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FEDERAL ART
IN
NEW ENGLAND

1933-1937

**FEDERAL ART
IN NEW ENGLAND
1933 - 1937**

Arranged by the
**OFFICERS OF THE FEDERAL ART PROJECTS
IN NEW ENGLAND**

In cooperation with
NEW ENGLAND MUSEUMS

*With a History of the Art Projects in New England
by Richard C. Morrison, Assistant to the National
Director of the Federal Art Project,
Works Progress Administration*

PARTICIPATING MUSEUMS

ADDISON GALLERY OF AMERICAN ART
Phillips Academy, Andover, Massachusetts

May 22—June 23, 1937

SPRINGFIELD MUSEUM OF FINE ARTS
Springfield, Massachusetts

August 1—September 12, 1937

WORCESTER ART MUSEUM
Worcester, Massachusetts

September 18—October 10, 1937

WADSWORTH ATHENEUM
Hartford, Connecticut

October 16—November 14, 1937

GALLERY OF FINE ARTS
Yale University, New Haven, Connecticut

November 20—December 11, 1937

CURRIER GALLERY OF ART
Manchester, New Hampshire

January 8—February 6, 1938

L. D. M. SWEAT MEMORIAL ART MUSEUM
Portland, Maine

February 12—March 6, 1938

ROBERT HULL FLEMING MUSEUM
Burlington, Vermont

March 12—April 3, 1938

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FOREWORD

In presenting to the public for the first time a comprehensive exhibition of the art produced under Federal patronage in New England since 1933, the members of the Committee take pleasure in issuing with the catalogue the following report on the various art projects. It is our belief that in years to come this accounting of stewardship will form a welcome document in the annals of American art. Not only has the intervention of Government subsidies permitted the discovery of new talent which otherwise might never have had the opportunity to come to light during the depression years, but it has also served to fill the experienced artists of our generation with a new hope in the darkest hour of their economic and spiritual need. History has amply demonstrated that a sense of security is necessary to stimulate the creative processes, and this exhibition is a witness to the application of this opinion in the present day. The record is already gratifying, yet the philosophical implication of this investment may not be fully realized for another generation. The museums of New England may be proud of having played so important a role in the inception of this movement, and to the trustees and governing bodies who permitted the members of this Committee to give so freely of their time we extend our deep appreciation and thanks.

The active administration of the projects has been carried on by John Davis Hatch, Jr., Regional Director of the Public Works of Art Project from December, 1933 to May, 1935. Then Richard C. Morrison succeeded as Director of all Government art projects in New England, assisted by the several state directors. Even the mute testimony of the pages of Mr. Morrison's report and the careful tabulations of work undertaken can give no proper indication of the accomplishments of those who labored so devotedly with him. They have earned not only the thanks of the artists but of all our citizens as well.

The exhibition, brought together and selected by a committee consisting of Perry B. Cott, Charles H. Sawyer and Francis H. Taylor, for the participating museums, and Richard C. Morrison and Harley Perkins for the Federal Art Projects, has been gathered from various sources to give as nearly as possible a cross-section of the work. The Committee wishes to acknowledge its obligation to the national officers of the art projects in Washington, and to the State Directors of the art projects in New England for their valuable assistance and support.

FRANCIS H. TAYLOR

ERRATA

- Page 9. Under the Treasury Department Art Projects, the name of Mr. Edward Bruce should appear as head of the Section on Painting and Sculpture.
- Page 10. Line 28; for its, read their
- Page 17. No. 1 in catalogue. For the Springfield Court House, Springfield, Mass., read Pittsburgh Post Office, Pittsburgh, Pennsylvania.
- Page 17. A crayon sketch by Howard Cook for the Pittsburgh Post Office, Pittsburgh, Pennsylvania, should have been included in the catalogue.
- Page 17. A color sketch by Ernest Fiene for the Canton Post Office, Canton, Massachusetts, should have been included in the catalogue.
- Page 19. Line 21; for Connecticut, read Maine
- Page 26. Line 4; omit apostrophe
- Page 57. Second line from bottom. For 238, read 300.
- Page 58. The following mural projects, listed under the Treasury Department Art Projects, are incomplete, at date of catalogue publication:
- Fairfield, Connecticut Post Office
 - New London, Connecticut Post Office
 - Stamford, Connecticut Housing Project
 - Westbrook, Maine Post Office
 - Boston, Massachusetts Housing Project
 - Danvers, Massachusetts Post Office
 - Dedham, Massachusetts Post Office
 - Holyoke, Massachusetts Post Office
 - Springfield, Massachusetts Post Office
 - Rutland, Vermont Post Office
 - White River Junction, Vermont Post Office
- Page 60. The following mural projects, listed in the catalogue as incomplete, have been completed:
- | | |
|--|---------------------------------|
| Boston: Burroughs Newsboys' Foundation | Greenfield High School |
| Boston: Children's Museum | Greenfield: Monroe School |
| Boston: Custom House | Holbrook: Franklin School |
| Boston: Hancock School | Medford High School |
| Boston: Long Island Hospital | Newton High School |
| Boston: Michelangelo School | Roxbury: Boston Clerical School |
| Falmouth High School | Sandwich Grade School |
| Gloucester: Eastern Avenue School | Saugus Municipal Building |
| Gloucester: Hovey School | Springfield Court House |

