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Sept 29

REPORT ON THE ACTIVITIES OF THE EDUCATIONAL PROJECT OF THE MUSEUM OF MODERN ART FOR 1938-1940

There are two major aims of the Educational Project of the Museum of Modern Art; first, to study the nature of appreciation among adolescents; second, to seek and prepare better methods and materials for teaching the visual art in general education.

The object of studying the nature of appreciation at adolescence is to find out more than is now known about the aesthetic and creative character of the adolescent, in the belief that such knowledge may help the teacher of art in promoting creative growth at this level. In promoting the creative growth of the individual, one should succeed in the development of his total personality, - as creative character should involve, in the broader sense, all the sensibilities of the individual and should provide the key to individuality. We shall therefore focus our study upon the individual in his ordinary environment and seek through the arts to help him in his adjustment to that environment - which may, in particular cases, include the school, home or community.

In our particular situation we shall be working with pupils from varied nationalities and racial backgrounds of a large cosmopolitan city. The immediate results of our study should help us to develop our particular type of city individual but our findings may throw light upon the nature of adolescence in all situations and localities.

The study will be carried on for the entire three year period of the Project, involving various stages and approaches. The first stage will be to find out the adolescent's preference to subject matter in pictures. Several sets of pictures covering subject matter from portrait to still life have been prepared and will be tried out on students from twelve to eighteen years of age. Twenty schools are cooperating in the experiment and the exercises will be tried out on groups from each of the schools. The schools chosen include both public and private schools and are a fair representation of the wide

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variety of differences among our pupils, namely racial, <sup>NATURAL</sup> and religious differences, low and high mentality, gifted and average art ability, verbal and manual individuals, students trained and untrained in the arts. The results will be recorded and interpreted on the basis of these differences and on age differences as well. The experiments will be made both at the Museum and at the respective schools.

Later stages of the study will involve the adolescent's reactions to dramatic and aesthetic quality in pictures, to styles and technique, to size and mounting of pictures, to period and modern pictures as well as to the various schools within the modern period.

We shall also attempt to determine the preference and importance of the less known arts such as theater, architecture, sculpture, industrial design. These stages have not been worked out yet. The final stage of the study will be to test out various techniques and methods of teaching the arts both as to their appropriateness and effectiveness in developing the adolescent. For example, such methods that involve the verbal, visual and activity approach. This should begin late in the second year and carry on throughout the third year.

The second major aim of the Project, the seeking and preparing of methods and materials for teaching the visual arts in general education, involves a considerable and active part of the program. We have prepared a large group of exhibitions for use in secondary schools. Since our last meeting we have made up six new exhibitions and have revised all of the former ones. The exhibitions include:

- Modern Architecture
- The Modern Poster
- Animals and People In Art
- Modern Painters
- Modern Artists: Reproductions In Watercolor and Pastel
- The Modern Artists As Illustrators
- The Modern Theater - Stage Designs
- The Modern Theater - Costume Designs
- Theater Arts of the Renaissance and Baroque
- Stage Settings for Five Plays by Ten Designers
- Modern Pictorial Posters
- Modern Lettering and Arrangement in Poster Design

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Abstract Painting }  
 Original Costume Sketches in Color }  
 Useful Objects Under \$5.00 }  
 What is Modern Architecture? Part A & B }  
 Modern Interiors }  
 Machine Art }

We have five other exhibitions planned, and they will be ready by January first,

if not sooner. They are:  
 A second exhibition, the Art Work of Handicapped Children, Blind and Deaf Blind,  
 Modern Sculpture  
 Preliminary Courses of the Bauhaus  
 Contemporary Fashion Designs  
 The Making of a Stage Set  
 Modern Textiles

In the latter exhibitions we have purposely represented the practical and plastic arts in preference to the fine and pictorial arts, so as to give emphasis to these arts and to broaden the scope of art teaching in the secondary school as well as to meet the more urgent needs of the adolescent for practical and plastic experience.

These exhibitions will also be the object of an intensive testing program. Both students and teachers in each of the twenty schools will give their reactions to the exhibitions. Questionnaires have been prepared which the students and teachers will fill out and return to the Museum. A special group of students in each school will give its reactions to all exhibitions. The exhibitions will be evaluated on the basis of these results and revised accordingly.

In addition to the exhibitions we shall continue to attempt to influence educational methods through direct contact with teachers. Talks and exhibits will be held at the Museum for the teachers in the Project and they will be based on particular and pressing problems in art education. The talks will, as in the past, include subjects and speakers on general problems in education as well as on the specialized fields of art. The type of exhibition to be held at the Museum for the teachers will be a new and added advantage to the Project. Through these we will try to stimulate new approaches in teaching and bring greater insight to the teacher in meeting his problems. The

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first will be a comprehensive exhibition of the art work of one individual from the age of three to twenty-two years, (William Zorach's daughter). The exhibition will attempt to give the observer a concept of art as creative growth, rather than as production of works of art. It should serve to illustrate and give a significance to many problems encountered in the teaching of art at the secondary level.

A second exhibition, the Art Work of Handicapped Children, Blind and Near Blind, will reveal several problems which should prove challenging to the art teacher. These will be held in the Young People's Gallery. Others of this nature are planned for this year.

The course for teachers of art was again given this summer in collaboration with Teachers College, Columbia. In addition to the study of adolescent psychology and teaching methods, practical work in the arrangement, organization, building and installation of exhibitions was given. This was a result of Dr. Munro's suggestion at our last meeting. Each teacher made up an exhibition for his school, based on his own teaching uses and needs, which he took back to his school. These included subjects on the dance, photography, theater, mask making, weaving. The results were so gratifying to the class that they asked to borrow each other's exhibits and a circuit was organized whereby a group will circulate the exhibitions during the year. This will be under the supervision of the Project.

In addition to the above activity we shall have the Young People's Gallery where exhibits will be chosen and hung by a student jury, representing the twenty schools in the Project. Demonstrations will be given here by artists for special groups and talks are planned for student groups on Saturday mornings. All of the activities stated are ready for operation and will begin in October and continue throughout the school year. All of these activities here at the Museum will be explained more fully at the next meeting here at the Museum of Modern Art in November, but many of them

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AGREEMENT FOR SUPPLY OF VISUAL MATERIALS IN AND ABOUT THE MUSEUM CITY

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1. Prepared Exhibitions for School Use

may be in operation at that time. We shall also be ready to show exercises for testing and visual materials, and to explain the administration of the Project in detail.

Evolution of the Myscrafer (exhibitor)  
Evolution of the Myscrafer (moving picture) - may be rented and properly purchased.

Victor E. D'Amico

2. Construction of Stage Models

Miss Corinne Nevelson, 351 East 57th St., N.Y.C.

Mr. Edward Evans, 54 East 53rd Street, N.Y.C.

May be rented or purchased by Ralph Rabinson, 355 East 42nd Street, N.Y.C.

3. Construction of Models - Architecture models, etc.

Miss Dorothy Rascha, 28-29 175 Street, Jamaica, L.I., New York

Mr. Thomas Taylor, expert worker in wood, Fieldston School, Fieldston Road, New York

4. Construction of Models of Interiors and Miniature Furniture

Apply, The Design Group, 54 East 53 St., N.Y.C.

Lee Fisher, 9. Mitchell Field, L.I.C.

5. Modern Interior Designing, Industrial Design, Furniture

The Design Group, 54 East 53rd Street, N.Y.C.

6. Design Laboratory, 115 E. 10th Street, N.Y.C.

metal work

Leonard Heinrich, metal craftsman and metal work in general  
miniature copies of period metals and alloys at the Metropolitan Museum of Art.

7. Sources for Color Reproductions and Prints

Living American Art, 55 Fifth Avenue, N.Y.C.

Plans for securing exhibitions or individual prints for schools or home on rental or purchase arrangement. Future policies are represented. Small fees

Raymond & Raymond, Inc., 45 East 57th St. & 45 East 53rd St., N.Y.C.

Individual prints; also make up exhibitions of printing of various periods may be rented for schools on a rental fee.

Associated American Artists, 711 Fifth Avenue, N.Y.C.

Original prints in graphic arts at 55, 53 and 51 East 57th St. a fine collection of modern prints.

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SUGGESTIONS FOR SOURCES OF VISUAL MATERIALS IN AND ABOUT NEW YORK CITY

1. Prepared Exhibitions for School Use

The following exhibitions may be purchased or rented from the Museum of Modern Art:

2. Modern Buildings  
What Is Modern Architecture?  
Evolution of the Skyscraper (exhibition)  
Evolution of the Skyscraper (moving picture) - may be rented and probably purchased.  
for a number of or purchased.

2. Construction of Stage Models

3. Modern Stage  
Miss Corinne Nevelson, 251 West 57th St., N.Y.C.  
Mr. Edward Evans, 54 East 53rd Street, N.Y.C.  
May be rented or purchased by Ralph Pearson, 225 Lexington Ave., N.Y.C.

3. Constructions of Models- Architecture models, etc.

Miss Dorothy Kascka, 68-40 173 Street, Jamaica, L.I., New York  
Mr. Thomas Taylor, expert worker in wood, Fieldston School,  
Fieldston Road, New York

4. Constructions of Models of Interiors and Miniature Furniture

apply, The Design Group, 54 East 53 St., N.Y.C.  
Leo Fischer, 90 Mitchell Fields, 61 E. 9 St. N.Y.C.

5. Modern Interior Designing, Industrial Design, Furniture

The Design Group, 54 East 53rd Street, N.Y.C.

6. Design Laboratory, 110 E. 16th Street, N.Y.C.

metal work  
Leonard Heinrich, metal craftsman and metal work in general  
miniature copies of period masks and armor at the Metropolitan Museum  
of Art.

7. Sources for Color Reproductions and Prints

Living American Art, 55 Fifth Avenue, N.Y.C.  
Plans for securing exhibitions or individual prints for schools  
or home on rental or purchase arrangement. Modern painters are  
represented. Small fee.

Raymond & Raymond, Inc., 40 East 40th & 40 East 52nd St., N.Y.C.  
Individual prints; also make up exhibitions of painting of various  
periods may be rented for schools at a nominal fee.

Associated American Artists, 711 Fifth Avenue, N.Y.C.  
Original prints in graphic arts at \$5.00 each. A fine collection  
of modern prints.

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8. Modern Textiles

Miss Domenica Mastaglio - 527 West 121st Street  
Collections of modern and European textiles may be rented  
for a nominal fee or purchased.

9. Modern Rugs

collection of modern rugs, designed by modern artists.  
May be rented or purchased by Ralph Pearson, 825 Lexington Ave., N.Y.C.

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Reunyon -  
Publicity  
1938-39

MATERIAL ON EDUCATIONAL PROJECT

SCHOOLS PARTICIPATING -16

- Horace Mann
- Fieldston
- Lincoln
- Buckley
- Dalton
- Spence
- High School of Music & Art
- Erasmus Hall High School
- Evander Childs H.S.
- Girls Commercial H.S.
- Bayside H.S.
- Julia Richman H.S.
- Theodore Roosevelt H.S.
- Franklin K. Lane H.S.
- Packer Collegiate Inst.
- Haaren H.S.

