, girls' service leagues, schools, churches and settlement houses. These art classes are not merely individually valuable, but socially useful as well. They have everywhere been recognized as a contribution to child welfare and as a deterrent to juvenile delinquency.

Probably the most dramatic and picturesque of all the work on the Federal Art Project is in the field of mural painting. In this country, mural painting has until now been a much neglected art, and American artists have had few opportunities in this field. Many of our most talented painters have had their first opportunity to paint

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a mural under the Federal Art Project. The younger painters are attacking the problem of mural painting with the greatest enthusiasm. Public interest has been aroused and it is certain that if it continues America will witness a significant development of this art.

Striking proof that the nation will receive from the artists of the Federal Art Project a valuable body of art is found in the awards already won by several of these painters. For his murals at Evander Childs High School, New York City, James Michael Newell, won the Architectural League gold medal. This distinction is generally conceded to be the highest in decorative painting in the United States, and although an annual award, the league had not given it to any work since 1933.

In the creative arts the Guggenheim Foundation allotted only eight fellowships for the entire country. Three of these awards went to WPA artists. The award to Harry Sternberg, of New York, who will make a series of etchings and lithographs on American industries and agriculture on his fellowship, was the only one given this year in the field of graphic arts. The other recipients, Jon Corbino, of New York, and Aaron Bohrod, of Chicago, had been working in the easel painting division of the Federal Art Project.

At the annual show of the National Academy of Design held in March, Hayley Lever received the Edwin Palmer Memorial prize for the best marine painting and Harold Black and Maurice Blumenfeld were given the Julius Hallgarten prizes for oils. Blumenfeld, 17 years old, is the youngest major prize winner in the academy's history. All three are employed on the Federal Art Project.

As line with this general purpose the Federal Art Project is establishing art galleries throughout the country which have among other

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Louis Guglielmi, young Federal Art Project painter, recently was awarded an Edward MacDowell Association fellowship. Only three other painters were so honored. He will spend the summer at the MacDowell Colony at Peterborough, N. H.

The Metropolitan Museum of Art purchased a portrait of his wife from Robert W. Godfrey, a young painter who before he was employed by the WPA art project had been sleeping in the New York subways.

At the annual exhibition of the Cleveland Museum of Art this year four project artists, Jack J. Greitzer, Edris Belhardt, William Sommer, and William A. Dalwick, captured five first prizes and a number of other major awards.

Because mural painting provides a direct bridge between the artist and his public it has been encouraged. It gives the public a chance to come into daily contact with works of art. This close relation between the artist and the public is healthy for both. It provides a stimulus for the artist, and works toward the improvement of public taste which will insure the artist a more discriminating public in the future. More than 350 Federal Art Project murals are now under way or completed in schools, colleges, libraries and other tax supported public buildings in every section of the country.

Sculpture for public buildings and for public parks also gives the artist a direct contact with his public. Hundreds of sculptors on the Federal Art Project are now at work on figures and fountains for public parks, gardens, and other public institutions. In communities all over the country civic improvement campaigns are making use of sculpture produced under the Federal Art Project.

In line with this general purpose the Federal Art Project is establishing art galleries throughout the country which have among other

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specific purposes, the intention of showing the work of artists done in the respective regions to the various co-operating sponsors, to the public and to groups of under privileged persons who have had no opportunity to know or to appreciate art. It is expected, when a sufficient number of galleries have been established throughout the country, to circulate exhibitions of selected material from one region among the others and in this fashion not merely serve to stimulate artist and public but to bring art into the less accessible sections of America. In regions where, for one reason or another, it will be impossible to establish galleries, the Federal Art Project plans to send motorized museums.

The Federal Art Project of the Works Progress Administration is associated in the public mind chiefly with the aid given to artists who were affected by the depression. While there are almost 5200 men and women employed under the Project, this figure by no means represents the number of artists engaged in producing easel pictures, murals, graphic art and sculpture. As a statistical fact only 49% - about half the total number - is employment throughout the country in this, the fine arts, category.

What is less widely known, is the great scope of the Project as conceived and developed by Mr. Cahill. The practical arts, in their respective divisions, employ 23% of the total. And what has perhaps the most far-reaching effects, is the educational program established.

Artists act as teachers, lecturers and docents. The response has been of amazing proportions in 44 states in the Union. As a vital part of this plan, nineteen Federal Art Galleries have been opened in the South, where galleries were either non-existent or inadequate. Since January, when the first of these centers was opened, there has been an estimated total

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attendance of well over a million, a million.

The Federal Art Galleries are in the states of North and South Carolina, Alabama, Tennessee, Florida, Oklahoma and Virginia. In each case these centers were planned to meet the needs of the specific community, to be a focus and center of growth for surrounding districts. Thus in Chattanooga, the manufacturing background of the city is taken into consideration in arranging exhibitions. In Big Stone Gap, Virginia, there are relics of pioneer arts and crafts which link both past and present in exhibition and class work. Mobile had collections that had remained in storage for nearly twenty years. Now they are properly installed and form a nucleus for a permanent museum. In Greenville, South Carolina, the Federal Art Project is realizing its opportunity to aid the citizens to establish a unique textile museum which will help to give meaning and wider cultural value to the major industry of this district.

In general, the Southern galleries are modest in size, but large in vision and influence. They are administered by small staffs, but have large attendances. Everywhere they have received enthusiastic support, evinced by financial sponsorship and local volunteer workers. In North Carolina, for instance, the government spent only \$12,000 during the first five months of operation, whereas local contributions totalled \$14,000. Although not many of the Southern communities are able to make as large an outlay as this at present, both the people and civic leaders have shown their eagerness for the continuance of these centers. The Southern art centers are not an ephemeral thing, permanently dependent upon government support. They are a new asset and feature of community life, reaching out into the schools and recreation centers, enlisting the enthusiasm even of those who were hostile or apathetic at first. They are not only developing visual education in the South, but building museums and collections for the future.

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Although simple and basic in their approach, the program and
 In many communities pioneer work is being done. For instance,
 the three North Carolina galleries, in Florence, Greenville and Columbia
 are the very first art centers of any kind in that state.
 Many mountaineers and others who would hesitate to enter large and im-
 posing museums come in for lessons in painting, weaving and modelling.
 In addition to the thousands of visitors to the galleries monthly, approx-
 imately fifteen hundred children and adults are enrolled in the free art
 classes in this state. Many have found ways of earning money through in-
 struction received in the arts and crafts.

Whenever possible the Federal Art Galleries are situated in
 central downtown districts where people may drop in easily for exhibitions,
 classes and informal lectures. A large number of them are open until nine
 in the evening. Both the wisdom of central location and the need for such
 friendly art centers has already been proved by the enthusiastic attendance.
 In Miami alone, there was a registration of 10,000 visitors during the
 first weeks of operation. Displays of pictures, sculpture and the prac-
 tical arts are changed every three weeks. Local talent, loans from museums
 and galleries throughout the country and displays sent out from the exhibi-
 tion department of the Federal Art Project, give diversity and balance to
 these shows.

Frequent demonstration of various art media - such as painting,
 sculpture, print making etc., are planned to show how and with what the
 artist works. The stimulation of such demonstrations is apparent at once.
 Usually there is a rush of eager children and adults to join classes after
 these talks. Other lectures which are given are designed to reveal art as
 a form of enjoyment, available to all, not as an intellectual struggle, de-
 pendent upon expensive and specialized education.

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Although simple and human in their approach, the program and staffs of the Southern art galleries are adapted to meet a wide variety of problems. Big Stone Gap, Virginia, is a poor community where art had always seemed as luxurious and remote as a Hispano-Suiza. The teachers of the Project are making it human - as simple as beauty of line in a geranium pot. Miami, on the other hand, is a tourist center, formerly as rich in race tracks and slot machines as it was poor in art attractions. Now a gallery with display windows on one of the main streets is attracting both tourists and local visitors.

Oklahoma City presents another distinctly American phenomenon - an 1889 boom town that grew swiftly to a population of 235,000. It wanted a civic art center, but lacked the initiative to create one. When the WPA Art Gallery was opened, there were line-ups for lectures that had to be broken through by the police in order that pedestrians might pass. In the University of Chattanooga the Federal Art Gallery gladly accepted wall space in the Cafeteria. Teachers from other states have come for conventions and gazed at the paintings with envy. A visitor from New Hampshire even remarked: "And to think that I always believed Tennessee was a land of malaria and moon-shining hill billies!"

Quite possibly museum development in the South was delayed not only by lack of funds but by the idea that paintings and sculpture must be housed in an expensive marble building, protected by uniformed guards. The Federal Art Projects has changed this conception. It has demonstrated that sympathetic direction, informal lectures and response to community needs can attract thousands of people to art centers. WPA art galleries have been established in Big Stone Gap, Virginia; Asheville, Winston-Salem, Raleigh and Greensboro, N.C., St. Petersburg, Jacksonville and Miami, Florida; Nashville, Chattanooga and Knoxville, Tennessee; Florence, Columbia

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and Greenville, South Carolina; Mobile and Birmingham, Alabama and in
 course, the aim of this phase of the project is to conserve the skills
 Oklahoma City and Tulsa, Oklahoma.

of the artists, who, without Federal aid, might lose everything gained
 by years of study and work. This conservation is absolutely essential.
 A gallery will be established August 10 in Lynchburg, Virginia.
 Plans call for other art centers in Mississippi, Georgia and Arkansas,
 if the country is to continue its cultural advancement and if the artists

The giant undertaking of the Federal Art Project is the Index
 are to take their place in the continuity of self-supporting art and
 of American Design. European nations, long realizing the importance of
 when the depression is ended. But no less important, in the field
 studies of this kind, have published richly illustrated volumes of native
 analysis, is the acquisition for the public of a body of art work valuable
 decorative and applied art, thus placing at the disposal of their scholars
 in itself and which will serve to stimulate a wider appreciation and
 and creative workers the full picture of their national arts of design.
 understanding of art and to create a future market for the nation's artists.
 The Index of American Design will be an analogous graphic source-record
 None of this work is sold, all of it going to the support
 of the rise and development of American design up to the 20th Century,
 buildings, and the special needs of the institutions, public buildings,
 composed of pictures, -- accurate, documented drawings in black and white
 schools, hospitals, etc., to which it goes are carefully considered. --
 and in color, and photographs.

quests for easel paintings from hospital authorities and from other public
 The material comprising the Index of American Design will be
 institutions already far exceed the paintings available, although an index
 supplied by the various local units working through art and historical
 of the Federal Art Project is to eventually place at least one painting in
 societies and volunteer advisory committees. This compilation may be ex-
 every hospital room in the country.

pected to form the basis for a native source-book of an organic development
 The work of the Graphic Arts Section is generally done in the
 of American design derived from that of the past which is valuable and which
 artists' studios, although the advantages of cooperative activity are be-
 should stimulate original contributions in the future.

coming more generally recognized as in projects of the kind established
 The Index of American Design will make accessible an accurate,
 in New York, Chicago, Philadelphia and elsewhere where workshops have been
 usable record of American design through libraries and museums not only to
 set up and pressed installed. Much of this equipment is being furnished by
 designers and manufacturers but also to art students, artists, and scholars.
 public spirited individuals and groups at its expense to the project. Prints
 No such compilation as this has ever been undertaken in this country, and
 produced by this project also go to public institutions.
 if the Federal Art Project had not instituted this work at this time, it is
 Of no less social value is the work of the poster section,
 altogether probable that before any private agency attempted the task much
 consisting, in general, of announcing, illustrating and promoting the
 valuable material would have been forever lost.

any other enterprises of such municipal departments as the fire, police,
 Numerically, the easel painting section of the work of the
 Federal Art Project the country over is the largest. Essentially, of

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course, the aim of this phase of the project is to conserve the skills of the artists, who, without Federal aid, might lose everything gained by years of study and work. This conservation is absolutely essential if the country is to continue its cultural advancement and if the artists are to take their places in the community as self-supporting men and women when the depression is ended. But no less important, in the final analysis, is the acquisition for the public of a body of art work valuable in itself and one which will serve to stimulate a wider appreciation and understanding of art and to create a future market for the nation's artists.

None of this work is sold, all of it going to tax supported buildings, and the special needs of the institutions, public buildings, schools, hospitals, etc., to which it goes are carefully considered. Requests for easel paintings from hospital authorities and from other public institutions already far exceed the paintings available, although an ideal of the Federal Art Project is to eventually place at least one painting in every hospital room in the country.

The work of the Graphic Arts Section is generally done in the artists' studios, although the advantages of cooperative activity are becoming more generally recognized as in projects of the kind established in New York, Chicago, Philadelphia and elsewhere where workshops have been set up and presses installed. Much of this equipment is being furnished by public spirited individuals and groups at no expense to the project. Prints produced by this project also go to public institutions.

Of no less social value is the work of the poster section, consisting, in general, of announcing, illustrating and promoting the many civic enterprises of such municipal departments as the fire, police,

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health and education. Posters are also being supplied for safety, crime prevention and various other educational campaigns; for Industrial Research Bureaus, State Conservation Departments, and the various WPA projects. In a number of states the artists in this section have been asked to work up illustrated campaigns to promote better citizenship, public health, municipal cleanliness and to discourage vandalism.

One of the important developments of the Federal Art Project is the group cooperation which in some project units is, in effect, a kind of guild organization. The individuality of the artist is not lost in this group effort, for within the broader scope of the projects the artist has opportunity for personal expression both in style and interpretation. In view of the isolation characteristic of the artist in the recent past, this new tendency toward mutual help and solidarity is to be regarded as highly significant. It is a form of preparation for the emergence of a new relationship between the artist and the public. The artist, through his work on the Federal Art Project, is helping to build a new and socially sounder basis for art through the development of understanding and appreciation among the general public.

To-day the United States Government is the greatest art patron in the world - and probably the largest employer of artists in recorded history. To many people this government employment is a new and unheard of thing. But actually, government support of art is not new.

Governments in every age and in every part of the world have employed large groups of artists - among them, we can recall, the

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governments of Egypt, of Greece, and of Rome, of medieval and modern Europe, the rulers of China and those of the ancient civilizations of America. The great building program in Athens, under Pericles, which left an imperishable record, employed large numbers of people on government art projects. In our time, the French government has long had a liberal policy toward encouraging art and public art education. Great Britain has encouraged its artists, as have Italy, Germany, Russia and Sweden.

But this fact has not served to soften the criticism of certain classes. Indeed a punitive attitude seems to have developed, particularly among those whose wealth, if lodged in the hands of more enlightened people, might have made them patrons of the arts. Instead, they are the people who prescribe ditch digging as the only cure for unemployment.

Maury Maverick, enlightened Representative from Texas, in a speech before the House last Winter said:

"One of the greatest dangers in America to-day is due to the threatened loss of human skill. I know myself of hundreds of skilled workmen who have been forced into idleness and the result is that they are losing their skill. Moreover, young men of America who are coming along are not getting a chance to accumulate any skill. Therefore we are getting to a situation where we have less skill in this country as time goes on. WPA is saving the skill of literally millions of our people, and I say that that is of tremendous value to this country.

"There are professional men, doctors, lawyers among the unemployed and now all of these people are slurringly referred to as

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"white collar" workers. It seems to be wrong to have a white collar. If you lose your job you are supposed to lose your self-respect and get yourself a dirty collar and go out and work in a sewer. That seems to be the attitude of the enemies of relief toward the unemployed.

"For instance we may take art. Art is looked down upon by some American people. At one time this country spent \$100,000,000 in buying so-called foreign masterpieces. Mr. Mellon goes over to Europe and spends \$1,000,000 on one picture. He goes over there and buys a picture painted 400 years ago, and he brings that back to this country and uses this \$1,000,000 picture for the edification of the people of the United States. My only comment on that is that I have no objection to foreign masters; they are all right. But, on the other hand, WPA spends something like \$1,500,000 to \$2,000,000 to put several thousand living native artists to work and save them from starvation. It puts their product in the high schools and colleges and various places all over the country for the edification of the American people, and a great howl goes up.

"Mr. Mellon spends \$1,000,000 for one picture 400 years old by a man who is dead and who does not get any benefit from it, and spends it for a picture that ought to stay in Europe, while the Government spends \$2,000,000, and we are told that we are a bunch of boondogglers. Well, I am for boondoggling."

The fact, then, that the United States Government and our American artists are working together is not an un-heard-of thing. But what is new about the American art project is its tremendous scale. It is the belief of many of the country's most competent authorities that the Federal Art Project has been, and will increasingly continue

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to be of the greatest social value -- not only to American artists, but to the American people as well. ~~agreed. The Greeks, who presumably~~
~~know~~ Mr. Cahill on this score declares: ~~in their language, therein,~~
~~again,~~ "Science and Art have twin statues erected to them in the
parks of all our memories. And quite appropriately. They are the
twin flowers of any civilization. Indeed, they are the sign and symbol
of civilization. In a sense, they are civilization itself. Why, then
should there be any question or doubt in the public mind as to the
propriety of the Government's action in coming to the aid of its
artists in a time of great economic stress?" ~~usually in the art world,~~

~~and, even~~ The question is wholly legitimate, and deserves a candid
answer. No one, I take it, would deny that the question exists. We,
in Washington, hear it daily in many forms. Why all this boondoggling?
What good is art, anyway? You can't eat it. A still life butters no
turnips. Why should some long-haired starving artist - who apparently
has to starve to paint, anyhow - why should he come in for this special
petting? How can you be sure that what he produces is Art?

~~obviously~~ This last is the knock-down question. The answer to it is,
You can't be sure. Would to heaven you could be. If art could be pro-
duced by pressing a button, every government in the world would be
justified in going into the business of button-pressing tomorrow.

~~say, to~~ Why can't you be sure? A candlestick-maker produces candles;
a steel maker produces steel; a cotton grower produces cotton. Why
doesn't an artist produce Art - invariably, and as a matter of course?
The only quick answer to that is, candles and steel and cotton are not
art.

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What, then, is art? The question has been asked for centuries; no two answers have ever agreed. The Greeks, who presumably knew something about art, had no word for art in their language. Therein, again, they showed great wisdom. Phideas would never have been put on this spot. But we have the word art in our language, and we use it all the time. As Director of the Federal Art Project, it seems to me entirely appropriate that I should be required to say, however, dangerous the terrain, what I conceive art to be. I willingly say it, because I believe, first, that what I conceive art to be is not a personal possession of my own, but a view held rather generally in the art world; and, second, because I've a notion that, if it can be held more generally, the propriety of the government's interest in our artists would be more generally conceded.

The trouble with art is that the candlestick-maker gets it mixed up with his candles. Art, I repeat, isn't candles. No yardstick or scales can, in the very nature of the case, be invented or devised to measure or weigh it. Art in whatever form is the emanation, the externalization, the crystallization of human personality. Art is the record of one's self; craft is the skill to perform the recording. Art is the imprint one is able to make of one's self in the clay, stone, wood, words, paint. Craft is the ability to say what one intends to say, to force the medium to bear the imprint. Whenever there is a great self to express, great craft is necessary for the recording. Great selves are rare; great selves allied with great craft are rarer. That is why a painting by Titian is valuable. Great selves, allied

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with limited ability to execute the self-record are also rare, but less rare than the Titian type. Lesser selves with extensive recording ability are common. That is why there is so much slick art in the world.

Art never rose higher than its source - the personality of which it is the record. When that personality, that illusive and undefinable entity we are calling the self, happens through a miracle of nature or circumstance or training to reflect and sum up the aspiration of an epoch, and when by a like miracle it happens to possess also the requisite ability to make the self-record, great art results. Great art was never produced by a trivial person. To sum up the aspiration of one's time is an achievement so vast and supreme as to be worthy of all honor.

The Federal Art Project would be delighted to be the means of revealing the American Titian. It would be much gratified to be able to announce to you that it had turned up a Tintoretto, or even a couple of Whistlers. Unhappily, it can make no such announcement. What it can say to you is that it has the privilege of conserving the skill and talent of some five thousand trained people, struck down by the depression, five thousand people whose life work and profession it has been to carry on the tradition of art in this land.

But it can say more. I am not now thinking in terms of statistics; the newspapers have already given you some idea of the amazing production of this small army of art workers - of the hundred odd murals in every section of the country already completed or in

University, as follows:

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"I am a Republican" Dean Harold L. Butler told teachers, process of being completed, about to make their contribution to the lives of literally millions of people. Of the thousands of easel pictures to brighten the walls of hospital rooms. Of the tens of thousands of children and adults receiving instruction in the arts at the hands of experts. Or of our giant undertaking in The Index of American Design.

I am thinking rather of perhaps the most amazing, because the least foreseen, aspect of our work - the new orientation of art itself which seems to be taking place as the result of a vast new audience. For, heavily interspersed with the criticisms and the questions, there is also the response of an awakened public, a public eager to share in the cultural values of the world of art and artists, which so largely until the Government's intervention was the privilege only of the selected few. It is very possible, in short, that the democratization of art is taking place. Where that leads, and what it portends, no man can know. But one can believe, and I dare to assert, that the direction is right and fruitful."

It is significant that even the most ardently anti-administration newspapers have recognized the value of the Government's aid to the Nation's artists and have not only withheld their approval to everything done, but as the main point he was expressing partisan fire but have urged editorially and in their news columns that the projects be continued.

The Syracuse Post-Standard on August 7 reported a speech by Dr. Harold L. Butler, Dean of the College of Fine Arts, Syracuse University, as follows:

...and don't think only of yourselves. You must get away from selfish individualism-egotism because you've got a job, and not caring a damn about the other fellow. To not help the other

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"I am a Republican" Dean Harold L. Butler told teachers, students and professors at the summer session banquet of the College of Fine Arts, Syracuse University, last night at Drumlins; "but I do want to take off my hat to the Democratic Administration for what it has done for artists, actors, musicians, and architects.

"During the 160 years of our federal government, it has never turned a finger over for any artist or group of artist.

"Those men of whom France, Russia and Spain are so proud-- their governments thru centuries have done everything they could to foster and protect their interest.

"This country has been so busy growing corn and building factories that it took the greatest depression the nation has known to bring art to the attention of the government.

"Thousands of artist and musicians were out of employment and on relief. At first they were sent to dig ditches. This it was found they could not do. It got to the ear of Roosevelt. He put them at work for which they were fitted. Now we have WPA bands, orchestras, opera companies, frescoes and mural paintings. This is the sensible way to take.

"Dean Butler made it clear that he was not giving blanket approval to everything done; but on the main point he was emphatic;

"See to it that the government doesn't again forget the artist. We pay enormous subsidies to steel mills in the form of tariffs. Why not help the artist?

"And don't think only of yourselves. You must get away from selfish individualism--satisfied because you've got a job, and not caring a damn about the other fellow. We can help the other

confessed their surprise, but work at the growing excellence of the

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follow.

"If this is nobody's business, nobody will do anything about it. It's YOUR business...."

The following appraisal of the WPA art produced in New York appeared in the New York Herald-Tribune, the leading Republican newspaper in the United States:

W.P.A. ART NOT "TERRIBLE THINGS" ON WALLS OF CITY BUILDINGS, BUT GOOD WORK, EXPERTS SAY

I. N. Phelps Stokes and Ernest Peixotto Discover a Higher Quality in Relief Murals in Municipal Buildings, with a Halt in the Radical Trend; They Look to World's Fair as a New Stimulus.

By Edward Angly

Whether wittily or with the humorous fury of one who has just paid an income tax in the higher brackets, it is fashionable to berate the Federal relief and recovery extravagances, to chuckle over "boondoggling," to denounce political wirepulling on the Federal pay roll. But when it comes to art -- the kind that is longer than depressions -- New York City has no little cause to be pleased with many of the results of the government's effort, through the Works Progress Administration, to keep the wolf from the door of painters.

That is the judgment of men qualified to know, of such men as I. N. Phelps Stokes, chairman of the Art Commission of the City of New York, and Ernest Peixotto, the distinguished writer and painter who, as a member of the commission, passes on the murals and other decorations being placed in public schools, libraries and other civic buildings through Federal work relief funds.

Both Mr. Stokes and Mr. Peixotto, in separate conversations, confessed their surprise last week at the growing excellence of the

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foyer and the larger auditorium, all with W.P.A. encouragement, during the Great Depression. Some Mistakes, Some Gains of the sort that has been. So it goes, all around the town. There have been mistakes, many of them, and not a few atrocities in the name of art and relief. But, take it from Messrs. Stokes and Peixotto, there have also been some fine things, and the general quality is improving steadily. "In the mass," said Mr. Peixotto, "if artists working on murals get right 25 per cent of what they are trying to do, they are doing well. That was true of ordinary submissions even before the depression and the use of public funds for artistic projects. Yet now, in New York City's P.W.A. mural projects, we are getting an even higher average of acceptable work. That was not true on the earlier C.W.A. endeavors." In one of the textile high schools, for example. Since then there has been a considerable separation of sheep from goats, not only in the work on murals but in the matter of tidying up the sculpture which decorates -- or, in some instances, merely dots -- the city. All in all, the Municipal Art Commission, which once feared a future generation would apply great quantities of white-wash to much of the relief era art, is becoming more convinced that it will leave a very precious legacy to the city. Under the commission's eye will come the restoration of City Hall Park, the building of a perimetric highway around the shores of Manhattan and other projects which work relief money should bring to a more hasty consummation than would otherwise have been possible.

There was a time when Mr. Stokes, appraising the earlier art submitted under Federal encouragement, feared that the city would sacrifice its walls that artists might eat. He foresaw future gene-

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rations turning from murals to say, "Oh, that must have been painted during the Great Depression." He now thinks much of the work that has been done is worthy of congratulations all around.

There has been a change not only in quality, but in theme. When art and relief first encountered one another, propaganda and preaching were the frequent results. It seemed that the muralists, not a few of them hungry after the dark days of '31 and '32 and '33 were out to emulate the Mexican Syndicate of Revolutionary Artists, led by Diego Rivera and Jose Clemente Orozco, to try with a brush what Lenin did with a pen, to employ a wall as Trotsky used a platform -- and all in the name of art. But, Mr. Pizotto has observed, such a propaganda of a year or so ago is fading this year into what he called "constructive themes." In one of the textile high schools, for example, the murals tell the history of costumes from Cleopatra's time almost -- but not quite -- down to Sally Rand's.

What is the explanation of that, Not just the difference between a full and a half-empty stomach. For one thing it is the quality of artists. At first many of the better artists, even when down on their uppers, were reluctant to go on relief. In the first batches of artists to sign for Federal Jobs were a large proportion who might have been described as fugitives from a Greenwich Village brain gang. Most of them were weeded out only as quality came to the fore. "All of us are looking forward to the World's Fair in 1939. In 1939, I hope the War Lean Years for Artists will be the need for mural painting. The darker days of the depression were really blacker years for artists than for most others, whether in business or the professions. It was indeed a rare individual who bought works of art. That left

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only orders from government and corporate enterprises to be counted on, and of these there were precious few. Only the top-notch artists, men always in demand, were obliged to pay income taxes. For the most part, they considered themselves lucky.

In these black years, as Mr. Peixotto put it, "naturally the thoughts of artists were bitter." Not that they were unaccustomed to economic insecurity. To that most artists reconcile themselves long before they get their first gray hair. But seeing so many million others in seeming economic insecurity turned thoughts to society in general and its "systems," and these were often hard and sharp thoughts. But a year of work has made a difference, it would seem, in many an artist's receptivity to influences from the revolutionary side of the Rio Grande, from the banks of the Moskva, where it winds past the Kremlin.

Unlike the amateur leaf rakers and snow shovelers and those who scrape the lateral roads of a nation in the name of work relief, a P.W.A. job for an artist usually evokes arduous labor.

"Most of them are really working hard," Mr. Peixotto has observed. "Much more than the four days a week for which they are paid. After so many years without commissions, they are enthusiastic, as a group. It is not in the nature of an artist enthusiastic in his work to watch a clock, to soldier on the job.

"all of us are looking forward to the World's Fair in Queens in 1939. I hope the World's Fair people will see the need for mural paintings from the beginning, instead of dragging it in at the end. I think this fair can leave us a fine artistic legacy, just as the Paris Exposition left that beautiful bridge, the Pont Alexandre-Trois, across

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the Seine."

More Hope for the Fair

In a broader field, Mr. Stokes, as head of the Municipal Art Commission, also hopes to see the fair leave a legacy of useful beauty. Much of the city planning the commission has approved Mr. Stokes would like to see completed before the fair draws the provincials to the metropolis.

"One of the reproaches we have lived under," he remarked, "is a horrible approach to Manhattan from Long Island. After leaving the speedway one comes, in nearing Queensboro Bridge, to what is almost a No Man's Land. The fair should concentrate attention to that, and it will to other problems in civic development."

In the matter of housing, Mr. Stokes feels that not only New York, but all other American cities are behind the large municipalities in Europe.

"Sooner or later," he said, "we must get rid of the slums. They are a triple menace -- a health menace, a fire menace and a moral menace. In carrying out slum clearance and housing projects for the greater city there is every opportunity on Staten Island, Long Island, and in the Hackensack meadows for creation of satellite cities. It is the view of the commission that greater New York will expand vastly in the next generation, although Manhattan is not growing, and will not grow, as it did."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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Eisen
FT 35

U. S. WORKS PROGRESS ADMINISTRATION
FOR THE CITY OF NEW YORK
70 COLUMBUS AVE., NEW YORK, N. Y.

TELEPHONE: CHELSEA 3-3800

Federal Art Project
6 East 39th Street
New York, New York
Lexington 2-1424

November 2, 1936

Miss Neumeyer
Museum of Modern Art
11 West 53rd Street
New York, New York

My dear Miss Neumeyer:

I am enclosing the letter which Mrs. Pollak
wrote to Isaiah Eisen.

Very truly yours,

Lillian Richman
Secretary to Mrs. Pollak

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	52.2

*New Horizons in
Washington*

Received from the Museum of Modern Art in good condition the following items:

May 24, 1938

NEW HORIZONS IN AMERICAN ART

Number No.	Artist	Title and Medium
24.1007	American, N.	Gray stoneware Jug, 1800-2
	Patric, M.	Pie Plate - yellow on red clay
	Barnes, E.	Early American Appliqued Quilt
26.1107		Painted Wooden Figure of Christ in Sacerdotal Vestments
26.1108		Detail of Painted Chest c. 1810
26.1109		St. George Painted on Deerskin - Vestings
26.1110		Shaker Textile, 18th century (veteran)
26.1111		Child's Dress, c. 1830-40
26.1112		Shaker linen
26.1113		Shaker textile, early 18th century (veteran)
26.1114		Child's Dress, c. 1830-40
26.1115		Shaker linen
26.1116		Shaker textile, early 18th century (veteran)
26.1117		Child's Dress, c. 1830-40
26.1118		Shaker linen
26.1119		Shaker textile, early 18th century (veteran)
26.1120		Child's Dress, c. 1830-40
26.1121		Shaker linen
26.1122		Shaker textile, early 18th century (veteran)
26.1123		Child's Dress, c. 1830-40
26.1124		Shaker linen
26.1125		Shaker textile, early 18th century (veteran)
26.1126		Child's Dress, c. 1830-40
26.1127		Shaker linen
26.1128		Shaker textile, early 18th century (veteran)
26.1129		Child's Dress, c. 1830-40
26.1130		Shaker linen
26.1131		Shaker textile, early 18th century (veteran)
26.1132		Child's Dress, c. 1830-40
26.1133		Shaker linen
26.1134		Shaker textile, early 18th century (veteran)
26.1135		Child's Dress, c. 1830-40
26.1136		Shaker linen
26.1137		Shaker textile, early 18th century (veteran)
26.1138		Child's Dress, c. 1830-40
26.1139		Shaker linen
26.1140		Shaker textile, early 18th century (veteran)
26.1141		Child's Dress, c. 1830-40
26.1142		Shaker linen
26.1143		Shaker textile, early 18th century (veteran)
26.1144		Child's Dress, c. 1830-40
26.1145		Shaker linen
26.1146		Shaker textile, early 18th century (veteran)
26.1147		Child's Dress, c. 1830-40
26.1148		Shaker linen
26.1149		Shaker textile, early 18th century (veteran)
26.1150		Child's Dress, c. 1830-40
26.1151		Shaker linen
26.1152		Shaker textile, early 18th century (veteran)
26.1153		Child's Dress, c. 1830-40
26.1154		Shaker linen
26.1155		Shaker textile, early 18th century (veteran)
26.1156		Child's Dress, c. 1830-40
26.1157		Shaker linen
26.1158		Shaker textile, early 18th century (veteran)
26.1159		Child's Dress, c. 1830-40
26.1160		Shaker linen
26.1161		Shaker textile, early 18th century (veteran)
26.1162		Child's Dress, c. 1830-40
26.1163		Shaker linen
26.1164		Shaker textile, early 18th century (veteran)
26.1165		Child's Dress, c. 1830-40
26.1166		Shaker linen
26.1167		Shaker textile, early 18th century (veteran)
26.1168		Child's Dress, c. 1830-40
26.1169		Shaker linen
26.1170		Shaker textile, early 18th century (veteran)
26.1171		Child's Dress, c. 1830-40
26.1172		Shaker linen
26.1173		Shaker textile, early 18th century (veteran)
26.1174		Child's Dress, c. 1830-40
26.1175		Shaker linen
26.1176		Shaker textile, early 18th century (veteran)
26.1177		Child's Dress, c. 1830-40
26.1178		Shaker linen
26.1179		Shaker textile, early 18th century (veteran)
26.1180		Child's Dress, c. 1830-40
26.1181		Shaker linen
26.1182		Shaker textile, early 18th century (veteran)
26.1183		Child's Dress, c. 1830-40
26.1184		Shaker linen
26.1185		Shaker textile, early 18th century (veteran)
26.1186		Child's Dress, c. 1830-40
26.1187		Shaker linen
26.1188		Shaker textile, early 18th century (veteran)
26.1189		Child's Dress, c. 1830-40
26.1190		Shaker linen
26.1191		Shaker textile, early 18th century (veteran)
26.1192		Child's Dress, c. 1830-40
26.1193		Shaker linen
26.1194		Shaker textile, early 18th century (veteran)
26.1195		Child's Dress, c. 1830-40
26.1196		Shaker linen
26.1197		Shaker textile, early 18th century (veteran)
26.1198		Child's Dress, c. 1830-40
26.1199		Shaker linen
26.1200		Shaker textile, early 18th century (veteran)

Dear Mildred:

We are returning today the rest of the Index plates, photographs, Graphic Arts, etc. When you have received them, will you please sign and return to us the enclosed receipt. I hope everything arrives in good condition.