A HISTORY OF THE FEDERAL ART PROJECTS IN NEW ENGLAND

When a country faces a period of prolonged depression, it has appeared inevitable that the creative and cultural groups are among the first to suffer its consequences. Certainly the experience of the creative artists in the United States during the years from 1929 through 1932 gave ample evidence for such a conclusion. Still immature, and rather uneasy in its patronage of all forms of artistic expression, even in times of comparative prosperity, the country saw during these trying years the immediate future of its resources in the arts threatened by the drying up of the wellsprings of private patronage. How the Federal Government is endeavoring to meet this problem, and the specific accomplishments, successes and failures, of these projects in the New England district is the subject of this report.

PUBLIC WORKS OF ART PROJECT

When the Civil Works Administration began to function in 1933, Mr. Edward Bruce laid out hastily-formed plans for a Public Works of Art Project designed to offer some outlet for the expression of artistic talents. Although the administration of the project was to be under the Treasury Department, Mr. Bruce had no difficulty in persuading Mr. Harry Hopkins, the Emergency Relief Administrator, to set aside money for this work, for Mr. Hopkins had urged a similar program in 1932 when he was Relief Administrator in New York.

With the nucleus of an operating staff already established in Washington, Mr. Bruce sent urgent appeals throughout the country asking for advice and help in launching this program in the various regions. Mr. Francis Taylor, Director of the Worcester Art Museum, was selected as Chairman of the New England Committee, to whom this present report is written. He and his Committee gave freely of their time and energy in placing New England artists at work on creative projects closely allied to community interests.

The program in New England began on December 12, 1933, and the Public Works of Art Project was considered finished on April 28, 1934, when the Civil Works Administration came to an end. During this short period, New England had filled its quota, and one hundred and fifty artists had been put to work. These artists were chosen from over a thousand applicants

and judged on their artistic ability alone. Applications for work to be done poured in along with the stream of artists who wished to do it, and projects were undertaken to paint murals and place relief sculpture in public buildings, and to portray in oils people in prominent public office. Charts and graphs for hospitals, maps for Government agencies, oils and water colors of the local scene, all done with feverish enthusiasm, gave various communities, large and small, their first real contact with their own artists.

The sudden rise of the program, the shortness of its duration, and the lack of previous preparatory experience caused an uneven distribution of work projects affecting the project to this day. Little was done in Maine, Rhode Island, and Vermont; and New Hampshire, which was unprepared, found the project closed before it could begin any work. In May, 1934, a general national exhibition was held in the Corcoran Art Gallery in Washington, D. C. It was favorably received by the President and members of Congress, thus assuring the continuation of the project in some form. New England artists were well represented in that exhibition and many of their paintings found homes in the White House or Congressional Chambers.

EMERGENCY RELIEF ADMINISTRATION

On July 3, 1934, the Emergency Relief Administration absorbed the Public Works of Art Project, and direct and complete control was transferred to the various state Emergency Relief Administrators. Except for economic eligibility tests required of the artists, the project operated along lines quite similar to those established under the C.W.A. The New England Committee, however, withdrew from active participation, although the members retained their official connection with the work in an advisory capacity. The Chairman of the Committee was consulted frequently and his strong moral support permitted the project to operate with more effectiveness than would otherwise have been possible.

The institution of eligibility requirements and the emphasis in State Administrations on construction projects left little room for ambitious undertakings by the Art Project. In Massachusetts and Connecticut, there was a general decrease in personnel, although Connecticut at one time employed over ninety people. In other New England states, the project stopped abruptly or was gradually closed, and in all states, some art activities were lost to the project by their absorption into Educational, Recreational, and Craft groups.

The Art Project has left no noticeable record of accomplishment under the E.R.A. in Maine, New Hampshire, and Rhode Island, while in Vermont only an average of seven artists were employed between October 26, 1934, and July 18, 1935, when the project expired.

Under the Emergency Relief Administration, the Art Project may be adjudged a successful program for its tenacity in continuing to exist under regulations severe enough to embarrass the most needy artists, for completing many fine works under adverse conditions, for functioning in complete harmony with community desires. On the other side of the ledger, the requirement that a person be in economic need often prevented the employment of exceptional talents required for teaching purposes. It also failed to gain the sympathy of many local authorities, accustomed to think only in terms of physical labor in connection with relief work. The necessity of obtaining individual sponsors who dictated their desires to the artists, before any work was undertaken, tended to prevent artists from doing their best work in the medium and style in which they were most able.