ROTATING EXHIBITIONS - 16

(Those with \* are revised from last year.)

- Modern Poster\*
- Animals & People In Art\*
- Modern Painters\*
- Reproductions in Watercolor & Pastel
- Modern Artists As Illustrators
- The Modern Theater- Stage Designs
- The Modern Theater- Costume Designs
- The Renaissance & Baroque Theater
- Stage Settings For Five Plays By Ten Designers
- Modern Pictorial Posters
- Modern Lettering and Arrangement In Poster Design
- Abstract Painting
- Practical Objects For Young People
- Modern Sculpture
- Modern Architecture\*

ACTIVITIES

School participation increased over last year from 12 to 16. Exhibitions, from 7-15. Each school receives an exhibition every other month. Each school is scheduled to visit the Bauhaus Exhibition, and are taken around by either Mr. D'Amico or Miss Olson. Students are prepared for visits to the Museum's exhibitions by classes held at Teachers College, under the direction of Mr. D'A. The exhibitions are discussed and illustrated by photographs. A discussion and question period follows. Demonstrations to be given/by artists for the Schools are:

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DEMONSTRATIONS

The Making of a Drypoint by Peggy Bacon  
The Making of a Lithograph by John Loneragan  
Sculpture In Stone by Oronzio Maldarelli  
Mural Painting by Marion Greenwood  
Tempera Underpainting for Oils by Ganna Finkk and Alexander Abels  
Light and Color and Their Use In The Theater- Victor D'Amico

Others to be given throughout the year will be:

The Making of an Etching by Victor D'Amico  
Mural Painting by Ryah Ludins  
Tempera Underpainting for Oils by George Picken  
Tempera Underpainting for Oils by Edward Glannon

ADVISORY COMMITTEE

1st meeting, Thurs. Feb. 16th at 8:00 p.m. Columbia, Fine Arts Club. T.C.  
Those on committee, see pg. 13

LECTURE FOR TEACHERS

Fri. 7:30-9:10 p.m. at T.C. beginning Feb. 10, 1939. Carries University Credit

Title: Techniques In Teaching Art Appreciation.

On Tues. Jan. 24th, five or six students will assist Mr. D'Amico in his lecture at the Dalton School by telling "Why Children Like Modern Art."

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*Adelphi Spring 1939*

REPORT ON OUTSIDE ACTIVITIES OF THE EDUCATIONAL PROJECT

Past Events

DEMONSTRATIONS

Light and Color and Their Use in The Theater - Victor E. D'Amico  
Wednesday, February 8th, 1939

The Making of a Lithograph - John Lonergan  
Saturday, February 11th, 1939

Fresco Painting - Ryah Ludins  
Wednesday, February 15th, 1939

Tempera Underpainting For Oils - Alexander Abels and Furman Finck  
Friday, February 17th, 1939

The Making of a Drypoint - Peggy Bacon and Victor D'Amico  
Saturday, February 18th, 1939

Mural Painting - Marion Greenwood  
Saturday, March 4th, 1939

LECTURES for Course Education 183 M, Teachers College  
Invitation to attend extended to teachers of Schools  
in Educational Project

Sheldon Cheney, Modernism In The Arts  
Friday, February 24th, 1939

Dr. James Mursell, Art In General Education  
Friday, March 3rd, 1939

Dr. Caroline Zachry, Social and Emotional Adjustments of the Individual  
Friday, March 17th, 1939

Dr. Viktor Lowenfeld, Creative Activity. Visual - Non-Visual  
Friday, March 31st, 1939

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REPORT ON OUTSIDE ACTIVITIES OF THE EDUCATIONAL PROJECT

Future Events

Lecturers for Course Education 183 M. Teachers College  
Techniques in Teaching Art Appreciation

Friday, April 14th, 1939  
George Grosz  
Will answer questions put to him by class

Friday, April 28th  
Dr. Lawrence Conrad, Montclair State Teachers College  
What is Creative Teaching?

Friday, May 12th  
Professor Arthur Lismer, Teachers College

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MH just reinserted this report.

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REPORT TO MR. BARR ON PLANS FOR THE EDUCATIONAL PROJECT 1940-1941

Special fee will be charged.

The Educational Project will introduce a plan of distribution and reproduction of its resources and facilities next year to a wider range of secondary schools in addition to the present experimental program. The purpose will be to offer opportunities to a larger group of schools and to experiment over a greater area. The plan will begin with a few activities on a modest scale and progressively increase in number and scope as resources and demand permit. Fees will be charged for all services and the revenue derived will go toward maintenance of the project with the hope of placing the project on a self-supporting or partially self-supporting basis. This plan is looking forward to the time when the present grant will expire.

The major activities and services next year will constitute the following plan. These are suggestions and tentative pending your approval.

I. Circulating Exhibitions

A selected group (5 or 6) of the Rotating Exhibitions which have been tested and approved through the project will be circulated nationally by the Circulating Department. These should attempt to meet the needs of a locality as well as a grade level which the present Circulating Department does not cover. These

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exhibitions will be transferred to Miss Courter, a nominal rental fee will be charged.

- II. New schools will be invited to join the project under one of the following plans:

Plan A - School membership in Educational Project  
Tentative fee - \$150

Probably too much offered, a selection can be made.

1. The school will receive four rotating exhibitions a year.
2. Annual admission tickets will be given to each art teacher and will admit teacher and class at any time.
3. Individual Educational Project tickets will be given to all art students who request it.
4. Each school will be entitled to decent service from the Educational Project. This will constitute one gallery lecture for each exhibition held in the museum.
5. Each school will be entitled to send a special group to the Young Peoples Gallery for classes in appreciation or studio work not more than once a month.
6. Each school will be entitled to send one group of not over 40 students to a demonstration by artists four times a year.
7. Each school may have four lectures or demonstration talks held at the school for classroom or assembly functions by a member of the Educational Project staff a year.

Plan B - School membership in Educational Project  
Tentative fee - \$100

1. The school will receive four rotating exhibitions a year.
  2. Annual admission tickets will be given to each art teacher and will admit teacher and class at any time.
1. Modern Architecture or What is Modern in Architecture?  
2. Modern Painting or What is Modern in Painting?

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3. Individual Educational Project tickets will be given to all art students who request it.
4. Each school will be entitled to docent service from the Educational Project. This will constitute one gallery lecture for each exhibition held in the museum.
- IV. Production of a large (3' x 4') book-type unit of four or five frames which will
- Plan C - Membership in Educational Project (for schools outside the Metropolitan Area)
- Tentative fee - \$100.00 design. To be made up of color reproductions
1. The school will receive four rotating exhibitions a year.
  2. Each school will receive copies of loose-leaflets for all of its art students. Leaflets on special phases of modern art not to exceed four a year.
  3. Each school will be entitled to send one group of not over 40 students to a demonstration by artists once a month.
  4. Each school is entitled to four lectures or demonstration talks for class or assembly purposes at the school by staff members if school is not beyond one hour's commuting distance from the museum.
- V. Two occupy discussion group on modern art, the other a specific class.
- III. Preparation of simple publications for the use of high school students introducing various fields of modern art and current exhibitions in the museum. These may be called loose - leaflets. They will include 4, 6, or 8 pages of text and black and white illustrations or color reproductions tipped in on note book size sheets 8" x 10 1/2", perforated with backs blank for student's notes. These may in time constitute a manual or loose-leaf text. Each edition is to be sold for 2, 3, or 5 cents depending on cost.
- Proposed subjects for immediate publication:
1. Modern Architecture or What is Modern Architecture?
  2. Modern Painting or What is Modern in Painting?

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3. Modern Theatre Art

4. Industrial Design

- IV. Production of a simple unit for classroom exhibition to include a large (3' x 4') book-type unit of four or five frames which will introduce special phases of modern art such as modern painting, modern architecture, industrial design. To be made up of color reproductions and photographs. The unit will be hung on a special device set in the corner of the blackboard and will be intended to give an introduction to modern art to students of other studies, i.e. mathematics, history, who do not come in contact with art. A charge of \$1.00 may be made as a rental fee, the unit to be rented for two weeks or a month.
- V. Two Saturday morning classes from the School Art League, one a discussion group on modern art, the other a studio class. Not more than 25 in each class to be selected from the 20,000 members of the School Art League. The purpose of this will be to experiment with a group of gifted students in both the verbal and visual field and to begin the nucleus of a class in appreciation as well as practice.
- VI. Prepared material for talks on the arts. Brief mimeographed texts on different phases of the arts illustrated with slides, prints or motion pictures for the teacher's use in the classroom. A rental fee of \$2.00 or more plus postage may be made for this service.

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Plans for exhibitions to be produced by the Educational Project collection immediately or within the year. (Details of exhibitions and items to be submitted later.) requested by schools in the project.

9. Student Work from Chicago Public Schools - to be arranged by
1. Experimental Course at the Bauhaus - to be made up from the ~~the Chicago Art Institute~~ of the Chicago Art Institute, circulating exhibition. Now in process.  
and Mrs. Stebbins, Director of Art in the Chicago schools. To be arranged with the New York School exhibition.
  2. Designing of a Stage Setting - Photographs, sketches, finished renderings and model of a setting for "Emperor Jones" by Cleon Throckmorton. Almost completed.  
Requested by the five museums in the project at the meeting at Albright Gallery.
  3. Drawings by Modern Artists - 20 reproductions of original drawings. Now in process.
  4. Modern Industrial Design - Planned especially for interest of high school boys and girls. Being planned with Mr. Noyes. Probably finished this summer.
  5. Photography - One or two shows. The Amateur Photographer or a brief survey of modern photography. To be arranged by Mr. Newhall.  
Design in Nature - an exhibition of design, rhythm, texture, etc. in photographs. Arranged with Mr. Newhall's assistance.
  6. Animated Cartoon - One or two shows. Making of an animated cartoon - illustrated by Walt Disney movie, probably Snow White or Pinocchio.  
Abstract Design through the Animated Cartoon - Several stills or drawings from Walt Disney's "Nutcracker Suite" or similar movie. To be worked out with <sup>Miss Barry's</sup> ~~Mr. Stebbins's~~ and <sup>Mr. Porter's</sup> ~~Miss Barry's~~ assistance.
  7. The City Apartment - a design for living. Contrast between old and new plans for apartment with emphasis on a model habitable apartment. How to plan and decorate it. Arranged by Mr. McAndrew, probably worked out by Mrs. Meek.

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8. Student Art Work from Schools in Metropolitan Area - a collection of work from ten schools showing most recent trends in art education. Requested by schools in the project.
9. Student Work from Chicago Public Schools - to be arranged by Mr. Longley, Educational Director of the Chicago Art Institute, and Mrs. Robertson, Director of Art in the Chicago schools. To be an exchange exhibition with the New York School exhibition. Requested by the five museums in the project at the meeting at Albright Gallery.

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Excerpts from reports  
in progress

Board of Ed.

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I. REPORT ON PROGRESS FOR 1938-1939

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The exhibitions were held by the schools also and in classes and were discussed with interest by the pupils. The program was very successful.