I was sorry not to see you the last time you were in New York.

Sincerely yours,

Dorothy H. Dudley
Registrar

Mrs. Mildred Holshauer
Assistant to the Director
Federal Art Project
1734 New York Ave., N. W.
Washington, D. C.

DHD:DK
Encl.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Index of American Design

Museum No.	Artist	Title and Medium
36.1198	Ger, A.	Shaker Wall Clock designed by Isaac W. Vose
36.1076	Gilchrist, E.	Shaker textile, 1825-30
36.1091	Gilman, E.	Part of crewel work valance, 17th century

Received from the Museum of Modern Art in good condition the following items:

NEW HORIZONS IN AMERICAN ART

Museum No.	Artist	Title and Medium
<u>Index of American Design</u>		
36.1007	Amantea, N.	Grey stoneware jug, 1850-9
36.976	Antrim, Wm.	Pie Plate - yellow on red clay
36.1185	Barnes, R.	Early American Appliqué Quilt
36.1186	"	Early American Appliqué Quilt
36.1974	Benge, J.	Gown - 1850 (violet)
36.1101	Benge, J.	Man's Velvet Court Suit, 18th cent.
36.1976	"	Gown from Oil Painting (1682-1735)
36.1989	Bernar, M.	Patchwork & Appliqué Quilt
36.972	Boyd, E.	Lunette & detail from Altar Church at Sanctuario, Chimayo
36.1077	"	Painted Wooden Figure of Christ in Sepulchre Carried in Holy Week Processions
36.1095	Schaefer, L.	Church Wall Hanging of Buffalo Hide
36.1020	"	Painted with figure of San Juan Nepomucene, before 1800
36.1190	"	Crucifix from Vicinity of Taos
36.1168	"	Crucifix from Vicinity of Mora
36.1191	"	The Christ Child Retablo
36.1169	"	Detail of Painted Chest c.1815
36.1187	"	St. George Painted on Deerskin- Santiago
36.1971	Campbell, R.	Booster "athervans, late 18th century
36.1972	Cartier, Y.	Pianoforte - 1820
36.1179	Caseau, C.	Glass Liquor Flask 1849-1859
36.1993	"	Crock, 1st quarter 19th century
36.1992	"	Flask, green glass, late 18th early 19th cent.
36.1193	Chapman, S.	American Crewel Work Embroidery, section of valance, 18th century
36.1184	Concha, M.	Child's Dress, c.1830-40
36.1982	Constantine, G.	Shaker linen
36.1035	"	Shaker textile, early 19th century (bedspread)
36.1079	Crimi, N.	Lady's Gown, c.1843
36.1963	Curtiss, M.	Pictorial Cotton print, 1743-1788
36.1180	Dana, J.	Bottle Glass Decanter, 1820-1835
36.1979A-B	DeLasser, Y.	Water jug, 1798, 2 views
36.2106	Dorr, P.	Piece of 18th cent. crewel embroidery
36.1171	Fenga, M.	Silver Tankard, c. 1700-1750
36.974	Fiorentino-Valle, M.	Spanish-Colonial "Santos retablo", tempera on gesso panel
36.989	Foster, L.	Dairy Counter, Shaker, 1876, pine painted yellow
36.1034	Ger, A.	Shaker weave chest, pine, c. 1810

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Index of American Design

<u>Museum No.</u>	<u>Artist</u>	<u>Title and Medium</u>
36.1192	Ger. A.	Shaker Wall Clock designed by Isaac N. Youngs
36.1036	Gilchrist, L.	Shaker textile, 1825-50
36.1081	Gilman, H.	Part of crewel work valance, 17th century
36.1978	Hofmann, M.	Brocaded silk Dress, c. 1770
36.1977	" "	Dress, c. 1858
36.977	Levone, A.	Example of Pa. German pottery - lead glaze plate, 19th century
36.1964	Lowry, M.	Bloomer girl - chalkware, Pa. German
36.1966	Mangiacotti, M.	Swinging lamp, pewter, 19th century
36.1969	Moses (Photographer)	Pa. German stove-plate, 18th century, photo
36.1970	" "	Pa. German stove-plate, 18th century, photo
36.1986	Montal, E.	Shaker glove
36.1987	" "	Sister's sewing case - Shaker, early 19th cent.
36.1988	" "	Shaker case for knitting needles, c. 1830
36.1031	" "	Shaker plush used to upholster chair backs and seats, 3rd quarter, 19th cent.
36.1100	Pearce, G.	Birth Certificate, Nov. 10, 1777
36.1197	Pessel, J.	Brocaded Silk Dress, c. 1780
36.1975	" "	Gown with leg-o'-mutton sleeves, 1828
36.2107	Petersen, L.	Crewel embroidered valance, 18th cent.
36.1965	Reina, H.	Silver tankard, c. 1750-1760
36.1095	Schaefer, I.	Quilt
36.1983	Selmer-Larsen	Shaker textile
36.1980	Shearwood, W.	Mourning pendants, 1775-1800
36.1196	Smith, A.	4 slat rail-back rocking chair, Shaker
36.1039	" "	Shaker one drawer blanket chest, 1836
36.1973	Spicer, R.	Green faille street dress, 1852
36.1986	Stearns, A.	Shaker chair seat covering, middle 19th cent.
36.1990	Towner, E.	Spanish-Californian spur cover, 1830-40
36.998	Transpota, G.	Spanish-Californian spur, c.1852
36.1981	Valentine, X.	Bedspread, 1837
36.1997 to	Vincentine &	6 photographs taken at Shaker communities of
36.2002	Herlick	Mt. Lebanon N. Y. and Hancock, Mass.

Mural Project

<u>Cat. No.</u>	<u>Artist</u>	<u>Title</u>
8	Britton, E.	5 photos of completed panels of Classroom Studies & Their Application
44	Newell, J. M.	Evolution of Western Civilization, 2 photos

Graphic Arts Project

192	Becker, F. G.	John Henry's Hand
193	Bettelheim, J.	"Unemployed" Office
194	" "	Factory Houses
195	Blanch, A.	The Cornfield
200	Davis, H.	Trees at Night
202	Dwight, M.	Museum Guard
207	Ganso, E.	Still Life
212	Gregory, J.W.	Night in Provincetown

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Graphic Arts Project, continued

<u>Cat. No.</u>	<u>Artist</u>	<u>Title</u>
215	Hood, R.	Gossip
216	Jacobi, E.	All Night Mission
217	" "	Bar and Grill
224	Lurie, N.	Women's House of Detention
227	Miller, H.	Head
228	" "	Machinery
229	Murphy, A.	Horses, California
230	Murphy, M. L.	Fish Day
231	Pont, C. E.	Burning of the Oquendo, 1898
232	Refregier, A.	Mine Accident
234	Skolfield, R.	New York Harbor
239	Weiss, J.	Windows
not. cat.	Eichenberg	Preaching to the Animals
" "	Heckman	Stormy Day

Dear Mrs. Polshauer:

Allied Arts Project: Photography

376-381 Abbott, Berenice Changing New York, photographs from a series
 not. cat. " " Four other photographs from above series

Very sincerely yours,

W. P. A. Federal Art Project, Washington, D. C.

Mrs. Mildred Polshauer
 Director
 W. P. A. Federal Art Project
 Washington, D. C.

Date: _____
 W. P. A. Federal Art Project,
 Washington, D. C.

W. P. A. Federal Art Project
 Washington, D. C.

Mrs. Mildred Polshauer
 Director
 W. P. A. Federal Art Project
 Washington, D. C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	52.2

Holzhauser

52

Received from the Museum of Modern Art in good condition the following items:

- 1001 E. W. Murray
- 1002 P. Evergood
- 1003 Alfred C. ...

NEW WORLDS IN AMERICAN ART

Cat. No.	Artist	Title	Medium
Mural Project:			
3	Chas. Alston	Mystery and Magic contrasted with Modern Science and Medicine, detail	
7	Henry Britton	Classical May 20, 1938 Application, detail	
11	Alfred C. ...	Preventive Medicine and Surgery, cartoon	
15	P. Evergood	The Story of Richmond Hill, study	
18	" "	Model showing interior with above mural	
22	R. Henriksen	The Elements, study for "Earth" and "Water"	
Dear Mrs. Holzhauser:			
41	E. W. Murray	World of Children, tempera study	
We are enclosing a receipt for the items returned to you on May 19th, as well as a copy for your files. When you of the Court have received them, will you please sign and return to us the original receipt.			
50	" "	Prairie Path, study in egg tempera	
55	V. Walley	Children of American literature, study	
24	Karl Kelpo	Watercolor study for "Early Settlers"	
Mural Project: Oil Paintings:			
59	A. Schrod	Landscape in Winter	
71	A. E. Crite	Dorothy H. Dudley	
72	S. Davis	Registrar	
73	J. de Martini	Moonlight	
74	F. Richards	Abstraction	
Mrs. Mildred Holzhauser			
Assistant to the Director			
Federal Art Project			
1734 New York Avenue, N. W.			
Washington, D. C.			
83	B. Eiler	San Francisco Street	
84	John Kelly	Setting the Table	
DHD:DK			
Encl.			
85	H. Lebuska	Farm Scene	
86	Jack Levine	Card Game	
87	" "	Conference	
88	Ernest Macfarlane	Dana Landscape	
89	Maetta Hookles	Shrimp	
90	E. Hennessee	The Sun Sets Early Now	
91	H. W. Murray	Buffalo at Night	
92	James Hogue	Negro Cemetery	
101	G. Prestorino	American Landscape	
102	" "	Green Mountain Village	
103	H. Schwartz	Village Square	
104	Chaige Silber	Napoleon Rocks	
105	Joseph Stella	Bridge	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	52.2

Mural Project: Oil Paintings (cont'd):

Received from the Museum of Modern Art in good condition the following items:

109 W. Trentham Pennsylvania Landscape
110 E. Trentham Golden, Colorado
111 Poppel Gami Coal Barges

NEW HORIZONS IN AMERICAN ART Portrait of Eugene

112 Poppel Gami Coal Barges

113 Poppel Gami Coal Barges

114 Poppel Gami Coal Barges

115 Poppel Gami Coal Barges

116 Poppel Gami Coal Barges

117 Poppel Gami Coal Barges

118 Poppel Gami Coal Barges

119 Poppel Gami Coal Barges

120 Poppel Gami Coal Barges

121 Poppel Gami Coal Barges

122 Poppel Gami Coal Barges

123 Poppel Gami Coal Barges

124 Poppel Gami Coal Barges

125 Poppel Gami Coal Barges

126 Poppel Gami Coal Barges

127 Poppel Gami Coal Barges

128 Poppel Gami Coal Barges

129 Poppel Gami Coal Barges

130 Poppel Gami Coal Barges

131 Poppel Gami Coal Barges

132 Poppel Gami Coal Barges

133 Poppel Gami Coal Barges

134 Poppel Gami Coal Barges

135 Poppel Gami Coal Barges

136 Poppel Gami Coal Barges

137 Poppel Gami Coal Barges

138 Poppel Gami Coal Barges

139 Poppel Gami Coal Barges

140 Poppel Gami Coal Barges

141 Poppel Gami Coal Barges

142 Poppel Gami Coal Barges

143 Poppel Gami Coal Barges

144 Poppel Gami Coal Barges

145 Poppel Gami Coal Barges

146 Poppel Gami Coal Barges

147 Poppel Gami Coal Barges

148 Poppel Gami Coal Barges

149 Poppel Gami Coal Barges

150 Poppel Gami Coal Barges

151 Poppel Gami Coal Barges

152 Poppel Gami Coal Barges

153 Poppel Gami Coal Barges

154 Poppel Gami Coal Barges

155 Poppel Gami Coal Barges

156 Poppel Gami Coal Barges

157 Poppel Gami Coal Barges

158 Poppel Gami Coal Barges

159 Poppel Gami Coal Barges

160 Poppel Gami Coal Barges

161 Poppel Gami Coal Barges

162 Poppel Gami Coal Barges

Mural Project: Oil Paintings:

59 A. Bohrod Landscape in Winter

71 A. R. Crite School's Out

72 S. Davis Waterfront

73 J. de Martini Moonlight

74 E. Edwards Abstraction

75 D. Forbes Hillstone

76 E. Fortess Winter Vista

77 L. Garland Fry Street

80 L. Guglielmi Rague Street

82 M. Hartley Tropic Fantasy

83 H. Hiler San Francisco Street

84 Leon Kelly Setting the Table

87 L. Lebduska Farm Team

89 Jack Levine Card Game IV

90 J. M. Maxwell Conference

92 L. MacIver Dune Landscape

93 Austin Mecklem Skiers

94 E. Mousseau The Sun Sets, Early Now

95 H. M. Murray Buffalo at Night

97 Jane Winas Negro Cemetery

101 G. Prestopino American Landscape

102 " " Green Mountain Village

105 W. Schwartz Village Square

107 Claire Silver Napoleon Docks

108 E. Joseph Stella Bridge

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Easel Project: Oil Paintings (cont'd):

<u>Cat. No.</u>	<u>Artist</u>	<u>Title</u>
109	E. Terrell	Still Life on a Footstool
110	M. Tolegian	Pennsylvania Landscape
111	E. Trentham	Golden, Colorado
112	Bumpei Usui	Coal Barges
113	Dorothy Varian	Portrait of Eugenie
115	Frede Vidar	Pool
117	Robert Woolsey	Early Morning
125	"	Early Morning
127	"	Early Morning

Easel Project: Watercolors, Gouaches, Pastels:

121	Chas. Barrows	Sunlight on the Rio Grande
122	Rainey Bennett	Garden Entrance
123	"	Storm Threat
126	Raymond Breinin	Landscape
127	"	Lonesome Farm
128	Lester Bridgman	Men Digging in a Hill
129	Bob Brown	Ashes
131	Samuel J. Brown	The Writing Lesson
133	G. Chamberlain	Landscape
134	Joseph de Mers	Post No Bills
137	Helen B. Dickson	Fisherman's Shack
139	Carlos Dyer	Palos Verdes Landscape
140	Stuart Edie	Red Table
141	Stanford Fenelle	Road
142	"	Homing Pigeons in a Storm
144	Thomas Flavell	The Station
147	Oronzo Gasparo	Promenade
148	I. F. Gilbert	Millbridge Road
149	Albert Gold	Head
150	Jack Greitzer	Memory
151	Julian Levi	Jersey Shore
152	E. Lewandowski	Lobster Markers
154	Richard Merrick	Barroom
155	Ann Michalov	Approaching Storm
158	Glenn Pearce	Winter Idyll
162	Andree Rexroth	San Francisco Bay
164	Lester Schwartz	Circus Day
165	William E. Singer	Little Immigrant
166	William Sommer	Ordering Lunch
170	"	Arrangement IV
171	John Stenvall	Ohio River Flood
173	Elinor Stone	In Hooverville
176	Rufino Tamayo	Waiting Woman
178	Elizabeth Terrell	Red Still Life
182	Joseph Vavak	The Dispossessed: Contemporary History
186	Karl Zerbe	Houses on the River

Graphic Arts Project:

205	E. C. Forjohn	Stratosphere Flight
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The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA Exhs.	52.2

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Graphic Arts Project:(cont'd)

<u>Cat. No.</u>	<u>Artist</u>	<u>Title</u>
208	H. C. Forjohn	Idle Governor
219	Yasuo Kuniyoshi	Landscape

Sculpture Project:

244	Patrocino Barela	Twelve Apostles, wood
245	" "	Holy Family, wood
246	" "	Santo Nino, wood
247	" "	Hope, wood
248	" "	Heavy Thinker, wood
249	Samuel Cashwan	Reclining Nude, stone
251	Aaron Goodelman	Homeless, plaster
252	Jose Ruiz de Rivera	Bird Form, carved metal

Dear Mrs. Holshager:

Educational Project: Children's Paintings:

396	Tibertio Benvenuto	Circus Parade
397	Thomas Bollela	Ten Nights in a Barroom
401	Alfredo Casale	Waterfront
402	George Cooney	Shoppers
405	James Doyle	Motor Boat Race
410	Yon Fook	Sea and Rocks
413	Dorothy Hardin	Our Finny Friends
414	Marie Kleppe	Play
417	Joe Larkin	The Nativity
419	Dolores Martinez	A Fairy Story
422	F. Rick	Passover Feast
426	Frederick Smith	Banana Split
427	Dolores Wright	In the Street

Mrs. Mildred Holshager

Assistant to the Director

Educational Project: Children's Sculpture:

428	Sam Bonamico	Circus Elephant, wood
429	Antony Bus	Clown, plaster
431	Antony de Paolo	Buffalo, stone
432	Spero Koultukis	Man and Wife, plaster
433	Tony Madonia	Chinaman, wood

Date

W. P. A. Federal Art Project,
Washington, D. C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	52.2

Received from The Museum of Modern Art in good condition the following items:

100 E. 57th Street
New York 22, N.Y.
NEW HORIZONS IN AMERICAN ART
Department of Education

Obj. No.	Artist	Title
7	Chas. Alton	Mystery and Magic contrasted with Modern Science and Medicine, detail
10	Roger Wotton	Classroom May 20, 1938, application, detail
11	Alfred Friis	Preventive Medicine and Surgery, cartoon
12	P. Evergood	Las Siete of Nicholas Hill, study
13	"	Model showing interior with above mural
14	"	The Elements, study for "Earth" and "Water"
15	H. Henriksen	Watercolor study for "Early Settlers"
16	H. E. Murray	World of Children, tempera study
17	"	Praxis Poets, study in egg tempera
18	"	Children of American Literature, study
19	J. Welley	Very sincerely yours, study
20	Earl Kelpe	Watercolor study for "Early Settlers"

Dear Mrs. Holshauer:

We are enclosing a receipt for the items returned to you on May 19th, as well as a copy for your files. When you of the Court have received them, will you please sign and return to us the original receipt.

Basic Project: Oil Paintings:

59	A. Sphred	Landscape in Winter
71	A. E. Gritz	Dorothy H. Dudley
72	E. Davis	Registrar
73	J. de Martini	Noonlight
74	E. Edwards	Abstraction
	Mrs. Mildred Holshauer	Hillside
	Assistant to the Director	Winter Vista
	Federal Art Project	Tree Street
	1734 New York Avenue, N. W.	Maple Street
	Washington, D. C.	Tropic Fantasy
80	H. Miller	San Francisco Street
81	Leon Kelly	Setting the Table
DHD:DK	L. Lebusan	Farm Lane
Encl.	Jack Levine	Card Game
82	"	Conference
83	D. MacDuff	Boys Landscape
84	Austin Heutlian	Colors
85	G. Monahan	The Bad Sets Early Bow
86	H. W. Murray	Buffalo at Night
87	Jane Kins	Bayo Cemetery
101	G. Prestobino	American Landscape
102	"	Green Mountain Village
103	W. Schwartz	Village Square
107	Claire Silver	Napoleon Books
108	Joseph Stella	Bridge

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	52.2

Easel Project: Oil Paintings (cont'd)

Received from the Museum of Modern Art in good condition the following items:

100 M. Sologan Pennsylvania Landscape
 111 E. Treathan Golden, Colorado
 112 M. Sologan Coal Barges
 NEW HORIZONS IN AMERICAN ART Portrait of Eugene

Cat. No.	Artist	Title
<u>Mural Project:</u>		
2	Chas. Alston	Mystery and Magic contrasted with Modern Science and Medicine, detail
7	Edgar Britton	Classroom Studies & Their Application, detail
11	Alfred Crimi	Preventive Medicine and Surgery, cartoon
15	P. Evergood	The Story of Richmond Hill, study
18	" "	Model showing interior with above mural
23	H. Henricksen	The Elements, study for "Earth" and "Water"
30	Karl Kelpa	Watercolor study for "Early Farmers"
41	H. M. Murray	World of Children, tempera study
43	" "	Animals, watercolor study
48	A. Shulkin	Historical & Social function of the Court
48a & b	" "	2 pencil studies of above
49	M. Siporin	Prairie Poste, study in egg tempera
50	" "	Children of American literature, study
55	J. Walley	Indian Drama, color study
29	Karl Kelpa	Watercolor study for "Early Settlers"

Easel Project: Oil Paintings:

69	A. Bohrod	Landscape in Winter
71	A. R. Crite	School's Out
72	S. Davis	Waterfront
73	J. de Martini	Moonlight
74	E. Edwards	Abstraction
75	D. Forbes	Millstone
76	K. Fortess	Winter Vista
77	L. Garland	Fry Street
80	L. Guglielmi	Hague Street
82	M. Hartley	Tropic Fantasy
83	H. Eller	San Francisco Street
84	Leon Kelly	Setting the Table
87	L. Lebduska	Farm Team
89	Jack Levine	Card Game
90	" "	Conference
92	L. MacIver	Dune Landscape
93	Austin Mecklem	Skiers
94	R. Mousseau	The Sun Sets Early Now
95	H. M. Murray	Buffalo at Night
97	Jane Ninas	Negro Cemetery
101	G. Prestopino	American Landscape
102	" "	Green Mountain Village
105	W. Schwartz	Village Square
107	Claire Silver	Napoleon Docks
108	Joseph Stella	Bridge

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Easel Project: Oil Paintings (cont'd):

<u>Cat. No.</u>	<u>Artist</u>	<u>Title</u>
109	E. Terrell	Still Life on a Footstool
110	M. Tolegian	Pennsylvania Landscape
111	E. Trentham	Golden, Colorado
112	Bumpei Usui	Coal Barges
113	Dorothy Varian	Portrait of Eugenie
115	Frede Vidar	Pool of Apostles, wood
117	Robert Woolsey	Early Morning, wood
118	"	Santa Vito, wood
119	"	Hope, wood

Easel Project: Watercolors, Gouaches, Pastels:

121	Chas. Barrows	Sunlight on the Rio Grande
122	Rainey Bennett	Garden Entrance
123	"	Storm Threat, carved metal
126	Raymond Breinin	Landscape
127	"	Lonesome Farm
128	Lester Bridgman	Men Digging in a Hill
129	Bob Brown	Ashes, Pastels
131	Samuel J. Brown	The Writing Lesson
133	G. Chamberlain	Landscape
134	Joseph de Mera	Foot No Bills, a Barroom
137	Helen B. Dickson	Fishermen's Shack
139	Carlos Dyer	Palos Verdes Landscape
140	Stuart Edie	Red Table, Tape
141	Stanford Fenelle	Road and Rocks
142	"	Homing Pigeons in a Storm
144	Thomas Flayell	The Station
147	Oreste Gasparo	Promenade
148	I. E. Gilbert	Millbridge Road
149	Albert Gold	Head over Feet
150	Jack Greitzer	Memory, Split
151	Julian Levi	Jersey Shore
152	E. Lewandowski	Lobster Markers
154	Richard Merrick	Barroom
155	Ann Michalov	Approaching Storm
158	Glenn Pearce	Winter Idyll, wood
162	Andree Rexroth	San Francisco Bay
164	Lester Schwartz	Circus Day
165	William E. Singer	Little Immigrant, water
166	William Sommer	Ordering Lunch
170	"	Arrangement IV
171	John Stenvall	Ohio River Flood
173	Elinor Stone	In Hooverville
176	Rufino Tamayo	Waiting Woman
178	Elizabeth Terrell	Bed Still Life, Art Project, Washington, D. C.
182	Joseph Yavak	The Dispossessed: Contemporary History
186	Karl Zerbe	Houses on the River

Graphic Arts Project:

205	H. C. Forjohn	Stratosphere Flight
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Graphic Arts Project:(cont'd)

<u>Cat. No.</u>	<u>Artist</u>	<u>Title</u>
206	H. C. Forjohn	Idle Governor
219	Yasuo Kuniyoshi	Landscape

Sculpture Project:

244	Patrocino Barela	Twelve Apostles, wood
245	"	Holy Family, wood
246	"	Santo Nino, wood
247	"	Hope, wood
248	"	Heavy Thinker, wood
249	Samuel Cashwan	Reclining Nude, stone
251	Aaron Goodelman	Homeless, plaster
252	Jose Ruiz de Rivera	Bird Form, carved metal

Educational Project: Children's Paintings:

396	Tiberto Benvenuto	Circus Parade
397	Thomas Bollala	Ten Nights in a Barroom
401	Alfredo Casale	Waterfront
402	George Cooney	Shoppers
405	James Doyle	Motor Boat Race
410	Yon Fook	Sea and Rocks
413	Dorothy Hardin	Our Finny Friends
414	Marie Kleppe	Play
417	Joe Larkin	The Nativity
419	Dolores Martinez	A Fairy Story
422	F. Rick	Passover Feast
426	Frederick Smith	Banana Split
427	Dolores Wright	In the Street

Educational Project: Children's Sculpture:

428	Sam Bonamico	Circus Elephant, wood
429	Antony Bus	Clown, plaster
431	Antony de Paolo	Buffalo, stone
432	Spero Koultukis	Man and Wife, plaster
433	Tony Madonia	Chinaman, wood

Date

 W. F. A. Federal Art Project,
 Washington, D. C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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W *Washington* *#52*

Received from the Museum of Modern Art in good condition the following items:

NEW HORIZONS IN AMERICAN ART

May 24, 1938

Museum No. Artist
Index of American Design

Title and Medium

36.1007 Aschmeide, H.
 36.1008 Burris, H.
 36.1009 Barnes, E.

Grey stoneware jug, 1850-9
 Pie Plate - yellow on red clay
 Early American Appliqued Quilt

Dear Mildred:

We are returning today the rest of the Index plates, photographs, Graphic Arts, etc. When you have received them, will you please sign and return to us the enclosed receipt. I hope everything arrives in good condition.

I was sorry not to see you the last time you were in New York.

Sincerely yours,

Dorothy H. Dudley
Registrar

Mrs. Mildred Holshauer
Assistant to the Director
Federal Art Project
1734 New York Ave., N. W.
Washington, D. C.

36.1078	"	Painted Wooden Figure of Christ in Regalia as Carried in Holy Week Processions
36.1080	"	Church of St. George, Buffalo, N.Y.
36.1081	"	Painted with figures of San Juan Nepomuceno, before 1800
36.1190	"	Crosses from Vicinity of Ives
36.1168	"	Crucifix, Vicinity of Ives
36.1191	"	The "C" Quilt
36.1189	"	Detail of Painted Chest, c. 1815
36.1187	"	St. George Painted on Leather, Saddle
36.1871	Campbell, H.	Woolen Socks, late 18th century
36.1134	Couch, H.	Pianoforte - 1820
36.1135	"	Glass Liqueur Flask 1845-1850
36.1136	"	Creek, 1st quarter 19th century
36.1137	"	Flask, green glass, late 18th early 19th cent.
36.1138	"	American Crewel Work Embroidery, section of valance, 18th century
36.1139	"	Child's Dress, c. 1830-40
36.1140	"	Shaker linen
36.1141	"	Shaker textiles, early 19th century (bedspread)
36.1079	Crail, H.	Leip's "C" Quilt, c. 1845
36.1965	Curtiss, W.	Victorial Cotton print, 1740-1750
36.1190	Dorr, J.	Bottle Glass Decanter, 1850-1860
36.1279A-B	Dobson, Y.	Water Jug, 1798, 2 views
36.1106	Dorr, P.	Piece of 18th cent. crewel embroidery
36.1171	Engle, H.	Silver Tankard, c. 1700-1750
36.974	Florentino-Valis, M.	Spanish Colonial "Santos retablo", support on gesso panel
36.989	Foster, L.	Dairy Separator, Washer, 1879, with painted yellow
36.1084	Gar, A.	Shaker wavy chest, pine, c. 1810

DHD:DK
Encl.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	52.2

Index of American Design

Museum No.	Artist	Title and Medium
36.1099	Ger, A.	Shaker Wall Clock designed by Isaac W. Youngs
36.1086	Gilchrist, L.	Shaker textile, 1828-30
36.1091	Gilman, E.	Part of crewel work valance, 17th century
36.1078	Gilman, E.	Part of crewel work valance, 17th century
Received from the Museum of Modern Art in good condition the following items:		
NEW HORIZONS IN AMERICAN ART		
Museum No.	Artist	Title and Medium
<u>Index of American Design</u>		
36.1007	Amantea, N.	Grey stoneware jug, 1850-9
36.976	Antrim, Wm.	Pie Plate - yellow on red clay
36.1185	Barnes, R.	Early American Appliqué Quilt
36.1186	" "	Early American Appliqué Quilt
36.1974	Benge, J.	Gown - 1850 (violet)
36.1101	Benge, J.	Man's Velvet Court Suit, 18th cent.
36.1976	" "	Gown from Oil Painting (1682-1735)
36.1989	Berner, M.	Patchwork & Appliqué Quilt
36.972	Boyd, E.	Lunette & detail from Altar Church at Sanctuario, Chimayo
36.2107	Peterman, L.	Painted Wooden Figure of Christ in Sepulchre Carried in Holy Week Processions
36.1076	" "	Church Wall Hanging of Buffalo Hide
36.1098	Schafer, I.	Painted with figure of San Juan Nepomucene, before 1800
36.1020	" "	Crucifix from Vicinity of Taos
36.1196	Smith, A.	Crucifix from Vicinity of Mora
36.1190	" "	The Christ Child Retable
36.1158	" "	Detail of Painted Chest c.1815
36.1191	" "	St. George Painted on Deer skin - Santiago
36.1189	" "	Rooster weathervane, late 18th century
36.1187	" "	Pianoforte - 1820
36.1971	Campbell, R.	Glass Liquor Flask 1849-1859
36.1972	Cartier, F.	Crock, 1st quarter 19th century
36.1179	Caseau, C.	Flask, green glass, late 18th early 19th cent.
36.1993	" "	American Crewel Work Embroidery, section of valance, 18th century
36.1992	" "	Child's Dress, c.1830-40
36.1193	Chapman, S.	Shaker linen
36.1184	Concha, M.	Shaker textile, early 19th century (bedspread)
36.1982	Constantine, G.	Lady's Gown, c.1843
36.1035	" "	Pictorial Cotton print, 1743-1788
36.1079	Crimi, N.	Bottle Glass Decanter, 1820-1835
36.1963	Curtiss, M.	Water jug, 1798, 2 views
36.1180	Dana, J.	Piece of 18th cent. crewel embroidery
36.1979A-B	DeLasser, Y.	Silver Tankard, c. 1700-1750
36.2106	Dorr, P.	Spanish-Colonial "Santos retablo", tempera on gesso panel
36.1171	Fenga, M.	Dairy Counter, Shaker, 1876, pine painted yellow
36.974	Florentino-Valle, M.	Shaker weave chest, pine, c. 1810
36.989	Foster, L.	
36.1034	Ger, A. J. R.	

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Index of American Design

<u>Museum No.</u>	<u>Artist</u>	<u>Title and Medium</u>
36.1192	Ger, A.	Shaker Wall Clock designed by Isaac N. Youngs
36.1036	Gilchrist, L.	Shaker textile, 1825-50
36.1081	Gilman, E.	Part of crewel work valance, 17th century
36.1978	Hofmann, M.	Brocaded silk Dress, c. 1770
36.1977	" "	Dress, c. 1868
36.977	Levone, A.	Example of Pa. German pottery - lead glaze plate, 19th century
36.1964	Lowry, M.	Bloomer girl - chalkware, Pa. German
36.1966	Mangiaccotti, M.	Swinging lamp, pewter, 19th century
36.1969	Moses (Photographer)	Pa. German stove-plate, 18th century, photo
36.1970	" "	Pa. German stove-plate, 18th century, photo
36.1986	Montal, E.	Shaker glove
36.1987	" "	Sister's sewing case - Shaker, early 19th cent.
36.1988	" "	Shaker case for knitting needles, c. 1830
36.1031	" "	Shaker plush used to upholster chair backs and seats, 3rd quarter, 19th cent.
36.1100	Pearce, G.	Birth Certificate, Nov. 10, 1777
36.1197	Pessel, J.	Brocaded Silk Dress, c. 1780
36.1975	" "	Gown with leg-o'-mutton sleeves, 1828
36.2107	Petersen, L.	Crewel embroidered valance, 18th cent.
36.1965	Reina, E.	Silver tankard, c. 1750-1760
36.1095	Schaefer, I.	Quilt
36.1983	Selmer-Larsen	Shaker textile
36.1980	Shearwood, W.	Mourning pendants, 1775-1800
36.1196	Smith, A.	4 slat rail-back rocking chair, Shaker
36.1039	" "	Shaker one drawer blanket chest, 1836
36.1973	Spicer, R.	Green faille street dress, 1868
36.1986	Stearns, A.	Shaker chair seat covering, middle 19th cent.
36.1990	Towner, E.	Spanish-Californian spur cover, 1830-40
36.998	Transpota, G.	Spanish-Californian spur, c.1852
36.1981	Valentine, E.	Bedspread, 1837
36.1997 to 36.2002	Vincentine & Herlick	6 photographs taken at Shaker communities of Mt. Lebanon N. Y. and Hancock, Mass.