During these formative years, the local outlook of the projects prevented inter-sectional and interstate exchange of ideas or indications of local progress, and the lack of national technical direction prevented broad social and cultural benefits from accruing. The present national set-up of the Federal Art Project under the Works Progress Administration has profited from these years of experiment, and a harmonious, smoothly functioning arrangement has been devised whereby a national administrative set-up under Mr. Hopkins's Assistant, Mrs. Woodward, works through the various regions and states insuring correct procedural control and permitting great freedom of technical control by the National Director.

TREASURY DEPARTMENT PROJECTS

Shortly after the E.R.A. absorbed the P.W.A.P. in the States another phase of Government activity in art was launched through a newly formed Section of Painting and Sculpture under the Public Works Branch of the Division of Procurement of the Treasury Department in Washington. The Section of Painting and Sculpture, designed to select artists to decorate Federal buildings by painting and sculpture, issued its first bulletin on March 1, 1935. This informative bulletin states that competitions would be held regularly to select the ablest artists to do the required work. Whenever

possible the talent was to be chosen locally, but if local talent was not of sufficiently high quality other artists would be chosen to carry on the work. Many fine things have been undertaken by this Department, New England having received twenty-five commissions carried out for the most part by New England artists many of whom had been engaged on C.W.A. and E.R.A. programs.

The Section of Painting and Sculpture was not concerned with the economic need of artists, basing its requirements on quality alone, and at its discretion commissioning artists of national repute outright without resorting to competition. The Section did, however, interest itself indirectly in needy artists, when the Treasury Relief Art Project was set up in July, 1935, with funds from the Emergency Relief Appropriation allotted to it by Mr. Hopkins. This project, under the supervision of Mr. Olin Dows and the technical direction of Mr. Forbes Watson, also limited its activities to the decoration of Federal buildings, and limited its personnel by attempting to select the best available needy talent. In states where an E.R.A. art program was being conducted, this talent was generously supplied by local state E.R.A. art directors, and in New England where T.R.A.P. carried on twenty-four projects nearly all thirty-seven artists were supplied from E.R.A. ranks.

The T.R.A.P., like a model stepson, carried on in the footsteps of the Section of Painting and Sculpture, very often producing works rivaling some done in the Section. National exhibitions were conducted in Washington and New York and elsewhere and since exhibitions of work done under the Federal Art Project were being held almost simultaneously in the same cities, gallery visitors had fine opportunities to compare the various projects. They showed clearly that the two projects were both important and essentially supplementary to each other. The Treasury projects, confining its activities to Federal Buildings, were limited by the requirements of space which imposed corresponding limitations of subject and treatment upon the artist. At the same time, the artist had the benefit of a specific project, organized in association with the architects of the building and the supervising governmental agency. Under the Federal Art Project, on the other hand, the artist was concerned with state and community interests, generally under the supervision of local or district authorities. Not limited to the problem of wall decoration, he had the benefit of a wide choice of materials and means of expression under the various projects.

FEDERAL ART PROJECT

In August, 1935, the Federal Art Project of the W.P.A. was organized as a national program under the able direction of Mr. Holger Cahill. The stiffening of requirements of technical excellence through this change was almost immediately felt, and the project under his direction has progressed continually. New activities, national in scope yet close to community interests, have been successfully undertaken, and here in New England the accomplishment of the project holds its place very well in comparison with other art group activities throughout the nation.

The national program of the Federal Art Project at its peak employed over five thousand artists, whose uneven talents were carefully sifted, and the artists put to work in fields to which they were best suited and in which they were most proficient. In many parts of the country where no artists could be found, exhibitions of work done elsewhere were arranged and galleries founded, and in the South over thirty Community Art Centers were created, bringing to their communities every phase of cultural pursuit at the project's command.

The too long neglected American folk art and craft was studied carefully in all parts of the country and artists trained especially for this undertaking were set to work making accurate records of existing objects, while scholars with an intimate knowledge of our history and heritage prepared accompanying explanatory and descriptive manuscripts. It is planned to make this knowledge available to all interested people, after an exhaustive research and record has been made of these various phases of popular expression, by releasing it in some form of definitive portfolios, so completely and accurately illustrated that they may be satisfactory for any reference and serve as an index to American design.

Various exhibitions of painting throughout the country indicated such new heights of artistic achievement that the first year's progress of project painting was properly acknowledged by an invitation to hold its first annual national exhibition in the Museum of Modern Art in New York City. The paintings were selected by that Museum and the exhibition was entitled "New Horizons in American Art." With the Museum of Modern Art exhibition, the project received its first official acclaim as a serious, mature, and successful American art venture.