4. Rotating Exhibitions

The rotating exhibitions were prepared for secondary and high school students and were held at the Young People's Gallery. They were sent to the participating schools at regular intervals and were held a part of the curriculum. Following is a list of exhibitions which were exhibited during the year:

1. The Young People's Gallery
2. The Young People's Gallery
3. The Young People's Gallery
4. The Young People's Gallery
5. Survey of Modern Sculpture

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I. REPORT ON PROJECT FOR 1937-1938

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The program included exhibitions held in (1) The Young People's Gallery,

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The exhibitions were visited by the students alone and in classes and were discussed with teachers and Mr. D'Amico. The project was the source of many interesting and valuable suggestions.

2. Rotating Exhibitions

The Rotating Exhibitions contained new material and did not duplicate the exhibitions shown in the Young People's Gallery. They were sent to the participating schools at regular intervals and were made a part of the curriculum. Following is a list of exhibitions which were circulated among the schools.

1. Modern Architecture
2. The Modern Century
3. Art in Every Day Things
4. Animals and People in Art
5. The Modern Poster
6. Survey of Modern Painting

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I. REPORT ON PROJECT FOR 1937-1938

The program included exhibitions held in (1) The Young People's Gallery,

3. Demonstrations of Techniques

(2) Rotating Exhibitions sent to participating schools, (3) demonstrations of techniques, and (4) lectures for teachers.

1. Young People's Gallery

Juries of students, chosen from the schools, selected and hung the exhibitions in the Young People's Gallery under the supervision of adult advisers. Following is a list of exhibitions shown in the Young People's Gallery during 1937-1938:

1. Transitions and Contrasts in Painting and Sculpture by Victor D'Amico. Mr. D'Amico demonstrated the effects of colored lighting on pigment.

4. Machine Art by Gino Severini. Mr. Severini blocked out a figure in stone and explained the design and technical elements.

The exhibitions were visited by the students alone and in classes and were discussed with teachers and Mr. D'Amico.

2. Rotating Exhibitions

The Rotating Exhibitions contained new material and did not duplicate the exhibitions shown in the Young People's Gallery. They were sent to the participating schools at regular intervals and were made a part of the curriculum. Following is a list of exhibitions which were circulated among the schools.

1. Modern Architecture

2. The Modern Theater

3. Art in Every Day Things

4. Animals and People in Art

5. The Modern Poster

6. Survey of Modern Painting

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7. Materials and How the Artist Changes Them

A discussion and presentation of a two year experiment in working with a group of children. Case studies and art work were presented.

8. Graphic Arts Exhibition

3. Demonstrations of Techniques

As planned, several demonstrations of techniques were arranged for students: A discussion of the values underlying all creative expression and how they apply to every day teaching experiences.

Demonstration of Etching and Drypoint Processes by Victor D'Amico and Peggy Bacon. Miss Bacon made a drypoint drawing for the group. The students made drypoints and etchings which Mr. D'Amico used in his demonstration.

Demonstration in Tempera Painting by Alexander Brook. Mr. Brook prepared a canvas for tempera painting and carried the painting through its preliminary stages.

Demonstration in Lighting and Color Mixing for the Stage, by Victor D'Amico. Mr. D'Amico demonstrated the effects of colored lighting on pigment colors, the mixing of colored lights, the reflecting qualities of various materials and their use in the theater and the significance of all these phenomena in producing dramatic and aesthetic effects.

Demonstration in Stone Sculpture by Oronzio Maldarelli. Mr. Maldarelli blocked out a figure in stone and explained the design and technical elements involved in the process.

4. Lectures at the Museum

One of the important features of the Educational Project was the series of meetings held monthly at the Museum, with guest speakers who presented to the teachers of the participating schools recent trends and developments in art education. Following is a list of the talks given at the Museum:

Problems in Teaching Art Appreciation. Speaker, Victor D'Amico. A discussion of various methods of teaching art appreciation and their relative effects on art education; an evaluation of the visual materials employed, and a review of the results of an experiment in art appreciation carried on at the Fieldston School.

Interpretation of the Art Work of Adolescents. Speaker, Miss Eunice Vassar, Staff of Adolescent Study Commission of the Progressive Educational Association.

An analysis of the characteristics of adolescents as seen in their art work. Case studies were presented and discussed. These studies were taken from the files of the Adolescent Study Commission.

Detection and Treatment of Handicaps of Normal Children Through Art Work. Speaker, Mr. Bernard Sanders, formerly on the staff of

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the Psychiatric Ward of Bellevue Hospital. A discussion and presentation of a two year experiment in working with a wide variety of handicapped children. Case studies and art work were presented.

Value in the Creative Experience. Speaker, Dr. Lawrence Conrad, Professor of Creative Writing, Montclair Teachers College, Montclair, N.J.

A discussion of the values underlying all creative expression and how they apply to every day teaching experiences.

Characteristics of Adolescents. Speaker, Dr. Fritz Redl, Staff of Adolescent Study Commission of Progressive Educational Association.

An analysis of the psychological make-up of the adolescent and its dependence on the art experience.

#### 6. Comments from Participating Schools

Following are excerpts from letters sent by schools participating in the project:

Buckley School:  
"I should have written you before to tell you of our appreciation at Buckley School of the opportunities afforded us by the exhibitions and demonstrations in the Young People's Gallery."

"The exhibitions and Mr. D'Amico's talks and work with the juries have been met with great enthusiasm from the boys-- it has been most helpful and has stimulated their imagination."

"The meetings of the teachers has also been most helpful to me."  
"We hope to find space next year so that we can take advantage of the travelling exhibitions-- sorry we couldn't manage that this year."

"Mrs. Adams is much interested about the work. She wishes me to say that she will contribute \$150. toward the expenses for next year."

The Chapin School, Ltd.:

"Before we all separate for the vacation I want to express our thanks to you and Mr. D'Amico for the interesting series of exhibitions... We found the exhibitions stimulating and well managed in very way. Unfortunately the Chapin School is not equipped for exhibitions and the Assembly Room, which we tried to utilize with the aid of stands, was in such constant use that it was very difficult for us to get in to hang the exhibits ourselves and impossible to give the students that experience. For the same reason we could not arrange to take any classes in to see the current exhibitions and so we were not in the way of learning their comments. When we asked their opinion we found a very definite prejudice against modern art. As far as we know they disliked the Survey of Modern Painting intensely, but on the other hand, Animals and People in Art made a strong appeal and brought out some interesting reaction. The poster Exhibition which we were obliged to show in the Studio interested the students and strangely enough their was little reaction to the

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Graphic Arts Exhibition except from the other teachers, who found it very interesting....

"A group of the students were interested in the Young People's Gallery, but it was impossible for them to visit it at a regular time. When they were not occupied with actual school activities they had special lessons in music, dancing, skating, etc....."

Dalton Schools:

"From the student's standpoint the exhibitions have stimulated thought of artists and their work. They have raised discussions and led to a more comprehensive understanding of the various implications of Art.

"By direction they have introduced to the students an outside influence-- that is the use of techniques, colors and forms used in pictures. All excellent reactions and indicative of the value to be derived as they grow...

"The exhibitions have been an important and valued addition to the school, on the whole excellently prepared and have been made easy to hand and exhibit by the clarity of your instructions, your attention to details in mounting, levels, hangers, etc; and your care in packing.

"We feel that the full force and value as educational material of the exhibitions can only be felt in the future, but their great need is apparent and clearly shows the value the a "Modern" museum can be to a school."

High School of Music and Art:

"... Your shows, so well planned, did us a very very fine service and related in a dozen way.. to our work. The theater arts exhibit was definitely very helpful to our theater arts group but everyone of the five hundred children who saw the exhibit loved it and became that much more aware of theater as art, because of it...

"However, though I haven't time to tell you here a number of little things that might interest you, I want you to know how stimulating to both teachers and pupils the shows were. They were so clear in their intentions through the labels and the choice of things that any child could understand and enjoy them without a teacher..."

Horace Mann School:

"We have enjoyed the paintings which the Museum sent very much indeed- throughout the elementary as well as the high school.

"About the Project: quite honestly, I was delighted with much of it, and so were my students. The exhibits were beautifully mounted, and the legends clear and expressive. The weakness lay, I think, in a mechanical rotating of travelling exhibits often of value, but often arriving when other seemingly more important material was being studied. Nothing could be better than if I could arrange to have the exhibits when I needed them. This is true particularly of the splendid stage and poster exhibits, which would have been invaluable had they been here when we were studying stage and poster design. Fortunately this last exhibit given "People and Animals" coincided perfectly with what we were doing, and discussions on composition, color, etc., were most fruitful.

From students at Horace Mann High School:

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"As to the Museum visits, those were entirely satisfactory whether they correlated with the school work or not. The students remember particularly the first called "transitions," I believe, The Machine Art, and the Exhibition of Drawings. They were admirably hung, admirably explained.

"And now, please let me thank you and Mr. D'Amico for your shipfulness and fine work for which I am genuinely grateful."

Lincoln School:

"Mr. D'Amico's Project seems to me to be on the way toward making an important contribution to art education. I have counted it a rare opportunity to have been associated with it, and am so sorry that I cannot continue. I shall follow the further development of the Project with great interest, even though in the far off West."

Erasmus Hall High School:

"In reference to the art project carried on by Mr. D'Amico under the control of the Museum of Modern Art, I wish to say that at Erasmus Hall High School we have felt this opportunity offered by the Museum a very distinct asset for our pupils. The organization, as carried out by your office, has been thorough and effective.

"Our students who have attended the Saturday morning tours and demonstrations have been very enthusiastic in their appreciation of the unusual opportunity. They have been especially happy about the chance to see artists actually at work in their particular fields. The exhibits which have been sent to the schools were easily handled and enthusiastically received by both students and faculty...

"On behalf of the pupils in the Art Department and the students who have been fortunate enough to attend these meetings, I wish to extend our thanks for so fine an opportunity as this one offered by the Museum of Modern Art."

The Spence School:

"... (the project) has been most interesting and beneficial, but I think you have offered too much. The afternoon lectures, the Saturday morning hangings, the Saturday afternoon demonstrations, the circulating exhibitions and the various meetings have been splendid in themselves, but there have been too many of them to be fully appreciated...

"I comment the efficiency with which the Project has been carried out. The details and planning have been excellent, and apparently without fault. By all means I think you should continue the program for next year, as it is difficult to evaluate such a project after only one year."

7. Comments from Students:

The reaction of the students to the Project has been most stimulating. Excerpts from a few of their letters, which were voluntarily submitted, are given here:

From students at Erasmus Hall High School:

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"I wish to thank you for your generosity in promoting and maintaining the Saturday morning Museum of Modern Art group of which I am now a member."

"...I realize now how important individual expression, originality and the spirit of exploration are; as a result I am better fitted to judge, criticize and appreciation the products of the modern trend in art. For example, some things which I had once thought senseless, grotesque, and crazy seem to have become quite the opposite types."

"If you can imagine my delight in making my first etching and print (under the direction of Mr. D'Amico) then you will understand what these wonderfully grand opportunities mean to me."

"I want to express my sincere gratitude for the aid you have given me in helping me appreciate the different phases of art. It is my desire to inform you of the broadened knowledge I have derived from your Saturday morning student lectures."