Mural Project

<u>Cat. No.</u>	<u>Artist</u>	<u>Title</u>
8	Britton, E.	5 photos of completed panels of Classroom Studies & Their Application
44	Newell, J. M.	Evolution of Western Civilization, 2 photos

Graphic Arts Project

192	Becker, F. G.	John Henry's Hand
193	Bettelheim, J.	"Unemployed" Office
194	" "	Factory Houses
195	Blanch, A.	The Cornfield
200	Davis, H.	Trees at Night
202	Dwight, M.	Museum Guard
207	Ganso, E.	Still Life
212	Gregory, J.W.	Night in Provincetown

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Graphic Arts Project, continued

<u>Cat. No.</u>	<u>Artist</u>	<u>Title</u>
215	Hood, R.	Gossip
216	Jacobi, E.	All Night Mission
217	" "	Bar and Grill
224	Lurie, N.	Women's House of Detention
227	Miller, H.	Head
228	" "	Machinery
229	Murphy, A.	Horses, California <i>October 1898,</i>
230	Murphy, M. L.	Fish Day <i>1898.</i>
231	Pont, C. E.	Burning of the Oquendo, 1898
232	Refregier, A.	Mine Accident
234	Skolfield, R.	New York Harbor
239	Weiss, J.	Windows
not. cat.	Eichenberg	Preaching to the Animals
" "	Heckman	Stormy Day

Allied Arts Project: Photography

376-381 Abbott, Berenice Changing New York, photographs from a series.
 not. cat. " " Four other photographs from above series

will be needed for the circulating exhibition at the Newark Museum on about December 1st. Mr. Cahill felt that they could be replaced in Newark with other material at that time.

Sincerely,

Registrar.

Date _____ W. P. A. Federal Art Project,
 Washington, D. C.

Miss Alice Kendall
 Newark Museum
 40 Washington Street
 Newark, N.J.

BM:js
 2011

New York
1898

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Oct 12
Newark
Newark*

NOTE: Catalog numbers referred to are from the Museum of Modern Art catalog "New Horizons in American Art".

Items starred must be withdrawn from the exhibition about December 1st, for inclusion in Museum of Modern Art Circulating Exhibitions.

October 13th,
1936.

*STACEY DAVIS - (New York)
Enlarged photograph of photo-mural for Administration Bldg., Newark Airport. Title: MECHANICAL APPROX OF AIRPLANE CONSTRUCTION. (Catalog No. 14).

*ANNIE GOSKY - (New York)
Model showing curvils for second floor foyer Administration Bldg., Newark Airport. (Catalog No. 21).

Dear Miss Kendall:

Enclosed is a list of W.P.A. material picked up today by your truck. The starred items, as you will note, will be needed for the circulating exhibition of this Museum on about December 1st. Mr. Cahill felt that they could be replaced in Newark with other material at that time.

Sincerely,

*EARL KLEFE - (Illinois)
Watercolor study for mural in Easthorne School, Oak Park, Ill. Title: EARLY FARMING. (Catalog No. 30).

Registrar.

*WILHELM KNORR - (New York)
Enlarged photograph of photo-mural for Administration Bldg., Newark Airport. Title: WINDS OF AVIATION. (Catalog No. 22)

BENJAMIN KNOWLTON and GUY-DAC COY - (New York)
3 enlarged photographs of decorative map of the world in fourth floor corridor Julia Richman High School (N.Y.) (Catalog No. 36)

*HESTER MILLER MURRAY - (Illinois)
Watercolor study for mural in Irving School, Oak Park, Ill. Title: EARLY FARMING. (Catalog No. 30).

Miss Alice Kendall
Newark Museum
49 Washington Street
Newark, N.J.

*FRANK...
...called "The Seed for the Day" for...
...of courthouse, Harrisburg, N.Y. -
...four panels HISTORICAL AND USUAL SCENES OF THE COURT. (Catalog No. 42).

DCM:jb
encl.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Oct 13

MATERIAL FROM W.P.A. EXHIBITION
 AT THE MUSEUM OF MODERN ART WHICH WAS SENT
 TO THE NEWARK MUSEUM
 Newark Museum Library,
 Long Island City. (Catalog No. 50).

NOTE: Catalog numbers referred to are from the Museum of Modern Art catalog "New Horizons in American Art".
 Items starred must be withdrawn from the exhibition about December 1st, for inclusion in Museum of Modern Art Circulating Exhibition.

- *STATT DAVIS - (New York)
 Enlarged photograph of photo-mural for Administration Bldg., Newark Airport. Title: MECHANICAL ASPECTS OF AIRPLANE CONSTRUCTION. (Catalog No. 14).
- *ARSHILE GORKY - (New York)
 Model showing murals for second floor foyer Administration Bldg., Newark Airport. (Catalog No. 21).
- *RALF HENRICKSEN - (Illinois)
 Watercolor study for 2 mural panels for Gordon School, Lake Forest, Ill. (Catalog No. 23).
- EMANUEL JACOBSON - (Illinois)
 Watercolor study for mural for Horace Mann School, Oak Park, Ill., - Title: EARLY LIVING ROOM. (Catalog No. 25).
- *KARL KILPE - (Illinois)
 Watercolor study for mural in Hawthorne School, Oak Park, Ill. Title: EARLY FARMERS. (Catalog No. 30).
- *DMITRI KESSEL - (New York)
 Enlarged photograph of photo-mural for Administration Bldg., Newark Airport. Title: SYMBOLS OF AVIATION. (Catalog No. 33)
- BENJAMIN KNOTTS and GUY MAC COY - (New York)
 3 enlarged photographs of decorative map of the world in fourth floor corridor Julia Richman High School (N.Y.) (Catalog No. 36)
- *HESTER MILLER MURRAY - (Illinois)
 Tempera study for mural in Irving School, Oak Park, Ill. Title: ANIMALS. (Catalog No. 43).
- *ANATOL SHULKIN - (New Jersey)
 Tempera study for mural called "The Need for The Law" for main entrance lobby of courthouse, Morristown, N.J - General title for four panels HISTORICAL AND SOCIAL FUNCTION OF THE COURT. (Catalog No. 48).
 Two large pencil drawings from the above not in catalog.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MAX SPIVAK - (New York)

Model showing murals for playroom Astoria Branch Library,
Long Island City. (Catalog No. 53).

List of Plates (see index)

*JOSE RUIZ DE RIVERIA - (New York)

Bird form carved metal model for monument for Newark Airport
(with pedestal). (Catalog No. 252).

Model - see index

" - Pedestal - see index

" - Car - see index

" - Table - see index

" - Bath - see index

POSTERS

KATHERINE MILHOUS -

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

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

Tempera studies.

FREL OSBORNE - BROKEN DISHES. (Catalog No. 389).

. . . .

INDEX OF AMERICAN DESIGN -

LIST OF PLATES -

Calif. - Transpota - Leather cover for font.
" - Barnes - Quilt.

Colo. - Fiorentino-Valle. - Santos

D.C. - Sterling - Needlepoint Suspenders.
" - " - Sampler

Illinois - Blewitt - Pullman car panel.

N.J. - Durand - Toy wagon

New Mexico - Boyd - Chest

N.Y. - Annino - Lowboy

" - Choate - Card table

" - " - Piano

" - " - Sofa

" - De Bois - Hobby horse

" - Lowry - Toy Stove

" - Gorid - Clock

" - Staloff - Warming Pan

" - Concha - Child's Suit

" - Szilvasy - Wrapper

" - Weiceske - Lamp

" - Tarantino - Sugar Bowl

" - Shearwood - Jewelry

PA. - Anderson - Chest

" - " - Stove Plate

" - Levone - Tobacco Bowl

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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REPORT ON RESEARCH CONDUCTED BY THE JAMES JOHNSON
DIVISION

List of Plates (Continued)

- Mass. - Peterren - Valance of the tangible results of the work done by the
 " - Foster - Woodbox *not received by the museum*
 research " - Ger - Cubbard
 " - " - Table
 " - Smith - Tape Loom
1. Dictionary of Costumes Covers American, French and English costume from the 17th through the 19th centuries. Illustrated with line drawings.
 2. Glossary of Furniture Terms Terms applicable to furniture in general and special section to be devoted to American furniture. Definitions reduced to simplest and clearest terms. To be illustrated with drawings. To be compiled in card catalogue form with alphabetical index.
 3. Craftsmen lists Master of New York craftsmen associations, including dates, city and state address with other details of craft, general characteristics, addresses, etc.
 4. Bibliography Annotated bibliography of about 2000 of early American decorative art arranged in library card catalogue form completely cross-indexed. The subject matter is 1700-1800.
 5. Newspaper Research Survey of all early newspapers, with abstracts and news notes pertaining to the field covered by the index. Classified and filed for reference.
 6. Gardens Subject index, etc. prints, drawings of early gardens.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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NOTES ON RESEARCH CONDUCTED BY THE INDEX OF AMERICAN
DESIGN

DECORATIVE ARTS

The following items are some of the tangible results of the work done by our research staff.

1. Dictionary of Costume Covers American, French and English terms from the 17th through the 19th centuries, illustrated with line drawings.
2. Glossary of Furniture Terms Terms applicable to furniture in general with special section to be devoted to American colloquialisms. Definitions reduced to simplest, most precise terms. To be illustrated with tracings. Now being organized in card catalogue form with cross-references, etc.
3. Craftsman lists Roster of New York craftsmen providing name, working dates, city and state address with dates, nature of craft, general characteristics, source of information.
4. Bibliography Annotated bibliography of entire field of early American decorative art arranged in library card catalogue form, completely cross-indexed. Now numbers nearly 2,000 entries.
5. Newspaper Research Survey of all early newspapers, any advertisements and news notes pertaining to the field covered by the Index. Classified and filed for reference.
6. Gardens Subject index, 16 prints, drawings of New York views.

*Index of American
Design*

16

Hand

of England, museum of decorative art with
Vienna, Berlin, Moscow, and other
countries in Austria, Germany, etc.

been responsible for a raft of publications on the
arts, under the heading of the principal countries,
scope of government patronage of the decorative arts:

Great Britain
of the South Kensington Museum, published from the
nineteenth century to today.

France
from 1883

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PUBLICATIONS BY FOREIGN GOVERNMENTS ON NATIONAL
DECORATIVE ARTS

The decorative arts -- furniture, glass, ceramics, silver, etc. -- have held a more important position abroad than they have in this country. Nearly all governments, in their own countries, have said to have London in 1853 1853 inaugura From the begin of their coll etc., along w been put out decorative ar

decorative arts of Britain may be exhibition in arts of all countries in London in leading countries. ted handbooks niture, ceramics, ture Books have l on the

Index of American Design

Following the example of England, museums of decorative art were established in the following order: in Austria, Germany, Russia capitols. Each museum has been responsible for a raft of publications on the decorative arts.

The following publications, under the heading of the principal countries, will give some idea of the scope of government patronage of the decorative arts:

Great Britain

Handbooks and Picture Books of the South Kensington Museum, published from mid-nineteenth century to today.

France

From 1883

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PUBLICATIONS BY FOREIGN GOVERNMENTS ON NATIONAL
DECORATIVE ARTS

The decorative arts -- furniture, glass, ceramics, silver, etc. -- have held a more important position abroad than they have in this country. Nearly all governments, regardless of size, have actively sponsored the decorative arts of their own country, as well as those of other nations. Great Britain may be said to have taken the lead when it held the great universal exhibition in London in 1851. The establishment of the South Kensington Museum/in London in 1853 inaugurated a practice followed at intervals by all the leading countries. From the beginning, the South Kensington Museum issued illustrated handbooks of their collection, which comprised national arts, such as furniture, ceramics, etc., along with those of other nations. These handbook and Picture Books have been put out through the years and constitute a bulk of material on the decorative arts.

Following the example of England, museums of decorative art were established in the following order: in Vienna, Munich, Moscow, and other capitols. Each museum has been responsible for a raft of publications on the decorative arts.

The following publications, under the heading of the principal countries, will give some idea of the scope of government patronage of the decorative arts:

Great Britain

Handbooks and Picture Books of the South Kensington Museum, published from mid-nineteenth century to today.

France

From 1883

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	52.2

wants to show an American costume appearing in American setting of a given period. The stage designer who wants to construct a setting for scenes taking place in the past, the writer who tries to recreate the atmosphere of a by-gone day, the designer. The Index of American Design is part of the Federal Art Project of the Works Progress Administration. Its aim is to plan and do the groundwork for an Index of American decorative art from the earliest settlement of the country well down into the 19th century. This index is to be not merely a list or an inventory; it will mean the compilation of a vast material of drawings and photographs of costume, furniture, silver, pewter or other metal work, glass, ceramics, toys, textiles, or objects of utility that have a definite design value. From these a selection can be made for publication in the form of portfolios of illustrations. At the present moment, some persons, working in various localities, are engaged in recording objects for the Index. They have assembled more than 2000 renderings in color and 10000 photographs. Each record drawing or photograph is accompanied by a data sheet which gives all possible information concerning the object -- its classification as to type and style, materials of which it is made, the locality from which it comes, the maker and the original owner, where known, and its present location and state of preservation. The purpose of the Index is to record what is best in American design. Much has already been written, and very well written, on American decorative arts, but published material is scattered and often incomplete. The illustrator who

It has been said that we have no American art -- that everything produced in this country has been copied from a European original. But the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	52.2

-2-

wants to show an American costume against an American setting of a given period, the stage designer who wants to construct a setting for action taking place in the past, the writer who tries to recreate the atmosphere of a by-gone day, the designer who wants to build on the traditional past of the country, the schoolboy who is curious about what our ancestors wore and what they possessed — all must go to an almost infinite amount of research before finding answers to their questions. A pictorial index of American decorative arts will assemble and make accessible the material that forms the background of our past.

Americans, in spite of occasional statements to the contrary, are intensely proud of their tradition. This applies not only to the descendants of the passengers on the good ship "Mayflower", but also to the descendants of more recent immigrants. It does not take long, in these days of universal education, for the child of foreign-born parents to feel himself identified not only with the America of the present day, but with the America of the earliest colonization. Along with this pride in American tradition there goes hand-in-hand a pride in European descent. Racial groups throughout the United States have kept and are keeping alive some of the best of the traditions of the countries from which they sprang. The grandchildren of Bohemian immigrants in Chicago, or of Swedish immigrants in Kansas and Minnesota, or of Greek immigrants in New York City, or of German immigrants in any of the large German-American communities scattered throughout the country, still sing the folk-songs their ancestors sang in Europe, dance the folk dances, eat the food of the "old country", and are none the less American for doing so.

It has been said that we have no American art — that everything produced in this country has been "copied" from a European original. But the

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to serve other uses. Much of the colonial art of the American Southwest has
been allowed to be destroyed or lost. The same process of Americanization that has taken place in art forms as has taken
place, and is taking place in human beings. Foreign elements have entered
into the art of America, perhaps even to a greater extent than into the art of
other countries, but that does not make the traditional art of America any
less American. It has a distinct racial flavor of its own.

An index of design will preserve for posterity much of this art
that might otherwise be destroyed or lost. The past of Europe is much longer
than ours, the countries of the old world are much richer than ours in his-
toric monuments and in works of art handed down from previous generations.
But even in Europe, what remains is a comparatively small proportion of what
once existed. It is only in fairly recent times that European countries have
become conscious of the value of their inherited treasures and have made laws
preventing the wanton destruction and alteration of old buildings and prohibi-
ting the exportation of works of art.

Although our past is a relatively recent past, the process of
destruction and loss has been rapid. Our three hundred years of history have
been years of colonization in virgin territories. We have still living in
certain sections of the country persons who were pioneers. Even in the re-
gions of earliest settlement, we are not very far removed in time from our
pioneer forefathers. It is a commonplace of history that periods of rapid
growth and resulting constant change are accompanied by a certain ruthlessness
of destruction. We have pulled down many of our historic buildings, and real-
ize too late that they meant something, not only on account of their historic
association, but also because of their architectural merit. Fine American fur-
niture has been discarded as outmoded, and has perished miserably. The wed-
ding dresses and abill dresses of the belles of long ago have been cut up

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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to serve other uses. Much of the colonial art of the American Southwest has been allowed to decay unnoticed save by the very few persons who recognized its merit.

The American museum is a fairly recent institution. Still more recent is the realization that objects of American decorative art have any place in a museum. Only in the past thirty years have either collectors or museums concerned themselves greatly with American art in any form, save in perhaps scattered cases of historical societies, where objects were chosen primarily for their association value and not for their design value.

It is impossible for any museum or even any series of museums to furnish a complete picture of the history of decorative art. Likewise, objects in museums are not accessible to persons who live at a distance. Although to date the United States has done very little to offset these disadvantages, European scholars have set themselves the task of recording works of decorative art in publications. ^{Very many of} ~~Sometimes~~ these publications are entirely or partly subsidized by the European governments.

In spite, however, of our long indifference toward the art of our own past, in spite of neglect and destruction, we have much of value still extant, and we have a livelier consciousness that ever before that it should be preserved. Chiefly through private enterprise, but more recently also with public aid, historic houses have been rescued from destruction and furnished in the style of the period in which they were constructed. It was only about forty years ago that a group of patriotic women rescued Mt. Vernon and made of

Sometimes these publications take the form merely of inventories, sometimes they are, in part or wholly, pictorial. They record not only objects in museums, churches and public buildings, but pieces of private ownership.

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The research that is being carried on in connection with the Index is a moment not only to a great man but to a period. Last year, a whole town of Colonial America was finally restored to its original condition. Collectors discovered American decorative arts not more than thirty years ago. Though historical societies had long preserved pieces with historic associations, the opening of the American Wing of the Metropolitan Museum of Art marked the first recognition of American decorative arts by an "art museum". Now we have collections in all of our chief museums. The Pennsylvania Museum in Philadelphia, for example, has restored and completely furnished a whole series of early houses. The aim of the Index of American Design is not merely to record pieces that have been preserved in such museums or great private collections, but also to locate and record scattered pieces that have been handed down in families as heirlooms. Some of these pieces are of great artistic and historic value, and will help in making the pictorial survey of American decorative arts complete.

In planning the Index, an effort is being made to make it as representative as possible. In a place such as New York, which is a repository for fine examples of decorative art from all over the country, a supervisor has been chosen for each of the several fields of decorative art; that is, costume, furniture, silver, glass, etc. These supervisors have training and educational background that qualify them for the work, and they are in constant consultation with experts in the several fields who have proved most generous with time and advice. The special supervisors choose the objects to be drawn and locate scattered objects that help complete the series needed for a representative survey of each field. This same method of procedure is being followed in other concentration points for American objects, and the work of the various groups is co-ordinated through the Washington office of the Index.

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The research that is being carried on in connection with the Index not only forms the necessary background for the collection of photographs and renderings of objects, but is significant in itself. All over the country, Index workers are neatly solving, in connection with their routine work, certain problems of the history of the decorative arts in America. Here, it is the study of the work of a little known silversmith, or a comparison of the types of porringer handles; there, it is research into the earliest known designers of textiles. Of more general interest is the making of a complete and annotated bibliography of American decorative arts. Lists of craftsmen who worked in various fields and in various places are being assembled from scattered sources, to be made available to the workers of the Index and to the general public. In this way, the Index is building up, among its personnel, persons specializing in American decorative arts. Experts in this field are not numerous. While of recent years many of our universities and colleges have established departments for the study of the history of art, very few of them concern themselves to any great extent with American decorative art. Since the number of competent persons in this very important field is few, and opportunities for training are not generally available, the work of the Index in disseminating knowledge of American art fills a real need.

Many of the artists who are working for the Index are receiving an excellent training in design. The majority of them were not designers by training or inclination -- they were artists in need of a job. They have been able, however, to discipline themselves to an exact rendering of objects, and many of them are finding that exactitude of line and proportion and color is as satisfying to the creative instinct as expression in the freer forms of art. Maker portfolios has been begun in Massachusetts and New York State. Other regions in which Maker committees are found will contribute to its completion.

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In this connection, it should be remarked that it is in no way an aim of the Index to collect material for imitation or exact reproduction. Slavish copying from old models exists in America as it exists and has existed in every country and every time. It cannot be prevented as long as photographic reproductions and objects in museums are there to be copied. To the creative designer, however, originals and reproductions of originals serve as an inspiration for new ideas following a traditional trend of thought. It is more than possible that, from among the staff of artists working on the Index, some will emerge so imbued with a sense of the meaning of design, that they will be able to inject a fresh creative impulse into modern American decorative arts.

In every place where the Index has been established, account is taken of regional characteristics, and emphasis is placed on what was produced locally. For example, New Mexico naturally concentrates on the most valuable, as well as the most colorful, contribution of the Southwest to American art tradition -- the painted and sculptured church furnishings made under the Jesuits, in which the simple faith of Indian converts gives a strange mediaeval austerity to Spanish late renaissance and baroque motives. This material, while long known and admired by artists, has never before been assembled and published.

Another almost virgin field of regional art in which the Index is working is that of the Shaker communities. Although undoubtedly indebted to European sources, the Shakers gave to articles of daily use a unique and unmistakable character. Their sober outlook on life, their negation of the "vain shows of this world", are unconsciously reflected in the designs of the things they used, and as a result, these things gain spiritual content. Work on a Shaker portfolio has been begun in Massachusetts and New York State. Other regions in which Shaker communities are found will contribute to its completion.

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In eastern Pennsylvania, interest naturally turns to the picturesque and colorful folk arts of the "Pennsylvania Dutch", who brought with them from Germany a tradition of decorated pottery, of chests and cupboards blossoming in tulips, and of many other articles of daily use which echo their European past, but have taken on new characteristics in a new world.

In New Orleans, the Index is collecting material for a portfolio of the ornamental iron work, so refined in design and execution, which is one of the outstanding characteristics of the old French city. New England, the birthplace and still a great center of textile manufacture, naturally turns to research in this field. In Boston, a special study of early textile designs is being made. In North Carolina, material is being collected for a portfolio of "slave pottery", which presents striking regional characteristics in form. Southern California naturally turns to the Spanish colonial style. In New York, along with the recording of material that has migrated there from other sections of the country, studies are being made of New York silversmiths, whose work has not been nearly so thoroughly investigated as has that of their New England contemporaries.

In the line of regional studies, much remains to be done. No sufficient research has yet been made into the Spanish colonial furniture of the Rio Grande valley, or the flamboyant and charming Empire style of the lower Mississippi valley. The weaving tradition of the mountains of Kentucky, Tennessee and the Virginias, still alive, preserves patterns and technique handed down in weaving families from the 18th century, and calls for a still more thorough study than has yet been made.

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U. S. WORKS PROGRESS ADMINISTRATION

FOR THE CITY OF NEW YORK
 601 Eighth Avenue, New York, N. Y.

The longer the Index lives, the greater are the possibilities that open out. Already, it has attracted to itself persons of experience and training who have shown themselves willing to put their knowledge at the disposal of the Government. The Index has the co-operation of persons who have given years of study to one phase or another of American folk art. One of the best known costume experts of America has lent her vast experience to advising and directing the assembling of material for a portfolio of costume. A specialist of American glass has prepared an outline of the history and development of glass manufacture in America on which to base portfolios representative of various types. Numerous experts have given freely of their time and seasoned advice. These persons all realize that the undertaking of such a work as the Index by the Government offers an opportunity for collecting and recording material in the fields in which they are interested such as has never before been possible; for it is only, as European experience has shown, with government authority and government aid that an undertaking on such a large scale is possible.

- | | |
|------------|--------------|
| NYC-60-22 | NYC-62-22-4 |
| NYC-60-22 | NYC-62-22-5 |
| NYC-60-22 | NYC-62-1-22 |
| NYC-60-22 | NYC-62-2-22 |
| NYC-60-122 | NYC-62-3-122 |
| NYC-60-212 | NYC-Tops-22 |
| NYC-60-232 | NYC-Tops-22 |
| NYC-FU-22 | NYC-72-22 |
| NYC-FU-47 | NYC-72-22 |
| NYC-FU-102 | NYC-72-22 |

Under separate cover you will receive 2 envelopes of each of the drawings which we have permission to reproduce from the owners at the pleasure. These are as follows:

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| NYC-62-12 | ✓ | NYC-72-122 | ✓ |
| NYC-62-22 | ✓ | NYC-72-22 | ✓ |
| NYC-62-22 | ✓ | NYC-72-1-22 | ✓ |
| NYC-62-22 | ✓ | NYC-72-2-22 | ✓ |
| NYC-62-122 | ✓ | NYC-72-3-122 | ✓ |
| NYC-62-212 | ✓ | NYC-72-4-122 | ✓ |
| NYC-62-232 | ✓ | NYC-72-5-122 | ✓ |

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	MoMA Exhs.	52.2

INDEX OF AMERICAN DESIGN
U. S. WORKS PROGRESS ADMINISTRATION
FOR THE CITY OF NEW YORK
11 West 53rd Street, New York, N. Y.
6 East 39th Street,

TELEPHONE: CHelsea 9-3800
Lexington 2-1424

August 26, 1936

Miss Sarah Newmeyer
Museum of Modern Art
11 West 53rd Street
New York City

Dear Miss Newmeyer:

Confirming my letter of August 22, I am sending you a memorandum of the numbers which Miss Miller tells me Mr. Glassgold has chosen for inclusion in the exhibition:

NYC-CER-43	NYC-FU-128
NYC-CER-103	NYC-GL-69
NYC-CO-12	NYC-ME-BR-4
NYC-CO-68	NYC-ME-BR-80
NYC-CO-69	NYC-ME-I-53
NYC-CO-85	NYC-ME-P-42
NYC-CO-146	NYC-ME-S-165
NYC-CO-212	NYC-Toys-23
NYC-CO-236	NYC-Toys-59
NYC-FU-28	NYC-TE-49
NYC-FU-47	NYC-TE-65
NYC-FU-102	NYC-TE-99

Under separate cover you will receive 2 enlargements of each of the drawings which we have permission to reproduce from the owners of the pieces. These are as follows:

NYC-CER-43 ✓	NYC-FU-28 ✓
NYC-CER-103 ✓	NYC-FU-102
NYC-CO-12 ✓	NYC-FU-128 ✓
NYC-CO-68 ✓	NYC-GL-69 ✓
NYC-CO-69 ✓	NYC-ME-I-53 ✓
NYC-CO-85 ✓	NYC-TE-65 a & b ✓ a
NYC-CO-146 ✓	NYC-TE-99
NYC-CO-212 ✓	NYC-P-42 ✓
	NYC-S-165 ✓

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Miss Sarah Newmeyer

2

August 26, 1936

INDEX OF AMERICAN DESIGN
 U. S. WORKS PROGRESS ADMINISTRATION
 FOR THE CITY OF NEW YORK

111 Eighth Avenue, New York, N. Y.
 6 East 39th Street,

TELEPHONE: CHelsea 3-3800
 Lexington 2-1424

Please note that there are no photographs available for the following:

- NYC-CO-236
- NYC-ME-BR-60
- NYC-Toys-59
- NYC-TE-49
- NYC-FU-47

C.W. Lyon, Inc. withhold permission to reproduce the drawing of andirons, the number of which is NYC-ME-BR-4. We have just received permission to reproduce a drawing of Mr. A. L. Brandon's Hobby Horse, the number of which is NYC-Toys-23, and will send you enlargements as soon as they are ready. I think you will find that Miss Miller has received the film of the Corn-husk Doll, NYC-Toys-59 from Washington.

Miss Miller has selected 8 additional New York drawings from those which I showed her last week. None of these have been photographed. Should you wish to use any for reproduction, we shall need 5 days' notice. The following are the drawings which Miss Miller has selected:

- NYC-AR-G-25a
- NYC-AR-G-20a
- NYC-AR-G-18
- NYC-AR-G-2
- NYC-ME-I-1
- NYC-CO-249
- NYC-CER-126
- NYC-Toys-60

Sincerely yours

Laurie S. Livingston

Assistant Project Supervisor

INDEX OF AMERICAN DESIGN

LE:MC

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	52.2

The Museum of Modern Art

11 West 53rd Street New York N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

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A. Conger Goodyear

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Thomas Dabney Mabry, Jr.

Director of Film Library:

John E. Abbott

November 17, 1936.

Miss Sarah Newmeyer,
Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

My dear Miss Newmeyer:

I think you will be interested in seeing a copy of a letter which I have just received from Mr. Cahill.

Yours very truly,

A. Conger Goodyear
President.

cc:AHBJr
TDMJr
NAR
Miss Miller
Mrs. Collins

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	52.2

WORKS PROGRESS ADMINISTRATION
1734 New York Avenue N.W.,
Washington, D.C.

November 14, 1936

Mr. A. Conger Goodyear, President
Museum of Modern Art
11 West 53rd Street
New York, New York

November 17, 1936.
November 17, 1936.

Dear Mr. Goodyear:

I have been intending to write you for some time but a rather longish period of illness has put me out of the running as a correspondent.

I want to thank you, the trustees of the Museum, the director, and the Museum staff for the splendid presentation of the work of the W.P.A. Federal Art Project in the recent exhibition, "New Horizons in American Art." It seems to me that it took real vision and generosity on your part to plan a large exhibition of the Project's work during the middle of last summer when very little was known concerning the quality of our work.

It seems to me, also, that most of us accept rather too casually the remarkably fine work which the Museum does in all its exhibitions, the intelligent ideas which guide the exhibitions, the fine selection and presentation of material, the excellent and authoritative catalogues. I cannot praise too highly the work of your staff in its presentation of our exhibition. The work was selected with greatest sensitiveness and understanding and presented with real genius. The catalogue, I think, is a really fine work, and when one considers the short time that your publications department had in getting it up, a real achievement. The publicity concerning the exhibition was handled with the greatest intelligence and with real sympathy for the Project and its work.

I cannot praise too highly the work of the entire Museum staff, especially that of Miss Dorothy Miller in selecting and arranging the exhibition, Mrs. Frances Collins in editing, and in handling the lay-out and publication of the catalogue, and Miss Sarah Newmeyer in handling the publicity.

With kindest personal regards,

Very cordially yours,

(Signed) Holger Cahill

Holger Cahill, Director
Federal Art Project

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	52.2

November 17, 1936.
November 17, 1936.

Mrs. Frances Collins,
Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.
11 West 53rd Street,
My dear Mrs. Collins:

I think you will be interested in seeing a
copy of a letter which I have just received
from Mr. Cahill. I am interested in
copy of a letter which I have just received
from Mr. Cahill.

Yours very truly,

President.

cc: AHBjr
TDMjr
NAR
Miss Miller
Miss Newmeyer ✓
NAR
Miss Newmeyer ✓
Mrs. Collins

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	52.2

Mr. W. H. Cahill
 175 St. Nicholas St.
 New York 10013
 Subject: descriptive report on projects as of July 1, 1936
 August 24, 1936

ARTS

Engraving.....100
 Sculpture.....100
 Book Illustration.....100
 Graphics.....100

November 17, 1936.

TECHNICAL ARTS

Index of Design.....100
 Lectures.....100
 Arts and Crafts.....100
 Photographs.....Miss Dorothy Miller, 111
 Stage Sets.....Museum of Modern Art,
 11 West 53rd Street,
 New York, N. Y.

MEMORANDA

My dear Miss Miller:
 Art teaching.....100
 Art Centers & Galleries.....100
 * Research.....I think you will be interested in seeing a copy of a letter which I have just received from Mr. Cahill.

Yours very truly,

MISCELLANEOUS

Technical & Craftsmen.....114
 * Artists' Models.....100
 * Labor (Workers, etc.).....78
 Coordinating (Directors, etc.).....100

President.

Of total work produced, many of which are used for exhibition purposes, were heretofore classified.....100

cc: AHB Jr.
 In the 1st Art Center and Report TEMJR. Activities opened class November, 1936 - in
 Chicago, Chicago, North Carolina
 attendance to exhibitions and in
 Miss Newmyer ✓ 1, 1936, 1937
 Mrs. Collins
 attendance to art classes in their 7 books, till Aug. 1936
 (children.....100)

* These were submitted from projects set up in
 separate items for graphics

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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To: Mr. Holger Cahill
 From: Edith G. Halpert
 Subject: Comparative report on projects as of July 1, 1936

August 24, 1936.

TOTAL NUMBER EMPLOYED 5,257

<u>FINE ARTS</u>	2,566	49%
Murals.....	955	
Sculpture.....	1,469	
Easel Pictures.....	303	
Graphics.....	259	
<u>PRACTICAL ARTS</u>	1,312	25%
Index of Design.....	393	
Posters.....	1,149	
Arts and Crafts.....	312	
Photographs.....	111	
Stage Sets.....	53	
Diagrams & Visual Models.....	24	
<u>EDUCATIONAL</u>	874	16%
Art teaching.....	639	
Art Centers & Galleries.....	132	
* Research.....	103	
<u>MISCELLANEOUS</u>	475	9%
Technical & Craftsmen.....	114	
* Artists' Models.....	133	
* Labor (Framers, etc.).....	72	
Coordinating (Directors, etc.).....	156	

Of total works produced, many of which are used for exhibition purposes, there have been allocated.....195,617

In the 18 Art Centers and Experimental Galleries opened since December, 1935 - in Alabama, Florida, North Carolina, Oklahoma, South Carolina, Tennessee, and Virginia - attendance to exhibitions and lectures until August 1, 1936, totalled.....296,445

Attendance to art classes in these 7 States, till Aug. 1..... 56,885
 (Adults.....24,855; Children.....28,030)

+ These were deducted from projects but set up as separate items for graphics

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	52.2

August 1, 1936.