New England has assumed a very important place in this national development. As rich in folk expression as in historical traditions, New England crafts formed the basis for many planned portfolios for the Index of American Design. Working out its own problems of accurate rendering of plates of furniture, textiles, and woodcarving, the Massachusetts project, as a result of continual experiment, was able to achieve results so astoundingly realistic that they received unstinted praise wherever shown. Since objects in similar groups regardless of existing location must be included in the same portfolios, it was necessary to insure similar results in recording these objects. This was accomplished by sending instructors from Massachusetts to Rhode Island, Connecticut, Maine, and New Hampshire. The success of these instructors is testified to by the fact that artists' individualities in all of these states have been submerged in a uniform accomplishment.

Vermont, rich in Bennington pottery, employed no artists sufficiently skilled to make the necessary renderings. Since Connecticut had developed a perfect technique to record this craft, Vermont artists studied in Connecticut. After three weeks of intensive training in Hartford they were able to make quite creditable records of Bennington ware.

Because Art Project seeds had not been extensively sown during the C.W.A. and the E.R.A., the Federal Art Project of the W.P.A. was launched with more difficulty in Maine, New Hampshire, Vermont and Rhode Island than in Massachusetts and Connecticut. Under the tireless efforts of the State Directors, (Miss Dorothy Hay in Maine, Mr. Omer Lassonde in New Hampshire, Mr. Pierre Zwick in Vermont, and Mr. Biagio Melaragno in Rhode Island), small projects were organized, each contributing something typical of its locality. When it was found that certain craft projects contributed little that was not harmful they were discouraged, and in Maine when the painting project produced poor work all the artists were transferred to the Index of American Design.

The free flow of talent from one state to another insures the spreading of progressive ideas. New points of view, new approaches, new projects generally receive their first champions in the various State Directors and their committees who are able to view the state program as a whole. Artists are always eager to receive suggestions from others in their craft and the only problem to progress is in winning community approval.

Lack of sufficient and competent supervision, lack of experience among the artists and the stipulations made by sponsors without a knowledge of the

problems of decoration, combined to place many bad murals on New England walls. Connecticut and Massachusetts, because of the number of their artists and their projects, were the chief victims. At the same time, however, quite a few murals of surprising excellence have been created. A conscientious effort is being made to remedy unfavorable conditions and to prevent their repetition in the future. To help acquaint the public with the problems of wall decoration, exhibitions of full-size mural details for imaginative wall spaces have been conducted. When actual murals have been requested, competitions have been held as often as possible and the best submitted sketches selected. After sketches meet the sponsor's approval they are, under present regulations, submitted to a mural committee in Washington and if found to be inferior the project is discouraged. Recent experience has shown that with the aid of local art committees the standard of community taste can be readily improved.

To improve the quality of murals within the project itself other steps are being taken. Many easel painters have the desire to work on the large surfaces afforded by wall spaces. A great number of these people have little feeling for mural decoration and their work results only in enlarged easel paintings. The project is now discouraging such work. A school has been established in Boston, under the supervision of Mr. Rubenstein, to train the most promising artists in correct fresco technique. So far only artists from Massachusetts and Connecticut receive this instruction, but the class is open to artists from other New England states who have been recommended by their State Directors. It is hoped that resulting group projects will set a sufficiently high standard of accomplishment to be used as a guide for future activities.

Although Connecticut has a few outstanding mural painters, it tended on the whole to follow a single rather uniformly stylized mural tradition. Hoping to secure some departure from tradition, Mr. Wayland Williams, the State Director of the Project, has not only put artists under Mr. Rubenstein's tutelage but has also begun negotiations for the transfer of a mural supervisor from the vigorous Chicago area to his own Connecticut project.

Easel painting in oil, the product most in demand by communities, is the most difficult in which to assist artists. The workers, supposedly professional painters when they receive project employment, have for the most part achieved an expression standardized by their individualities and former training. The artists, however, are given every opportunity to study the

accomplishments of each other, and frequent and regular visits by competent supervisors permit opportunity for open discussion. Local exhibitions of easel paintings, though often limited to the best output of the project, show a constant improvement in this field, and while much that is rather mediocre is still done, stricter supervision and refusal to accept poor work has brought about marked improvement.

In New Hampshire and Vermont, where available project talent is not so marked as in more heavily populated states, the smaller projects permit more constant supervision and artists have shown comparable progress.

New England, long famous for fine watercolor artists, still excels in this field, the greatest talent centering in Massachusetts where it receives the fullest encouragement from the State Director, Mr. Harley Perkins.

Exhibitions of graphic arts have been conducted with daily talks and demonstrations on the various techniques employed. Indeed, in every field of activity instruction and demonstration plays a constantly increasing part. Instructors are chosen and changed according to their own individual accomplishments, and their instruction is accepted as conscientiously by the project directors and supervisors as by the instructed artists themselves.

Public classes are also held, Vermont, whose educational budget does not permit sufficient art training in all the public schools, is grateful for whatever aid the project can give. Connecticut, specializing in children's work, has created murals done by children themselves. So successful are the children's classes in Connecticut that the accomplishments have attracted European interest.