"I am writing to thank and to show you my appreciation for the work that you and the Museum have done for me. You have given your service freely and have been most considerate and patient in showing and explaining to me about the work that I was doing... It ( the Young People's Gallery ) has taught me things I will always remember. It not only has helped me with my work here at Erasmus, but it has also given me a fine understanding of the arts... The trips, demonstrations and exhibits sent to schools are really fine and of great interest to us all. Being able to work with you, and being able to belong to the Gallery is an experience that I shall never forget."

College has offered its services in extending the work of the Educational Project and will II. Program For Educational Project For 1938-1939. Its staff is at present preparing "The Educational Project will be resumed in the Fall on a slightly larger scale than last year. We had hoped to double our program, but we failed to secure the necessary support. However, we will be able to continue an intensive and effective program with a small group of schools.

The new program will be similar to that of last year in most respects: The Young People's Gallery, the Rotating Exhibitions, the Demonstrations, the Lectures for Teachers will be continued. A year's experimentation has permitted us to evaluate our work in the light of the students' and teachers' needs and has shown us how to improve the range and quality of our activities. For example, the exhibitions in the Young People's Gallery will continue to be chosen and arranged by a student jury, but more responsibility will be given to the students choosing them and they have asked to be invited next year. Four schools will be able to pay, at least partially, for the service.

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to the students choosing them.

New rotating exhibitions are being assembled to supplement last year's exhibitions; a few of last years shows are being re-organized as a result of a year's experience and profitable criticism from teachers and students using the exhibitions; two exhibitions were returned to the lenders and others will be made up in their place.

The demonstrations by artists were the most popular of the activities offered in the Project and they will be increased this year from one a month to two or more a month.

The lectures for teachers have proved very valuable in stimulating the teacher and in keeping him in touch with progressing thought and practise. We are planning to develop this phase of the work from informal lectures to an organized course to be given in collaboration with Teachers College, Columbia University, with University credits. The Fine Arts Department of Teachers College has offered its services in extending the work of the Educational Project and will be affiliated with the Museum in the experiment. Its staff is at present preparing for the Educational Project special exhibitions which are designed to assist in integrated teaching. Among them art: Art and Mathematics, by Professor C.J.Martin; Art and the Social Science, by Professor Arthur Young; Typography and Lettering by Professor S. Tannahill.

Four plans for joining the Educational Project are offered instead of one. These plans will eventually allow more classes to use the Museum's facilities and will extend the influence of the Project over a wider area. Because of our limited funds these plans will not go into full effect this year.

The first year of the Educational Project was eminently successful. While not all the aims were achieved, the results were most satisfying. With a few exceptions, the schools which participated felt that the Project had been a great help and a privilege and they have asked to be invited next year. Four schools will be able to pay, at least partially, for the service.

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4. ~~Exhibit~~ I personally have been most pleased with the accomplishment of the year's work, particularly in that we have succeeded in bringing together individuals and schools with opposed points of view and systems of teaching. I believe that we have been able to penetrate some of the very formal situations and to stimulate the thinking of teachers with academic and formal viewpoints. The contact made with the students themselves has been most gratifying. Through them, I think we shall be able to get at the heart of the most rigid and unprogressive teaching.

Within the comparatively short span of a year we have accumulated a quantity of materials pertaining to adolescent interests, reactions, and preferences in relation to the arts. We have also gathered extensive evidence on the habits and attitudes of teachers, both in and outside of the classroom, which will be invaluable in organizing the teachers' courses and in directing the progress of the Project in 1938-1939.

One word may be said with respect to the future of the Project. I

am even more enthusiastic about its possibilities now than I was at the outset and I believe that it will become one of the more important of the Museum's functions. If our facilities permitted it, we could even now expand the work to include many more schools. In time we should be able to work with most schools within and about the city. The influence of the rotating exhibitions is unlimited. I feel that the major objective of the Project should be to help bring about desirable changes in art and general education and I believe that the Museum of Modern Art is in a strategic position to accomplish this end. The realization of such a plan would require a much larger enterprise than we can at present visualize, but I do not think that such a realization is impossible or remote. It is toward this larger end that I am working and I believe our present program is a step in that direction."

Victor E. D'Amico

2. Art in Every Day Things
4. Survey of Modern Painting
5. Abstract Painting
7. The Modern Poster
8. Modern Posters
9. Modern Lettering and Arrangement in Poster Design

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4. Suggested Advisory Committee

In order the better to cooperate with the schools, it has been suggested that a committee made up of the following teachers act as advisors to the Project:

1. Miss Anne Bebarfald, Chairman of Art Department, Evander Childs High School
2. Miss H. Rosabell MacDonald, Chairman of Art Department, High School of Music & Art
3. Miss Virginia Murphy, Chairman of Art Department, Erasmus Hall High School
4. Vaclav Fytlacil, Instructor in Life Paintings and Drawings, Art Students' League and Dalton School
5. Furman Finck, Head of Art Department, Oak Lane Country Day School, Oak Lane, Pa., and Instructor at Tyler School
6. Professor Belle Boas, Director of Art, The Horace Mann School
7. Mr. Charles J. Martin, Teachers College, Columbia University
8. Miss Mabel Birkhead, Chairman, Art Department, Rye High School, Rye, N.Y.

given at Teachers College, Columbia University, as one of the activities of

5. Exhibitions for Young People's Gallery

It may be necessary to abandon this part of the program for 1938-1939 because of the fact that the Museum will be closed while moving into the new building.

6. Rotating Exhibitions

Following is a list of exhibitions to be circulated among the participating schools. Exhibitions marked with an asterisk were circulated last year, but have been reorganized for this season.

1. Modern Architecture\*
2. Art in Every Day Things\*
3. Animals and People in Art\*
4. Survey of Modern Painting\*
5. Modern Watercolors, Pastels and Gouaches
6. Abstract Painting
7. The Modern Poster\*
8. Modern Posters
9. Modern Lettering and Arrangement in Poster Design

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10. Twelve Modern Sculptures
11. The Modern Theater- Stage Designs
12. The Modern Theater- Costume Designs
13. Theater Arts of the Renaissance & Baroque
14. Stage Settings for Five Plays by Ten Designers
15. Modern Industrial Design
16. Modern Artists As Illustrators

7. Demonstrations of Techniques

This work would be a joint project of the Education Department and the Progressive Education Association. The following demonstrations of techniques are suggested for the

Young People's Gallery:

10. Progressive Education Association

1. Making a Woodcut, by Lynd Ward
2. Tempera Underpainting for Oils, by George Picken
3. Marionette Making, by Remo Bufano
4. Fresco Painting, by Ryah Ludens
5. Stage Lighting, by Victor D'Amico
6. Making an Etching, by Victor D'Amico
7. Making a Drypoint, by Victor D'Amico
8. Sculpturing in Stone, by Oronzio Maldarelli

8. Teaching Course in Appreciation

Last summer, a course "Techniques of Teaching Art Appreciation," given at Teachers College, Columbia University, as one of the activities of the Museum's Educational program, was very successful. I am trying to have the course continued during the winter session in a slightly different way. The course may be conducted under an associate teaching arrangement between a Teachers College professor and myself. The salary which may be paid me will be used for well known speakers. This plan has not yet been approved.

9. Educational Exchange

Another activity I suggested as a worthwhile and necessary function of the Educational Project was an Educational Exchange or a Museum educational service. Such an Exchange would operate as a center for all research problems in art education here and abroad. Fortunately, an able young man at the Progressive Education Summer Workshop has a similar idea and is willing to conduct

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this work. The bureau would make copies of research problems available to teachers. The bureau would also give advice and information to teachers in the field and send out specialists to make studies or offer criticism as desired. There would be a fee for such services. This work would be a joint project of the Education Department of the Museum and the Progressive Education Association.

10. Progressive Education Association

Through its Secretary the Progressive Education Association has expressed a deep interest in the Educational Project and is willing to have its name used in connection with the Project. The Association will cooperate with the Museum as fully as it can.

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MINUTES OF THE FIRST MEETING OF THE ADVISORY COMMITTEE OF THE EDUCATIONAL PROJECT, HELD AT TEACHERS' COLLEGE, COLUMBIA UNIV., ON THE EVENING OF FEBRUARY 16, 1939.

PRESENT AT THE MEETING WERE; Mr. Victor D'Amico, in the Chair; Miss Anne Bebarfald, Miss Mabel Birkhead, Professor Belle Boas, Mr. Furman Finck, Miss A. Rosabell McDonald, Professor Charles J. Martin, members of the Committee. Also present were Mrs. Eland and Miss Wilkins, of the Horace Mann School.

Mr. D'Amico opened the discussion with a review of the objectives of the project and pointed out the need at this time of an objective study of the Project for the purpose of determining to what extent the Museum was justified in working directly in the educational field.

The question of possible duplication of effort between the Museum and the Metropolitan Museum was brought up, and it was the sense of the meeting that although the Metropolitan Museum performed through lectures, exhibitions, and the loan of slides and other material a valuable service in the background of the development of art, the Museum of Modern Art, committed as it was to the period of the last fifty years, was in a position to cover the contemporary field in a more effective way. In particular, through its Rotating Exhibitions it was felt that the Museum of Modern Art filled a very definite need, not only in leading the students to an inquiring attitude through "exposing" them to art material that was well organized and presented, but through the training of the teachers themselves in the use of the Museum's facilities.

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Specific ~~Rotating~~ Exhibitions were discussed <sup>with regard to</sup> ~~and~~ their relative values to the students and their part in the Project as a whole. The labels and captions supplied with the material <sup>were</sup> ~~was~~ considered a most valuable part, educationally, of the exhibitions and the desire for more exhibitions composed of three dimensional objects was expressed by several members of the Committee, in which connection the popularity of the Theatre Arts Exhibition was used as an outstanding example. Jury groups and talks in the Gallery were considered valuable parts of the Project. As a possibility for a future exhibition, it was suggested that an exhibition of page layout, book composition, lettering, etc. would appeal to the students.

Miss MacDonald spoke of the difficulty of securing a gallery for the exhibition of students' work and raised the question as to whether the Museum could supply this need. This question was discussed at length. Certain objections to the Museum engaging in this activity; <sup>were pointed out!</sup> there would be, unfortunately, the question of competition between schools, possible feelings of discrimination, the question of application of the Museum's standards in regard to the material submitted, and the danger of exploiting the children as artists. It was the consensus that while the matter of school exhibitions was of value, it ~~should rather~~ be the work of individual schools to sponsor this activity rather than the Museum.

There was a discussion of the place in the Project of the course being offered at Teachers College in the teaching of art appreciation. In the course of this discussion and in answer to the question as to why the College, on its own initiative as an educational institution should not take full responsibility for this work, it was pointed out that the Museum could contribute much

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in the way of materials and records that was not available to the college: that the Museum, also an educational institution, tried not to be aloof in the expression of its aims and by means of its staff, research facilities and materials felt that it could act as a laboratory for school and college; finally, that through this connection the Museum was carrying out a coordination in its field similar to that observable in other lines of endeavor.