FEDERAL ART GALLERIES & ART CENTERS IN SOUTH

STATE	# GALLERIES	LECTURES		EXHIBITIONS		CLASSES	
		NUMBER	ATTENDANCE	NUMBER	ATTENDANCE	NUMBER	ATTENDANCE
Alabama	2	40	1,164	15	3,611	5	4,444
Florida	3	52	5,405	42	28,992	320	7,906
North Carolina	4	30	9,601	63	59,324	701	14,200
Oklahoma	2	17	1,591	42	27,268	1041	7,993
South Carolina	3	36	1,055	40	20,370	15	1,366
Tennessee	3	136	9,174	144	124,752	441	20,504
Virginia	1	10	78	7	4,016	88	852
TOTAL	18	321	28,033	353	268,355	2,612	52,085

(Lectures.... 28,033
 Total Attendance (Exhibitions. 268,355
 (Classes..... 52,085 --- Adults.. 24,855; Children.. 28,030.
 349,328

September 5, 1936

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	52.2

U.S. Works Progress Administration
 Federal Art Project
 6 East 39 Street, N.Y.C.

August 17, 1936.

List of Departments and Heads

<u>DEPARTMENT</u>	<u>HEAD OF DEPARTMENT</u>
Art Teaching	Mrs. Frances M. Pollak
Murals	Mr. Harry Knight Mr. Burgoyne Diller, Assistant Mr. Louis Block, "
Index of American Design	Mr. C. O. Cornelius Miss Elizabeth Coussirat, Assistant
Exhibition	Mr. Robert U. Godsoe
Posters	Mr. M. J. Kaufmann
Easel	Mr. Lloyd L. Rollins
Graphic Arts	Mr. Gustave Von Groschwitz
Department of Information	Mr. William McNulty, in Charge of Publicity Miss Elizabeth McCausland, Creative Arts Miss Sophia Steinboch, Art Teaching
Photography, For all Information, see	Mr. Benjamin Knotts

Sincerely,

Sarah Newman
 Publicity Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	52.2

Mrs. Stoltz
The Herald-Statesman
Yonkers, New York

Dear Mrs. Stoltz:

*Photographs of
NYC-FU-102, NYC-
TE-656 and NYC-
TE-99 & have yet
to come -
JG*

...ural Artists in our Exhibition,
... in Yonkers. His work on a
... ng Development will be shown.
... th Street, New York City. He
... s parents may still live there.

...tional Academy of Design, New

... the Annual Academy Show, Whitney
... ts of America, Brooklyn Museum,
... Art Institute, Corcoran Gallery,
... , Secession Gallery, Midtown
... er Regional Exhibition, Washing-
... eum, Rochester Memorial Gallery,

... the Third Hallgarten Prize at
... it (youngest exhibitor to win
... He is a Member of Artists

... use to you.

Sincerely,

Sarah Newmeyer
Publicity Director

N

September 9, 1936

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	MoMA Exhs.	52.2

Mrs. Stoltz
The Herald-Statesman
Yonkers, New York

Dear Mrs. Stoltz:

I find one of the Mural Artists in our Exhibition, New Horizons in American Art was born in Yonkers. His work on a mural project for Williamsburg Housing Development will be shown. He is Byron George Browne, 63 East 11th Street, New York City. He was born in Yonkers June 1906 and his parents may still live there.

He studied at the National Academy of Design, New York City.

He has exhibited at the Annual Academy Show, Whitney Museum of American Art, Allied Artists of America, Brooklyn Museum, Buffalo Museum of Fine Arts, Chicago Art Institute, Corcoran Gallery, Pennsylvania Academy, Uptown Gallery, Secession Gallery, Midtown Gallery, Salons of America, Wanamaker Regional Exhibition, Washington Square Outdoor Show, Roerich Museum, Rochester Memorial Gallery, 8th Street Playhouse.

He has been awarded the Third Hallgarten Prize at the National Academy of Design Exhibit (youngest exhibitor to win an award at NAD exhibit since 1825). He is a Member of Artists Union and Artists Congress.

Hope this will be of use to you.

Sincerely,

Sarah Newmeyer
Publicity Director

N

September 9, 1936

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WESTERN UNION (23)

SYMBOLS

DL = Day Letter
NM = Night Message
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
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PRESIDENT

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CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

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Received at 203 West 52nd Street, New York

NU259 25 GOVT=AY CHICAGO ILL 18 354P

1936 AUG 18 PM 4 25

MISS NEUMEYER, MUSEUM OF MODERN ART=
11 WEST 53 ST=

SPIORIN MURAL PRAIRIE POETS READING FROM LEFT CARL SANDBURG
 COMMA EDGAR LEE MASTERS COMMA VACHEL LINDSEY STOP BIRTHDATE
 ALBERT PEARSON FEBRUARY TWENTY TWO NINETEEN ELEVEN=
 INCREASE ROBINSON ASSISTANT TO FEDERAL ART DIRECTOR.

Newmeyer

NO ADDITIONAL CHARGE IS MADE FOR REQUESTING A REPLY BY WESTERN UNION

rd.
t.

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Miss Newmeyer:

Detail in egg tempera of proposed mural "Prairie Poets" to be executed in fresco. Mitchell Siporin, Illinois.

One of the prairie poets is Lindsey. One, rather two of his kids were taken to see it at the Phillips show. The docent said, "That's your daddy." In chorus the children cried, "That's not our daddy!"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PRINTS SENT MISS NEWMAYER
MUSEUM OF MODERN ART EXHIBITION

- | | | |
|-----------------------|--|-------------------|
| ✓ Barrows, Charles | "Chimayo Church" (Oil smudge) | New Mexico |
| ↓ Constant, George | "George Washington Bridge" <i>my point</i> | New York |
| ↓ Davis, Hubert | "Desplaines River" (Litho) | New York |
| ↓ Davis, Hubert | "Trees at Twilight" " | New York |
| ↓ Ganso, Emil | "Still Life" (Wood Engraving) | New York |
| ✓ Gardner, Charles R. | "Paper Making" <i>wood</i> | Penna. |
| ✓ Cottlieb, Harry | "Three Lane Traffic" <i>Litho</i> | New York |
| ✓ Heins, John P. | "Flowers" (Linoleum cut) | New York |
| ✓ Hood, Richard | "Gossip" <i>etching</i> | Penna. |
| ✓ Kloss, Gene | "Rio Grande Pueblo" (Etching) | <i>New Mexico</i> |
| ✓ Pont, Charles E. | "Burning the Oquenao, 1898" (Wood engraving) | N.Y. |
| ✓ Skolfield, Raymond | "New York Harbor" <i>Litho</i> | New York |
| ✓ Sternberg, Harry | "Night Flight" <i>Aquatint</i> | New York |

1. Number of artists employed.

2. Scope of work in different branches of art.

3. Method of selection of artists, methods of work, and direction (artistic) of work.

4. The social or environmental effects of the P.A.A. which have been effected & change in the art scene produced over the country was:

- The breaking down of the wall of isolation which usually surrounds even secure, well-to-do artists.
- The necessity for the artist to produce his work on his own home grounds in the midst of family savings. This does not necessarily make his subject the domestic scene but his work becomes genuine rather than imitative.

5. The foregoing brings about a general lifting of art in all sections of America's development which has been about 15 American art is to be more than a mere afterthought along the Atlantic coast. Illustrate with examples exhibited in New York in 1928.

ard:
rt.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	52.2

Outline for Article on
NEW HORIZONS IN AMERICAN ART

1. Changes in art are more related to the changing environment of the artist than is generally believed.
 - a. Human Environment Patrons of art change from the landed aristocracy of the 18th Century to the industrial barons of the 19th to the over-sophisticated patron with strong leanings toward French art in the first quarter of the 20th Century. And then the Government is forced by the depression to become the chief art patron of the country.
 - b. Geographical Environment Early settlers, then Atlantic Seaboard civilization, then frontiers expanding westward and an incursion of frontier democracy into American art.
2. Inness, Ryder, Eakins, Homer were the last truly American art giants of ~~the 19th century~~ the successive periods ending with the 19th Century. "Ashcan" school--Luks, Sloan, Bellows, etc--starts a vital American movement early in 20th Century, but European importations and training gain ascendancy until 1929. Just before the depression there is a flurry of interest in genuinely American artists, but the depression puts an end to support for it.
3. Federal Art Project represented in Exhibition of New Horizons in American Art was set up in August 1935, taking over a number of smaller state projects. Give briefly:
 - a. Number of artists employed.
 - b. Scope of work in different branches of art.
 - c. Method of selection of artists, methods of work, and direction (artistic) of work.
4. The two social or environmental effects of the F.A.P. which have in turn effected a change in the art works produced over the country are:
 - a. The breaking down of the wall of isolation which usually surrounds even mature, successful artists.
 - b. The necessity for the artist to produce his work on his own home grounds in the midst of familiar settings. This does not necessarily make his subject the American scene but his work becomes genuine rather than imitative.
5. The foregoing brings about a naturalization of art in all sections of American--a development which must come about if American art is to be more than a mere effervescence along the Atlantic seaboard. Illustrate with examples exhibited in New Horizons in American Art.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PHOTOGRAPHS SENT TO MISS NEWMAYER

August 17, 1936

By Child Artists:

Helen <i>Rimland</i>	Household Duties	New York
Doyle, J.	To the Rescue	New York
Rich, Rhoda	A La Mode	New York
Rick, F.	Passover Feast	New York
Kleppe, Marie	Play	New York
Lanotte, S.	Deep Sea Diver	New York
Feldman, R.	Homework	New York
Arsena, Mick	In Our Time	New York
Crowley, Alfred	D.S.C.	New York
Dublinsky, P.	Still Life With Fruit	New York
Eisen, I.	Boiler Menders	New York
Casale, A.	The Return	New York
Gannello, Joe	The Dark	New York
Wright, D.	Impressions	New York
Baker, V.	Yentas	New York
Bollela, T.	Ten Nights in a Bar Room	New York
Larkin, Joseph	The Nativity	New York
Borresco, A.	Fruit	Philadelphia
Coffin, Vernon	Still Life	Massachusetts
You Fook	Sea and Rocks	New York
Basile, Alphonso	Robinson Crusoe	New York
Novar, B.	Butcher	
Sefer, L.	Flying Trapeze	New York
Liquore, D.	Going to Town	New York
Smith, F.	Banana Split	Illinois
Hardin, D.	Our Funny Friends	
Martinez, D.	Fairy Queen	Illinois
Grey, C.	Raw Vegetables	Ohio
Schenbeit	Our Street	
Madonia, Tony	Chinaman (Sculpture)	Florida
Dorfman	Mother and Child (Sculpture)	
Bonamico	Circus Elephant (Sculpture)	Illinois

By Adult Artists:

Dyer, Carlos	Palos Verdes Landscape	New Mexico
Levine, Jack	Card Players	New Mexico
Murray	Animals	New York
De Mers	House Across the Street	
Vavak	Dispossessed	New York
Murray, Hester Miller	Pipestone Lake	New York
Post, George	Aquatic Park	
Ninas, Jane	Negro Cemetery	New York
Sommer, William	Ordering Lunch	
Stenvall, John	Ohio River Flood	New York
Michalov, Anne	Approaching Storm	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Photographs Sent to Miss Newmeyer

August 17, 1936

Page 2 (Cont'd)

Merrick, Richard	Bar Room	
Vavak	Dust Storm	
Barela	Holy Family	New York
Sommers, William	Peaches in Glass	Mass.
Barela	God the Father	New York
Wietz, Arnold	Bridge and Dam	New York
Robin, Red	Sand Painting	New York
Miller	Poster - "Lioness and Cubs"	California
Jacobsen, E.	Transportation	
Derfman	Mother and Child	
Pantuhoff	Ventilator #2	
Bohrod	Landscape in Winter	
Forbes, Donald	Mill Stone	New York
Tamayo	Waiting Woman	New York
Brown, Sam	Mrs. Simmons	Philadelphia
Booth, Cameron	The Bridge	Minnesota
Terrell, Elizabeth	Red Still Life	New York
Vidar, Frede	Washington Square	New York
Yaeger, Edgar L.	Still Life	
Sussman, Richard	Farm Scene	New York
Hartley, Marsden	Tropic Fantasy	New York
Bennett, Rainey	Storm Threat	Illinois
Garland, Leon	Fry Street	
Bennett, Rainey	Garden Entrance	Illinois
Sommer, William	Arrangement #3	Ohio
Chamberlain, Glenn	Landscape	
Flavell, Thomas	The Station	Penna.
Nichols, John	The Buzz Saw	
Stenvall, John	Street	Illinois
Nisanoff, Louis	Filling Station	New York
Cervantez, Pedro	Croquet ground	New Mexico
Zerbe, Karl	Houses on the River	Mass.
Barela, Patrocino	Heavy Thinker	New Mexico
Barela, Patrocino	Heavy Thinker (Another view)	New Mexico
Guy, James	Continental Sentry	New York
Waltrip	Sea Sports	
Edie, Stuart	Red Table	New York
Terrell, Elizabeth	Fruit	New York
Pearson, Albert	Cow Barn	
de Martini, Joseph	Moonlight	New York
Walley, John	Start of Wild Horse Race	
Mecklem, Austin	Skiers	New York

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PHOTOGRAPHS SENT TO MISS NEWMAYER

August 17, 1936

Page 3 (Cont'd)

Murray, Hester Miller	Buffalo at Night	Illinois
Dickson, Helen	Fisherman's Shack	
Brown, Bob	Ashes	
Edwards, Emmet	Abstraction	
Mac Iver, Loren	Dune Landscape	New York
Booth, Cameron	Street in Stillwater	Minn.
Tolegian	Pennsylvania Landscape	New York
Vavian, Dorothy	Portrait of Eugénice	New York
Reznikoff, Misha		New York
Nord, Henry Allen	Our Daily Interests	California
Mosco, Mike	Miner (2 views)	

NAME OF PAINTER OR SCULPTOR, address
 to which of which, room (if applicable - see 1)
 Date, State

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NAME OF PAINTING OR SCULPTURE, medium
by ---name of artist, town (if child - age ?)
Town, State

Enclosed please find

an envelope to you herewith the color photograph of a
plate by M. Dertler of a Victorian glass owned by
John A. Dertler. The classification number is
170-170-170.

Will you please sign enclosed copy of this letter
and return them in enclosed stamped envelope to
the address for heretofore received for plate.

Sincerely yours,

Samuel Rosenberg
Publicity Director

170

Courtesy

Per J. Green

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	52.2

October 2, 1936.

Miss Coussirat,
6 East 39th Street,
New York, N. Y.

My dear Miss Coussirat:

I am returning to you herewith the watercolor plate done by F. Cartier of a Victorian piano owned by Strich & Zeidler. The classification number is N.Y.C.-F.U.-170.

Will you please sign enclosed copy of this letter and return to me in enclosed stamped envelope to signify that you have received the plate.

Sincerely yours,

Sarah Newmeyer
Publicity Director

SN:LS

Encl.

Received plate NYC Fu-170

*Elizabeth Coussirat
Per J. Green*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	52.2

October 2, 1936.

Miss Nam Whiteley,
Federal Art Project,
6 East 39th Street,
New York, N. Y.

Dear Miss Whiteley:

I am returning to you herewith the three pieces of chintz,
which you let me have for possible window displays. I
am sorry that I have been unable to use them.

Will you please sign enclosed copy of this letter and
return to me in enclosed stamped envelope to indicate that
you have received the goods.

Very truly yours,

Sarah Newmeyer
Publicity Director

SN:LS

Encl.

Nam Whiteley

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	MoMA Exhs.	52.2

U. S. WORKS PROGRESS ADMINISTRATION
FOR THE CITY OF NEW YORK

~~11 EIGHTH AVENUE~~ NEW YORK, N. Y.

70 COLUMBUS AVE., NEW YORK, N. Y.

PHOTOGRAPHIC DIVISION
13 East 37th Street

TELEPHONE: CHELSEA 3-3800

October 20, 1936

Miss Sarah Newmeyer
Museum of Modern Art
11 West 53rd Street
New York City

Dear Miss Newmeyer:

Will you please give
bearer the childrens' pictures to be
photographed and the Master Set Books
to be sent to Miss Morsell. Thank
you very much.

Yours very truly,

Ralph Gutieri
Ralph Gutieri
Mng. Project Supervisor

By Direction of:
AUDREY C. MC MAHON
Assistant to the Director
Federal Art Project

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The Museum of Modern Art

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

Telephone: Circle 7-7470

Cable Address: Modernart

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9
September 9, 1936

Art
~~City~~ Editor
BLANK PAPER
Blank City, Blank

Dear Sir:

I enclose an article and pictures which I hope you can use entire or in part. These are being sent to you for exclusive publication in your city. If you cannot use them of course I should appreciate their return--but only if it would not be too much bother for you.

If you can use ^{photos} photographs or information about anything else in our ~~first exhibition of the season~~ New Horizons in American Art (a release covering all phases of which was sent you a few days ago), I shall be happy to send them to you. We expect the exhibition to be of wide interest throughout the country, as artists from all sections will be represented.

Thank you very much for the frequent mention you make of our Museum in your columns.

Sincerely yours,

Sarah Newmeyer
Publicity Director

ADD TO
ON ALL PERSONAL LETTERS

P.S. Sorry I haven't time to write you a more personal letter. ~~but~~ Hope you'll excuse it this time.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	52.2

Sophia Steubach
61 E. 39 St.
N.Y.C.

traffic to see an art show? Yet this is what happened recently at Oklahoma City
In New York alone some 20,000 children, from 6 to 16 years of age, of
every conceivable nationality and social background flock to the free classes in
The world as seen for the first time - the intensity of discovery - is the
rare quality which artists toil to recapture on their canvases and youthful
daubers set down quite naturally, and without effort. The fresh, young
eyes see the things about them as simply as the primitives viewed their environ-
ment. With an astonishing sense of design and intense love of color, they
renew our childhood excitements and emotions in their gay, spontaneous artistic
efforts.

This dynamic quality is not restricted to the work of a talented few; nor
is it more abundant in the work of wealthy children, surounded though they may
be, at home and at school, with products of culture. Average children, all children,
from every-day American middle class and working class homes, produce original,
imaginative art works if their normal creative impulses have not been stifled.

The establishment of this fact is perhaps the unique service to the
nation of the Federal Art Project, a section of the Works Program, in its
extensive work with children. The modest juvenile section of the national
exhibition of the Project, on view at the Museum of Modern Art in New York,
from September 16 to October 12, can only suggest the scope of the teaching
program and the robust response of young America.

Art centers adapted to local interests and requirements have been set up
in the larger cities of South and North Carolina, Florida, Alabama, Tennessee,
Oklahoma, and Virginia, as well as the District of Columbia, Michigan and
Connecticut. Lectures, exhibitions of native arts and crafts and local industrial
products are coordinated with classes for old and young. In the South, about
400,000 people have visited the art centers since January 1936. Who would have
believed that Americans, outside of New York or Chicago, would disorganize

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

traffic to see an art show? Yet this is what happened recently at Oklahoma City.

In New York alone some 30,000 children, from 6 to 16 years of age, of every conceivable nationality and social background flock to the free classes in painting, drawing, wood and stone sculpture and the crafts, held daily after school hours. Here, as elsewhere, in the United States, churches, schools, settlements, and neighborhood centers improvise studios, purchase supplies and leave the rest to the practising artists assigned by the Project to guide the young people.

"Teacher", with all the prestige that word implies, exerts an almost hypnotic power on the child which can nourish the inventive impulse or crush it. Equipped, not with the pedagogic wisdom of rule and rote, developed in Schools of Education, but with the knowledge born of their own efforts for self expression, the artist-teachers give as little formal instruction as possible.

The young newcomer wanders into the art studio because he is tired of the playground, or because the new kind of play, provided in the studio, attracts him. He is given a large sheet of paper - the larger the better, to encourage freedom - large brushes, a muffin pan of colors, and is told to set down anything he likes in his own way. The logic of the child always prevails; the teacher is careful not to impose his own ideas. Tommy must be made to feel that his view is as good as the next fellow's. If he finds it necessary to depict a VERY hot day in New York by inserting two suns in the sky, no criticism is made. If he wants the Normandie - which comes in all sizes and shapes in the Project studios, - to do a nosedive in ^{the} New York harbor, that is accepted as his ^{MOMENTARILY} own fancy, and therefore worthy of record. Animals may be red and yellow; pyramids may have trees growing out of them, for, "in the desert, there isn't anything else for a tree to grow out of." But this imaginative abandon is set down in vivid color contrasts and in patterns which industrial

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designers often copy.

The desire to bring something home to mother crowds the craft rooms to capacity. Instructors make the most of ^{this} opportunity to develop young artisans who will apply a knowledge of good design to their creations in many mediums. The practical basis of the entire Federal Art Project program, that utility without beauty no longer has a place in American life, nor even market value, is revealed in the craft program, for children, which seeks to coordinate fine and industrial arts.

Outdoor sketching excursions, trips to the zoo, neighborhood observation tours are conducted to encourage the children to draw upon their own environment for subject matter, and to depend upon their memory. Young Michael Angelos carve directly out of stone in the project studios, for preliminary outlining is prohibited in sculpture as well as in painting.

Modern life conspires against the artist teacher who is concerned with unearthing the creative abilities of children. The banalities of radio and movies, the bleakness of the average home, and the deadening effect of a public school curriculum which may require the entire class to draw a daisy in pencil one week, in pen and ink the next, and finally to paint it, ^{make the} ~~thereby victimizing~~ ^{avictim} the child, ^{of} mass production and set standards.

This is evident in his attitude when he first comes to the studio. He asks the teacher, "Is this correct?", "Is this all right?" He misses the competitive method used as a spur in public schools, is lazy and helpless if left to his own resources. These are a few of the perplexing problems which have been threshed out at the weekly teachers' conferences.

The child must first of all be set at his ease. The teacher may say: "This is not a race. You have plenty of time. Tom does not work better because he works faster." One way of ~~bombattin~~ ^{bombattin} the competitive attitude is by diverting it to a contest between the child and his medium. The medium must be endowed with life.

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-4-

"You say you are tired," the teacher may say, "But the clay isn't tired. It has no arms or legs or head, and yet it has knocked you out. You can give it arms and legs and a head. It cannot do these things for you."

Imitation is the despair of many teachers. One teacher, with a particularly recalcitrant group, took his pupils to the Van Gogh exhibition at the Museum of Modern Art. As she had expected, the bold use of color captivated them. "Now", said the teacher, after they had viewed the show, "do these paintings look as if they had been copied from someone else's work?" The courage to do honest work and the originality of genius were thus instilled at the same time.

While young America plays at art, painting murals for school walls, holding outdoor exhibitions and indoor demonstrations, immortalizing its cities and people, social workers and educators view the products for their own purposes. The quieting effects of creative activity on turbulent temperaments, the self confidence which timid, withdrawn children acquire through the work, are attested to by all those who work with children. Psychiatrists at hospitals and schools for juvenile delinquents study the paintings to discern the emotional and mental development of their young charges.

One sensitive, introverted boy, who began by working on a small corner of his paper and who revealed a deep inferiority, ^{by} never completing a piece of work and expressions of ~~by~~ deep dissatisfaction with it, delighted his teacher and his physician by a gradual change that culminated, finally, in free, broad paintings. Instead of subjects from his own unhealthy fantasy, he began to paint the things about him, discarding somber hues for pastel tints. During this period, last more than a year, he began to mingle with his fellows, to talk and to have moods of lighthearted gaiety with increasing frequency. His art work may or may not have been an instrument in his return to normalcy and a social outlook. It did, however, record his psychological trend, and, in his own words, "It makes me see everything twice as interesting."

Over half the children who attend the Project classes in New York live in the city's slum areas on the East and North Rivers. The welfare agencies, strategic

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Fever of the Higher Arts Grips New York Settlement Children

Some 15,000 Boys and Girls in 200 Social Centers Expressing Themselves in Classes Conducted as Federal Art Project—From East Side, West Side, South End and Harlem They Flock to Paint, Draw, Sculpt and Chisel

By ELIZABETH McCAUSLAND

DICK, aged 11, paints away diligently. In nearby rooms his peers, small boys of the same age, are playing ping-pong with loud shouts of enthusiasm, or outside in the city streets they are pitching a home-made baseball back and forth. But Dick is educating himself the way, his growing psyche and body requires at the moment; he is passing through a stage of emotional unfolding when he needs beauty. So, he paints away. To be sure, his skyline is a vivid magenta, which may strike the orthodox as an unusual color for the distant horizon. But then his apple trees in the fore-

teachers, artists, fashion artists, craftsmen, etc. Most of them are in their twenties or early thirties. They are, as the director of the project points out, "primarily artists" who teach not from any fixed pedagogical standards but by actual doing. Each by virtue of his own background as an artist, he qualified to demonstrate the best methods in sculpture, painting and design for children."

That these 15,000 children are going through an educational experience of the sort heartily endorsed by the most modern educators goes back to the original conception of the art teaching project, which states that "The instruction is based on the mod-

is obsessed by something; he is tortured. But I can't find out what it is."

On the other hand, in institutions scientifically equipped for the exploration of the psyche, it is possible to find out a great deal about a child from his art work. Many of the WPA art instructors who teach children in hospitals have had experience in teaching sick and maladjusted children. In the Bellevue psychiatric ward, for instance, a child's paintings will tell the psychiatrist many things that he could not learn from talking to the child. And when it comes to the problem of releasing a child's emotional energies, often the first ex-

THESE BOYS WORK DIRECTLY FROM STONE



(Art Service Project, WPA) Juvenile stars of "Dead End" watch Gramercy Boys' club at work.

ground are delicately drawn in with neat brush-strokes, as if an adolescent Henri Rousseau had come to visit on East 14th street.

ern methods of progressive education are made with paint and paper or with clay. are made with paint and paper or with clay.

Young Wood Carver



(Art Service Project, WPA) He Goes to Class Regularly at Henry Street Settlement House

permitted to go untaught. Numerous exhibitions throughout the metropolis have acquainted large numbers of people with the fact that not only the sons and daughters of rich men and the intelligentsia are genuine little primitives, but also the Irish Italian, Jewish, Polish, Philippine Greek, Syrian, Puerto Rican, Spanish, Portuguese boys and girls of the lower West Side, and the Negro boys and girls of Harlem. For a number of months circulating exhibitions of children's work have been making the circuit of New York state, as well as Georgia and New Jersey; and there is a separate department for exhibitions under the direction of J. P. Marvel.

Last month children's work was

shown at the Federal Art Project gallery on East 34th street, as well as before a group of 1000 teachers at Newark, Spring is bringing out an extra heavy crop of these exhibitions, some of those scheduled being before the College Art association meeting at the Metropolitan last week; at the Pennsylvania hotel; at the State Normal school, Jersey City; at the State Teachers' college meeting in Buffalo; at the art teachers meeting, board of education, Wilmington, Del.; at Valley Inn, Neenah, Wis.

Related to this work is the sending of circulating loan exhibitions to the city's settlement houses. A dozen of these have been arranged by Mr. Marvel, including the following sub-

Continued on Page 8-E

SCULPTOR FROM HARLEM



Will

Dr Sven H...
Lies...
Tash...
peria...
ue Route Be

UNION AND REPUBLICAN

FEVER OF ARTS GRIPS CHILDREN

(Continued from Page 4-E)

jects. (Reproductions it goes without saying) modern water colors, wall papers, modern drawings, modern photography, American Indian paintings, costume designs, 18th century French paintings, abstract art, van Gogh, Goya, 19th century French paintings, contemporary French paintings, early American, 19th century and contemporary. Many more of these folios could be put into circulation if funds for such purposes were available.

Funds in fact are also short for materials for the classes. But ingenuity solves the problem. A kind friend donates unused newsprint and colored printers' inks. The inks are thinned out with water, believe it or not. And the children are very happy with the results, as are their adult teachers and visitors.

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52.2(Art Service Project, WPA)
Juvenile stars of "Dead End" watch Gramercy Boys' club at work.

ground are delicately drawn in with neat brush-strokes, as if an adolescent Henri Rousseau had come to paint on East 16th street.

In another room the same scene of intense boyish concentration is to be seen as Jim, aged 10, chips away at a piece of soapstone, making a bas-relief of a deer. Jim wears a white paper cap, shaped like a baker's cap, and heavy goggles. He pounds vigorously as his stone-cutter's mallet, and the chips fly. Jim is short for his age and his face does not reach very high above the work table. But he is happy in his work and takes a lively interest in what is going on about him, at the same time.

This scene, whose like may be noted week-days about 4 p. m. at any one of 260 settlement houses and social agencies scattered over New York city, happened to take place at the Gramercy Boys' club, 533 East 16th street. On warm, sunny spring days boys (and girls, too) do not flock indoors, as they do during the dreary winter months. Nevertheless many of them find a more satisfying occupation in painting, drawing, modeling, stone-cutting or wood-carving than in other occupations commonly thought of as more appropriate to children. And in this intuitive direction child guidance specialists, psychiatrists and therapists will agree. A child misses an important part of his heritage if he does not have experience educating and developing his sensory apparatus as well as his bodily mechanism. So art classes for children.

For All Children

But what makes these art classes news is the fact that they are really classes for children, not just for the children of college professors, professional people or wealthy parents. The schools devoted to progressive education ideals have for a number of years been teaching the arts (not art only) to children by means of methods developed from the Dewey "learn by doing" dictum. Museums, also, have in some instances inaugurated such classes, witness the Saturday morning classes at the Springfield Fine Arts museum. The two big exhibitions of children's art held at Rockefeller center last fall and the year before show that this principle of teaching is making its way through the world. But still on the whole, it has been a highly select sort of teaching reserved for children of the privileged classes.

These 260 settlement houses and social agencies in New York city are a different matter. They reach out into the East Side, into Harlem, into the old-law tenement districts, into the sections of the city where light, air and space are at a premium, where children have to play in the streets, if at all. Today instead of a handful of children painting and sculpting in a few progressive schools there are 15,000 boys and girls from 4 to 15 or 16 or in some cases even older, who are learning first hand about "art" which means, translated into concrete terms, painting, drawing, stone and wood sculpture, pottery, metal crafts, weaving, clay modeling and block printing.

It is thanks to the federal art projects that these 15,000 children are painting, drawing, sculpting. There are over 1,000,000 children in the schools of New York city. There are about 700 public schools. But the school system does not take into account such an intangible subject as art. For the whole system there are about 40 art teachers, who visit the numerous schools. Figure 4-70ths of an art teacher to an over-crowded school and imagine what you get, especially when it is remembered that the training of these teachers has been along normal-school lines instead of a specialized art education.

Progressive Methods

Thus it was a simple enough matter when projects were being created to give needed (in two senses) employment to trained white collar workers of all sorts to include art teaching as an important field. Today there are about 500 men and women engaged in this work, former

ern methods of progressive education and is entirely divorced from dogmatic academic teaching." The credit, again, may be traced to Mrs. Frances M. Pollak, district supervisor of the federal art project, who believes that every child has a source of original creative energy which, if allowed to develop spontaneously along natural lines, will produce something far more important than the stiff, formal, hackneyed kind of art resulting from too much supervision and too many admonitions to copy the apple or the plaster cast. Let every child develop his own talent, his own style, his own manner of expression, his own way of seeing life. That is the way to produce in the next generation better artists and a better audience for artists.

Other Benefits

Aside from these immediate benefits to the individual child, the sponsors of the project point out that to provide children with healthy, creative activities is not only valuable as a form of crime prevention but also for psychiatric and therapeutic reasons. Although art teachers cannot be expected to be psychiatrists, they can get clues to a child's mental state from his work, as in the case of one teacher who displays a portfolio of drawings by a boy of nine, remarking, "These are very bitter. The boy

expressions of spontaneity and freedom are made with paint and paper or with clay.

Perhaps the teachers themselves know best the value, in human terms, of these federal-aided classes. This was shown last week when the teachers of Project 1259 issued the following statement in support of the demand from the city's art projects that they be put on a permanent basis:—

"The need for providing adequate art courses for the working-class children of New York has been shown again and again.

"To interest the children in the arts and crafts has proved one of the most effective means of checking the tendencies towards delinquency developed by circumstances in the unfortunate children who live in this city's congested and neglected areas.

"There are not enough of such classes today, while the classes that have been established are overcrowded.

"The only way to overcome this shortcoming is by expanding the federal art project and organizing this important work upon a basis of permanency."

Real Talent Found

Meanwhile the work being done by 15,000 underprivileged children in the world's greatest city is not being



(Art Service Project, WPA)
When the model has finished sitting he'll take his turn at creating.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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August 23, 1936

Dear Miss Newmeyer:

Enclosed is something about the Pennsylvania German folk art, about which I felt rather stymied, as apparently the Index of Design has not examples of the best genres. However I thought it would be o.k. to write a general little piece about it, on the basis that the Index will cover these fields later.

Also enclosed is a copy of a report made by Miss Von Wiegand on something that seems to be brewing, a scheme for portable murals. ~~WHEALEY~~ If it offers a possibility for a short feature article, I can boil it down. Or she can. Whatever you say.

yrs

Eric C

Elizabeth Mac Casland

P.S. For some time I have been trying to write long article about the Design Laboratory, the American Bauhaus, which Mr. Marvel, co-director, thinks he can place with a magazine. Would that conflict with publicity for the exhibition? Or could it be related?

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The Portable Mural Project

The Mural Project of the Federal Art Project, which has as its chief objective the decoration of tax-supported public buildings with permanent paintings in various media, has a special section devoted to the "portable mural." To date over 20 portable murals have been assigned to artists on the project and on completion they will be installed in the branch libraries of Queens, Long Island.