Sculpture has thrived particularly in Rhode Island where many competent sculptors are employed. Connecticut too has a creditable sculpture project. The largest monuments, however, have been undertaken in Massachusetts and New Hampshire. Lucien Gosselin in New Hampshire is busy on the construction of a huge equestrian statue of General Pulaski to be placed in a park in Manchester. The City of Manchester and Polish societies throughout the state have contributed over \$10,000 to defray material costs for this monument.

One of the finest monuments to be carved in New England is a World War Memorial now being created for the City of Medford in Massachusetts.

This monument, originally designed by Emilius Ciampa, a Medford sculptor, has been supervised and revised by Arnold Geissbuhler of Boston. Carved entirely of Tennessee marble this monument rising upward over thirty feet from the base is of unusual conception and will be a decided credit to the City of Medford. The commission for this monument was made possible by the Mayor of Medford whose interest in the project has brought to his city other important decorations.

Carrying on a long tradition of expert craftsmanship, New England woodcarvers, cabinetmakers, modelmakers, metalworkers and pottery-makers are busy with project work. Woodcarvers in Boston work closely with expert modern designers seeking proper expression for this craft in modern construction. Projects in this field range from book ends and small decorative panels through carved chairs and lecterns to stage and wall carvings and decorations for battleships.

Because of the impossibility of purchasing artists' materials by specification, the project was forced to investigate, by analyses and other means, the composition of paints and other artists' supplies. This led to the establishment of a laboratory in Boston where various tests are now being made. This project, under the supervision of Mr. Frank Sterner, Technical Director, and under the direction of Mr. Rutherford Gettens, Consulting Chemist, is sponsored by the Fogg Museum of Harvard University. Among many other activities the project is interested in gathering a series of test panels on brushing qualities, drying rates, textures and colors, and mixing qualities of paints; the presence of dyes, drawings of microscopic studies of water colors, drying time of superimposed layers of paints, effect of quick-drying varnishes and slow-drying paints, compatibility and incompatibility of paints, presence of wax, drying in impasto, fading tests by exposure to sun and artificial lights, behavior of paint films exposed to humidity and temperature, color measurements, appearance of paints in ultra-violet light, study of supports, effects of incompatible mixtures; effect of heat, light, humidity, and temperature on panels painted with dye pigments, test pictures painted with known brands of inferior, adulterated, or synthetic pigments, etc.

The above mentioned tests of one phase of this project's work indicate to some extent the enormous good that may be accomplished, in a field where little is known, in familiarizing the artist with the materials of his craft. Obviously, such tests will have equal value and significance for artists without any connection with the Federal Art Projects.

The project does not pretend to offer a panacea for all artistic ills, and the artists themselves, as well as the directors, fully realize that unlike Athena a national art does not spring into being full grown. The mere fact that work, good and bad, is being done in all art fields demands attention and sympathy towards these undertakings from groups and institutions which in the past have exercised some control in public taste. Indifference to artists' accomplishments will not improve their art, nor will it stop that art from existing. A recognition that our artists' work, though often crude, represents a struggle towards a national cultural expression will be in itself a substantial contribution toward greater creative achievement. The project, though fully conscious of the emergency that brought it into existence, is doing what it can to arouse through community interest a permanent desire for these honest efforts of our own people.

RICHARD C. MORRISON

CATALOGUE

MURALS

HOWARD COOK

Massachusetts

Mural for the Springfield Court House,
Springfield, Massachusetts

1. Section of fresco panel
2. Three crayon sketches

Public Works of Art Project

JOHN STEUART CURRY

Connecticut

Mural of the "Hat Industry of Norwalk," (two panels)
Franklin Junior High School, Norwalk, Connecticut

3. Oil panel, 6 ft. x 13 ft.

*Federal Art Project
Works Progress Administration*

JAMES DAUGHERTY

Connecticut

Mural of "Recreation in Victorian Era," (six panels)
Stamford Housing Project, Recreation Building,
Stamford, Connecticut

4. Oil panel, 4½ ft. x 7 ft.

Treasury Department Art Project

ERNEST FIENE

Connecticut

Mural for the Canton Post Office, Canton, Massachusetts

5. Two crayon sketches
6. Pen and ink sketch

Treasury Department Art Project

FRITZ FUGLISTER

Massachusetts

Mural for the Falmouth Police Station,
Falmouth, Massachusetts

7. Oil sketch

*Federal Art Project
Works Progress Administration*

ERNST HALBERSTADT

Massachusetts

Mural for Fortress Monroe, Artillery Post,
Virginia

8. Oil panel, $7\frac{1}{2}$ ft. x $8\frac{1}{2}$ ft.

*Federal Art Project
Works Progress Administration*

KARL KNATHS

Massachusetts

Mural for Falmouth High School Music Room,
Falmouth, Massachusetts

9. Oil composition, 4 ft. x 7 ft.
10. Water color sketches
11. Oil sketch for "Variation on Musical Theme," 4 ft. x 8 ft.