In considering the new methods and procedures of the Project, it was agreed that the informality of the Museum's galleries was liked by both students and teachers. The hope was expressed that a similar informality would prevail in the new building. The removal of barriers between subject matters, or, conversely, the correlation of subject matters, as evidenced in the Project's exhibitions, was approved. In the consideration of the place of tolerance in the Project's - i.e., presentation of controversial matter, etc. - the application of this principle to the students' appreciation was brought out: the guidance of the student's appreciation to better things rather than to attempt a more or less rapid "jump" to adult appreciation.

Mr. D'Amico pointed out that it was felt that the Project was ~~being~~ undergoing a test this year, particularly as two distinct types of schools were involved in the Project this year. This prompted a discussion as to how the Museum might be or further help, in a material way, in helping the schools to make the most of the material offered to them. The possibility of offering help in the physical job of hanging the shows was suggested; also help to the schools in organizing their own materials and illustrative matter in connection with exhibitions. Mr. D'Amico suggested that

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the schools might arrange for student teachers to come to the Museum to learn methods of organizing materials, confer with members of the staff, etc.

As to the Museum's engaging in actual art work with the students of the schools connected with the Project, it was the consensus that although it was good to correlate <sup>the</sup> ~~the~~ art work, if possible, with the exhibitions, it was not the place of the Museum to direct this activity but rather that of the individual schools. In providing what the school can not, the Museum performs a definite service - ~~"visual and tactile responses"~~. It was felt that in, for instance, providing a place in the Museum where the students could do art work in connection with exhibitions, the set-up would tend to become artificial and imitative - ~~visual and tactile~~ rather than creative responses.



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EDUCATIONAL ACTIVITIES FOR SECONDARY SCHOOLS CARRIED ON BY THE MUSEUM OF MODERN ART, New York

The major work of the Museum of Modern Art for the benefit of secondary education is carried on by the Educational Project which is designed to meet the needs of the high school. A specialist in art education in the secondary level is in charge of the Project. The various activities described are intended to meet the needs of schools in New York City.

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A set of these exhibits is to circulate among a number of schools which have been invited to participate in the Educational Project. These exhibitions were planned to comply with needs and interests discovered among students of high school age. The Rotating Exhibitions cover a variety of subjects, processes and media studied in high schools. They are sent to schools every other month for a period of one month, either gratis or for a small fee, depending on the school. Both private and public schools are engaged in the Project. The exhibitions are designed to enrich the teaching of the school, to supplement and experiment and materials and to correlate subject matter with other subjects in the curriculum. The entire Project is regarded as an experiment and the conditions are in a constant state of re-evaluation and improvement. The following is a suggestive list of the exhibitions and materials:

- Reproductions in Water-color and Gouache
- Modern Artists in Plastic
- The Modern Theater Stage set
- The Modern Theater - Costume and Stage Design
- The Relationship of Modern Theater - Costume and Stage Design
- Stage set for the play "The Goodbye Girl"
- Modern Pastoral Pictures
- Modern Interiors and Architecture in Watercolor
- Abstract Painting
- Practical Objects for Young People
- Modern Sculpture

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EDUCATIONAL ACTIVITIES FOR SECONDARY SCHOOLS CARRIED ON BY THE MUSEUM OF MODERN ART, New York

Materials and How the Artist Changes Them  
The major work of the Museum of Modern Art for the benefit of secondary education is carried on by the Educational Project which is designed to meet the needs of the high school. A specialist in art education in the secondary level is in charge of the Project. The various activities described are intended to meet the needs of schools in New York City. The Experimental Model is to give the student an active part in the exhibition and to allow him to

First Activity: Rotating Exhibitions

A set of exhibitions has been arranged to circulate among a number of schools which have been invited to participate in the Educational Project. These exhibitions were planned to comply with needs and interests discovered among students of high school age. The Rotating Exhibitions cover a variety of subjects, processes and media studied in high schools. They are sent to schools every other month for a period of one month, either gratis or for a small fee, depending on the school. Both private and public schools are engaged in the Project. The exhibitions are designed to enrich the teaching of the school, to introduce new experiences and materials and to correlate subject matter interests whenever it is possible. The entire Project is regarded as an experiment and the exhibitions are in a constant state of reorganization and improvement. The following is a suggestive list of the exhibitions now in circulation:

- Reproductions in Watercolor and Pastel
- Modern Artists As Illustrators
- The Modern Theater Stage Designs
- The Modern Theater- Costume Designs
- The Renaissance and Baroque Theater- Costume and Stage Designs
- Stage Settings For Five Plays by Ten Designers
- Modern Pictorial Posters
- Modern Lettering and Arrangement in Poster Design
- Abstract Painting
- Practical Objects for Young People
- Modern Sculpture

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Fourth Activity: Materials and How the Artist Changes Them  
Graphic Arts and Their Processes  
Animals and People in Art

...to their needs... all  
and art educators in all of the related fields, from Fine Arts  
An innovation in the Rotating Exhibitions is the Experimental  
to Creative Writing, to the teachers of the schools invited.  
Model. This is a stage set on a platform equipped with blocks  
The purpose was to acquaint the teachers with more vital methods  
with which a student may experiment in making his own composi-  
of introducing the arts in education and to broaden their under-  
standing of the adolescent and his needs. Following is a list  
student an active part in the exhibition and to allow him to  
of the talks given:  
experience the design principle set forth in the exhibition.

Problems in Teaching Art Appreciation  
A few of the exhibitions are equipped with these models and we  
are planning to equip all exhibitions with such models as soon  
as we are convinced of their value. Progressive Education  
Association.

Second Activity: Young People's Gallery

Children Through Art Work  
Last year a room in the Museum was set aside where  
of the Psychiatric Ward of Bellevue Hospital  
exhibitions of original works of art were shown. They were  
chosen, assembled and installed by high school students. The  
materials chosen were those considered to be of interest and  
significance to adolescents. Classes from schools cooperating  
in the Project met with the Director to study and to discuss  
the exhibitions. Their reactions were recorded and future ex-  
hibitions were planned from the results obtained.

Third Activity: Demonstrations by Artists

Students from the participating schools attended  
demonstrations in the various arts and crafts by outstanding  
artists in the respective fields.  
and to present him with a knowledge of the of the art materials  
available and necessary for achieving their objectives.

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**Fourth Activity: Lectures to Teachers**

Schools were invited to participate under various plans according to their needs by which they could take advantage of all and art educators in all of the related fields, from Fine Arts or of part of the above activities. The lectures were given by educators, both general and art educators in all of the related fields, from Fine Arts or of part of the above activities. to Creative Writing, to the teachers of the schools invited.

The schools were also invited to request speakers to come to the school and speak for formal classroom work or for of introducing the arts in education and to broaden their under- informal activities such as assemblies or art club activities. standing of the adolescent and his needs. Following is a list This service was used by only a few schools. of the talks given:

**Gallery F. Problems in Teaching Art Appreciation**

Speaker, Victor E. D'Amico

In addition to the work carried on under the Educational Interpretation of the Art Work of Adolescents. Project, Speaker, Miss Eunice Vassar, Staff of Adolescent Study Commission of the Progressive Education Association. a tour through the series by the Museum lecturers. They are

taken through Detection and Treatment of Handicaps of Normal Children Through Art Work exhibition

which they Speaker, Mr. Bernard Sanders, formerly on the staff in the of the Psychiatric Ward of Bellevue Hospital city and in the nearby towns of New Jersey, Pennsylvania

and Western Values in the Creative Experience Speaker, Dr. Lawrence Conrad, Professor of Creative Writing, Montclair Teachers College, Montclair, N.J.

**Circulating Characteristics of Adolescents.**

Speaker, Dr. Fritz Redl, Staff of Adolescent Study Commission of Progressive Education Association.

exhibitions, most of which are geared for the college level but some

**Fifth Activity: Art Course**

are simple enough to be used at the secondary level, and are in demand

The course was on the Techniques and Methods of Teaching by high schools. The Circulating Department is the only activity in Appreciation, given by the Director under the auspices of the the Museum at present which meets the needs of schools outside the Museum of Modern Art and Teachers College, Columbia University. city and in remote regions of the country.

This course was intended to give the new and prospective teacher

an understanding of the creative development of the adolescent

and to present him with a knowledge of the of the art materials

available and necessary for achieving their objectives.

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Schools were invited to participate under various plans according to their needs by which they could take advantage of all or of part of the above activities.

The schools were also invited to request speakers to come to the school and speak for formal classroom work or for informal activities such as assemblies or art club activities. This service was used by only a few schools.

#### Gallery Talks

In addition to the work carried on under the Educational Project, schools are invited to visit the Museum and are taken on a tour through the galleries by the Museum lecturers. They are taken through either all the galleries or to some specific exhibition which they had indicated an interest in seeing. Many schools in the city and in the nearby towns of New Jersey, Connecticut, Pennsylvania and Westchester County in New York took advantage of this service.

#### Circulating Exhibitions

The Department of Circulating Exhibitions has many available exhibitions, most of which are gauged for the college level but some are simple enough to be used at the secondary level, and are in demand by high schools. The Circulating Department is the only activity in the Museum at present which meets the needs of schools outside the city and in remote regions of the country.

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New York, New York  
June 13, 1939

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INITIATIVE PLAN FOR THE THREE YEAR EXPERIMENT OF THE EDUCATIONAL PLANNING  
OF THE  
MUSEUM OF MODERN ART

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NOTE: The following plan is the result of a program already carried out with a group of secondary schools since 1937.

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appreciation and creativity in a total situation or daily setting so as to acquire a sense of the relationship or dependence of the art experience to other experiences. For example, we shall not try to discover the reactions to aesthetic or art values alone, but we shall seek evidence on other factors, such as preferences for subject matter, boy and girl unselected, study values, which hinder or facilitate the receptive process of learning through the arts.

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TENTATIVE PLANS FOR THE THREE YEAR EXPERIMENT OF THE EDUCATIONAL PROJECT  
OF THE  
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PART I - AN INTENSIVE STUDY OF SOME MAJOR PROBLEMS IN ART EDUCATION (continued)

Some of the major problems upon which we will work will include:  
**NOTE:** The following plans are an extension of a program already carried out with a group of secondary schools since 1937.

3. Subject matter preferences of boys and girls in the appreciation  
TWO-FOLD AIM

The general aim of the Educational Project is two-fold, - first, to undertake an intensive study of major problems in art education, on the secondary level with the intention of suggesting means toward their solution; second, to build up visual materials and techniques that might further the teaching and enrichment of the arts in high schools.

PART I - AN INTENSIVE STUDY OF SOME MAJOR PROBLEMS IN ART EDUCATION

The first part of the Project will include a study of selected problems which have to do with the teaching of appreciation of art and the development of the creative powers of the adolescent. We shall seek to discover factors in the appreciative and creative aspects of learning among adolescents which may give teachers a better insight into the emotional growth of adolescents and which may indicate how the Museum can contribute in promoting that growth. We shall study appreciation and creativity in a total situation or daily setting so as to acquire a sense of the relationship or dependence of the art experience to other experiences. For example, we shall not try to discover the reactions to aesthetic or art values alone, but we shall seek evidence on other factors, such as preference for subject matter, boy and girl tendencies, story value; which hinder or facilitate the receptive process of learning through the arts.