While the portable mural sounds like a contradiction in terms, it was evolved out of a contemporary need. Classic mural decoration is a great art allied to architecture; it is valued for its monumental and permanent qualities and, in its pure form, is an integral part of the architectural plan. But modern life has abolished permanency for the majority of people. Immediate use and speed are conditions of contemporary living. The life of a modern building is today often shorter than the life of an individual. The family owned home has been replaced by the leased apartment. Great mural art went into decline with the growth of great industrial cities and constantly changing conditions. But recently it has been revived with great success for permanent public buildings. Its popularity has extended its use, but lack of permanency and high cost make murals out of reach for the individual and even for smaller groups or organizations. The portable mural is the hybrid form which answers the need for integrated and unified decoration for these new transitory conditions of modern living.

When the Queens libraries decided that they would like to have some form of decoration for their reading rooms, the idea of murals was considered. But as these branches are in many cases located in rented buildings or in old buildings which need either reconstruction

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or will be torn down in the near future, the expenditure and time involved in creating permanent murals did not warrant such a procedure. On the other hand, a series of easel paintings framed and hanging on the wall could not offer a really satisfactory decoration. Out of this dilemma, the portable mural was born.

The series of portable murals now being executed on the Federal Art Project are definitely designed for location over bookshelves. To this end, they are all about three feet high and range in length from five to ten feet. Executed in oil or in gesso, they are installed without frames directly on the wall and a wooden molding of three or four inches is added, this molding being toned to correspond both to the wall of the room and to the picture itself. These panels can easily be removed.

It has been proposed that the various branches exchange portable murals after a period of months. This is another single advantage in their favor, because a mural decoration which has become familiar, is accepted as a portion of the wall and ceases to be of active interest to the spectator. Essentially this is right for the permanent mural. But the portable mural which stands between the easel painting and the mural, offers the opportunity for change and can therefore stimulate the interest of the spectator in the way an easel painting does. The idea of a changing decoration is based on the same principle as the Japanese custom of displaying only one painting at a time and keeping a collection out of sight. Thus the portable mural, like the Chinese and Japanese scroll paintings, satisfies the eternal human craving for change, so that when a picture becomes dull and boring from too frequent contemplation, another can be substituted in its place, so that the mind is refreshed and the senses stimulated by a changing decoration.

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While all this may seem a startling innovation in the field of mural art, historically the idea of a placed panel is not new at all. In Renaissance Italy, it was a common custom to order pictures painted for a specific space in a public building such as a church or a palace. Many altar pieces may be said to come under this category. Frequently these paintings when removed from their original place on a wall and consigned to a museum lose their real decorative meaning; they appear like a page torn out of the context of a book. Even before the Renaissance, the placed panel had existed. The Romans made frequent use of it. In Pompei, there has been preserved such painted panels. Often a Pompeian room was entirely decorated with fruits, flowers, and natural still life motifs and in addition, in each wall there was centered a painting of a mythological subject or landscape with figures surrounded by a frame. This frame was probably originally made of actual materials such as wood, or plaster and painted but in the preserved walls come down to us, the architectural frames are frequently painted on the wall with all the effects of perspective of actual material. Every means of perspective then known was employed to make the picture within a picture stand out as if it were a scene in real life seen through a window.

This inner panel with a painted frame within a mural decoration of a wall forms an aesthetic parallel to the painted panels of a portable mural.

The portable mural has much greater flexibility in subject matter than the permanent mural bound to the wall. It can serve as mere decoration with abstract motifs or as a theme for propaganda, or as a means of education, etc. Portable murals done on the project have to date emphasized the educational theme for the reading public which uses the libraries.

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Subjects related to the function of the library have been most popular such as the history of printing, the use of books, or the general history of culture and the historic figures who stand for progress.

So far the Federal Art Project has by no means exhausted the uses of portable murals. It has barely tapped its first resources. There are dozens of places where the portable mural should be applicable to modern decoration. This would not in any way compete with the classic mural suited to tax-supported public buildings meant to endure permanently. Actually there can be no competition between these two forms for their function is opposed. For apartment dwellers, schools, clubs, subways, the portable mural offers a satisfactory decorative solution. Actually the bill board is the portable mural of our commercial life. The same principle may be applied to other uses than commerce. And the actual means may be aesthetic rather than cheap advertising. Thus, unlimited possibilities are opened up for this new form of art.

Nor does the Portable mural in any way conflict with the uses of easel painting. The easel picture is, as a rule, an intimate and private form of art for individual enjoyment. Its most important feature is its plastic content and color. Easel painting is seen at greatest advantage in a museum where the individual picture may be studied in complete detachment from its surroundings. As decoration, easel painting is best seen when a single picture is displayed in one room. Graphic art on the other hand, is best enjoyed when kept in portfolios and handed around - its uses are closer to the newspaper, the book, and the magazine. The portable mural offers

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the best solution for decoration on a small scale for an impermanent situation.

The idea of circuiting portable murals from one library to another is highly feasible. For library use, it unites education by book with visual education. If we can imagine a circuit of portable murals throughout the library system of New York City, we can grasp what a valuable instrument this new form of art offers the general public.

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ART TEACHING

Many art teachers now maintain that art is, in part at least, a language of which almost anyone may master the rudiments, just as they do the primary elements of written or spoken English. They also feel that the opportunity to test his ability in the field of art should be open to every child. It has been established that a degree of technical skill can be developed in children during the plastic years without interfering with the general education. Today, in fact, a boy or girl may graduate from high school with about as much facility in drawing and painting as used to be attained in a year's course in an art school. Of especial importance are the children now in the primary and secondary schools, a group from which the artists and the artists' public of the day after tomorrow will be recruited. And the work produced in the next decade or two is, as far as one can judge today, the only test of the teaching methods of our own time.

In New York City alone an estimated total of twenty thousand children and five thousand adults are being reached through the teaching of the Federal Art Project. There are about two hundred and forty art centers in Greater New York. Here instruction is given in painting, drawing, wood and stone sculpture, clay modelling, pottery, metal crafts, weaving and block printing. These classes are held only in centers already organized and functioning and these institutions furnish the space, materials and equipment used. In many cases where funds are limited, the children are painting on newspaper. Indeed, many shifts and devices, often entailing great ingenuity on the part

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of those interested in the work are needed to supply the necessary paints, brushes and other equipment. But the results are so amazing that the question of ways and means fades into insignificance beside them.

I visited several of the classes in Greater New York and watched the children at their work. Frequently I marveled at their ease and precision. In painting, especially, they have produced things that fairly take away one's breath. To find a youngster of ten or so producing a still life, that has a genuine Matisse flavor, is something not to be discounted on the grounds of precocity. It argues that this latent pictorial instinct in the child is something that should be given the fullest possible encouragement, no matter whether it eventually dies out or merges into a merely conventional order of talent. It is a precious thing while it lasts, like lovely field flowers that have their brief day. Yet I think it stands to reason that modern art teaching, in its more sensitive aspects, is bound to carry over into the adolescent period, something of this first fine careless rapture. And so the creative impulse, if guided and guarded, has meaning for the future, even though it only serves the grown-up as a key to a delicate appreciation of beauty.

The art teaching project, by making art an integral part of public education and not a mere marginal activity, is broadening the cultural horizon of thousands. The minds of children are being daily enriched through visits to museums, exhibits and colorful places such as markets and docks. In one settlement

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class I visited down under the shadow of the Brooklyn Bridge, the teachers had interested Colonel de Basil of the Monte Carlo Ballet in the work of the classes and he presented the youngsters with seats for a program including Stravinsky's "Fire Bird." The records of the music were brought in to the school and the boys and girls were familiarized with the score. Here, indeed, was a fine linking up of the various elements that should go into productive art teaching.

I have seen a great amount of childrens' painting in the past few years but I can frankly say that never have I come across such telling statements of pictorial fact and fancy as these works done under the auspices of the Federal Art Project. The children have even branched out into murals which are, for sustained effort, something to marvel at. Some of the sculpture, done directly in the stone in many cases, are also of an equal intensity and clarity of design. The art teachings are also helping with the education of children of special groups, such as the blind and crippled, juvenile delinquents, the deaf and dumb and those in psychopathic wards. In such cases, the teachers discuss with the staff in charge the methods which are most suitable.

The many mural projects throughout Greater New York have been handled in such a way as to arouse the interest and desire for further knowledge of those who saw them. In addition, the first of a series of instructive motion pictures has been made. This shows in full detail the "Making of a Mural," done from the Michael Newell mural at the Evander Child's High School in the

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Bronx. While being executed, this fresco became a common ground for eager discussions and enthusiastic study among the nine thousand young Americans who attend this large school. At the Brooklyn Technical High School, Maxwell B. Starr is working on an elaborate mural depicting "The History of Mankind in Terms of Mental and Physical Labor." Here, too, the vast student body is watching the artist's progress with eager interest as they go in and out of the building. The Buk Ulreich mural in Woodside, Long Island Library, with its interesting illustrations of various aspects of printing down the ages, will do much to further the childrens' interests in such matters. "Custom-Made Furniture" and "The In adult teaching, the Design Laboratory in New York City is creating a valuable precedent. Here, in a well equipped series of study rooms, a new idea in art instruction is being developed. This features the correlating of shop practice with the study of industrial products, machine fabrication, merchandizing and the general principles of the fine arts and design. Under the direction of the well known designer, Gilbert Rohde, free classes are held for such students as cannot afford private art schools. The problems of beauty, function, fabrication and saleability are also brought into telling focus under the supervision and guidance of an expert staff of experienced artists. No rigid course of instruction is followed, for the curriculum is based on the experimental procedure of a research laboratory, in which the development of ingenuity and aesthetic judgment in the use of materials is limited only by the imagination of instructor and student.

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The shops of the Design Center are equipped with hand followed.
 and machine tools so that students may learn the limitations of
 The Home Decorating Service, organized under the Creative
 both. Free experimental production in interior architecture,
 Home Planning Division of the Federal Art Project, is still another
 furniture, industrial products and appliances, wood, metal, ce-
 valuable development of the educational program in New York City.
 ramics, glass, plastics and textiles figure prominently in shop
 One of the main features of this service is a working miniature of
 work. Advanced students have the opportunity to participate in
 a model apartment which can be folded up and placed upon a small
 designing and production for use.
 truck. Being adjustable, the operators are enabled to present
 An extensive lecture schedule is under way at the De-
 to various committees a series of decorative arrangements of a
 sign Laboratory, with such topics as "The Engineer and the De-
 practical home-making nature.
 signer," "Designing for Metal Fabrication," "Working with In-
 dustry," "The Pre-Fabricated House," "Custom Made Furniture"
 and "Thermo-Plastics" stressed. An advisory board of distin-
 guished New Yorkers stands back of the Design Laboratory. The
 work of the poster department has been particularly gratifying,
 as was revealed in the exhibition held at Rockefeller Center
 this spring.

Another educational phase of the project in New York
 City is the Art Gallery Tours, which presents a service designed
 to introduce the public to the living world of art in the com-
 mercial galleries, to indicate the most important current exhi-
 bitions of general and special interest and to provide information
 about the content and significance of what is to be seen about
 town. A staff of trained men and women adequately prepared to
 present the field of current art events is available to organized
 groups desiring single visits or a series of visits throughout
 the winter. In the latter case, a balanced educational plan is

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followed.

France

The Home Decorating Service, organized under the Creative Beginning with 1883, the Mobilier National, department for the furnishing of the French palaces, now the property of the state, have published a valuable development of the educational program in New York City. One of the main features of this service is a working miniature of a model apartment which can be folded up and placed upon a small truck. Being adjustable, the operators are enabled to present to various communities a series of decorative arrangements of a practical home-making nature.

Austria

In addition to typical-of-many de luxe publications on individual phases of the decorative arts, a comprehensive tome covers all of the Austrian folk arts in the Folk Art Museum, Vienna.

Germany

From 1923 to 1933, Germany has published 13 volumes on German peasant art -- part of a scheme for 30 volumes. In each region has scholars working on the decorative arts of the district under a competent local authority, usually an art professor. This work is under the supervision of a federal art director.

Spain

Beginning with the last quarter of the 19th century, the Spanish government issued 10 volumes on every type of Spanish art, including the decorative arts. This is only part of a vast activity in this field.

Mexico

Since 1910, and perhaps even before, the Mexican government has published from time to time volumes on various phases of the decorative arts.

Poland, Sweden, Norway, Denmark, Belgium, Brazil,

Russia, Bulgaria, Greece -- particularly every country we've investigated has distributed governmentally published volumes of their decorative arts.

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France

Beginning with 1883, the Mobilier National, department for the furnishings of the French palaces, now the property of the state, have published de luxe volumes covering all phases of French decorative design. This work has continued under different administrators right up to recent years. The publications of the national museums of France -- Musée des Arts Decoratifs, etc., and those devoted to the national manufactures of Gobelines and Sevres -- must be added.

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Argentina, Bulgaria, Serbia -- practically every country we've investigated has contributed government-sponsored publication on their decorative arts.

District Stamp Collectors Club Holds Exhibition, Hears Speakers on Junior Night

Altar Stones of Jerusalem in Cathedral

Ter Sanctus Rerodo Pieces From Quarry of King Solomon.

Pilgrims to Capital May See Rare Example of Church Art.

During pilgrims in Washington Cathedral have been privileged to see the Ter Sanctus Rerodo and the High Altar recently put in place. Both of which are fine specimens of church art.

At the Chess Table

By Willard H. Marcher. Jacob E. DuBois, a recent addition to Washington's chess ranks, emerged victorious in the second of the bi-monthly rapid transit tournaments being conducted by the Capital City Chess Club.

Chess match results table with columns for White and Black players and their scores.

The winner hailed from New Jersey, where he played board two below W. A. Ruth, on the South Jersey team. He attended the University of Pennsylvania and while there was tenth ranked player in Pennsylvania.

The match was a friendly four-game match. Black won the first set-to-set in brilliant fashion, as detailed by the score.

Chess score table showing moves for White and Black, including pieces like King, Queen, Rook, Knight, Bishop, and Pawn.

It Happened Here . . .



The colorful old Union Fire House at Nineteenth and H streets, northwest is a familiar sight to most Washington residents. It was built in 1837 for the protection of the War and Navy Departments.

Dr. Haworth Lauds Hobby For Students

The Washington Philatelist



Dr. Haworth, Dr. P. A. M. of the Thimble Club, Tuesday night and was a devoted member. Towards of 125 members, guests and visitors were present.

Dr. Haworth Lauds Hobby For Students

Caton Deprecates Its Investment Phase; Others Younger Philatelists at Meeting Exhibit Their Frames.

Junior night was held at the Coliseum Club, Branch 1, P. A. M. of the Thimble Club Tuesday night and was a devoted member. Towards of 125 members, guests and visitors were present.

The meeting opened with an address by Dr. E. H. Haworth, who represented the Bureau of the Department of Education of the District. He was unable to attend.

Local Bridge League Pair Contest Wednesday

Culbertson Gold Book to Holder of 13-Card Suit, Attended.

By Martin H. Barre. Wednesday at 8:30 p. m. in the Showroom at 418 and place on the Washington Bridge League.

The Whist Club Decides to Discontinue Its Sunday Games.

Lake Street, Section 2 North. South. Mrs. C. W. Zinner and Mrs. C. W. Zinner and Mrs. C. W. Zinner and Mrs. C. W. Zinner.

Bound by Limitation of Subjects.

The limitations of subjects in the exhibition were bound, perhaps, by the fact that the subjects were limited to the subjects of the exhibition.

Rare Rug Exhibit Fine Collection

16th & 17th Century Carpets at Corcoran Gallery.

The exhibition of rare rugs in the W. A. Clark collection at the Corcoran Gallery of Art is of special interest just now since some of the rugs have been rehung or rearranged.

The "Dwarf" is the fiercest of the main parts because the bulk of evil seems always more full of dramatic interest than the heroic setting and perhaps also because this was the second of the series which Mr. Kroll worked on and he may well have become tired of the same old story.

The work on both the panels, hundreds of drawings were made from many models and details were arranged to swing together into a well integrated whole of great beauty.

Through these days was the slightest mention in Odagoin and Odagoin's Bohemian described in novels. He was a slightly grumpy and somewhat effeminate man who was rather unattractive as a matter of fact.

Between about 1880 and 1890, the date at which the most rapid growth in the most rapid growth, would have been the end of the century.

It is a pity that at Baltimore the picture was wrongly framed, and that it would have been almost more appropriate to hang them framed on the rough, shabby wall of adequate framing could not be provided, then to enclose them in a way. There is something in the picture which is the direct antithesis of that point of similarity of expression that makes their art so great.

It is not as if they were not trying to "conquer art." He was not "seeking new horizons." He never strived to "win a peaceful and harmonious composition." His peace is that of the day with Western civilization. He is not interested in the art of thought, sentimentality. His own work totally lacks thought, but it is in this lack that makes his genius possible.

There is nothing about Odagoin that is not of the nature of a caricature. There is nothing about Odagoin that is not of the nature of a caricature. There is nothing about Odagoin that is not of the nature of a caricature.

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Harold Weston Assigned to Paint Epic Murals on Walls of New Treasury Building Here

FAP Works of Children Put on View

National Gallery of Art Here Exhibiting Juvenile Efforts.

Display Will Continue Through This Month in Special Room.

An exhibition of paintings and watercolors by children and of graphic arts will open at the National Gallery of Art of the Smithsonian Institute tomorrow.

The object of the display is to give the public an opportunity to see two interesting phases of the work which the Federal art project is accomplishing throughout the country under the Works Progress Administration.

Of recent years there has been great public interest in the juvenile arts and especially which children are most apt to be in the creative direction. The work in the Federal art project has been accomplished in this field by the teaching staff of the Federal art project. Hundreds of highly trained teachers of art, many of whom were displaced by depression economy, have been conducting classes in our schools, colleges and community centers.

Through their instruction, children of the Federal art project have learned a creative spirit which is generally recognized to be of the highest value at a moment when juvenile delinquency is a social problem of national importance.

The exhibition will include work of the Federal art project in the field of the juvenile arts, and of the Federal art project in the field of the juvenile arts, and of the Federal art project in the field of the juvenile arts.

Local critics have quite in praise the idea of exhibiting the work of children at all the National Gallery of Art. They have been less unanimous in praising the current show.

Several writers have lamented the absence of works of groups of artists who declined to exhibit because the approval would not be a special privilege.

The retrospective exhibition of paintings by Paul Gauguin which attracted over 8000 visitors to the Baltimore Museum of Art in the last few days has been viewed through many methods of viewing an exhibition in this city.

Magazines...

The Chinese artist is patient because his mind is at peace. He finds no subject too great for him, whether it be a river 1000 miles in length or a tiny patch of grass in a landscape. This is the opinion of C. B. Abbot, writing in the June issue of Asia magazine on the topic of "Every Artist a Taoist."

"Whatever the Chinese artist's process it is the embodiment of harmony and aesthetic. Chinese art, it is a work, it is not created by the hand, but produced by the desire of those things which make perfect beauty: peace, virtue, righteousness and love. There are no other considerations of Chinese civilization and culture," says the author, basing his remarks on the beliefs of Dr. F. T. Cheng, noted modern Chinese artist.

Virtually the entire May issue of the London Studio is given to a pictorial presentation and discussion of the art of Denmark, which it appears is of considerable stature these days. Perhaps of greatest interest is the Danish effort in glass and metal work, which is highly successful. This modern effort, it is said, is the result of the work of a few men who have developed to a high degree of perfection. This modern effort in glass, bronze and pewter works of art in glass, bronze and pewter.

Anyone who saw the recent show of the Museum of Modern Art in New York, including "The Color Blue," presented in the Gallery of the Metropolitan Museum of Art, will be interested in a new group of artists who have been working in the field of the juvenile arts.

There is no doubt that the exhibition of the work of children at the National Gallery of Art is a most interesting and valuable one.

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"Roofing," one of a series of mural panels recently designed by Harold Weston.

Children's Art Technique Astonishes Connoisseur

Dudley Crafts Watson Tells of Discoveries While in Pittsburgh.

By Dudley Crafts Watson, Executive Director of the Carnegie Institute of Art, Pittsburgh.

"Dr. Watson, well-known in Pittsburgh through his many lectures at the Carnegie Institute on the International, is an American artist whose work is of such a high order that it is almost impossible to describe. He has spent years of his life in the study of the art of the East, and his work is a masterpiece of technique and style."

The current exhibition of original creative sculpture by high school youth, presented in the Department of Art at the Carnegie Institute of Art, is a most interesting and valuable one.

Prof. Joseph Bailey Ellis, working with labels and checking lists, looked up from a pile of sculptures strewn over the floor of a gallery at the Carnegie Institute of Art.

There is no doubt that the exhibition of the work of children at the National Gallery of Art is a most interesting and valuable one.

Local critics have quite in praise the idea of exhibiting the work of children at all the National Gallery of Art. They have been less unanimous in praising the current show.



"Foundation," another of the panels. These murals are for the walls of the Procurement Division.

Talent of Youngsters in School There Gives Him Encouragement.

Perhaps the best thing to do if you want to get your photography to a point where you can print copies with desired regularity is to join a photographic club.

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Construction Work Taken For Theme

Panels Will Record the Steps Leading Up to Finished Product.

New Note Will Be the Artist Pictured at Architect's Side.

By Alice Graeme. The artists commissioned by the section of painting and sculpture in the Procurement Division of the Treasury have been viewed and carefully worked over in collaboration with the officers of the supervising architect.

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This oil painting by 14-year-old [name] is included in the Federal art project exhibition at the National Gallery of Art.



This oil painting by 14-year-old [name] is included in the Federal art project exhibition at the National Gallery of Art.

This oil painting by 14-year-old [name] is included in the Federal art project exhibition at the National Gallery of Art.

ABBOTT ART SCHOOL

Summer Classes

1143 Con. Ave. N.A. 8054

ALL LEICA and CONTAX EQUIPMENT

Edmond INSTRUMENT

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BARELA, Patrocino
Home - Taos, New Mexico
Born, 1908 - Bisbee, Arizona

cc: M.C. file

OCCUPATIONAL RECORD:
Laborer

IMPORTANT EXHIBITIONS:
Federal Art Project exhibits at the State Art Museum, Santa Fe.

WORK ON FEDERAL ART PROJECT:
Numerous small sculpture.

Patrocino Barela was born in Bisbee, Arizona, twenty-eight years ago. His mother died in his infancy and his earliest recollections include impressions of a variety of boarding homes where he was placed for care by his father. As soon as he could go with the father on all occasions, he accompanied him to lumber and sheep camps and farms where the father worked as a laborer. They went to New Mexico when Pat was a small boy. When his father presented Pat with a stepmother, the lad set out on his own, at the age of eleven, to Denver, Colorado, to find work. He has supported himself since.

The father did not think it necessary to send the boy to school since he was only going to be a laborer, and, as he had not been in contact with Anglos, he knew no English when he went to Denver. In beating his way on a train, he had injured his arm and hand, and was picked up by a kind policeman who took him to the Juvenile Detention Home where medical care was arranged, and Pat was sent to a boarding home. Here he learned English and "American ways" for the first time. He went to work on a ranch as soon as he was able, and wandered around Colorado, Wyoming, and New Mexico, supporting himself as a common laborer until 1930, when he came to Taos to visit his father, who had bought a little farm in Taos Canyon. The old man had always practiced native herb doctoring, being possessed of occult powers of which he was very jealous. He was unwilling to have Pat live with him, and Pat came to Taos to find work, taking up his residence at Canon. Here he met a woman of his own age who had four children, and married her. One day he went to visit a friend who was repairing an ancient bulto, and became very much interested in the crudely carved figure. That night he went home and carved a head from a stick of wood and hung it on the wall, telling the children that it was a policeman who was to watch over their behavior.

Once having cut into a piece of cedar with his pocket knife, he found that he had a medium of expression for which he had long sought, for he says he has always seen faces and figures that came to him which he desired to reproduce. He began making santos and other figures in the long evenings, and finally took some of them to one of the stores and to some of his Anglo friends; everyone told him the things were good. He had made six santos, one a kneeling angel of which he was

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very proud, when his wife, who considered his time wasted on the whittlings, traded the lot for some used clothing which was of very little value. The wife objected to his whittlings and the litter of shavings and splinters of wood which his work left on the floor, and he had to work at night, sometimes carving until almost dawn when he was seeing something that he especially liked. Meantime, a son was born, and Pat had someone of his own to love and cherish for the first time in his life. Since the little fellow could go about with him, he has been a constant companion, going after wood and often to the jobs on farms where Pat worked as a laborer.

When the ERA opened its offices, Pat had long been without steady employment, although willing to do any kind of work. He had a team and wagon, so was employed by the ERA doing odd jobs on week-ends. Whenever he was not too tired to sit up at night, he worked on his carving with his pocket knife and a pair of pincers, using cedar wood. When he went to haul wood for the family, he sought thick pieces of cedar, or queer-shaped knots that he could carve into figures. He brought one of his carvings to the home of the ERA Social worker, and she and her family encouraged him in every way, and promised to recommend him for work on the artists' project then functioning. He needed money to buy some seed for a small plot of land that he had borrowed from a friend, and the Social Worker bought two of his carvings for a sum sufficient to buy the seed that he might have feed for his horses.

Several pieces of his work were obtained to be shown to Miss Blossom Perry and Vernon Hunter of the WPA, and he was accepted for work on Federal Art Projects. At the time he was employed as a teamster, and, because he had his own horses and wagon, Pat made about twenty dollars more each month than the Art Project paid. Pat was willing to make any sacrifice to have a chance at carving, but his wife thought he should remain a laborer. His desire for self-expression overbalanced pecuniary considerations, however, and he began his new activities in the winter of 1935.

At first, he went into the making of santos, evidently feeling that he must do conventional work, although his manner of making has always been far from conventional. Mr. Hunter finally convinced him that the symbolic figures he made at first were much more acceptable. He has since been giving free rein to his imagination. He says of his figure called "Heavy Thinker" that he there portrayed himself, weighted by the problems of his family life that frequently almost crush him, struggling to be himself, and supported only by the friends who believe in him and pray for him. "My head, he is often in three or four sections, although he looks to be only one."

Though a member of no church, Pat is inately religious and says that he finds great strength and peace in thinking about the blessed saints as he worked, and in knowing that he can talk to gentle Jéu in his prayers.

He is very attractive, with very large piercing, but friendly black eyes, very dark skin, the brown of which is deepened and enhanced

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by years of exposure to the bright western sun; his hair is thick, black, and extremely curly. His features are regular and strong, and his hands are firm and have a line of delicate artistic tendency that is not compatible with his brawny arms and wide shoulders. He regrets that he cannot speak and write English so that he might better explain the inspiration of his carvings. He is constantly striving to improve his work, and wished for better tools and some training that he might make the features of his figures more beautiful. He has no greater desire than to continue his carving.

His response to the encouragement of Mr. Hunter and other WPA officials who have appreciated his native talent, is one of the finest things that has come of the relief activities in Taos County.

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AMERICAN WANT ADS WORK WONDERS

SECOND SECTION

Comics and Sports	Business and Trade	Also
Angler and Hunter	Domestic and Foreign	Classified and Auction Ads

CHARACTER QUALITY AMERICA FIRST! ENTERPRISE
New York American
 AN AMERICAN PAPER FOR AMERICAN PEOPLE

EDITORIAL PHONE: DRyck 4-0000 TUESDAY, MAY 19, 1936 CLASSIFIED AD DRyck 4-4

First National Art Exhibition Opened

CANDID CAMERA GETS NOTABLES IN INFORMAL POSES

Governors Attend Show

U. S. ARTISTS' WORKS ONLY

The First National Exhibition of American Art—a comprehensive picture of this country, as seen by contemporary American artists—was opened by Mayor LaGuardia in the International Building, Radio City, last night.

Governor Hoffman, of New Jersey; Governor Green, of Rhode Island, and official representatives of 15 other States were guests of honor at a dinner in the Rainbow Room immediately preceding the opening.

The exhibition included paintings and pieces of sculpture by artists from every State in the Union except New Hampshire and Louisiana, and from the District of Columbia, Hawaii, the Panama Canal Zone, the Virgin Islands and Puerto Rico as well.

MAYOR LAUDS BOARD'S AIMS

At the dinner, LaGuardia hailed the show, which was organized by the Municipal Art Committee, as—"An example of what can be accomplished by public-spirited citizens who work hard enough for an unselfish purpose."

He said the show would "not only encourage artists, but rekindle our native, national desire to create a beautiful country in America, in the home, as in our lives."

Other speakers included Jonas Lie, president of the National Academy of Design; Mrs. Henry Breckinridge, head of the committee; Myron C. Taylor, Mrs. Charles Guggenheimer and Governors Hoffman and Green.

The more than 700 works of art in the exhibition constitute the first representation of a cross-section of current tendencies in American art ever to be seen in this city.

NOTED WORKS ON EXHIBIT

Included are works by such famous artists as Eugene Speicher, Edward Hopper, Maurice Sterne and John Sloan. Besides, there are a multitude of worthy newcomers.

Particularly the Midwest and Far West contributed promising talent.

Most of the exhibits have a local quality, displaying the tendency to "work in your own backyard."

After 10 a. m. today, the exhibition will be on view weekdays from 10 a. m. to 6 p. m., and on Sundays from 12 to 7 p. m. An admission fee of 25 cents will be charged to cover the show's costs.



MYRON TAYLOR AND MRS. HENRY BRECKINRIDGE
She Heads Committee to Encourage Artists



HERBERT WINLOCK AND NELSON ROCKEFELLER
Chatting Between Courses at Rainbow Room Dinner



ANNE MORGAN AND A. CONGER GOODYEAR
Two of the Many Notables Who Attended Show

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N.E.A. Squared
Newspaper Excerpt

CONSERVING AMERICAN ART

BY

RALPH FLINT

On April sixteenth, nineteen hundred and thirty-six, the cornerstone of the new Interior Department Building in Washington was laid, thereby cementing a conservation policy that will "guarantee to future Americans the richness of their heritage". Wielding the historic trowel used by George Washington in laying the cornerstone of the United States Capitol in 1793, President Roosevelt declared: "As I view this serviceable new structure, I like to think of it as symbolical of the nation's vast resources that we are sworn to protect".

This new home for the Interior Department is the first major structure in Washington to be built during the present administration - the first monument in bricks and steel to go down in history bearing the New Deal's stamp of approval. But there is another major structure, albeit built of less tangible material and unheralded by inaugural use of historic trowel and ponderable cornerstone, that has been erected in Washington during the past year which may be considered fully as symbolical of New Deal conservation policies - and I refer to the Federal Art Project which has taken under its wing to date some 5,300 men and women talented in one or another of the arts and given them an opportunity to continue in their chosen professions, thus conserving their talents as a guarantee to Americans of the future that our heritage of art shall not go unprotected or undernourished.

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In December, 1933, the Public Works of Art Project - ordinarily known as the P.W.A.P. - was established, this being the first step ever taken by any administration in Washington to cooperate with artists in securing works of art for public buildings on a large scale. More than one million dollars was expended in the first six months and some thirty-seven hundred artists were employed in creating works for governmental purposes. In May, 1934, a large exhibition of these works was held in the Corcoran Galleries in Washington. Here was the beginning of a new idea in art patronage, and in working for the government the artist became conscious that instead of becoming a charity ward, he was, as a matter of fact, achieving a new dignity. After some five months the P. W. A. P. lapsed, and there ensued an intermediate period during which various state projects were continued under E. R. A.

The next step in the evolution of this conservation movement in American art came with the inauguration by the rapidly expanding Procurement Division of the United States Treasury Department of a program of projects for the embellishment of the many buildings under construction in various parts of the country by the Treasury. Some of these projects went forward in the form of direct commissions to artists of national reputation, while others were arranged on a competitive basis. But the great mass of cultural workers on the relief rolls was not in any great degree affected by these new projects, and so it remained for the Federal Art Project, which was officially launched in October, 1935, to take over the work of providing channels of right activity for the many artists whose talents were worthy of cultivation as part of the general conservation program set in motion by the New Deal.

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Conserving American Art
Conserving American Art

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the fine arts with the practical arts, the Federal Art Project, sponsored by the Works Progress Administration, is inaugurating a unified writing as well as art, came into being, of which the general public and talented program that should do much to advance the cause of art has only a scant conception. Headquarters for this gigantic undertaking were established in the picturesque McLean house on I Street in Washington, once the scene of sumptuous entertaining which reached its peak during the Harding regime. Here, instead of the carved and gilded appurtenances of a stately Italianate mansion, are ranged a multitude of desks and clerical impedimenta that contrasts strangely with the panelled walls and ornate chandeliers that still stand as vestiges of a vanished social era. When it is understood that, through a complex system of field advisers, regional and state art directors, district supervisors, and local advisory committees, the work of this cultural project is being carried on in forty-three states of the Union, it will be readily seen that it is a program of almost overwhelming proportions and of far-reaching consequences.

While the immediate concern of the Federal Art Project naturally is relief, the main object is to secure results that will not only be of permanent value to the community but will also build up a new and broader concept of art in America, for it stands to reason that without a vision a nation perishes; and there can be no doubt that, given an opportunity to increase the artistic content of community living, there will have been added to the national outlook a great force for good and a readier appreciation of the importance of a definite art program. Through art teaching and recreational art activities, through inchoating constructive ways of using leisure hours, through research projects that will stress as never before the native background in the arts, - in short, through an integration of the arts with the daily life of the community and a balanced welding of

of art work are all being developed under the Project.