*Federal Art Project
Works Progress Administration*

THOMAS LA FARGE

Connecticut

Mural for New London Post Office,
New London, Connecticut

12. Two black and white crayon sketches
13. Four oil sketches

Treasury Department Art Project

SOLOMON LEVENSON

Massachusetts

Mural for the Bunker Hill Post of the American Legion,
Charlestown, Massachusetts

14. Pencil and wash drawings
15. Crayon sketch

*Federal Art Project
Works Progress Administration*

GEORGE LLOYD

Massachusetts

Mural for the Boston Public Welfare Building,
Boston, Massachusetts

16. Water color sketch

*Federal Art Project
Works Progress Administration*

ROSS MOFFETT

Massachusetts

Mural for the Town Hall,
Provincetown, Massachusetts

17. Oil panel, 4 ft. x 12 ft.

Public Works of Art Project

WALDO PEIRCE

Maine

Mural for the Westbrook Post Office,
Westbrook, Connecticut

18. Oil sketch
19. Oil sketch

Treasury Department Art Project

EDNA REINDEL

Connecticut

Mural for Stamford Housing Project,
Stamford, Connecticut

- 20. Model
- 21. Oil sketch

Treasury Department Art Project

ELIZABETH TRACY

Massachusetts

Mural for the Courtroom, Saugus Police Station,
Saugus, Massachusetts

- 22. Oil panel, 4 ft. x 6 ft.

*Federal Art Project
Works Progress Administration*

OIL PAINTINGS

(Unless otherwise specified, these paintings were done under the Federal Art Project,
Works Progress Administration)

- ALEXIS ARAPOFF Massachusetts
23. Flowers, *oil on canvas*
- FRANCIS COLBURN Vermont
24. Early Spring, *oil on canvas*
- ALLAN ROHAN CRITE Massachusetts
25. Corner of Washington and Northampton Streets, *oil on panel*
- HELEN DICKSON Massachusetts
26. High Tide, *oil on canvas*
- HOWARD GIBBS Massachusetts
27. The Newsboy, *oil on canvas*
28. Harwich Landscape, *oil on canvas*
- ISOLDE THERESE GILBERT Massachusetts
29. Haystacks, *oil on canvas*
30. Willows, *oil on canvas*
- ALBERT GOLD Rhode Island
31. The Spiral Staircase, *oil on canvas*
- SAMUEL HERSHEY Massachusetts
32. Still Life of Flowers, *oil on panel*
- HARRIET JENKINS Massachusetts
33. Street Corner, *oil on canvas*

- GEORGE KANELOUS Massachusetts
 34. Still Life, *oil on canvas*
- WALDO KAUFER Rhode Island
 35. Beginnings of Desolation, *oil on panel*
 36. Forms of Restraint and Moderation, *oil on panel*
- JACK LEVINE Massachusetts
 37. The Feast of Pure Reason, *oil on canvas*
- WILLIAM H. LITTLEFIELD Massachusetts
 38. Drawbridge, *oil on canvas*
- DOROTHY LOEB Massachusetts
 39. Matthew James Costa, *oil on panel*
- PHILIP MALICOAT Massachusetts
 40. Highland Light, *oil on canvas*
- WILLIAM McKILLOP Connecticut
 41. Hall at Cobble Croft, *oil on panel*
- FRITZ PFEIFFER Massachusetts
 42. Louisburg Square, *oil on canvas*
- VERNON SMITH Massachusetts
 43. Feeding the Chickens, *oil on panel*
- YVONNE TWINING Massachusetts
 44. Tenements, *oil on canvas*
- PHILIP VON SALTZA Massachusetts
 45. Flowers, *oil on canvas*

WATERCOLORS AND GOUACHES

*(Unless otherwise specified, these paintings were done under the Federal Art Project,
Works Progress Administration)*

- OSCAR BLUEMNER Massachusetts
46. Hudson River, *watercolor*
- JAMES CLYMER Massachusetts
47. Surf and Sea Gulls, *watercolor*
- ALLAN ROHAN CRITE Massachusetts
48. Going to School, *watercolor*
- HELEN DICKSON Massachusetts
49. Covered Bridge, *watercolor*
- ISOLDE THERESE GILBERT Massachusetts
50. Water Carrier, *watercolor*
- PRESCOTT JONES Massachusetts
51. From Lincoln Woods, *watercolor*
- CHARLES KAESELAU Massachusetts
52. Winter, *watercolor*
53. Summer, *watercolor*
Emergency Relief Administration
54. Winter Landscape, *watercolor*
55. Landscape, *watercolor*
Treasury Department Art Project
- ALBERT McCUTCHEON Connecticut
56. Flower Study, *watercolor*