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PART I - AN INTENSIVE STUDY OF SOME MAJOR PROBLEMS IN ART EDUCATION (continued)

Some of the major problems upon which we will work will include:

1. Subject matter preferences in pictures at various stages of adolescence
2. Subject matter preference of boys and girls in the appreciation of pictures
3. Reactions to line, tone, color, pattern organization
4. Relative importance of social content, story element, nostalgic value, technique
5. Reaction to plastic and two-dimensional materials
6. Relative importance of scale, material, variety in exhibitions
7. Relative importance and effectiveness of verbal, visual and manual (tactile and kinaesthetic) expression in developing appreciation.

In most instances, the purpose for securing such information will be to discover normal or typical responses of age-level groups or identifying characteristics of similar individuals. We may then determine whether an individual is typical of his age level or different, or we may determine the growth as normal, retarded or advanced.

Such an undertaking presents many sides and the results might prove confusing or deceptive if the study were begun on too large or complex a scale. We therefore think it expedient to divide the study into progressive stages from simple to complex. We may begin with the adolescent's reaction to subject matter in pictures and include other factors as they appear ready for study.

ANTICIPATED USES OF RESULTS OBTAINED

The results may be of profit to secondary education in a variety of ways.

At present the following suggest themselves:

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ANTICIPATED USES OF RESULTS OBTAINED (continued)

- A. A manual or report on our findings which would give the teacher a greater insight into the make-up of adolescents and into the techniques for teaching the arts.
- B. An application of the findings to the courses for teachers conducted by the Museum.
- C. Suggested courses or outlines for teachers which would include suggestions of visual materials and methods for their uses in secondary school programs, particularly in core or integrated courses.

PROCEDURE

to certain requirements such as regular attendance at classes. The procedure for acquiring this evidence will be conducted along several lines, such as reactions to pictures and art objects through oral and written responses, group discussions, and exercises in graphic and plastic media. Evidence will therefore be obtained through verbal and visual expressions.

Experiments will be conducted both at the schools cooperating in the Project and at the Museum. A Museum representative will visit the school equipped with the necessary visual materials and present the exercises. This service will be necessary for those schools whose curricula or locations prevent them from coming to the Museum. The results will be recorded and interpreted by the Director. A laboratory or studio will be established at the Museum for conducting experiments. It will be planned expressly for conducting experiments in appreciation and creative work. Such a room has been designed by the Director to serve the functions of both studio and gallery. It is therefore a convertible studio-gallery.

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NUMBER AND TYPE OF SCHOOLS INVITED

The Project will include an intensive study of students from a selected number of schools. The number chosen should be large enough to guarantee significant results, but not so large as to be unwieldy or to dissipate the efforts made. We think twelve to fifteen schools adequate for the purpose. A school will be chosen on the basis of its typicality or uniqueness, quality of cooperation, ability to contribute and willingness to cooperate. There will be a balance between public and private schools to establish a representative cross-section of secondary education. Schools will be invited to join the Project without charge but those who express a willingness to pay will be permitted to do so. Each school will be committed to certain requirements such as regular attendance at classes, keeping of records and answering questionnaires. A school that fails to meet its responsibility will automatically lose its place in the Project. A school will belong to the Project for at least one year and will pledge the same students for study for the entire year; others will belong to the Project for three years and pledge the same students for three years. The study will endeavour to consider the following points:

- a. representative groups covering the secondary school age levels, mainly grades 7 through 12, ages 12 to 18 years.
- b. high and low groups (rapid or slow, depending on the nomenclature employed)
- c. verbal and non-verbal or visual types
- d. privileged and under-privileged

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PART II - STUDY AND PRESENTATION OF VISUAL AIDS

The second part of the Project will include the making up and circulating of exhibitions to be used in the schools. This will require schools in addition to those cooperating in Part I of the study. These schools are expected to carry out definite and extensive experiments with their students. The experiments will be planned and directed by the Museum. Records of the students' oral and written responses should be kept by the supervising teacher and turned over to the Museum for interpretation. These experiments may include informal oral responses, written statements, questionnaires and studio exercises correlated with the exhibitions. The exhibitions will be revised on the basis of the results acquired through the experiments and from the teachers' reports. Each school will be committed to definite responsibilities and those that fail to give their full cooperation will lose their membership in the Project.

The exhibitions will include subject matter of interest to the age level addressed, and when possible they will be made to relate two or more studies, such as art and social science, or art and geometry, or they will relate to factors in the students' everyday living such as exhibitions of useful objects, the social scene, the home, the theater. They will present expressions in two and three-dimensional media. A greater understanding of the arts may be brought about through exhibitions which demonstrate various art processes or which analyze certain aesthetic values such as an exhibition which shows the successive steps in line, tone and color in painting.

Designs to show functional as well as aesthetic values of modern architecture. To include large photographs and 1/2 or 1 scale models.

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EXHIBITIONS PLANNED FOR 1939-1940 (continued)

EXHIBITIONS PLANNED FOR 1939 - 1940

The following exhibitions are tentatively planned for next year's program in addition to those now in circulation:

The Preliminary Courses of the Bauhaus

Simplified to meet the needs of the secondary school student and planned to give a new conception to the teaching of design particularly to stimulate new methods in teaching the industrial arts. To include large photographs, constructions and tactile charts. Experimental sets may also be provided.

Machine Art

An exhibition showing how the machine has influenced and restricted the designer and added a new field of creative endeavour. To include several objects from the Machine Art show, approximately twenty pieces, well labelled.

Useful Objects Under \$5.00

An exhibition demonstrating the selectivity of objects in everyday use, intended to develop awareness and discrimination in purchasing of common commodities. Also showing that fine objects need not be expensive. Approximately 20 pieces of varied uses and material.

Modern Interior Design

An exhibition of modern home planning for the apartment or small house, intended to interest both boys and girls, particularly girls in home-making courses and boys in architecture courses. Designed to show functional as well as aesthetic values of modern architecture. To include large photographs and 3 or 4 scale models.

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EXHIBITIONS PLANNED FOR 1939-1940 (continued)

What Is Modern Architecture?

An exhibition on the design and function of modern architecture, illustrating the dominant principles and their development.

Photographs and models. Subject is expressed in various styles. Intended to appeal to interest in plastic expression.

Modern Photography

An exhibition for the amateur, showing trends and types of modern photography, intended to stimulate interest in the design qualities of the photograph and to encourage the medium as an art expression. Fifteen to twenty large plates.

Geometry and Art

An exhibition showing the use of geometric principles to paintings of various periods, intended to establish a correlation between the teaching of geometry and art and to develop a perception of their similarities. Ten or twelve plates with diagrams of geometric analysis and color plates.

Stage Costumes

An exhibition planned to satisfy the interests in stagecraft but also to attract girls who are interested in costumes and to direct this interest toward significant design values. Twelve plates in color and four mannequins.

Some Sources of Modern Art

An exhibition showing the sources from which many modern movements began, relating the work of an artist with the significant art or expression from which it was derived. An exhibition of about 15 works of art and comparative examples, extensively labelled.

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EXHIBITIONS PLANNED FOR 1939 - 1940 (continued)

Animals and People In Sculpture

Subjects chosen because of their appeal to adolescents.

Will show how the same subject is expressed in various styles. Intended to appeal to interest in plastic expression. Particularly the French. Marion Greenwood or some other artist. Fifteen sculptures.

Modern Sculpture

A representative group of modern sculpture from the naturalistic to the abstract. A study in comparison and contrast.

To be presented in large photographs to examine the effectiveness of photographs for representing plastic objects.

Process Series

a. Making of an Animated Cartoon - (Walt Disney)

To develop selectivity and interest in the animated cartoon. 30 or 40 sketches on 10 or 15 mounts.

b. Making of a Lithograph

To enrich experience in graphic arts. 10 or 15 plates showing the successive stages of the making of a lithograph, - in photographs, including tools and original lithograph.

c. A Sculptor At Work

Fostering an interest and appreciation of form. Maldarelli or Lorach at work. 10 or 12 plates. Photographs showing the successive steps from the block to completed sculpture. Finished work on view.

A variety of exhibitions which may be duplicated by other museum or school systems.

Information on the most adequate means of assembling, installing and packing of exhibits for secondary schools.

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EXHIBITIONS PLANNED FOR 1939 - 1940 (continued)

Process Series (continued)

d. Making of a Fresco

Increase understanding and appreciation of the mural as an art - particularly the fresco. Marion Greenwood or some other artist at work. Photographs showing the successive stages, including sketches, cartoons and models.

*Stage Design - Clara Rockmore*

The following exhibitions were circulated during the 1938 - 1939 season:

1. Modern Architecture
2. The Modern Poster
3. Animals and People In Art
4. Modern Painters
5. Modern Artists: Reproductions In Watercolor and Pastel
6. Modern Artists As Illustrators
7. The Modern Theater - Stage Designs
8. Modern Costums Designs
9. Theater Arts of the Renaissance and Baroque
10. Stage Settings for Five Plays by Ten Designers
11. Modern Pictorial Posters
12. Modern Lettering and Arrangement in Poster Design
13. Abstract Painting
14. Useful Objects For Young People
15. Modern Sculpture

ANTICIPATED USES OF RESULTS OBTAINED FROM PART II

At the end of the three year period this phase of the Project should yield results which will be significant to education in addition to the advantage of serving the needs of the particular schools in the Project. We expect the following values to result from it:

- Evidence on types and sizes of exhibitions for use in secondary schools.
- A variety of exhibitions which may be duplicated by other museums or school systems.
- Information on the most adequate means of assembling, installing and packing of exhibits for secondary schools.

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TRIAL PUBLICATIONS AS A TEACHING AID

The Museum also contemplates the publishing of small illustrated brochures or folios on the exhibitions which may be sold at a nominal sum to students and which may become a direct aid in the stimulating the teacher and in keeping him in touch with progressive teaching of modern art. This may serve as a preliminary to preparing larger and more complete publications on the arts for secondary schools. Such publications should in time pay for themselves and would therefore not actually come out of the grant.

OTHER ACTIVITIES

In addition to the above mentioned activities, we expect to continue the activities now in operation, namely:

Young People's Gallery

A gallery set aside in the Museum where exhibitions of original works of art are shown. These are chosen, assembled and installed by student juries. Classes from schools cooperating in the Project met with the Director to study and to discuss the exhibitions. Their reactions were recorded and future exhibitions planned from the results obtained.