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Conserving American Art

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the fine arts with the practical arts, the Federal Art Project, sponsored by the Works Progress Administration, is inaugurating a unified and balanced program that should do much to advance the cause of art in America and to conserve the talents and skills of the many workers who would otherwise be left to their own devices during a period when, for the average worker in the arts, their own devices are far from sufficient.

Beside the various groups of advisers and directors and supervisors, there are national and local advisory committees serving on a volunteer basis, and in this way a large body of professional artists, museum directors, heads of art schools and art departments in the public schools, etc., are on hand to insure a catholicity of taste in the various projects, and to see to it that the projects are carried through in the best possible manner. Naturally the availability of talent determines what projects may be undertaken as the degree and quantity of talent varies in each community. The workers fall into four categories - professional and technical, skilled, intermediate, and unskilled -, and in many cases a considerable number of workers of the different grades are assigned to a single project. The institution, public or quasi-public as the case may be, which is to be the recipient of the projected work, becomes what is known as a cooperating sponsor, submitting to the Federal Art Project directors suggestions as to what projects would best serve the community, and, in most instances, bearing the actual material costs involved in the work. Murals, easel paintings (oils, water colors, drawings and prints, etc.), sculpture, applied arts (posters, signs, etc.), arts and crafts, photography, pamphlets, and monographs on various phases of American art, circulating exhibitions, art teaching, and various other branches of art work are all being developed under the Project.

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Since the Procurement Division of the United States Treasury has charge of the decoration of the buildings constructed by the Treasury - such as Federal court houses, post offices, marine hospitals, immigration stations, mints, etc., the Federal Art Projects do work for such departments as the War, Navy, National Park Service, Veterans Administration, and other departments of like nature. In this way barracks, armories, park museums, hospitals, libraries, veteran homes, CCC camps, schools, etc., provide a wide scope for decorative treatment, and when the projects are completed, the finished work automatically becomes the property of the Federal Government or some other public agency.

By the middle of April there were five thousand, three hundred artists employed on the Federal Art Project of the Works Progress Administration. While this group may seem relatively small, yet it appears that the number of people affected by the work of these artists must be reckoned in the hundreds of thousands. The artists and the general American public are being brought into reciprocal contact as never before. Hundreds of institutions, schools, colleges, hospitals, public buildings, etc., have received murals, sculptures, drawings, and prints. The task of visual education in many cultural centers has been aided by charts, models, and other exhibits furnished by the Federal Art Project. In the South, several experimental demonstration galleries, which will undoubtedly become regional museums in due course, have been established and are now in operation. In community centers all over the country tens of thousands of children and adults are being provided with free instruction in the arts and crafts, and the children's work in particular is something to marvel at. In New York City alone more than one hundred mural projects have been assigned or given preliminary approval.

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and here in particular the work is of a remarkably high grade.

Another interesting feature of the Federal Art Project is the encouraging and training these younger artists who have shown definite ability but who have not as yet achieved public recognition. By Design Laboratory in New York City, the only one of its kind in the country. This is a new type of art school in which is stressed the familiarizing the American public with art done directly for public consumption and enjoyment, a wider market is sure to result. coordinating of aesthetics, industrial design, machine fabrication and merchandizing. With a staff of some twenty-five specialists of national reputation, and an advisory board of more than thirty prominent men in degree as other professional workers. He is trained to do a really the field of art, the school is giving valuable free instruction to useful jobs, whether be the painting of a vast mural or the designing hundreds of capable persons who otherwise would be unable to develop of a simple poster. In this emergency period through which we are their special abilities. The first of a series of Federal art galleries passing, the artist has displayed a remarkable fortitude, a fortitude has also been established in New York City where the work of the various perhaps greater than that of other classes of our citizenry, since project workers is being shown.

Then, too, there is the project known as the Index of American Art which promises to be a revelation of the artistic resources and Art Project has come into existence at a most opportune moment, and it heritage of this country. More than three hundred artists in various has already proven its worth in the short time it has been functioning, centers are preparing plates for this mighty portfolio which is to not only in the high quality of the works produced, but also in the serve as a graphic source-record of the rise and development of American widespread interest in art that has been aroused through the country. design up to the twentieth century, exclusive of the primitive Indian A public demand for fine art is a highly necessary element in the period. Accurate, documented drawings in black and white and in color, development of art in this country. If the artist is to function fully as well as photographs, are to be brought together under a series of and freely, he must have a public, and the Federal Art Project helps divisional headings, and this compilation is expected to form the basis to establish this two way communication in a high degree. for a native source-book of design comparable to the already notable ones

The realizations of such a project are at present quite covering European fields. Already much valuable material has been brought beyond reputation. Its group implications are something new and in to light from obscure and unexpected sources and in time the Index should line with the times, and it should not be feared that the individuality become one of the chief decorative ornaments of American art. of the artist will be lost in such a cooperative scheme as is being

effected. Here, then, in brief form, I have set forth the various aspects of this art conservation program that is under way today in the United States. It involves the rehabilitation of those artists who have been

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Conserving American Art

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and well-rounded life for both the individual artist and the community-
 forced out of their field of work through long unemployment. It is
 encouraging and training those younger artists who have shown definite
 ability but who have not as yet achieved public recognition. By
 familiarizing the American public with art done directly for public
 consumption and enjoyment, a wider market is sure to result.

The artist requires consideration and help in the same
 degree as other professional workers. He is trained to do a socially
 useful job, whether ^{it} be the painting of a vast mural or the designing
 of a simple poster. In this emergency period through which we are
 passing, the artist has displayed a remarkable fortitude, a fortitude
 perhaps greater than that of other classes of our citizenry, since
 he was among the first to be seriously affected by the depression and
 among the last to seek relief. There can be no doubt that the Federal
 Art Project has come into existence at a most opportune moment, and it
 has already proven its worth in the short time it has been functioning,
 not only in the high quality of the works produced, but also in the
 widespread interest in art that has been aroused through the country.
 A public demand for fine art is a highly necessary element in the
 development of art in this country. If the artist is to function fully
 and freely, he must have a public, and the Federal Art Project helps
 to establish this two way communication in a high degree.

The ramifications of such a project are at present quite
 beyond computation. Its group implications are something new and in
 line with the times, and it should not be feared that the individuality
 of the artist will be lost in such a cooperative scheme as is being
 effected. It is all part of the unfolding of a new relationship between
 the artist and his public, and in time should result in a more complete

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Concerning American Art

8

and well-rounded life for both the individual artist and the community. The Federal Government has, the satisfaction of supporting, in one of the richest fields of culture, an enterprise worthy of the best the creative workers of American art can give.

The Federal Art Project should be kept in operation, irrespective of party and political creeds. We must continue to guarantee the richness of our heritage to the Americans of today and tomorrow. Our art is definitely part of those "vast resources" that our President has indicated we should protect at any cost.

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NEW YORK HERALD TRIBUNE, FRIDAY, JUNE 12, 1936

European Art Sobering, Says Saint-Gaudens

But Patrons' Penury Is a Handicap, Carnegie Institute Director Finds

Nazi Work 'Retroactive'

Reports 210 Paintings Selected for Fall Exhibit

European artists are sobering up rapidly, though their work is being hampered by the comparative penury of patrons, is the report brought from Europe yesterday by Homer S. Saint-Gaudens, director of the Department of Fine Arts, at Carnegie Institute, of Pittsburgh, who arrived on the United States liner Manhattan.

Regarded since 1922 as a sort of walking barometer of the esthetic climate of the Continent, Mr. Saint-Gaudens has been on his annual three-months' tour of Germany, Italy, France, Spain and England, picking out about 210 paintings for the 1936 Carnegie International Exhibition of Paintings, which will be held at Pittsburgh from October 15 through December 4.

The Carnegie exhibition would contain some innovations, even if they were lagging in Europe, said Mr. Saint-Gaudens. More than one-third of the exhibitors would be fresh names, an unprecedented proportion, he revealed, and there would be the first one-man show at the exhibition in fifteen years, by Solano, "the Edgar Allan Poe of Spanish painters."

Gruesome Subject Accepted

"His paintings are unique and peculiarly gruesome and show the savage side of Spanish life," he said. "One of them illustrates the garroting of two criminals by soldiers. We aren't getting that one, but we are getting one called 'The Boneyard,' wherein some monks are arranging the corpse of a brother in a cellar where, with the years, it will dry out and resemble the skeletons which fill the rest of the picture."

"Solano, the outstanding Spanish painter, is self-taught, but more sophisticated than Douanier Rousseau," said Mr. Saint-Gaudens.

The Carnegie exposition would also be "broader in scope" this year, its director said, with as much square footage of canvas from society painters as from "wild men." From England, for example, will come paintings both of the fashionable Zinkelsen sisters and the eccentric Stanley Spencer; from France, the work of the artists Coislinin and Guirand de Scovel; on the "pleasant" side, and a painting by Marc Chagall, whose human figures generally seem inhuman to Mr. Saint-Gaudens, of a huge bouquet of violets, with a pair of lovers embracing chastely atop the petals.

The thirty-five German paintings, according to Mr. Saint-Gaudens, will include both those by Nazis like Hans Weidemann, and by those or four Jews, such as Kurt Wollheim and Lux-Feininger. The Nazi authorities were courteous this year, Mr. Saint-Gaudens reported, but he predicted that no Jewish paintings would be released from Germany in 1937. The Propaganda Ministry, he said, had issued a statement that, beginning next year, no German painter could exhibit his work without a license in Germany or anywhere.

Nazi Art Found Old-Fashioned

"Nazi art is as a rule retroactive, old-fashioned," Mr. Saint-Gaudens asserted, adding that the ban on Jewish galleries and the Nazi philosophy also combined to help dry up generally, but he insisted that the main cause of the low state of painting in Germany was economic.

The patrons still were prosperous enough in England and Spain, Mr. Saint-Gaudens observed, but in Italy only the government was buying pictures and in Germany and France the market was very poor indeed.

Mr. Saint-Gaudens announced that the jury of awards of the Carnegie exhibition would consist of Edward Bruce, Washington painter and head of the section of painting and sculpture of the procurement division of the Treasury Department; Guy Fere Du Bois, of 3 Washington Square North; Pierre Roy, a surrealist, of France; and E. K. Lawrence, an orthodox English portraitist and muralist and a member of the Royal Academy.

At a Harlem Art Exhibition Held Under W. P. A. Auspices



W. P. A. Art Service Project photo
Augusta Savage, director of Federal Art project in Harlem, and one of her pieces of sculpture

Harlem Holds Exhibition Of Paintings, Sculpture

W. P. A. Project Show Marks Art Day in Festival

An exhibition comprising 250 paintings and 100 pieces of sculpture selected from the work of children and adults who live in Harlem and attend classes of the W. P. A. Federal Art Project there opened yesterday in the courtyard of the Uptown Art Laboratory, 521 West 136th Street, and on the north side of 136th Street from Eighth Avenue to Edgewood Avenue and up Edgewood Avenue to 137th Street. The show, which marks art day in the Harlem festival, will close tomorrow afternoon.

Yesterday visitors to the exhibition watched classes of children working with clay and canvasses in the art laboratory, which is supervised by Augusta Savage, Negro sculptor.

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FEDERAL ART PROJECTS SWEEP THROUGH SOUTH

The Federal Art Project of the Works Progress Administration is associated in the public mind chiefly with the aid given to artists who were affected by the depression. While there are almost 5,200 men and women employed under the project, this figure by no means represents the number of artists engaged in producing easel pictures, murals, graphic art and sculpture. As a statistical fact only 49 per cent—about half the total number—is employed throughout the country in this, the fine arts, category.

What is less widely known is the large scope of the project as conceived and developed by Holger Cahill, director of the Federal Art Project.

The practical arts, in their respective divisions, employ 23 per cent of the total. And what has perhaps the most far-reaching effects is the educational program established. Artists act as teachers, lecturers and docents. The public response has been immediate. As a vital part of this plan nineteen Federal art galleries have been opened in the South, where galleries were either non-existent or inadequate. Since January, when the first of these centers was opened, there has been an estimated total attendance of 350,000.

The Federal art galleries are in the states of North and South Carolina, Alabama, Tennessee, Florida, Oklahoma and Virginia. In each case these centers were planned to meet the needs of the specific community, to be a focus and center of growth for surrounding districts. Thus in Chattanooga the manufacturing background of the city is taken into consideration in arranging exhibitions. In Big Stone Gap, Virginia, there are relics of pioneer arts and crafts which link both past and present in exhibition and class work. Mobile had collections that had remained in storage for nearly twenty years. Now they are properly installed and form a nucleus for a permanent museum. In Greenville, S. C., the Federal Art Project is realizing its opportunity to aid the citizens to establish a unique textile museum which will help to give meaning and wider cultural value to the major industry of this district.

A general account of these regional activities is contained in the following report of the project:

"In general, the Southern galleries are modest in size, but large in vision and influence. They are administered by small staffs, but have large attendances. Everywhere they have received enthusiastic support, evinced by financial sponsorship and local volunteer workers. In North Carolina, for instance, the government has spent \$2,900 during the first five months of operation, whereas local contributions totaled \$14,600. Although not many of the Southern communities are able to make as large an outlay as this at the present time, both the people and civic leaders have shown their eagerness for the continuance of these centers. The Southern art centers are not an ephemeral thing, permanently dependent upon government support. They are a new asset and feature of community life, reaching out into the schools and recreation centers, enlisting the enthusiasm even of those who were hostile or apathetic at first.

They are not only developing visual education in the South, but building museums and collectors for the future.

"In many communities pioneer work is being done. For instance, the four North Carolina galleries are the very first art centers of any kind in that state. Country people and others who would hesitate to enter large and imposing museums come in for lessons in painting, weaving and modeling. In addition to the visitors to the galleries, approximately fifteen hundred children and adults are enrolled in the free art classes in this state."

Whenever possible the Federal art galleries are situated in central downtown districts, where people may drop in easily for exhibitions, classes and informal lectures, the project states.

A large number of them are open until 9 in the evening. In Miami there was a registration of 10,000 visitors during the first weeks of operation. Displays of pictures, sculpture and the practical arts there are changed every three weeks. Local talent, loans from museums and galleries throughout the country and displays sent out from the exhibition department of the Federal Art Project give diversity and balance to these shows.

"Frequent demonstrations of various art media—such as painting, sculpture, print making, etc., are planned to show how and with what the artists work. Other lectures which are given are designed to reveal art as a form of enjoyment, available to all, not as an intellectual struggle, dependent upon expensive and specialized education.

"Although uniformly democratic in their approach, the program and staffs of the Southern art galleries are adapted to meet a wide variety of problems," the report continues. "Big Stone Gap, Va., is a poor community where art had always seemed a luxury. The teachers of the project are making it human—as simple as beauty of line in a geranium pot. Miami, on the other hand, is a tourist center, formerly so rich in race-track and slot machines as it was poor in art attractions. Now a gallery with display windows on one of the main streets is attracting both tourists and local visitors.

"Oklahoma City presents another distinctly American phenomenon—an 1889 boom town that grew swiftly to a population of 235,000. It wanted a civic art center, but lacked the initiative to create one. The W. P. A. Art Gallery opened there was an immediate success. In the University

The Triumph of Fortitude and Wisdom



From the decoration by G. Tiepolo, the father, in Venice.

Art Out of Town

One hundred portraits of members of the Boston Symphony Orchestra, the work of Jerome Brush, that are to be a feature of the Harvard Tercentenary in the fall, will be publicly displayed for the first time during the Berkshire Symphonic Festival opening on August 13 at Stockbridge, Mass. Mr. Brush's works will be hung in the Berkshire Playhouse in Stockbridge.

Paintings of dogs and horses and sporting portraits by J. Duncan MacGregor Jr. are now being shown as "Four Fountains" at the Southampton, L. I. estate of Mr. and Mrs. Lucien H. Tyns. Among those loaning paintings for the exhibition are Mrs. A. Felix du Pont, Mrs. Paul G. Penneyer, Mr. and Mrs. George A. Anderson and Katharine Cornell.

J. Mortimer Lichtenauer is holding a one-man showing of his drawings and paintings through August 14 at the General Putnam at Westport, Conn.

The Sawkill Painters and Sculptors of Woodstock, N. Y., are holding an exhibition of paintings by Lucille Blanch through August 15.

An exhibition of Ethiopian art from the collection of Miss Pauline Lier, newspaper correspondent, is announced by the Brooklyn Museum. Paintings and metal work are featured in the showing, which lasts through the summer. Says the museum: "This exhibition of paintings is perhaps more interesting than any accomplished as craftsmen."

The metal work, "The Crucifixion and Stylized Figures," are executed on copper and silver with translucent tones. The subjects are religious figures of Virgin Mother being cent of Byzantine painting deals with founding of the republic, which claims Solomon. The influence in composition is carried by intricate metal work and scabbard of the people and love of...

Recent acquisition of the Art in Washington, "Skyman," "Portrait of N. P. Stein," and "The Chicago..."

A show by Duncan MacGregor Jr. painting tomorrow at the Lucille Blanch...

An East Hampton Show

of Tennessee, at Knoxville, the Federal Art Gallery gladly accepted wall space in the cafeteria.

"Quite possibly museum development in the South has been delayed not only by lack of funds, but by the idea that paintings and sculpture must be housed in expensive buildings. The Federal Art Project has changed this conception. It has demonstrated that sympathetic direction, informal lectures and response to community needs can attract thousands of people to art centers."

W. P. A. art galleries have been established in Big Stone Gap, Va.; Asheville, Winston-Salem, Raleigh and Greensboro, N. C.; St. Petersburg, Jacksonville and Miami, Fla.; Nashville, Chattanooga and Knoxville, Tenn.; Florence, Columbia and Greenville, S. C.; Mobile and Birmingham, Ala., and in Oklahoma City and Tulsa, Okla.

A gallery will be established this month in Lynchburg, Va. Plans call for other art centers in Mississippi, Georgia and Arkansas.

South Shore Artists

The South Shore Artists of Long Island are planning an outdoor exhibition at Islip next Friday and Saturday. Among the exhibitors are Stowe Wengertoth, Roselle H. Osk, Malita Blume, Carl Nordell, Joel Allen, Eunice Veluz, Agnes Moore and Isabelle Wengertoth. The display is for the benefit of the South Shore Hospital.

Cleveland Artist Shows

Drawings and watercolors by William Sommer, Cleveland artist, are being shown at the Old White Art Gallery, White Sulphur Springs, through August 10.

Following closely the distinguished work of a century of flower paintings sponsored by the Garden Club of East Hampton the art committee of Guild Hall, East Hampton, is presenting a contemporary group of American painters. Of the more than thirty artists represented the majority are connected with Long Island either by residence or by some well remembered pilgrimage to her shores. These representative works have been chosen with singular good fortune and a really unusual opportunity to the art lover.

There is to be seen in the Moran Gallery one of Childs Hassam's lovely canvases from the Isles of Shoals series. On the opposite wall Emil Carlsson's "Niagara" shows an impressive swirl of foam and mist. Near by hangs Bruce Crane's "Autumn," glowing and youthful in its paintings and yet Crane today will tell you what was doing in East Hampton in the eighties. In the south gallery a brooding self-portrait is by Roger Donoho, a canvas full of sentiment.

From the Peconic comes Irving Wiles's dainty portrait of a child, a brilliant still-life by Gladys Wiles, "Surf" by Henry Prellwitz and a romantic landscape by Mrs. Prellwitz. W. Granville-Smith, who for a long time has had a home at Bellport, shows one of the finest paintings in the Moran gallery. It is a rare marine oil of Montauk Light, with fishing boats in the foreground. Another prominent work is Walter Fardon's luminous shipyard.

Jean MacLean's portrait of a girl holds a place of honor in the South Gallery. Most prominently placed

will be found Leon Gaspard's Russian forest in snow, with gaily costumed peasants passing in their sledges. On another wall is R. Sloan Bredin's little girl in a blue dress, a Whistlerian symphony in greys. Very full of feeling is Arthur B. Davies's landscape hung near Albert Sterner's vigorously brushed still-life. Horatio Walker shows a small canvas of great dignity. Here, too, is the work of such well known painters as George Elmer Browne, Paul King, of Stony Brook; Richard and Francis Newton, Frederick J. Waugh and Gordon Grant, marine painters; Lintott, Hildebrandt, Ivan Olinsky, William J. and Helen Whitmore, Hamilton King, Frank Vincent DuMond and Durr Freedley. In the Marjorie Woodhouse Gallery are drawings and water colors by Alejandro de Canedo, Mexican artist. Some of the collections in which Canedo's work is represented are: Contess Mastal Perretti Alberti, Rome (grand niece of Pope Leo IX); Margress Justinian, Rome; the Duke of Toritto, Rome; King Edward VIII, Mr. Harry Guggenheim (former Ambassador to Cuba), Mrs. Charles H. Sabin, Walter P. Chrysler and many other American collectors.

The exhibition continues to September 7.

Photograph Exhibition

The Chicago Art Institute is holding the seventh annual International Salon of Photography at the Institute. The strongly international aspect of the show is apparent from the fact that twenty-two nationalities are represented by 270 artists.

Rehearsal Time Is Here Again; Different From Mowatt's

(Continued from page one)

promptly read, approved and put into rehearsal. To have a play accepted by the Park Theater was like being taken today by the Theater Guild, the McClellin or...

There was a certain... just then—a... reviewed...

But that...

"The day before my debut, it was necessary to... the necessary..."

"I could only gasp out, 'Not yet...'"

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Museum's 1936 purchases of paintings by contemporary
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ON THE LOCAL HO

THE first exhibition of the 1936-37 season at the Museum of Modern Art will open on Sept. 16. It is to be entitled "New Horizons in American Art" and will be a comprehensive exhibition of the work done under the Federal Art Project of the Works Progress Administration during the year of activity since the organization of the project last August. The exhibition will fill three and one-half floors of the museum and will comprise approximately 150 objects, including oils, watercolors, sculpture, murals, graphic arts, and paintings and sculpture by children. Miss Dorothy C. Miller, assistant curator of painting and sculpture of the museum, will direct the exhibition.

* * *

C. Grant La Farge, Harvey Wiley Corbett, William Zorach, Forbes Watson, Agnes Rindge and Meyer Shapiro will participate in a symposium on emergent tendencies and contemporary movements in painting.

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WPA ARTS PROGRAM IS LIKELY TO BE CUT

Aubrey Williams Tells Delegation Seeking Increase That Funds Will Curtail Work.

FIVE-POINT PROGRAM FILED

Davis Freed Declares Only 800 Musicians Qualified for Work Have Found Relief Jobs.

Special to THE NEW YORK TIMES.
WASHINGTON, June 11.—Nine billion dollars would be required by the government annually to carry out a work relief program calculated "to take care of the unemployed on a decent scale," Aubrey Williams, Assistant WPA Administrator, asserted here today. He added that the new \$1,425,000,000 relief appropriation now before Congress "may all be spent in eight months."

Mr. Williams warned representatives of WPA arts program workers, who came here to demand a larger allocation beginning July 1 for music, drama, art and writers' projects, that this program might be curtailed, rather than increased. He then proceeded to discuss the general work program, remarking that the current allocations were inadequate to care for more than a portion of the nation's able unemployed.

"One of the disheartening things to this administration is that in States like New Jersey, where many are starving, needy people are unable to do anything about their position," he said. "We know that New Jersey is financially able to do anything for the needy that its Legislature wants to do."

Predicting that the number at work on Federal relief jobs by Sept. 1 may total 4,000,000, instead of the 3,400,000 for which it has been planned to supply jobs, Mr. Williams, referring to the industrialists, asserted that "Mr. Hopkins has so gotten under the skin of the fat boys, they think of nothing but what he is doing."

Five-Point Program Offered

Nevertheless, he continued, WPA chiefs were pointing out what he said were actual relief needs to President Roosevelt whenever possible. He suggested that the unemployed take the matter up with Congress, "which writes the ticket on money."

"We will probably contract the arts program to get the best artists, painters, musicians, &c. There is no decrease. I agree with you in the number of unemployed in the field of the arts, but it is a question of money."

Mr. Williams's statements were made after Morris Watson of the American Newspaper Guild, as chairman of representatives of twenty groups and unions claiming a membership of 45,000, had presented a five-point program for the WPA.

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K HERALD TRIB

Youth Helped By W.P.A. Wins \$3,600 Prize

Beaux-Arts Award for
Paris Scholarship Goes
to Frank Montana, 24

3 Took 36-Hour Tests

Victor, Italian Born, to
Study and Travel Abroad

A twenty-four-year-old Italian-born youth who worked his way through high school and New York University by doing odd jobs in an architect's office and more recently supported himself through W. P. A. and T. E. R. A. jobs, last night was announced as the winner of the twenty-ninth annual Paris Prize scholarship in architecture, valued at \$3,600 and given by the Society of Beaux-Arts Architects.

He is Frank Montana, who lives at 337 East Seventy-seventh Street, and was graduated two years ago, cum laude, from the New York University School of Architecture. The announcement of the award was made at the Beaux Arts Institute, 304 East Forty-fourth Street by Joseph H. Freedlander, chairman of the prize committee.

Faced Three 36-Hour Tests

The scholarship will enable Mr. Montana to study for eighteen months at the Ecole des Beaux Arts in Paris, and pass an additional year in travel and study in Europe. He is employed by the Audio Products, Inc., of 444 West Fifty-sixth Street.

Honorable mention for the scholarship went to W. R. James, twenty-four years old, of Winston-Salem, N. C., a graduate student at Princeton University, who placed second, and R. L. DuBrul, twenty-six, of East Rockaway, who was awarded the third place. They were the

called for:

Larger allocation of funds for continuation and expansion of the four Federal arts projects.

Control of the projects by joint committees of organizations representing the professionals of the particular arts.

Continuation of direct Federal jurisdiction over all projects.

No dismissals except for cause and only after hearing; vacations for all workers based upon one and one-quarter days per month, and sick leave up to thirty days per year.

Freedom of expression in all creative work.

Local Control Advocated

Mr. Williams promised consideration of the proposal to permit organizations of professional workers to control projects, saying that some means might be worked out giving to them a larger voice in project operation; said that a plan for greater local control of the arts program was being considered, and guaranteed "freedom of expression in all creative work."

Davis Freed, on behalf of the musicians, asserted that only 800 musicians qualified for work-relief jobs had received employment on projects in New York City, with 400 more qualified musicians being forced to accept home relief. Ethel Ahrens, on behalf of the actors, said that a fine job had been done on WPA theatre projects despite "red tape and regimentation."

Organizations represented at the meeting included the following:

American Writers Union, Authors League of America, Dramatists Guild, American Federation of Musicians Local 802, American Newspaper Guild, Artists Union Eastern District, Artists Union of New York, New York Writers Union, Newspaper Guild of New York, Cartoonists Guild of America, Federal Theatre Projects Supervisors Council, Federal Writers Supervisors Council, City Projects Council, Association of Music Project Employees, Dancers Association, Federal Arts Project Local 1, Federal Writers Project Local 1,700, Federal Theatre Projects Locals, Philadelphia Writers Union, Stagehands Union.

test in the preliminary
in January.

The finalists were put through tests lasting thirty-six hours each, to determine which should win the scholarship. They were given architectural problems to solve within the duration of the periods, during which time they were not allowed to leave their specially prepared cubicles at the institute and were provided only with architectural materials.

Sketched City Art Gallery

The final round of the examination lasted from 9 a. m. on July 6 to 9 p. m. on June 7. The competitors were required to make sketches of a municipal art gallery for New York City. In previous rounds, starting on May 23 and on May 30, they made sketches of a boys' summer camp and a memorial to Orville and Wilbur Wright.

When told of his success Mr. Montana was jubilant. He quickly remembered that Mr. Du Brul, who is a childhood friend and was his classmate at New York University, would not be eligible to compete in next year's competition because of age limitation, and expressed regret that he had not been the lucky one.

"Most of my success was due to the encouragement I received from Professor Lloyd Morgan, of N. Y. U.," he said. "He was the one who was most influential in helping me to get a start in my career as an architect."

Got 1st Mention for Rome Prize

Mr. Montana was employed by the C. W. A., the T. E. R. A. and the W. P. A. from January, 1934, to August, 1934, mostly for library work. From January to May, of 1936, he was employed as a W. P. A. worker in the Department of Parks. In 1935 he received first honorable mention in the competition for the Rome Prize in architecture given by the American Academy in Rome.

A jury composed of the following persons selected the winner: Joseph H. Freedlander, chairman; Leon N. Gillette, president of the Society of Beaux-Arts Architects; William B. Shepherd, secretary; Frederick G. Frost, treasurer; Lewis G. Adams, Archibald M. Brown, John W. Cross, William Gehron, A. Musgrave Hyde, Ely Jacques Kahn, George A. Licht, Henry R. Sedgewick, Seth Talcott, Hobart B. Upjohn, William Van Allen and Ralph Walker.

Mr. Licht was the winner of the first Paris Prize in 1904.

Exhibition at Phillips Gallery Shows Americans Doing Fine Work Under WPA Patronage

Majority of the Canvases Sincere as to Expression

First Large Show in Washington Arranged by New 'Organized Support' Is Well Arranged to Accomplish Best Effects.

By Skille Skidley.

It is certainly most reassuring after the first WPA show at the Smithsonian Institution, to visit the exhibit opened June 15 and lasting through July 3 at the Phillips Memorial Gallery.

The extreme poverty, modernity and unprofessional appearance of the art work in the first exhibit caused great comment and wonder among interested circles about the future of the Federal Art Project. However, however charming the children's section, a nation-wide art evaluation cannot be based on works of inferior technique. These works are of an essentially experimental nature and, though they were a great success for the WPA methods of teaching, they could not detract the distinct impression of technical insufficiency.

The general public thought that it was art work produced something of a higher level, it is a great pity to waste on them such vast quantities as those of the Federal Art Project. For really if hidden talents could come forth, there would be full chance and opportunity for them to do so.

It is not to be forgotten that the Phillips Gallery also disseminates penmanship classes. Of course, we do not mean to say that penmanship is an art.

There is no getting to strike us as "schooled with admiration, and an unknown creator emerging from darkness whom we would like to know."

It is an honor to have these artists show, where visible effort gives visible results, where the majority of the paintings are sincere and expressive and devoid of the usual technical standard.

We must not forget that this exhibit does not comprise works of well-established artists. The program of the WPA includes, according to the definition of the Federal Art Project, "the rehabilitation of artists who have lost some of their skills through long unemployment, the encouragement and further training of young artists who have shown artistic ability but who have not yet achieved public recognition and the development of a wider market for American art by familiarizing the public with the work of living artists."

During the depression years that have been almost closed, "Organized Support" was universally agreed to be the best way that art could be sold.

And now this is the first large show in Washington arranged by the new "organized support" for we cannot consider the very early exhibit at the Smithsonian as really representative—no this is the first large show—and it was distinctly superior to anything of historical proportions.

Well Arranged. Remarkably well arranged in the Phillips Gallery, the exhibit offers a general impression of balanced composition, simplified and uncluttered design, and a moderate modernism which is quite the norm of the day.

If there are no really outstanding individual productions, it is partly compensated by a good many standards of art which are well done and well of the artist's delicacy.

Concentration. The weak part of the show is the concentration of the artist's work on a single subject, or on a single theme, or on a single style.

Overworked. The artist's work is overworked in order to be seen. The artist's work is overworked in order to be seen.

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People interested in art have waited eagerly for a real showing of the work done under WPA patronage by young Americans who otherwise would have had to abandon their ambitions because of poverty. At last comes a splendid exhibition, indicating the hope that this country could produce talent by proper encouragement. The current exhibit at the Phillips Gallery is a stirring event, which no one can afford to miss. It proves we have passed out of the experimental stage and are reaping a fine harvest of paintings, sculpture and other beautiful works. Georgia Kittgaard's "Oyster Boats," above; Samuel L. Brown's "Writing Lesson" at left, and "Concetta Scavaglione's "Woman Reading Book" are included.



Washington Artists Observing 100th Anniversary of Max Weyl

Birthday of Former Dean of Local Critics Made Occasion for Number of Events on Calendars of 1936 and 1937 Here.

The 100th anniversary of the birth of Max Weyl, who was for years the dean of Washington artists, will play an important part in the plans of Washington art circles for the season of 1936-1937.

Mr. Weyl, who died in 1914, is among the Washington artists who have won lasting fame and whose pictures are still exhibited in many art galleries of the country. Two of his pictures, "Lovers' Lane" and "Approaching Night," are in the permanent collection of the Corcoran Gallery of Art.

The artist who has won this full and honorable recognition in the art world is still debated by casual art critics, but the less specialized critic has already become aware that it is a work of art of great potentialities.

While the origin of the sculpture is still debated by casual art critics, the less specialized critic has already become aware that it is a work of art of great potentialities.

While the origin of the sculpture is still debated by casual art critics, the less specialized critic has already become aware that it is a work of art of great potentialities.

Museum of Modern Art Exhibiting PWA Models

Plans of the Carl Mackley Houses in Philadelphia and the Greenbrook Project in New Jersey Included in Articles of Display.

By Alton Graeme.

The Museum of Modern Art, which has often been demonstrated to be a source of interest to art lovers, has recently opened another exhibition of art work which is a source of well presented models and designs for the Government. The plan of the Carl Mackley houses in Philadelphia and the proposed Greenbrook project in New Jersey are included in the exhibit of work done under the patronage of the PWA and the Government Administration.

An exhibit of this kind is especially interesting not only to those who are interested in art, but to the architect as well. The exhibit shows the plans of the Carl Mackley houses in Philadelphia and the proposed Greenbrook project in New Jersey.