- POLLY NORDELL Massachusetts
57. Magnolias, *watercolor*
- CARL T. RAMSEY Vermont
58. Mountain Lady Slipper, *ink and watercolor*
59. Hybrid Fringed Orchis, *ink and watercolor*
- CARLENE SAMOILOFF Massachusetts
60. St. Francis, *watercolor*
- CARL SAXILD Massachusetts
61. Power, *watercolor*
- VERNON SMITH Massachusetts
62. The Undertaker, *watercolor*
63. Alonzo's Landing, *watercolor*
- RUSSELL WEST Massachusetts
64. Houses and Trees, *watercolor*
65. Seashore, *watercolor*
- ARTHUR WILDE Massachusetts
66. Vera, *watercolor*
67. Cereus, *watercolor*
- KARL ZERBE Massachusetts
68. Narrow Street, *gouache*
69. Bridge in Cambridge, *gouache*

GRAPHIC ARTS

*Federal Art Project
Works Progress Administration*

- SAMUEL GREEN Massachusetts
70. Eastport, *drypoint*
- HOWARD HEATH Connecticut
71. Dawn, *linoleum print*
72. Fuchsias, *linoleum block*
- MARY HOOVER Massachusetts
73. Three Pigs, *crayon*
- MARY HOWARD Rhode Island
74. Storm over Fisherman's Shack, *linoleum block*
- MARION HUSE Massachusetts
75. 4:30 P.M., *crayon*
- WILLIAM KAUFER Rhode Island
76. $\frac{1}{6}$, *drypoint*
- LAWRENCE KUPFERMAN Massachusetts
77. Roxbury Mansion, *drypoint*
- BLANCHE LAZZELL Massachusetts
78. The Seine Boat, *block print*
- JACK LEVINE Massachusetts
79. Two men, *wash drawing*
80. Discussion, *pencil*

DOROTHY LOEB

Massachusetts

81. Cat Study, *pencil*

ALBERT POTTER

Rhode Island

82. Sugar Handler's, Porto Rico, *block print*
83. Boat Yard, Sayville, L. I., *block print*

CARL SAXILD

Massachusetts

84. Carnival, *pen*

STANLEY SCOTT

Massachusetts

85. State House, *woodcut*

HERBERT WATERS

New Hampshire

86. Maple Sugar Industry, *block print*
87. Old Portsmouth, *block print*
88. Cactus, *block print*
89. Sawdust Pile, *block print*

INDEX OF AMERICAN DESIGN

*Federal Art Project
Works Progress Administration*

MASSACHUSETTS

90. CREWEL EMBROIDERED CHAIR SEAT

Collection of the Museum of Fine Arts, Boston, Massachusetts
Drawing by Suzanne Chapman

91. DETAIL OF CREWEL EMBROIDERED BEDSPREAD

Collection of the Museum of Fine Arts, Boston, Massachusetts
Drawing by Phyllis Dorr

92. CREWEL EMBROIDERED PANEL

Collection of the Museum of Fine Arts, Boston, Massachusetts
Drawing by Phyllis Dorr

93. FIGUREHEAD

Collection of the Old Dartmouth Historical Society, New Bedford, Massachusetts
Drawing by Helen Gilman

94. SHAKER LINEN STRIP

Private collection
Drawing by Joseph Goldberg

95. FIGUREHEAD

Collection of the Bostonian Society, Old State House, Boston, Massachusetts
Drawing by Joseph Goldberg

96. TAVERN SIGN, BELL IN HAND

Collection of the Bostonian Society, Old State House, Boston, Massachusetts
Drawing by Sumner Merrill

97. SHAKER SISTER'S ARMED ROCKING CHAIR
Private collection
Drawing by Victor Muollo
98. FIGUREHEAD
Collection of the Addison Gallery, Phillips Academy, Andover, Massachusetts
Drawing by Elizabeth Moutal
99. SHAKER RUG RUNNER
Private collection
Drawing by Elizabeth Moutal
100. SHAKER TRUSTEES' DESK
Private collection
Drawing by Alfred H. Smith
101. SHAKER OVAL BOX
Private collection
Drawing by Alfred H. Smith
102. SHAKER COBBLER'S BENCH
Private collection
Drawing by Irving I. Smith
103. SHAKER LAP DESK
Private collection
Drawing by Irving I. Smith
104. SHAKER RUG BINDINGS
Private collection
Drawing by Ingrid Selmer-Larsen
105. THE NAVIGATOR
Collection of the Old Dartmouth Historical Society, New Bedford, Massachusetts
Drawing by Ingrid Selmer-Larsen

106. SHAKER KNITTED RUG
Private collection
Drawing by Ingrid Selmer-Larsen

107. HARDWARE DEALER'S SIGN
Collection of the Bostonian Society, Old State House, Boston, Massachusetts
Drawing by Alice Stearns

CONNECTICUT

108. PRESERVE JAR
Private collection
Drawing by John Matulis

109. BREAD TRAY
Collection of the Wadsworth Atheneum, Hartford, Connecticut
Drawing by John Matulis

MAINE

110. CAT HEAD GARGOYLE
Collection of the Maine Historical Society, Portland, Maine
Drawing by Alton K. Skillin

SCULPTURE

ARNOLD GEISSBUHLER

Massachusetts

111. Model for a figure for the Medford Monument,
Medford, Massachusetts, *plaster*

*Federal Art Project
Works Progress Administration*



4. JAMES DAUGHERTY, CONNECTICUT
Mural: Panel for "Recreation in Victorian Era,"
Stamford Housing Project, Stamford, Connecticut
Treasury Department Art Project



8. ERNST HALBERSTADT, MASSACHUSETTS
Mural: Panel for Fortress Monroe, Artillery Post, Virginia
Federal Art Project, W.P.A.