Following is a list of exhibitions shown in the Young People's Gallery during 1937 - 1939:

1. Transitions and Contrasts in Painting and Sculpture
2. Contemporary Drawings showing the demonstrations that it wished to
3. American Folk Art as well as possible so that the demonstration
4. Machine Art and a lecture type. The following is a list of dem
5. Young People's Exhibition during 1937 - 1939:

The Making of an Etching - Victor H. Stouffer

The Making of a Screenshot - Peggy Bacon

The Making of a Lithograph - John Lueggen

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OTHER ACTIVITIES (continued)

Teachers Courses by Artists (continued)

The lectures for teachers during 1937 - 1938 proved so valuable in stimulating the teacher and in keeping him in touch with progressive thought and practise that this phase of the work has developed from under Abels informal lectures to an organized course, given under an associated E. D'Amico teaching arrangement between a Teachers College professor and the Director of the Project. It is given at Teachers College, Columbia and carries University credit. Invited speakers, outstanding in special fields of art and education enrich the scope of the course. The course will be given again in the summer session. The following is a list of the speakers who lectured during the winter sessions and associations to meet at the Museum and to hold symposia on timely questions in the arts, and in general education (particularly in the Young People's Gallery), of student work and new experiments in teaching. The following suggests the type of ambitious program:

Sheldon Cheney, Modernism In The Arts  
 Dr. James Mursell, Art In General Education  
 Dr. Caroline Zachry, Social and Emotional Adjustments of the Individual  
 Dr. Viktor Lowenfeld, Creative Activity: Visual, Non-Visual  
 George Gross, answering questions put to him by the group  
 Dr. Lawrence Conrad, What Is Creative Teaching?  
 Dr. Arthur Lismer, The Child As Artist  
 Panel of students from Fieldston School in discussion of modern art

The staff provided by the Grant will not be sufficient to carry out the Demonstrations By Artists

Each school was given the privilege of choosing the demonstrations that it wished to see. Groups are kept as small as possible so that the

demonstrations do not tend toward a lecture type. The following is a list of demonstrations which were given during 1938 - 1939:

- The Making of an Etching - Victor E. D'Amico
- The Making of a Drypoint - Peggy Bacon
- The Making of a Lithograph - John Lonergan

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OTHER ACTIVITIES (continued)

Demonstrations By Artists (continued)

Mural Painting - Marion Greenwood

Mural Painting - Ryah Ludins

Tempera Underpainting for Oils - Purman Finck & Alexander Abels

Light and Color and Their Use in the Theater - Victor E. D'Amico

\* \* \*

The Museum regards the encouragement of interest in the arts as one of the major functions of its Educational Project and therefore it will devote much of its energies to this end, by inviting educational conferences and associations to meet at the Museum and to hold symposia on timely questions in the arts, and in presenting exhibitions (particularly in the Young People's Gallery), of student work and new experiments in teaching. The following suggests the type of exhibitions planned:

Art Work of Handicapped Children

International Show of Adolescents' Art Work

Creative Development of One Individual from Early Childhood to Adulthood

The staff provided by the Grant will not be sufficient to carry out the entire Project and we are therefore enlisting recruits from the W.P.A. or internes from the Training Department at Teachers College, Columbia.

The Grant will be employed as follows:

We would prefer the opportunity to use this budget with flexibility.

VICTOR E. D'AMICO  
Director, Educational Project

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REPORT  
on the  
EDUCATIONAL PROJECT  
of  
THE MUSEUM OF MODERN ART

1937-40

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PURPOSE

The purpose of the Educational Project of The Museum of Modern Art is two-fold: first, to study problems in art education on the secondary level and to suggest a means of their solution; second, to build up visual materials and techniques that may further the teaching and enrichment of the arts in high schools. The Museum feels that this work will make its collections more useful and more accessible to New York public and private schools in the teaching of art in general education, thus bridging the gap between learning about art and contact with works of art. Throughout all the activities of the Project every effort has been made to extend the range of the arts experience beyond the traditional fine arts, thereby breaking down the isolation of the arts from everyday experience. By bringing the high school student in contact with the best art of his time the Project has not only enriched his appreciation of this art but has also helped him in his own creative work and aided his teachers to evaluate his creative ability.

1937-1938

PARTICIPATING SCHOOLS

During the first year (1937-38) of the Educational Project at the Museum ten schools participated in the four-fold program it offered. The following participated throughout the year:

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The Buckley School  
The Chapin School  
The Dalton School  
✓ Evander Childs High School  
The Fieldston School  
✓ Erasmus Hall High School  
The Horace Mann School  
The Lincoln School  
✓ Music and Art High School  
The Spence School

Twelve schools were invited, two finding it impossible to continue throughout the year due to lack of facilities.

As planned, the program included (1) exhibitions in the Young People's Gallery, (2) Rotating Exhibitions sent to participating schools, (3) demonstrations of techniques, and (4) lectures to teachers.

YOUNG PEOPLE'S GALLERY

The Young People's Gallery exhibits comprised works selected and hung by student Juries from material assembled for this purpose by Mr. Victor E. D'Amico, Director of the Project, from the permanent collection of the Museum and loan exhibitions from private collections and art galleries. The exhibitions, visited by the students individually and in classes, were discussed with teachers and the Director. Following is the list of five exhibitions shown in the Young People's Gallery during 1937-38:

1. Transitions and Contrasts in Painting and Sculpture
2. Contemporary Drawings
3. American Folk Art
4. Machine Art
5. Young People's Exhibition\*

\*This comprised student work in painting, sculpture, theater and industrial arts.

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### ROTATING EXHIBITIONS

The Rotating Exhibitions contained new material and did not duplicate the exhibitions shown in the Young People's Gallery. They were sent to the participating schools every month for two weeks and in some instances were made a part of the curriculum. Each school therefore had about four or five exhibitions on view that year. The following list of the eight Rotating Exhibitions exemplifies how the Project has endeavored to present art in a broad sense as related to the student's life and studies. For example, the Theater Art exhibit could be related to films and plays he had seen, to school dramatics, and to plays in his courses in literature.

- \*1. Modern Architecture
- \*2. The Modern Theater
3. Art In Everyday Things
4. The Modern Poster
5. Survey of Modern Painting
6. Animals and People in Art
7. Materials and How the Artist Changes Them
8. Graphic Arts Exhibition

### TECHNICAL DEMONSTRATIONS

The four demonstrations on techniques of the artist proved popular with the students, presenting as they did several leading artists at work. These were:

1. Etching and Drypoint Processes: V.E.D'Amico, Peggy Bacon
2. Tempera Underpainting for Oils: Alexander Brook
3. Light and Color for the Stage: Victor E. D'Amico
4. Stone Sculpture: Oronzio Maldarelli

\*These two exhibits included experimental models which gave students the chance to create their own designs. They proved very popular.

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TEACHERS' LECTURES

One of the important features of the Educational Project was a series of meetings held monthly at the Museum, with guest speakers who presented to the teachers of the participating schools recent trends and developments in art education. Following is a list of the talks given at the Museum during 1937-38:

Problems in Teaching Art Appreciation: Victor E. D'Amico  
Interpretation of Art Work of Adolescents: Eunice Vassar  
Detection & Treatment of Handicaps of Normal Children  
Through Art: Bernard Sanders  
Values in the Creative Experience: Lawrence Conrad

1938-1939

In continuing the Educational Project for a second year (1938-39), the Museum expanded the activities of the original program, with the exception of the Young People's Gallery, which had to be temporarily discontinued due to the Museum's limited quarters in the Time and Life Building during the construction of the new building. The other three activities, however, were substantially enlarged. Seventeen schools participated in the program, an increase of seven over the previous year. These schools joined in addition to the ones participating during 1937-38:

Bayside High School	Packer Collegiate Institute
Girls' Commercial High School	Julia Richman High School
Haaren High School	Theodore Roosevelt High "
Franklin K. Lane High School	Walton High School

Note: The Chapin School was the only one which did not rejoin the Project.

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### ROTATING EXHIBITIONS

The roster of Rotating Exhibitions rose from eight to fifteen:

1. Modern Architecture
2. The Modern Poster
3. Animals and People in Art
4. Modern Painters
5. Modern Artists: Reproductions in Watercolor & Pastel
6. Modern Artists as Illustrators
7. The Modern Theater - Stage Design
8. Modern Costume Designs
9. Theater Arts of the Renaissance & Baroque
10. Stage Settings for Five Plays by Ten Designers
11. Modern Pictorial Posters
12. Modern Lettering & Arrangement in Poster Design
13. Abstract Painting
14. Useful Object For Young People
15. Modern Sculpture

The Modern Poster and Abstract Painting proved the most successful of the group, showing the young people's keen interest in poster art, a prominent feature of their everyday life, and their unprejudiced approach to abstractions.

### TECHNICAL DEMONSTRATIONS

The enthusiastic response accorded the technical demonstrations during the first year of the Project encouraged the Director to add three more the second year:

1. The Making of an Etching: Victor E. D'Amico
2. The Making of a Drypoint: Peggy Bacon
- \* 3. The Making of a Lithograph: John Lonergan
- \* 4. Mural Painting: Marion Greenwood
- \* 5. Mural Painting: Ryah Ludens
6. Tempera Underpainting for Oils: Furman Finck & Alexander Abels
7. Light & Color, Their Use in the Theater: V.D'Amico

\* These are the new demonstrations given in addition to those of the first year.

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### COMPETITIONS

For the last two years (1937-38, 1938-39) the Museum has been asked to form a committee to judge two children's competitions held by Saks Fifth Avenue and R. H. Macy & Co. -- one for the cover design for Saks' fall catalogue of children's clothes, the other for the best entries in the children's section of Macy's Thanksgiving Day Parade. Two age levels were represented: the Junior Group, from three to ten years old, and the Senior Group, from twelve to eighteen years of age. The Museum's Curator of Painting and Sculpture joined the Director of the Educational Project on the Judges' Committee and awarded prizes for the best designs. The second year Jean Charlot was commissioned to paint two pictures as first prizes and two color reproductions of paintings were given as second prizes for the Saks' Contest. This procedure is in line with the Project's desire to do away with cash awards in favor of original works of art to reward the young artist.

### TELEVISION PROGRAMS

Just recently the National Broadcasting Company invited the Museum to make up a television program. The first one, a demonstration of the technique of a drypoint given June 20 by Mr. D'Amico, was so well received that several others are planned during the summer months and later. Here is a list of two already given in addition to the first, as well as some planned for the future:

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TELEVISION PROGRAMS (CONT.)