The important details which the year ago under the auspices of the U. S. Housing Administration did not have the opportunity to see, and to see the plans of the Carl Mackley houses in Philadelphia and the proposed Greenbrook project in New Jersey.

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Camera . . .

Conducted by Rho.

One of the most interesting subjects in photography is the use of color. The use of color in photography is a subject which has attracted the attention of many photographers.

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Philadelphians Hold Exhibition of Modern Art

Oils, Water Colors and Prints and Sculpture to Be Seen in Bover Galleries.

An important exhibition of "Modern Art" will be held at the Bover Galleries in Philadelphia. The exhibition will include oils, water colors, prints and sculpture.

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Sculptured 5th Century Head Added to Don's Range

A second specimen of early Greek sculpture is to be associated with the year has been made known this week by the Boston Museum of Fine Arts.

The first fragment of a beautiful six century head, belonging among the masterpieces of Greek sculpture, was discovered in the excavations of the Acropolis in Athens.

The artist who has won this full and honorable recognition in the art world is still debated by casual art critics, but the less specialized critic has already become aware that it is a work of art of great potentialities.

While the origin of the sculpture is still debated by casual art critics, the less specialized critic has already become aware that it is a work of art of great potentialities.

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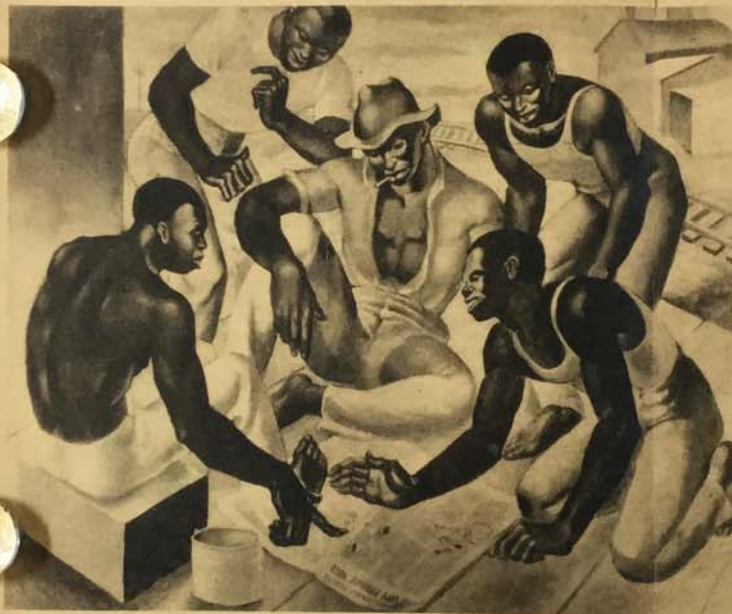
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one clip
The New York Times Magazine, May 24, 1936.

15

WE BE—AN AMERICAN ART?



Courtesy National Exhibition of American Art.

An American sidelight as seen by a Southern artist—"The Crap Shooters," by Christopher Clark of Tampa.

for genuine native art. Forces much deeper have to be at work in order to produce, in any form, an art which reflects more than surface qualities.

We have only to ask ourselves how it happens that we recognize national quality in the arts of other

of the development of American art. In them, too, there was no self-conscious attempt to flaunt a tardily affected Americanism. Their manner of living, the circumstances under which they practiced their art, their training and their qualities developed in inherent

he was one of the first American painters whose natural and unconscious absorption of the world about him gave his pictures an American flavor.

Many people, including foreign artists looking for such, maintain that this country is the



Courtesy Metropolitan Museum of Art.

or that was unmistakable

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14

IS THERE—WILL THERE

A Question Raised by a Current Exhibition

By FORBES WATSON

THAT perennial question, "Have we an American art?" has been brought to the surface once more by the current exhibition being held at Rockefeller Center under the auspices of the Mayor of the City of New York and the Municipal Art Committee—an exhibition to which the artists of every American State and possession have been invited to contribute. Whatever one may think of the method of selecting the exhibits, it would be a little difficult to examine painting and sculpture from every State in the Union without getting into one of those discussions of whether American art is an offshoot of European art or whether it is something indigenous, peculiarly native.

The subject has often been debated, but not nearly as often as it will be, because the entrance of the government into the field of art on a large scale and in a real manner has created an immense public for the American artist. To tell the truth, the soil from which a genuine native art springs is only being cultivated. That soil, to be productive, has to support the roots of artists and the roots of an understanding public.

Through the government's art program those who believe in American art have received abundant fresh evidence to confirm



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Leaving Babyhood Behind

THERE WILL THERE BE AN AMERICAN

A Frequently Asked Question Is Revived by a Current Exhibition in Which Examples From All Parts of the Country Are Shown

(Continued from Page 15)

we call Americanism is not nearly so obvious nor so superficial as to be only the quality of those artists who, great or small, have developed a style that strikes us instantly as being un-European. A glance at our writers may illuminate the question.

WHY our writers preceded our painters in reaching an unconscious American realism is easy to determine. Here enters an important element in the development of national expression—namely, the audience. The audience and the artist act constantly upon each other, though the writer's audience and the painter's are necessarily very different. Between writing and painting the difference of time element in the medium, which allows the painter to produce a work that can be seen at a glance and studied as a whole, and compels the writer to be read over a varying period of time and perhaps imperfectly remembered as a whole, is supplemented by a less apparent difference. The writer uses a medium—words—which is familiar to his audience. The painter, on the other hand, depends for his support on an audience the large majority of which is unfamiliar with the language of painting.

Naturally the audience of the writer is both larger and more un-

sea and a master of water-colors, Homer had a man's apprenticeship. His was not the training of the romantic in the ivory tower. Homer, like Whitman and Mark Twain, could not help being American. Neither his nature nor his experience permitted it.

While Homer in the course of his career as illustrator and painter immersed himself in many different aspects of American life, that other outstanding figure of American art, Thomas Eakins, did not travel far afield from his native Philadelphia. Eakins was Homer's junior by eight years and lived six years after Homer's death. The career which led him to be the most penetrating portrait painter that we have produced was very different from Homer's.

He studied at the Pennsylvania Academy, went to Europe, where he formed an exaggerated admiration for the art of Gérôme, and returned to Philadelphia to execute a series of portraits as unflinchingly honest as portraits can be. He taught both painting and anatomy, in which he was deeply versed, and he painted scenes and characters about Philadelphia. He was fond of prizefights and rowing and these sports became the subjects of some of his most famous canvases. His portraits were not popular; they were too penetrating, too uncompromising.

Homer was a successful artist

or for Henry Varnum Poor his panels in the Department of Justice meaningless to the building.

We know from the simple story can be to hindering an artist's expression as an individual profound, imaginative realization that today artist has escaped from the little audience that gust work to a larger audience unaffectedly concerned, way to a richer America. Both Mr. Poor and have successfully tackled the most problems that they themselves and both artists for the experience.

They have carried America out of the world believe. They have contact with a larger natural audience. What painters could not do former system will be prophesy, under the pressure Art Projects, which favoritism and politics artists an opportunity to fine and realistic.

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their better, while those who argue that such a belief is illogical find their argument correspondingly weakened. In the past it has always seemed as if the debaters exhibited more clearly their own temperaments than the reasons why there is or is not an American art.

AMONG the doubters is a whole body of artists who have shown themselves to be especially susceptible to recent European practices and theories of art. Enjoying the privileges of American citizenship, they accepted only those obligations which were forced upon them. Sometimes they lived in Europe—if not continuously, at least a large part of the time; and sometimes they lived bodily in America but spiritually abroad. To gain such freedom they sacrificed the chance to take root anywhere.

Their aim, so far as it was explicit, was to produce specimens

"Raffing for the Goosie," by A. S. Moore.

of international art which were sufficiently individualized to be quickly recognized as theirs and theirs alone. For justification they relied not on the fact that they were expressing the faith, the belief, or the character of a community and a life of which they were a part, but on the fact that they were expressing themselves. Self-expression through means that a small, initiated audience could understand being the aim, what difference did it make whether they were rooted or rootless? They still remained themselves.

Artists in such a state of engrossing self could not be expected to embrace the new movement toward realism in American art. They met the new movement with still more ferocious arguments to the effect that all great art was universal and that nationalism was

only another form of provincialism. American art? Why should there be an American art?

Suddenly, while the permanent and recurrent expatriates were flaming against the return to provincialism, the economic upset started a great trek to the West. Some of them came back from Paris and stayed hardly long enough in New York to look at the map and to find the location of their almost forgotten home town.

I had a letter recently from one of the more obstinate members of this vanishing tribe. He had lived in Paris and sold his productions in America, enjoying the pleasant rate of exchange which so added to his comfort. When

the bottom dropped out of the market for his work he returned with an injured air to America. When he discovered that the artists had gone American with a vengeance that was bad enough. But when he found that some of his old friends at the Dome were now digging in as Midwest artists, disowning New York as well as Paris, he threw up his hands and wrote me a most pathetic note.

"I have devoted my whole life to art pure and simple, but apparently the ballyhoosers are now the only

artists who stand as strong figures denying the assumption that in the development of art America is merely a province of Europe.

There is, for example, W. S. Mount. Rediscovered in recent years and exhibited both at the Museum of Modern Art and the Whitney Museum of American Art, artists who had a similar affiliation with the soil and people of their country dot the line

of Diener so German, why Rembrandt so French or Hogarth so English—the answer does not rest in a deliberate effort. They were normally and naturally of their own people.

A certain number of isolated examples of artists who had a similar affiliation with the soil and people of their country dot the line



Right—"The Thinker," by Thomas Eakins, "our most penetrating portrait painter." Center—"Eight Bells," by Winslow Homer who "immersed himself in American life." Left—"Dust" by Alexandre Hogue, who represents Texas in the National Exhibition.

to have a native art. Knowing that American art has European roots, they say that at best it is but a branch of European art. The reason customarily given is that America has no primitive tradition out of which a native art could develop. The various groups in its heterogeneous population already had an artistic tradition of their own when they arrived as immigrants.

Since the arts of the aborigines were more alien than the arts which our forbears imported, is it not a little chauvinistic for Americans to regard themselves as the creators of a national art? According to this argument every country in Europe which claims to have developed a national art would have to disown all the influences from other countries that did not conveniently limit their travels to man-made boundaries.

THE other argument in favor of our art generally begins with a patriotic assertion that of course we have an American art. This assertion becomes especially fierce when some clever dissenter repeats the old saw that our comics are certainly American. The dissenters may also bring in the movies and Walt Disney and even grant that our advertising artists are something. Then they sit tight and await, a little sardonically, the inevitable mention of Winslow Homer.

All in favor of the theory that there is a definite American art do eventually cite the name of Winslow Homer as the artist who most clearly represents Americanism. In power they compare him with Walt Whitman. Coming down the line they salute Thomas Eakins, John Sloan, George Bellows, Edward Hopper and a few others as distinctively free of European influences.

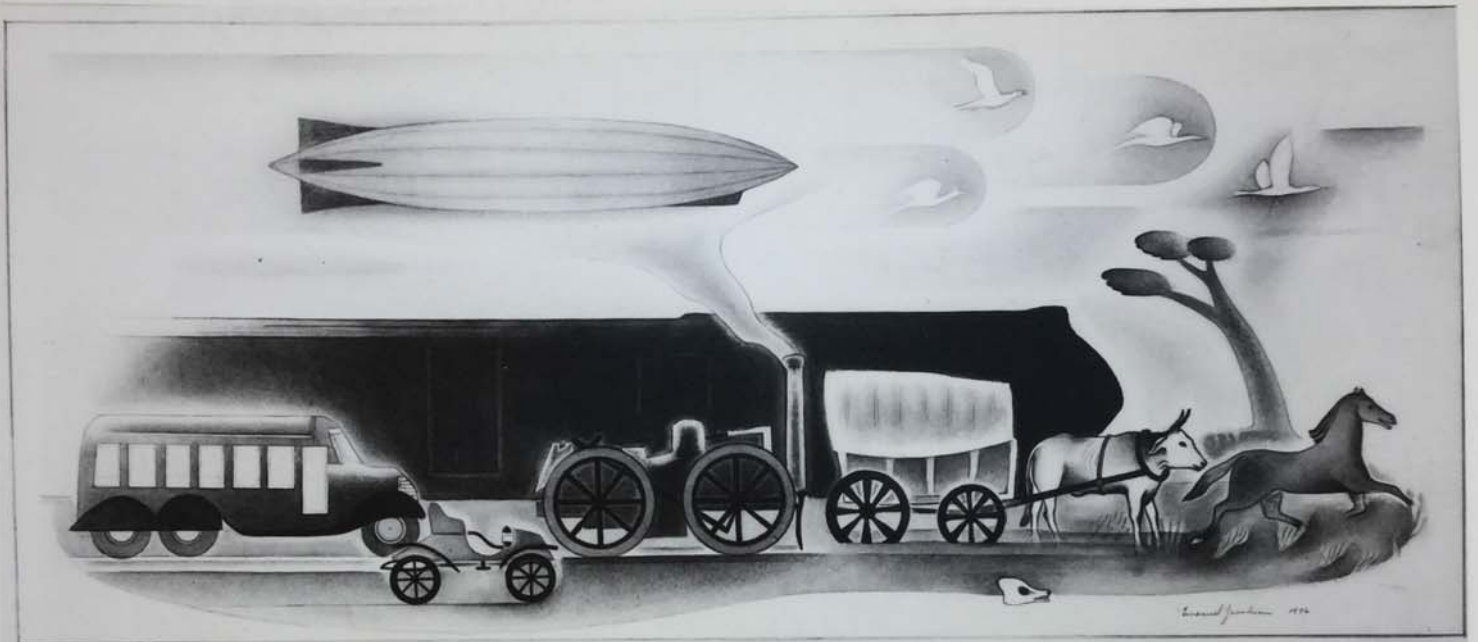
I happen to think that the quality in art (Continued on Page 23)



Detail of fresco by Henry Varnum Poor in the Justice Department Building and (below) a New York artist's work in the National Exhibition of American Art—"Mr. & Mrs. Middleclass" by Guy Pene Du Bois.

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Preliminary sketch in water color for mural for Mann School, Oak Park, Illinois. "Transportation," by Emanuel Jacobson, included in the National Exhibition of work of the Federal Art Project of the Works Progress Administration on view at the Phillips Memorial Gallery beginning Tuesday, June 16th through July 5th.

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June 1936

Marston

"Transportation" by Emanuel
Jacobson



Preliminary sketch in water color for mural for Mann School, Oak Park, Illinois. "Transportation," by Emanuel Jacobson, included in the National Exhibition of work of the Federal Art Project of the Works Progress Administration on view at the Phillips Memorial Gallery beginning Tuesday, June 16th through July 5th.

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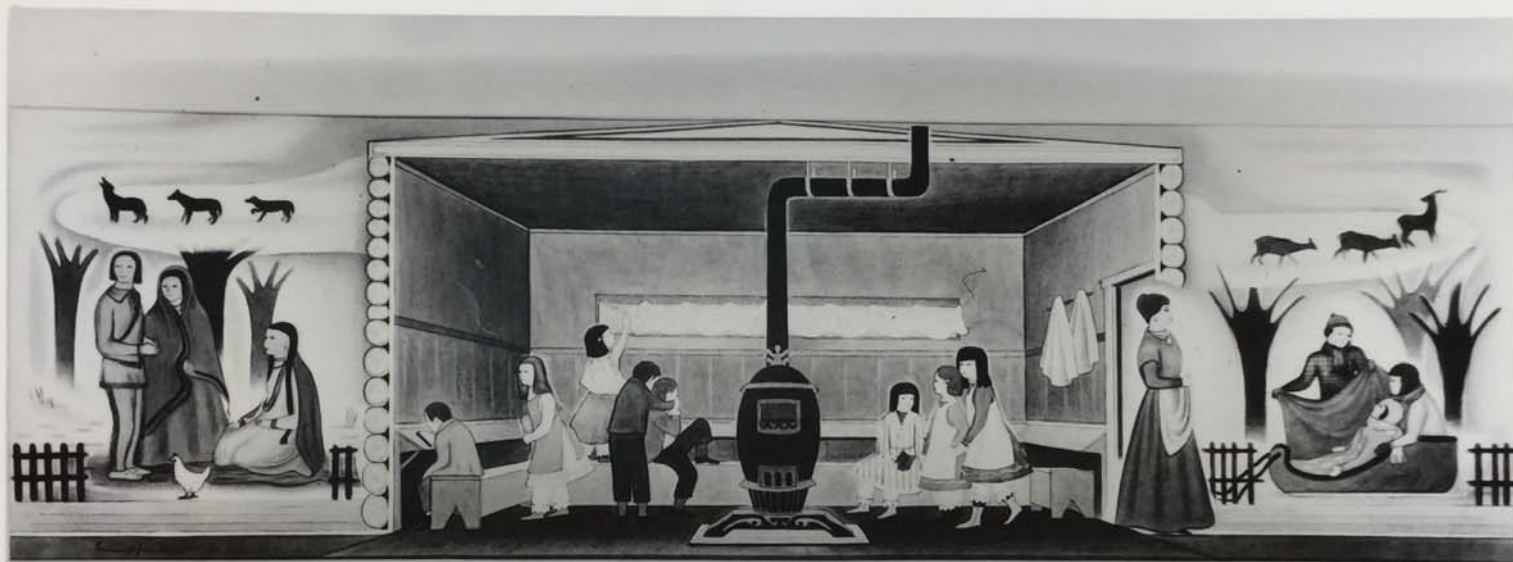
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"Early Schoolroom", by Emanuel Jacobson, Illinois, mural design for the Horace Mann School in Oak Park, Illinois, included in the National Exhibition of work of the Federal Art Project of the Works Progress Administration on view at the Phillips Memorial Gallery Tuesday, June 16th through July 5th.

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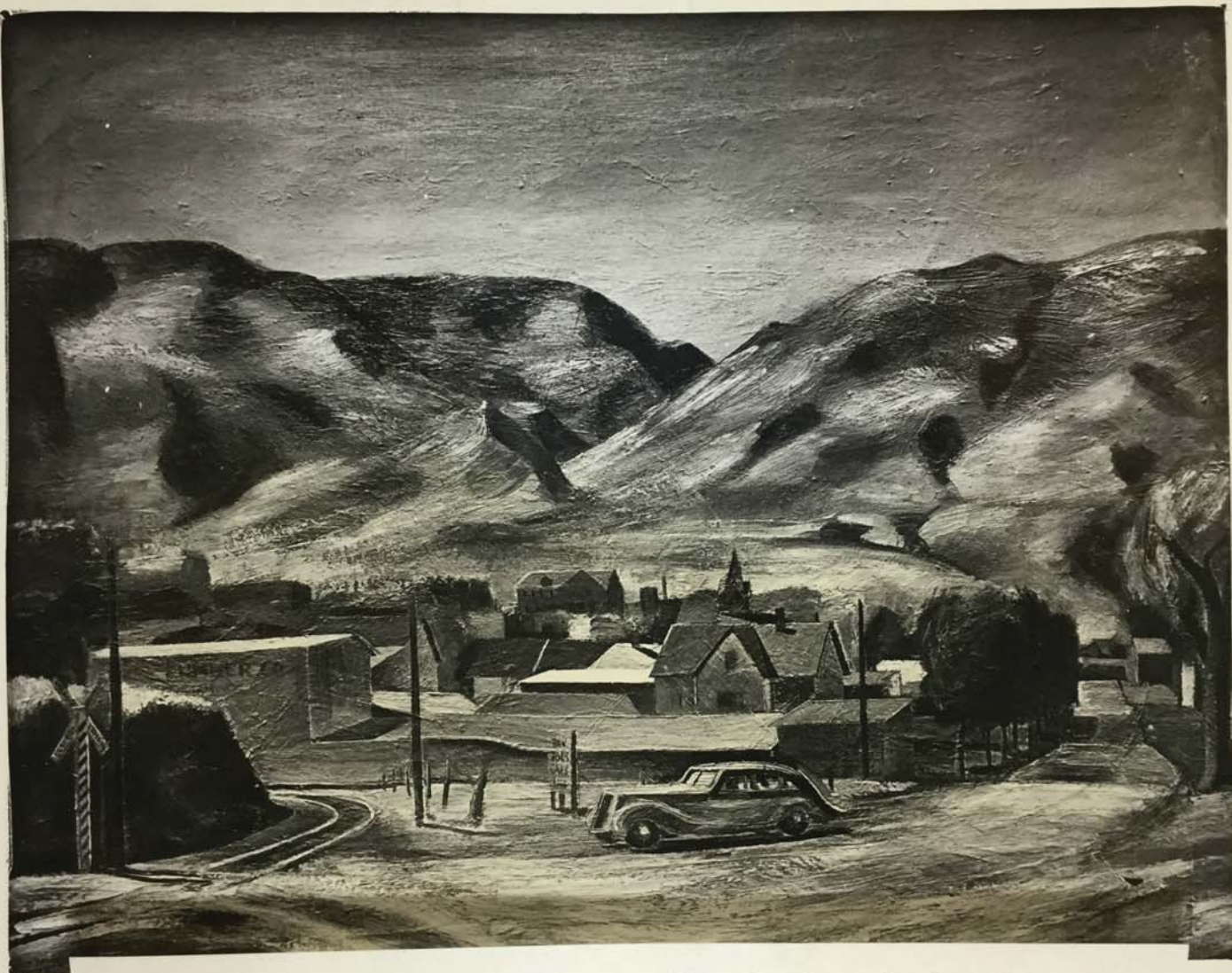
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"Early Living Room", by Emanuel Jacobson, Illinois, mural sketch for Horace Mann School, Oak Park, Illinois, included in the National Exhibition of work of the Federal Art Project of the Works Progress Administration on view at the Phillips Memorial Gallery Tuesday, June 16th through July 5th.

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"Golden, Colorado", by Eugene Trentham, Colorado, included in the National Exhibition of work of the Federal Art Project of the Works Progress Administration on view at the Phillips Memorial Gallery Tuesday, June 16th through July 5th.

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"Hague Street", by Louis Guglielmi, New York, included in the National Exhibition of work of the Federal Art Project of the Works Progress Administration on view at the Phillips Memorial Gallery Tuesday, June 16th through July 5th.

Washington, D.C.

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Louis Gugliemi,

N. Y. City

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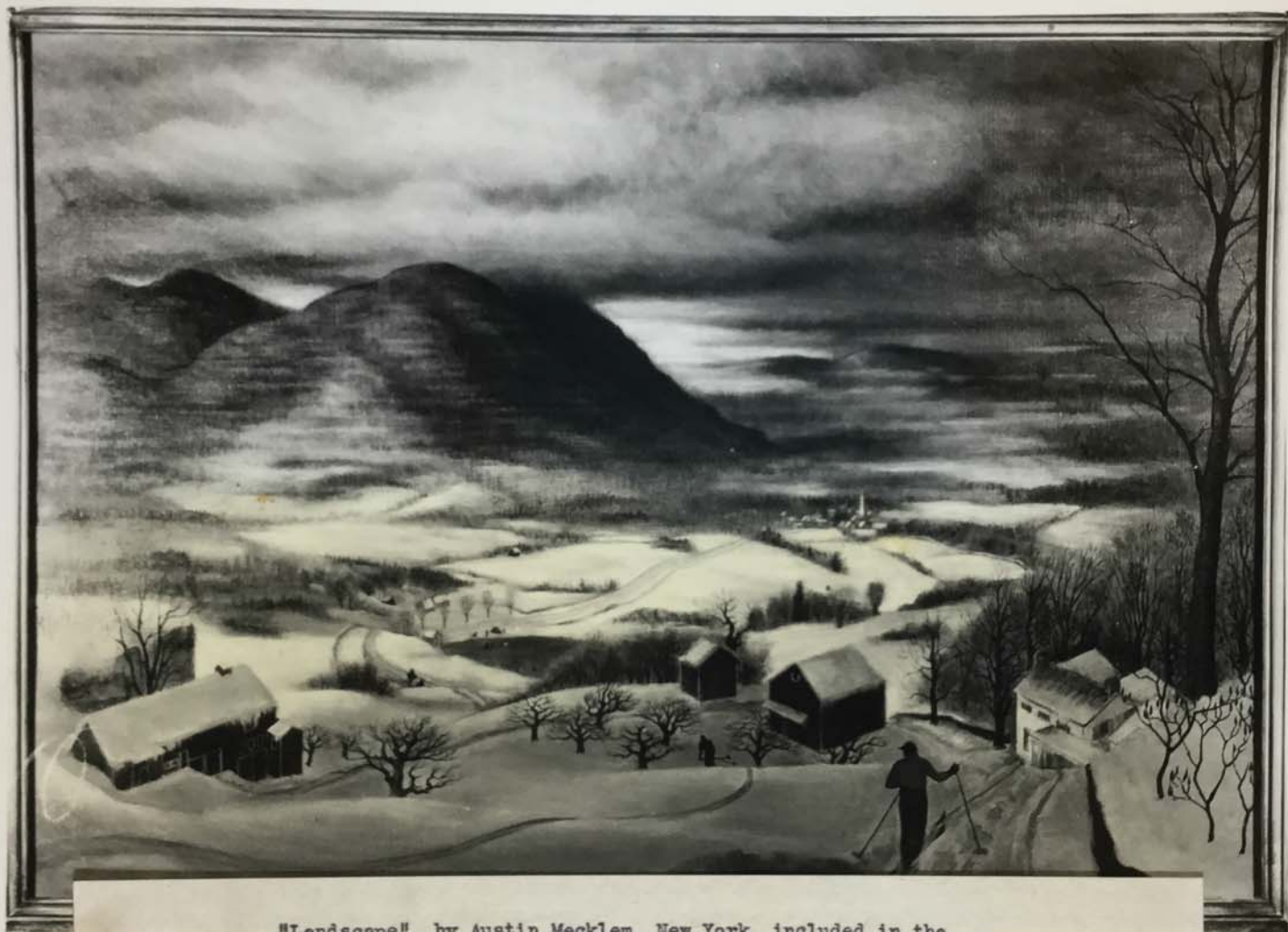
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"The Sun Sets Early Now", by Roland Mousseau, New York, included in the National Exhibition of work of the Federal Art Project of the Works Progress Administration on view at the Phillips Memorial Gallery Tuesday, June 16th through July 5th.

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"Landscape", by Austin Mecklem, New York, included in the National Exhibition of work of the Federal Art Project of the Works Progress Administration on view at the Phillips Memorial Gallery, Tuesday, June 16th through July 5th.

Washington, D.C.

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Landscape,

Austin Mecklen,

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Detail in Egg Tempera of proposed mural "Prairie Poets,"
to be executed in Fresco by Mitchell Siporin, Illinois,
included in the National Exhibition of work of the
Federal Art Project of the Works Progress Administration
on view at the Phillips Memorial Gallery beginning
Tuesday, June 16th through July 5th.

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Mitchell Siporin, Ill.

Detail in Egg Tempera of proposed
mural "Prairie Pacts" to be executed
in fresco

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"Early Settlers", by Karl Kelpé, Illinois, one of the panels for a fresco in the Hawthorne School, Chicago, included in the Works Progress Administration on view at the Phillips Memorial Gallery Tuesday, June 16th through July 5th.

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"Green Mountain Village", by Gregorio Prestopino, New York, included in the National Exhibition of work of the Federal Art Project of the Works Progress Administration on view at the Phillips Memorial Gallery, Tuesday, June 16th through July 5th.

Washington, D.C.

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Green Mountain Village.

Gregorio Prestopino, N. Y.

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"Early Farmers", by Karl Kelpé, Illinois, one of the panels for a fresco in the Hawthorne School, Chicago, done under the Federal Art Project of the Works Progress Administration.

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"The Bridge" by Joseph Stella, New York City, included in the National Exhibition of work of the Federal Art Project of the Works Progress Administration on view at the Phillips Memorial Gallery Tuesday, June 16th through July 5th.

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"THE BRIDGE" By Joseph
Stella
New York City

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"Water Front", by Stuart Davis, New York, included in the National Exhibition of work of the Federal Art Project of the Works Progress Administration on view at the Phillips Memorial Gallery Tuesday, June 16th through July 5th.

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Golden Colorado, Eugene Treutham
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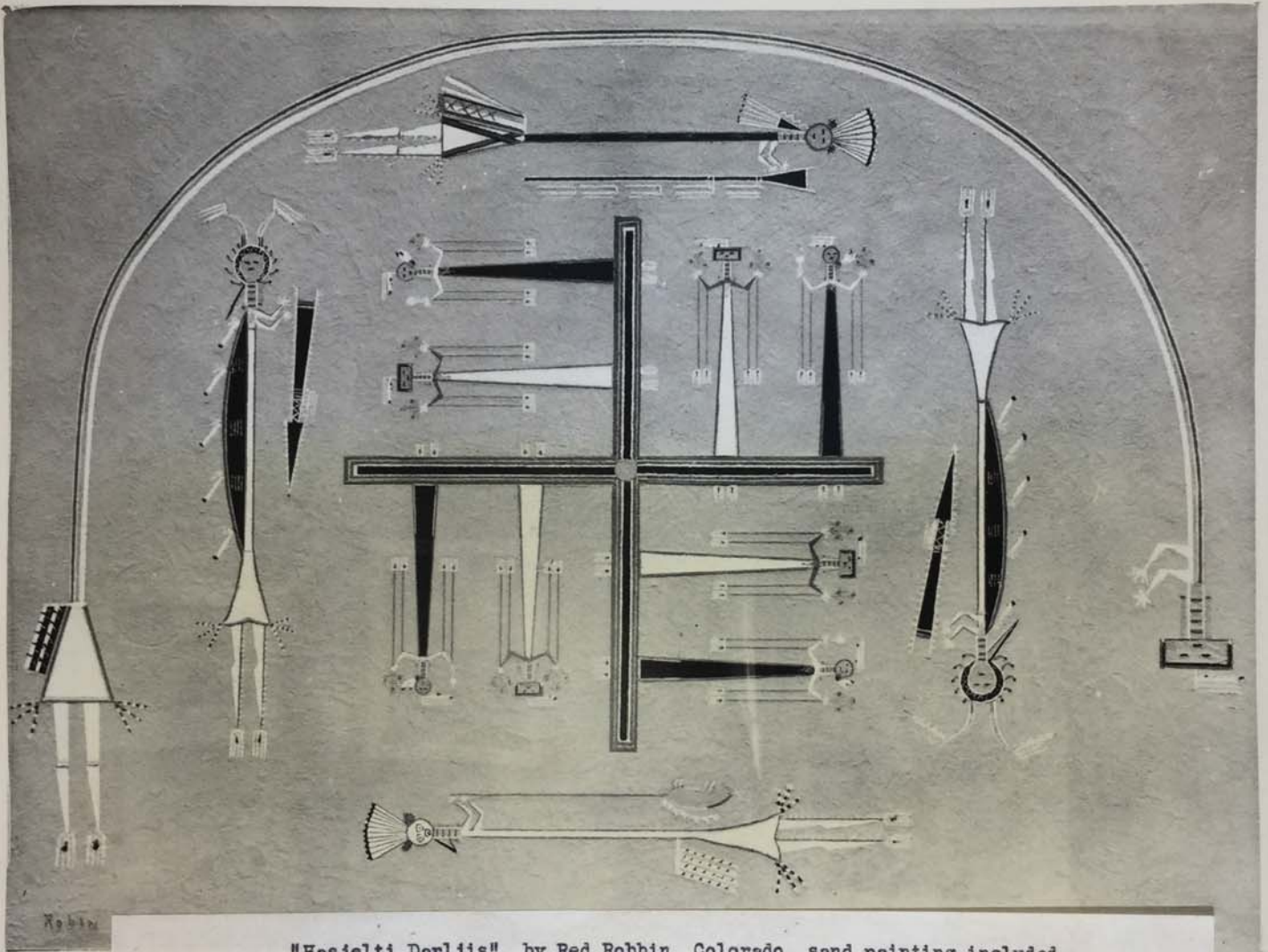
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"Spring in Washington Square", by Saul Berman, New York City, included in the National Exhibition of work of the Federal Art Project of the Works Progress Administration on view at the Phillips Memorial Gallery Tuesday, June 16th through July 5th.

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"Hasjelti Darljis", by Red Robbin, Colorado, sand painting included in the National Exhibition of work of the Federal Art Project of the Works Progress Administration on view at the Phillips Memorial Gallery Tuesday, June 16th through July 5th.

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"Child" Prodigy" by Samuel J. Brown, Pennsylvania.
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the Federal Art Project of the W.P.A. on view at the
Phillips Memorial Gallery, Washington, D.C. until
July 5

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FEDERAL ART PROJECT-ILL.

EMANUEL JACOBSON
MURAL SKETCH FOR MANN SCHOOL
OAK PARK

Preliminary Mural Sketch for Mann School, Oak Park

Designed under the direction of the Federal Art Project, Illinois W.P.A.

Location: Mann School, Oak Park
Title: School Days of 1880
Artist: Emanuel Jacobson
Medium: Oil on canvas

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June 9, 1936
Marsten



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U. S. WORKS PROGRESS ADMINISTRATION

FOR THE CITY OF NEW YORK

MEMORANDUM

July 20, 1936

TO: Mr. Cornelius

FROM: Laurie Eglinton

SUBJECT: Memorandum on publicity

Can Mrs. Halpert give us some idea of how many and what kind of drawings she will require for the Museum show, and supplement this early in August with a clear outline?

This is especially important to us with regard to the Commodore show, scheduled October 5-9. It is a question whether Mr. Harper will reconsider his offer. In order not to disappoint him in his expectation of something unique, we shall have to plan something calculated for that audience, which will distinguish it from the more general showing to be expected in the Museum of Modern Art. This in itself will not be difficult, but the carrying out presents problems. Mr. Harper will need an outline of our plans almost immediately for his publicity, which will be most valuable to us. Standards of drawing have gone up recently and both the Museum and the Commodore show will want as much of the latest work as possible. It is a question whether both projects can be carried out. You and Miss Coussirat will, of course, be a judge of that. My job is to point out the aspects that affect publicity. I understand that

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Mr. Cahill will not be back in Washington until August 1, and you plan to go away shortly after? Mrs. Halpert will need to know what she is going to show at the Modern Museum as soon as possible for publicity, photogravure, etc. And if we know in advance of some special feature for the Commodore show, we may be able to time an article to tie in with one of the magazines. A meeting such as Mrs. Halpert has in mind of representatives of the major art project units in Washington early in August would be of the utmost value, and ensure the most important objectives receiving the very best contacts and publicity outlet.

From a brief experience with publicity on the Index, it seems that in a democratic country the interest and enthusiasm of two types of people are essential to the continuance and development of the Index. The select group of those who either own objects which of the art we need to record or whose interests are identified with the American decorative arts, such as collectors, antiquarians, publishers, writers, dealers. The general public, to whom the subject-matter of the Index, being associated with things of everyday life, should be more easily understood and enjoyed than that of any other art. The first group is one with which many contacts naturally have already been made, and with which others are being developed, through friends, friendly publishers, writers, and through exhibitions.

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Flexibility in the matter of being able to visit and contribute to out of town antique shows, where no Index unit exists, and correspondence with societies--such as the Pewter Collectors--will contribute greatly to the growth of these contacts. Informal talks on some phase of design given to small invited groups (already suggested by you) will also enlarge the scope. Our research material, if made available through a show like that at the Commodore in October, through a possible column on Mr. Storey's page of the Sunday Times, and individual letters to institutions (where we have new information on something of interest to them) will contribute in the same direction.

The general public presents rather more problems. In this connection, it would be a great help if, as Mrs. Halpert has in mind, the publicity plans of all the art projects were canvassed in a meeting attended by representatives from the larger units of each project. Those questions itemized below under numbers 1-6, which affect the whole of the art projects, could be answered by the formulation of a general publicity policy. At the same meeting such matters as numbers 7-9 pertaining to one unit alone could be taken up in relation to the plans of other projects. The majority of magazines and newspapers constitute the media for all the art projects--such fields as Antiques and American Collector only being reserved, for instance, for the Index--and advance planning would insure the most important objective (considered in the light of the activities of all the art projects) being pushed in the best medium, and the best contact put at its disposal. As Mrs. Halpert also has in mind, a board of public relations

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would be useful in executing plans. An aid to them would be a card index of newspapers and magazines, annotated as to the type of audience reached, circulation, policy, and the contacts available.

General publicity questions affecting the Index which might be brought up in such a meeting may be summarized as follows:

1. What are considered the most valuable types and avenues of publicity?
2. Is the tabloid audience; i.e., that of the Daily News, to be sought? If so, we need a news writer to present material, or a good contact with one of their editorial writers who can do a good one dramatizing the decorative arts as the arts of the people, with topical lead of a millionaire paying one hundred thousand dollars for an old master.
3. Value of women's magazines? The "Chatty"? The "Trivial"?
4. The sophisticated publications? The New Yorker stuff? (A general ruling applying to the use and treatment of the last three media would be valuable. In each there is the wide possibility of public criticism. Where is the line to be drawn?)
5. Advance planning necessary for newspaper features, photo-gravure, and general build up as well as magazine field.
6. Unity of planning provided with freedom within the general scheme for local initiative would eliminate the possibility of a magazine or newspaper being approached in Buffalo. Such people could also show up on

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by more than one Government representative in a given period and would make it possible to utilize the best contacts available.

7. "Spot" news on the Index presents difficulties owing to the unfamiliarity of the general public and the City

Desk. As Mr. McNulty has pointed out, the obvious angle of linking the Index with contemporary industrial production in these fields is rightly knocked out by the Washington ruling against industrial tie-ups. The reason for this is that the effect of such

association upon collectors whose collections we wish to draw is unfavorable.

8. Build-up of interest in the general public through educational and research service, and magazine articles, is of great importance to lay the basis for "spot" news value, but it is a matter of slow incubation.

9. Out of town publicity. With regard to exhibitions.

a. In districts where an Index unit has contributed drawings it would be an advantage to substitute

for general release a local lead as to what that district has contributed, as Mrs. Halpert

suggested, or when the importance of the exhibition warrants, an article by a local writer

such as Donald Baer in Denver and Walter Gordon in Buffalo. Such people could also show up on

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a Card Index.

- b. Releases to newspapers in environs of New York would stimulate interest.

Flexibility with regard to contributing to antique shows or meetings of antique societies where there is not an active INDEX unit would lead to valuable contacts.

Mrs. Halpert asked for a memo of plans for Index publicity, both under way and those projected. These, I understand, may be brought at a possible meeting of representatives of art projects early in August. The following are those on which we are working.

Ways in which we are trying to build up general interest and create "spot" news value of the Index

1. Exhibitions and museum bulletins, children's magazines, etc., to
 - a. Branch Library shows now in progress, or about to open.
 - b. New York antique dealers' association exhibition at the Commodore Hotel, October 5-9, valuable for reaching collectors who may give permission to draw their pieces and who will be impressed by the scholarly manner in which we work. The news value of such a show is obvious.
2. Costumes and drawings suggested by Altman's for window display which might be tied up with the Modern Museum exhibition. Ruling on this is awaited. Question of precedent is involved? Could we logically refuse similar suggestion from Klein's? Is this policy of combining with the Department Store to be limited to costumes?

a. Miss Rosen on publicity staff writing articles for

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3. A guide to the various fields of the decorative arts is in preparation. Short, and designed to stimulate interest of the general public in one or other of these subjects, whether as a hobby or serious study.
4. Mr. Rothschild plans to have one of his public speakers to talk from time to time in the afternoons to small groups of visitors at the Hudson Park Library show.
5. Questionnaire sent to 100 colleges throughout the country in order to yield statistics as to those giving a course or courses in the American decorative arts. Designed also to stimulate said colleges to put in such courses where lacking. (See New York University course suggested under point 5 in advance plans.)
6. Educational and museum bulletins, children's magazines, etc., to be sent releases on the show of toys and drawings at the Children's room, N. Y. Public Library, 42nd Street and Fifth Avenue.
7. Selling idea of Index to foreign press in New York. Greek Daily National Herald ran an article on the Index and notices about the Library shows. Plan to time approach to other papers for the Modern Museum show. Several contacts in this field.
1. Toys--Retrospective tie-up with Library show.
 - a. Dorothy Whitney is using her contact with Arts and Decora-
 - b. Miss Kley using friend's contact with Hobbies similarly.
 - c. Miss Bonner on publicity staff writing article for

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in this country, difficult to reach any other way
 newspaper feature.

d. Mr. McNulty will approach newspapers with photos.

2. Country Life approached by Mr. Schack with article on find by
 Historic Gardens Unit of the Blackwell survey of upper Manhattan,
 showing New York gardens in 1860. Rendered drawings made by
 artists.

3. Vogue being approached with following choice of illustrative
 material.

a. Drawings of directoire dresses to use with fall designs
 in October issue.

b. Drawings of wedding dresses to tie up with October
 bridals.

c. Drawings of accessories for some fall issue.

d. Drawings of dressing gowns for fall or winter issue.

4. Antiques will take on an article, by Mrs. Gettesman on 2 New
 York tankards

5. Mr. Stowe of The New York Sun has accepted an article by Mrs.
 Gettesman on Indian peace medals.

6. Antiques has ordered a page of illustrative material on porringers
 with notes by Miss Bruen.

Advance plans designed to build up interest of general public and
 create "spot" news value, not yet embarked upon, include:

1. Exhibitions

a. Westchester Show suggested for late fall. Rich material

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in this county, difficult to reach any other way
owing to attitude of public and press of the district.

b. N.Y.C. College shows suggested for the fall.

2. Suggested to hold informal talks on American decorative arts with small invited groups of interested people.
3. Five-minute speeches drawing attention to the Index planned to precede meeting of suitable societies.
4. Introductory talks on various fields of decorative arts planned for Women's Clubs, library forums, and similar audiences.
5. Course in American decorative arts to be suggested to Mr. Walter Cook for spring term of N.Y. University. (See college questionnaire; point 5 in plans under way.)
6. Plan to approach Mr. Storey of the Times with idea that Index supply him with material for Question and Answer column on antiques.

Articles

1. Mr. Cornelius met a lady working on Time magazine who was interested in the Index and who will come in when we have some good drawings to show her. She may be inspired for the September show.
2. I have material on two articles based on research into foreign government sponsorship of art. I suggest that the encouragement of the decorative arts abroad, closely connected as they are with industry, would best be handled by Miss Rourke, whose lack of identification with the W.P.A. and position as a recognized author would both leave her free to take a strong line and carry weight with a large public. I can write her a full report and hand over

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- all material to her on this subject. I would, however, appreciate it if it would be returned to me. I, myself, would like to write the second article, devoted to the attitude of foreign governments toward art, as substantiated by budgetary figures, and would appreciate suggestions as to the best medium for publication. These articles might be timed for September and October; one in a newspaper magazine section, and the other in the New Republic (?) or one of the serious monthlies (?). (Colonial) with an excerpt from
3. Mrs. Pollak suggested that Dorothy Dunbar Bromley on the Telegram would be interested in women's activities on the projects. She is on the Advisory Board of the Index.
 4. Aline Bernstein to be approached to write or sign articles on unique research material on costumes obtained from old newspapers.
 5. Helen Warden friendly to the project. Mrs. Pollak can approach her regarding either Modern Museum show or Commodore exhibit.
 6. Mrs. Davenport suggested that Mrs. Peto could place an article on quilts with the Newark Evening News through Edna A. W. Teall, staff writer.
 7. A quilt in Newark Museum has on it "The Constitution must be preserved"-- This, with slight change of words was the plank of the Republican party in 1856 and 1860. Has possibilities, if risky, for New Yorker.
 8. Mr. Marvell suggested that his friend, Harry Ball, editor of Town and Country (?) would be interested in an article on the gardens, if the one now with Country Life should be rejected. He also

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might be interested in one on the Shakers. Mrs. Pollak is writing to Mr. Cahill to see if the latter would conflict with articles being planned in Washington. The Jumel Mansion now being worked on by the Historic Gardens Unit, is another suggestion.

9. In a week we shall have some decorative iron work, weather vanes, etc., suitable for the art page of a newspaper--World Telegram? Times is already booked for several articles by Mrs. Halpert.
10. Article on "Women in Industry" (Colonial) built on excerpts from diaries and other contemporary records suggested by Helen Holstein, suitable for one of several magazines or newspaper feature.
11. Mrs. Gottesman has human interest material on a silver salver in the N.Y. Historical Society--suitable for Sun. Knows Stowe.
12. Mr. Williamson has material for two articles; one on New York craftsmen before 1700 from the personality slant. Will also give incidental valuable information on previously unknown craftsmen. The second will deal with N.Y. metal workers, upon which practically nothing is known to date.

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U. S. WORKS PROGRESS ADMINISTRATION
FOR THE CITY OF NEW YORK

~~111 East 8th Avenue~~ New York, N. Y.
6 East 39th Street,

TELEPHONE: ~~CHelsea~~ 3-3800.
Lexington 2-1424, Extension 123

August 28, 1936

Miss Sarah Newmeyer
Museum of Modern Art
11 West 53rd Street
New York City

Dear Miss Newmeyer:

Confirming our conversation of Wednesday, I have been handling any questions regarding the Fifth Avenue Window Displays for Miss Coussirat during her absence on vacation. She will be back today and will take over any material in this connection which you wish. She will be provided with a diary of what has occurred during her absence and copies of all memoranda and letters received and sent out. This will enable her to pick up the threads of what has been done.

With regard to publicity, Miss Janet Rosenwald, whom you know from The Art News will take care of any points on which you require information. You can get both Miss Rosenwald and Miss Coussirat at Lexington 2-1424, Extension 123.

Piano

The name of the firm which has consented to lend a piano is Strich and Zeidler, 225 West 57th Street. Our special supervisor, of furniture, Mr. Devine, has already obtained consent to the loan, provided, of course, that the piano is to be shown in a high-class establishment, which is taken for granted.

Window Cards

Just a reminder, that, should you need us to make display cards for the window shows, it would be a great help to know as soon as possible, as special artists could be put to work immediately. The letters which I drafted for your secretary to send out to ask permission for loans of actual pieces from collectors mentioned that you would display a card giving credit to the owners, except in cases where the individual wishes

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Miss Sarah Newmeyer

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August 28, 1936

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U. S. WORKS PROGRESS ADMINISTRATION
FOR THE CITY OF NEW YORK
~~111~~ Eighth Avenue, New York, N. Y.
6 East 39th Street,

TELEPHONE: CHelsea 3-3800

Lexington 2-1424, Extension 123

to remain anonymous.

Material Requested for Window Displays

To confirm our telephone conversation regarding actual pieces which you wish to borrow, I have asked owners for the following:

Furniture

As above, Mr. Devine has obtained consent to the loan of an early Victorian Piano from Strich and Zeidler.

Textiles

We have asked for the loan of 2 quilts and several chintzes. As soon as you know the exact number you will require, please let Miss Coussirat know, so that, should we meet with refusal in one direction, we may try another.

Costumes

We have asked permission to borrow 2 dresses, 1 bonnet, and 2 spencers, all of the directoire period.

Silver
and
Glass

In addition, should you desire it, we can obtain from Clapp and Graham, antique dealers, 2 or 3 pieces of silver, as well as 2 or 3 pieces of clear glass from George McKearin.

Regarding suggestions for gardens, pottery, toys, and pewter mentioned in my memorandum of August 21 and the various items in different categories which may be solicited from museums, we await your instructions before making any inquiries. Should you be interested

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Miss Sarah Newmeyer

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August 28, 1936

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6 East 39th Street,

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Lexington 2-1424

in any of these details, Miss Coussirat has a list prepared by the special supervisors here of pieces for which you may ask museums.

As I mentioned to you the other day, I have photographs and research material relating to men's costume, should Mr. Salpeter require it.

Should you be interested in trying the Herald Tribune Color-roto with some of the Santos, toys, Schimmel carvings, colored glass, and Pennsylvania-German pottery, I have a good contact to Mr. Chandler, the roto editor. I dare say, you won't need this, but if you do, I will be glad to get an introduction through his superiors. Of course, they are apt to keep the drawings anywhere from two weeks to a month, so it would mean getting similar drawings to those that will be shown in the Modern Museum, as there would be no time to use actual examples. This is just a suggestion.

Sincerely yours

Charles O. Cornelius
New York Director
INDEX OF AMERICAN DESIGN

By Laurie Eglington

Laurie Eglington
Assistant Project Supervisor

LE:MC

P.S. The man who has consented to lend the piano is Morris Curtis.

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XXXXXX XXXXXX
141 Eighth Avenue, New York, N. Y.
6 East 39th St,

TELEPHONE: ~~CH 4-33800~~
Le 2-1424 Ext 123

Miss Sarah Newmeyer,
Museum of Modern Art,
11 West 53 Street,
New York City.

Dear Miss Newmeyer,

Several things occur to me which it may
be helpful to put in the form of a memorandum.

Photographs

Miss Miller gave me the list of New York drawings which
are being used, and I immediately ordered enlargements of
the photographs, which will reach you Monday or Tuesday.
Two or three of these have not been photographed, but will
be able to give you these Monday. Am at home now, and have
not the numbers with me. The majority of the owners of the
actual pieces have given permission for photographs to be
published. Will let you know the names of those who have
withheld this permission on Monday. Among these you will find
Charles Lyon, Mr. McKearin and Mrs. Brandon.

Courtesy Lines

The museums who permit objects to be drawn allow us to
use photographs of the drawings, in return for a courtesy ~~li~~
line.

Use of artists' names

I expect you have been receiving biographical data about

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Le 2-1424 Ext 123

the artists on the mural and easel projects. You may wonder if this can be provided for artists working on the Index. To date, we have withheld this sort of information because of the different character of the work. The creative element is slight in our work, and many artists do not wish to be personally identified with this form of reproduction, even though they are all enthusiastic about the work itself and the project as a whole. The artists sign their drawings, but we have seldom used their names when reproducing their work in a newspaper.

Exhibitions of the Index of American Design

In case you have not already received information on exhibitions held in New York, I may mention the one held at the Federal Art Gallery, East 38th Street, in June. This was nation-wide in scope, and was dramatised by the use of actual pieces of furniture, silver costumes etc. In addition, there have been a series of exhibitions held at various branch libraries of the New York public system, some of them beginning ⁱⁿ July and others later. The last will close September 12. One of the most successful is the show of toys and drawings of toys at the Children's Room, 42nd Street, which will be on view until September 12. I am sure you know about the nation-wide show recently held at the National Museum.

*Yours sincerely,
Laurie Lybington*

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List of artists with biographies typed:

Stanford Fenelle, 3208 34th Avenue, South Minneapolis, Minn.
 George Post, R. F. D. #1, Sonora, California
 Glenn Chamberlain, 3600 58th Street, Des Moines, Iowa
 Robert Brown, 44 $\frac{1}{2}$ West 4th Street, St. Paul, Minn.
 Karl Zerbe, 2 Holyoke Street, Cambridge, Mass.
 Sam Brown, 224 North Ruby Street, Philadelphia, Pa.
 Claire Silber, 816 Chartres Street, New Orleans, La.
 Mrs. Jane Ninas, 611 Bourbon Street, New Orleans, La.
 Jack Greitzer, 3399 Euclid Heights Boulevard, Cleveland, Ohio
 Red Robin, 1030 Logan Street, Denver, Colorado
 Leonard D. Jungwirth, 2741 East Capitol Street, Detroit, Mich.
 Eugene Trantham, 4546 Meade Street, Denver, Colorado
 Samuel Cashwan, 2930 Gladstone Street, Detroit, Mich.
 Arnold Pyle, 426 Granby Building, Cedar Rapids, Iowa
 William Sommer, Macedonia, Ohio
 Edgar L. Yaeger, 253 East Forest Avenue, Detroit, Mich.
 Pedro Cervantes, Texico, New Mexico
 Cameron Booth, 2525 Fifth Avenue, South Minneapolis, Minn.
 Joseph De Martini, 96 Fifth Avenue, N.Y.C. Born: Mobile, Ala.
 Helen Dickson, 50 Chambers Street, Boston, Mass.
 Jack Levine, 257 Humboldt Avenue, Roxbury, Mass.
 Leon Kelly, 2714 W. Thompson Street, Philadelphia, Pa.
 Iselde Theresa Gilbert, 361 Harvard Street, Cambridge, Mass.
 Thomas Flavell, 140 Maplewood Avenue, Philadelphia, Pa.
 Glenn Pearce, 228 Sputh 40th Street, Philadelphia, Pa.

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Chicago Artists:

Aaron Bohrod, 2406 North Clark Street
Ann Michalov, 743 Bittersweet Place
Charles Sebree
John Walley, 505 Wrightwood Avenue
Joseph Vavak,
Raymond Breinin, 615 Oakwood Boulevard
John F. Stenvall, 118 East Pearson Street
Leon Garland, 800 South Halsted Street
William Earl Singer, 1763 N. Sedgwick Street
Frances Strain, 5542 Dorchester Avenue
Lester Schwartz, 225 East Huron Street
Albert Pearson, 1460 East 53rd Street
Giuseppe Amato,
William Schwartz, 29 East Ohio Street

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#52
Letters to children on MOMA's
acquisition of their paintings
done in WPA classes in settlement
houses, etc. "by exchange"
November 6, 1936

Dear Mick:

The Museum of Modern Art would like to acquire your painting Politics Under the El, which was shown in the Museum's recent Exhibition of New Horizons in American Art. If you are willing to give us this painting we should like to give you the book of the exhibition (which contains a reproduction of your painting) and a year's membership in the Museum. Membership in the Museum includes the following privileges:

Invitations to private openings; free admission by card to yourself and family on Mondays and Fridays when the Museum is not open free to the public; 10 complimentary tickets to give to your friends, each ticket admitting the bearer free on Monday or Friday; 6 issues of the Museum's Bulletin; free admission to the Film Programs, probably five, which the Museum will give this year; free admission to all lectures; discount on purchases of color reproductions of paintings; and use of the Museum Library.

Will you please let us know immediately if you will give us your painting. A stamped envelope addressed to the Museum is enclosed for your reply.

Sincerely yours,

Alfred H. Barr, Jr.
Director

173 Mr. Mick Arsena
150 East 105th St.
New York City

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November 6, 1936

Dear Joe:

The Museum of Modern Art would like to acquire your painting, The Dark, which was shown in the Museum's recent Exhibition of New Horizons in American Art. If you are willing to give us this painting we should like to give you the book of the exhibition (which contains your name and the name of your painting) and a year's membership in the Museum. Membership in the Museum includes the following privileges:

Invitations to private openings; free admission by card to yourself and family on Mondays and Fridays when the Museum is not open free to the public; 10 complimentary tickets to give to your friends, each ticket admitting the bearer free on Monday or Friday; 6 issues of the Museum's Bulletin; free admission to the Film Programs, probably five, which the Museum will give this year; free admission to all lectures; discount on purchases of color reproductions of paintings; and use of the Museum Library.

Will you please let us know immediately if you will give us your painting. A stamped envelope addressed to the Museum is enclosed for your reply.

Sincerely yours,

Alfred H. Barr, Jr.
Director

Mr. Joe Canello
301 East 111th Street
New York, New York

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November 6, 1936

Dear Alfred:

The Museum of Modern Art would like to acquire your painting, D.S.C., which was shown in the Museum's recent Exhibition of New Horizons in American Art. If you are willing to give us this painting we should like to give you the book of the exhibition (which contains your name and the name of your painting) and a year's membership in the Museum. Membership in the Museum includes the following privileges:

Invitations to private openings; free admission by card to yourself and family on Mondays and Fridays when the Museum is not open free to the public; 10 complimentary tickets to give to your friends, each ticket admitting the bearer free on Monday or Friday; 6 issues of the Museum's Bulletin; free admission to the Film Programs, probably five, which the Museum will give this year; free admission to all lectures; discount on purchases of color reproductions of paintings; and use of the Museum Library.

Will you please let us know immediately if you will give us your painting. A stamped envelope addressed to the Museum is enclosed for your reply.

Sincerely yours,

Alfred H. Barr, Jr.
Director

Mr. Alfred Crowley
276 233 Avenue B
New York, New York

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November 6, 1936

Dear Joan:

The Museum of Modern Art would like to acquire your painting, Jewish Wedding, which was shown in the Museum's recent exhibition of New Horizons in American Art. If you are willing to give us this painting we should like to give you the book of the exhibition (which contains your name and the name of your painting) and a year's membership in the Museum. Membership in the Museum includes the following privileges:

Invitations to private openings; free admission by card to yourself and family on Mondays and Fridays when the Museum is not open free to the public; 10 complimentary tickets to give to your friends; each ticket admitting the bearer free on Monday or Friday; 6 issues of the Museum's Bulletin; free admission to the Film Programs, probably five, which the Museum will give this year; free admission to all lectures; discount on purchases of color reproductions of paintings; and use of the Museum Library.

Will you please let us know immediately if you will give us your painting. A stamped envelope addressed to the Museum is enclosed for your reply.

Sincerely yours,

Alfred H. Barr, Jr.
Director

Mr. Donald Lippard
730 Melrose Street

Miss Joan Knobe
4305-44th Street
Long Island City
New York

Sunnyvale

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November 6, 1936

Dear Donald:

The Museum of Modern Art would like to acquire your painting, Going to Town, which was shown in the Museum's recent exhibition of New Horizons in American Art. If you are willing to give us this painting we should like to give you the book of the exhibition (which contains your name and the name of your painting) and a year's membership in the Museum. Membership in the Museum includes the following privileges:

Invitations to private openings; free admission by card to yourself and family on Mondays and Fridays when the Museum is not open free to the public; 10 complimentary tickets to give to your friends; each ticket admitting the bearer free on Monday and Friday; 6 issues of the Museum's Bulletin; free admission to the Film Programs, probably five, which the Museum will give this year; free admission to all lectures; discount on purchases of color reproductions of paintings; and use of the Museum Library.

Will you please let us know immediately if you will give us your painting. A stamped envelope addressed to the Museum is enclosed for your reply.

Sincerely yours,

Alfred H. Barr, Jr.
Director

Mr. Donald Liguori
792 Halsey Street
Brooklyn, New York, New York

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November 6, 1936

Dear Helens:

Dear Rhoda:

The Museum of Modern Art would like to acquire your painting, Dressmakers, which was shown in the Museum's recent exhibition of New Horizons in American Art. If you are willing to give us this painting we should like to give you the book of the exhibition (which contains your name and the name of your painting) and a year's membership in the Museum. Membership in the Museum includes the following privileges:

Invitations to private openings; free admission by card to yourself and family on Mondays and Fridays when the Museum is not open free to the public; 10 complimentary tickets to give to your friends; each ticket admitting the bearer free on Monday and Friday; 6 issues of the Museum's Bulletin; free admission to the Film Programs, probably five, which the Museum will give this year; free admission to all lectures; discount on purchases of color reproductions of paintings; and use of the Museum Library.

Will you please let us know immediately if you will give us your painting. A stamped envelope addressed to the Museum is enclosed for your reply.

Sincerely yours,

Sincerely yours,

Alfred H. Barr, Jr.

Alfred H. Barr, Jr.
Director

Miss Helen Rivland
1064 Washington Avenue
The Bronx, New York

Miss Rhoda Rich
139 Norfolk Street
New York, New York

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November 6, 1936

November 6, 1936

Dear Helen:

The Museum of Modern Art would like to acquire your painting, Household Duties, which was shown in the Museum's recent exhibition of New Horizons in American Art. If you are willing to give us this painting we should like to give you the book of the exhibition (which contains your name and the name of your painting) and a year's membership in the Museum. Membership in the Museum includes the following privileges:

Invitations to private openings; free admission by card to yourself and family on Mondays and Fridays when the Museum is not open free to the public; 10 complimentary tickets to give to your friends; each ticket admitting the bearer free on Monday and Friday; 6 issues of the Museum's Bulletin; free admission to the Film Programs, probably five, which the Museum will give this year; free admission to all lectures; discount on purchases of color reproductions of paintings; and use of the Museum Library.

Will you please let us know immediately if you will give us your painting. A stamped envelope addressed to the Museum is enclosed for your reply. Sincerely yours,

Alfred H. Barr, Jr.
Director

Miss Helen Rimland
1764 Washington Avenue
The Bronx, New York

AHB/bs
encls. 2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 6, 1936

Dear Mrs. Holshauer:

We are today returning to you, by Mrs. Frank Prepaid, the major exhibit "New Horizons in American Art." The material is packed in fourteen boxes and packages (with the exception of the one containing your painting, which is in a separate box).

The Museum of Modern Art would like to acquire your painting, Elving Transze, which was shown in the Museum's recent exhibition of New Horizons in American Art. If you are willing to give us this painting we should like to give you the book of the exhibition (which contains your name and the name of your painting) and a year's membership in the Museum. Membership in the Museum includes the following privileges:

- 1. Invitations to private openings;
- 2. free admission by card to yourself and family on Mondays and Fridays when the Museum is not open free to the public; 10 complimentary tickets to give to your friends; each ticket admitting the bearer free on Monday and Friday; 6 issues of the Museum's Bulletin; free admission to the Film Programs, probably five, which the Museum will give this year; free admission to all lectures; discount on purchases of color reproductions of paintings; and use of the Museum Library.

Will you please let us know immediately if you will give us your painting. A stamped envelope addressed to the Museum is enclosed for your reply.

Sincerely yours,

Alfred H. Barr, Jr.
Director

Miss Lena Safer
136 Suffolk Street
New York, New York

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Alfred Holshauer, Assistant to the Director
Federal Art Project
1734 New York Avenue, N.W.
Washington, D.C.

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U.S. WORKS PROGRESS ADMINISTRATION
 FOR THE CITY OF NEW YORK
 70 COLUMBUS AVE. NEW YORK, N.Y.

COPT

May 19, 1938

Dear Mrs. Holzhauer:

We are today returning to you, by Acme Fast Freight Prepaid, the major part of the exhibition "New Horizons in American Art." The material is packed in fourteen boxes and includes (with the exception of the exhibits listed below) all the framed pictures, i.e. oil paintings, water-colors and drawings, the sculpture and the Evergood model. The remaining material which includes the Index of American Design section, the Berenice Abbott photographs, the unframed Graphic Arts section and 7 enlarged photographs of murals by Britton and Newell, will probably be sent to Washington on Monday or Tuesday.

Mr. ...
 1255 Southern Boulevard
 Bronx,

As Miss Miller no doubt wrote you, the following paintings and sculpture from the New Horizons Exhibition have been included in the Paris Exhibition of American Art:

- Wedding in South Street by L. Guglielmi
- Street in Stillwater by Cameron Booth
- Mrs. Simmons by Samuel J. Brown
- The Coronation of the Virgin by Patrocino Barela (wood)
- Girl Reading by C. Scaravaglione (terra cotta)

The Cervantes Croquet Ground is included in our present exhibition, "Masters of Popular Painting."

The Lucienne Bloch Cartoon for George Washington H.S., four panels for Music and Instruments and a photograph of The Cycle of a Woman's Life were returned by request to the New York Federal Art Project quite sometime ago to enable the artist to finish the murals she was working on.

In a day or two we shall send you a list of the exhibits included in today's shipment to Washington. I do hope everything will arrive in good condition. Please let me know if there are any discrepancies.

Very sincerely yours,

Bianca Schwartz
 Department of Circulating Exhibitions

Mrs. Mildred Holzhauer, Assistant to the Director
 Federal Art Project
 1734 New York Avenue, N.W.
 Washington, D.C.

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7107 - Varian Eisen # 35

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70 COLUMBUS AVE., NEW YORK. N. Y.

COPY

TELEPHONE: CHELSEA 3-3800

Federal Art Project
6 East 39th Street
New York, New York
Lexington 2-1424

October 23, 1936

Mr. Isaiah Eisen
1555 Southern Boulevard
Bronx, New York

Dear Isaiah:

I have just received word from the Museum of Modern Art that there has been a request from Dr. Eberhard Hanfstaengl, Director of the National Gallery in Berlin, that he wishes to acquire your painting "Second Avenue L", which you did at the Council House, for the National Gallery.

Will you ask your parents if they wish this to go, and will you tell me if you wish it to go to Berlin. I do not want to send it unless you are willing.

I am enclosing a return envelope, in which you will mail your answer to me. It is not necessary to place a stamp on the envelope.

Very truly yours,

FRANCES M. POLLAK
Ass't Technical Director

FMP:lr

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262-Varga

Eisen
35

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FOR THE CITY OF NEW YORK

~~70 COLUMBUS AVENUE, NEW YORK, N. Y.~~
70 COLUMBUS AVE., NEW YORK, N. Y.

TELEPHONE: CHELSEA 3-3800

1555 Southern Blvd.
The Bronx
New York, N. Y.
Oct. 26, 1936

Mrs. Frances M. Pollak
Federal Art Project
6 East 39th Street
New York, N. Y.

My dear Mrs. Pollak

Thank you very much for
writing to me, before sending
my picture away.

I am greatly honored to
know that the National Gallery
in Berlin wants my picture,
"Second Avenue EL"

However, after speaking to
my parents about the matter
I have decided that, in view of
the fact that the Jews are

L-

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262-Varga

Eisen
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FOR THE CITY OF NEW YORK

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70 COLUMBUS AVE., NEW YORK, N. Y.

TELEPHONE: CHELSEA 3-3800

receiving the type of treatment which they are, in Germany, I, as a Jewish boy, should not send a picture to Berlin. I am sure that you will understand my point of view.

Moreover, I think that since I painted this picture under the guidance of a Federal Art Project instructor, it should remain the property of the United States Federal Government.

Respectfully yours,
Isaac Eisen

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262-Varga

Eisen
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70 COLUMBUS AVE., NEW YORK, N. Y.

TELEPHONE: CHELSEA 3-3800

Federal Art Project
6 East 39th Street
New York, New York
Lexington, 2-1424

October 27th, 1936

Miss Sarah Neumeyer
Museum of Modern Art
11 West 53rd Street
New York, New York

My dear Miss Neumeyer:

I am enclosing a letter which speaks for itself and that's that. You may like to show it to the gentleman from Berlin.

I have not been able to get the address of the other boy. *Shall try again.*

Yours very truly,

Frances M. Pollak

Frances M. Pollak
Ass't Technical Director

FMP:lr
Enc:

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NLT	NIGHT CABLE LETTER
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Form
16

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FIRST VICE-PRESIDENT

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DOROTHY MILLER MUSEUM OF MODERN ART

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A. EVERETT AUSTIN JR.
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DOCTOR HANFSTAENGL DIRECTOR NATIONAL GALLERY BERLIN WISHES TO ACQUIRE FOR BERLIN MUSEUM SEVERAL PAINTINGS BY CHILDREN INCLUDED IN OUR FEDERAL ART PROJECT EXHIBITION AMONG THEM VERNON COFFINS STILL LIFE MADE IN WPA ART CLASS AT YOUR MUSEUM STOP PAYMENT TO CHILD CONSISTS OF ILLUSTRATED GERMAN ART BOOK WILL YOU ARRANGE TRANSACTION WITH ~~XXXXX~~ VERNON COFFIN PLEASE ~~XX~~ WIRE ANSWER COLLECT AS SOON AS POSSIBLE

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