1. Demonstration of an Etching: Mr. D'Amico Aug. 11
2. Designing a Stage Setting: Mr. D'Amico Aug. 18
3. Making of an Aquatint
4. Making of a Monoprint
5. Making of a Lithograph
6. Making of a Wood Engraving
7. Making of a Linoleum Cut
8. Making of a Dramatic Mask

TEACHERS' COURSE

The informal teachers' lectures, too, proved so satisfactory that they have become an organized course, given under an associated teaching arrangement between the Director and Professor Martin of Teachers College, where it is held. Listed as Education 183M, it carries University credit, reaching a great many educators in addition to the participating school staffs. The course is open both during the winter and summer sessions; fifty-two students enrolled during the winter and thirty-three during the summer sessions. Following are the lecturers and their topics presented this winter:

- Sheldon Cheney: Modernism in the Arts
- Dr. James Mursell: Art in General Education
- Dr. Caroline Zachry: Social & Emotional Adjustments  
of the Individual
- Dr. Viktor Löwenfeld: Creative Ability, Visual, Non-visual
- George Grosz: Answering Questions put to him by Group
- Dr. Lawrence Conrad: What is Creative Teaching?
- Panel of Students from Fieldston School in Discussion  
on Modern Art

ADVISORY COMMITTEE

In order to better cooperate with the schools, an Advisory Committee made up of several Art Directors and educators acted as advisors to the Project. Following

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is the list of the Advisory Committee (1938-39):

Miss Anne Bebarfald, Chairman of Art Dept., Evander Childs  
High School  
Miss H. Rosabell MacDonalD, " " , H.S. of Music  
and Art  
Miss Virginia Murphy, Chairman of " " , Erasmus Hall H.S.  
Vaclav Vytlacil, Instructor in Life Paintings & Drawings,  
Art Student's League; Dalton School  
Furman Finck, Head of Art Dept., Oak Lane Country Day  
School, Oak Lane, Pa.; Instructor, Tyler Sch'L  
Prof. Belle Boas, Director of Art, Horace Mann School  
Miss Mabel Birkhead, Chairman of Art Dept., Rye H.S., Rye,  
N.Y.  
1939-1940

SCHOOL PARTICIPATION

Although the number of schools joining the Project during 1939-40 is still somewhat indefinite, about twenty are expected to participate. Each school is being asked to furnish two groups for testing and experiment. The first group (of not less than ten or more than fifteen students) will meet at the Museum once a week for the purpose of examining their reactions to pictures on some form of record sheet devised by the Project. It is hoped that each school will devote one period a week for this purpose. Those schools which find it impossible to send a group to the Museum may carry on the Project experiments at their own buildings. A Museum assistant will conduct the experiments at the schools, bringing and removing the visual material. The second group or class will examine and give its reactions to the Rotating Exhibitions sent to the schools. For this purpose, each school will assign a group different from the first. This may include approximately twenty or more students.

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Question blanks will be provided for this purpose. These exercises can be carried on by the same group throughout the year, meeting on alternate months when the exhibitions are received. It has been suggested that these activities be substituted for a class period or home assignment so that the student will feel the importance and responsibility of his cooperation. In addition, as heretofore, we shall continue to request the teachers' remarks on the exhibitions.

YOUNG PEOPLE'S GALLERY

The program for 1939-40 continues to expand that of the first two years. The resumption of activities in the new Young People's Gallery on an enlarged scale marks a highlight in the future plans. With the opening of the new building the Museum has set aside a room designed to function as a studio-gallery, where experiments and discussions can be held in addition to the exhibitions. Several new features distinguish the room as an innovation in classroom design. The desks may be arranged in a new pattern whenever one is tired of the old set-up. They may be attached to make an irregular curve so that no one student shall seem more important than another. They can also be separated and made into one large table or into a few medium-sized tables. Since they are also easily collapsible, they can be pushed aside against the wall so

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that the room can be used for plays or dances. As they can be stacked away in a small compact area, they will not interfere with any study of the Gallery's current exhibitions. Also, the individual desks are light enough so that one child can move and handle them. Their off-white linoleum tops are washable, easy on the eyes, and show color to advantage. Another practical feature of the room is a set of boards for display, with dropped trays for showing mounted pictures. As these trays can disappear to fit into their rubberized surface, drawing material for large work can be tacked up on them, permitting the execution of murals, etc. Thus the room is designed particularly for experiment and has the advantages useful as a new departure for classroom design and equipment for art work.

The following will suggest the type of exhibition that the gallery will feature:

1. Creative Growth, Childhood to Maturity
2. International Show of Adolescent Art
3. The Art Work of Handicapped Children

The Director plans to emphasize the responsibility of student juries in particular this year.

#### ROTATING EXHIBITIONS

Many new exhibitions are planned to rotate among the schools in addition to those now in circulation.

The following is a tentative list:

1. The Preliminary Courses of the Bauhaus
2. Machine Art
3. Modern Interior Design (specially requested, with experimental model)
4. What is Modern Architecture?

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5. Modern Photography
6. Geometry and Art
7. Stage Costume
8. Some Sources of Modern Art
9. Process Series
  - a) The Making of an Animated Cartoon: W. Disney
  - b) The Making of a Lithograph (not decided)
  - c) A Sculptor at Work: Oronzio Maldarelli or William Zorach
  - d) The Making of a Fresco: Marion Greenwood
  - e) The Making of a Stage Set: Cleon Throckmorton

Several technical demonstrations will also be featured in the program as before. As yet, they have not been announced, but they will approximate those held in previous years.

#### FUTURE PLANS FOR THE PROJECT

Although not scheduled for the coming season, several activities are planned for the duration of the Project's three-year plan (1939-42).

#### ROTATING EXHIBITIONS

The following are some of the exhibitions in prospect:

1. Art and the Social Scene
2. The Mask in Theater and Dance
3. Photos, Plans, and Stage Models of Modern Housing, City Planning, Airports.
4. Photographs of School Architecture
5. Photos of Sculpture, with Various Views to give as clear a Conception of Form as possible in a Two-Dimensional Medium
6. Modern Materials: Collection of Materials Used in Architecture, Interior Design, Sculpture, and Applied Arts
7. The Modern House
8. Modern Textiles
9. Pottery Throwing
10. Exhibition of Packaging

#### PUBLICATIONS, CONFERENCES, EDUCATIONAL EXCHANGE

Still another project planned for the future is the publication of illustrated brochures and folios as a

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teaching aid in connection with the current program, as well as the establishment of an Educational Exchange for research problems in art education. Educational conferences and symposia are also planned. Since the Progressive Education Association has endorsed the work of the Project, several of these activities will be conducted jointly. As mentioned above, several television programs presenting demonstrations of techniques of the arts will figure prominently.

ANTICIPATED USES OF RESULTS OBTAINED

Through this intensive study of some of the major problems in art education and the development of the creative powers of the adolescent, the Educational Project hopes to collect - and indeed has collected much already - evidence for their solution and understanding. The record of students' reactions to pictures and art objects, both orally and in written tests, group discussions, exercises in graphic and plastic media, and other experiments should yield a quantity of such conclusive evidence - on types and sizes of exhibits for use in secondary schools, a variety of exhibitions for use in secondary schools, a variety of exhibits which may be duplicated by other museums and school systems, and information on the most adequate means of assembling, installing, and packing exhibits for secondary schools.

Through the Educational Project the Museum of Modern Art continues its presentation and interpreta-

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tion of contemporary art, extending it to the secondary school level by building up new visual materials and techniques in exhibitions, both in the Young People's Gallery and at the schools themselves, through lectures, demonstrations, and experiments - a program designed to serve the needs of both art education and general education.

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**REPORT ON THE  
EDUCATIONAL PROJECT  
OF THE MUSEUM OF MODERN ART**

**MUSEUM OF MODERN ART, 11 WEST 53rd ST., NEW YORK CITY**

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1938

THE MUSEUM OF MODERN ART  
EDUCATION PROJECT WITH SECONDARY SCHOOLS

Because it felt that courses on art in general education had suffered frequently from little if any direct contact by the student with original works of art, the Museum, in the fall of 1937, began an experiment to make its own collection more useful to the secondary schools of New York City.

During the first year ten schools participated in the project. This number has been increased to 16 during the current year:

Bayside High School	The Horace Mann School
The Buckley School	Franklin Lane High School
The Dalton School	The Lincoln School
Erasmus Hall High School	High School of Music and Art
Evander Childs High School	Packer Collegiate Institute
Fieldston School	Julia Richman High School
Girls Commercial High School	Theodore Roosevelt High School
Haaren High School	The Spence School

The program, which is based not on any prearranged routine, dogma or schedule, but is designed to reveal as fully as possible to the students the place of art in daily life, is as follows:

1. Young People's Gallery: Juries of students, chosen from the schools, select and hang the exhibitions in the Young People's Gallery under the supervision of adult advisers. During 1937-38 there were six exhibitions, which were visited by the students alone and in classes, and which were discussed with teachers

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and with the Director of the project. Because of the exigencies of space, this part of the project has been somewhat curtailed during the current year: Visits to the regular exhibitions at the Museum were substituted for visits to the Young People's Gallery.

2. Rotating Exhibitions: A program of exhibitions different from those shown in the Young People's Gallery is sent to the participating schools at regular intervals. These exhibitions are a part of the regular curricula of the art departments of the participating schools. During the first year of the project eight such exhibitions were circulated, but this number has been increased to seventeen. The material is not limited to painting and sculpture, but includes architecture, theatre art, industrial art and graphic art as well. The exhibitions circulating during the current year are as follows:

1. Modern Architecture
2. Art in Every Day Things
3. Animals and People in Art
4. Survey of Modern Painting
5. Modern Artists: Reproductions in Watercolor and Pastel
6. The Modern Poster
7. Modern Lettering and Arrangement in Poster Design
8. Abstract Painting
9. Ten Small Modern Sculptures
10. The Modern Theatre - Stage Designs
11. The Modern Theatre - Costume Designs
12. Modern Pictorial Posters
13. The Renaissance and Baroque Theatre
14. Modern Artists as Illustrators
15. Stage Settings for Five Plays by Ten Designers
16. Practical Objects for Young People
17. Modern Painters

3. Demonstrations of Techniques: During 1937-38 four demonstrations by artists were arranged. Following is a list of demonstrations arranged for the current year:

1. The Making of an Etching - by Victor D'Amico
2. The Making of a Drypoint - by Peggy Bacon
3. The Making of a Lithograph - by John Loneragan
4. Sculpture in Stone - by Oronzio Maldarelli
5. Mural Painting - by Marion Greenwood
6. Mural Painting - by Ryah Ludens

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7. Tempera Underpainting for Oil Painting - by George Picken
8. Tempera Underpainting for Oil Painting - by Furman Finck and Alexander Abels
9. Tempera Underpainting for Oil Painting - by Edward Glannon
10. Light and Color and Their Use in the Theatre - by Victor D'Amico

4. Lectures for Teachers: One of the important features of the Education Project was the series of meetings held monthly at the Museum, with guest speakers who presented to the teachers of the participating schools recent trends and developments in art education. This phase of the work has developed from informal lectures to a course on the Techniques in Teaching Art Appreciation at Teachers College, Columbia University, based in part on the Museum's Education Project, and conducted by Professor Charles J. Martin and Mr. Victor D'Amico.

5. Advisory Committee: In order more effectively to cooperate with the schools, an Advisory Committee composed of leading educators has been organized to assist the Director of the Project. The Committee is composed of:

1. Miss Anne Bebarfald, Chairman of Art Department, Evander Childs High School, New York City
2. Professor Belle Boas, Chairman of Art Department, The Horace Mann School, New York City
3. Miss Mabel Bircckhead, Chairman of Art Department, Rye High School, Rye, N. Y.
4. Mr. Furman Finck, Head of Art Department, Oak Lane Country Day School, Oak Lane, Phila., Pa. Instructor at Tyler School

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5. Miss Rosabell MacDonald, Chairman of Art Department, High School of Music and Art, New York City
6. Mr. Charles J. Martin  
Teachers College, Columbia University,  
New York City
7. Miss Virginia Murphy, Chairman of Art Department,  
Erasmus Hall High School, Brooklyn, N. Y.
8. Mr. Vaclov Vytlacil, Instructor in Life Painting  
and Drawing, Art Students' League and Dalton  
School, New York City