11. KARL KNATHS, MASSACHUSETTS
Mural: Sketch for "Variation on Musical Theme,"
Falmouth High School Music Room, Falmouth, Mass.
Federal Art Project, W.P.A.



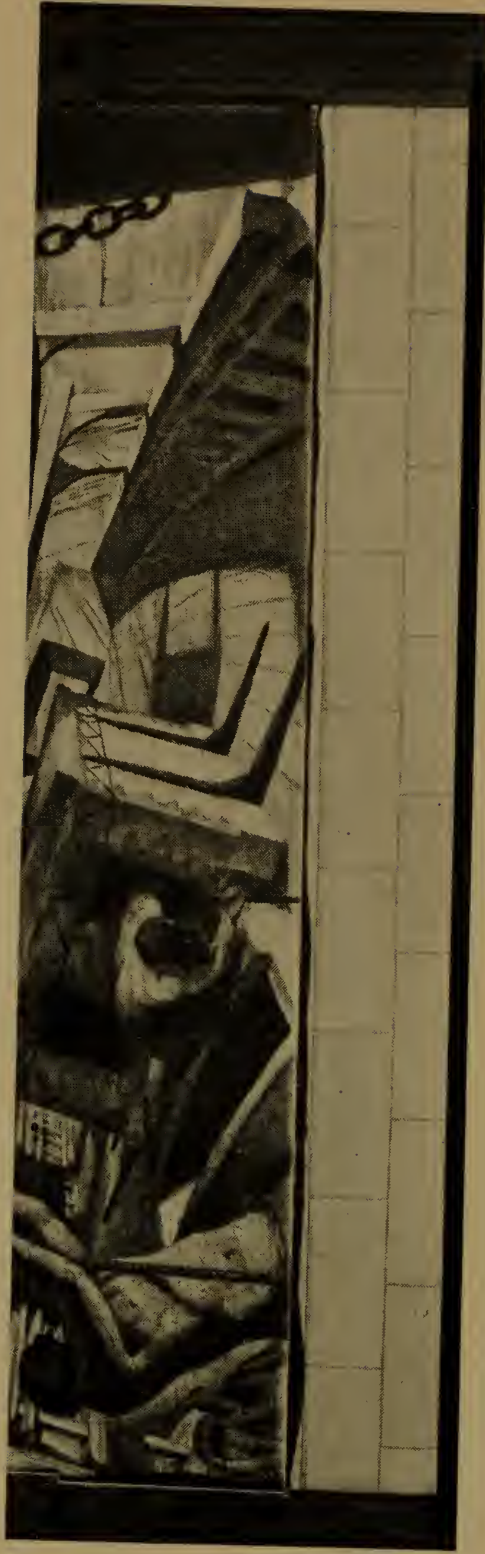
2. HOWARD COOK, MASSACHUSETTS
Mural: Sketch for the Springfield Court House,
Springfield, Massachusetts
Public Works of Art Project



17. ROSS MOFFETT, MASSACHUSETTS
Mural: Panel for the Town Hall, Provincetown, Mass.
Public Works of Art Project



3. JOHN STEUART CURRY, CONNECTICUT
Mural: Panel for the "Hat Industry of Norwalk,"
Franklin Junior High School, Norwalk, Connecticut
Federal Art Project, W.P.A.



13. THOMAS LA FARGE, CONNECTICUT
Mural: Sketch for New London Post Office, New London, Conn.
Treasury Department Art Project



6. ERNEST FIENE, CONNECTICUT
 Mural: Sketch for the Canton Post Office, Canton, Massachusetts
 Treasury Department Art Project



14. SOLOMON LEVENSON, MASSACHUSETTS
Mural: Drawings for the Bunker Hill Post of the American Legion,
Charlestown, Massachusetts
Federal Art Project, W.P.A.



37. JACK LEVINE, MASSACHUSETTS
Oil: The Feast of Pure Reason



34. GEORGE KANELOUS, MASSACHUSETTS
Oil: Still Life



27. HOWARD GIBBS, MASSACHUSETTS
Oil: The Newsboy



54. CHARLES KAESELAU, MASSACHUSETTS
Watercolor: Winter Landscape



69. KARL ZERBE, MASSACHUSETTS
Gouache: Bridge in Cambridge



49. HELEN DICKSON, MASSACHUSETTS
Watercolor: Covered Bridge



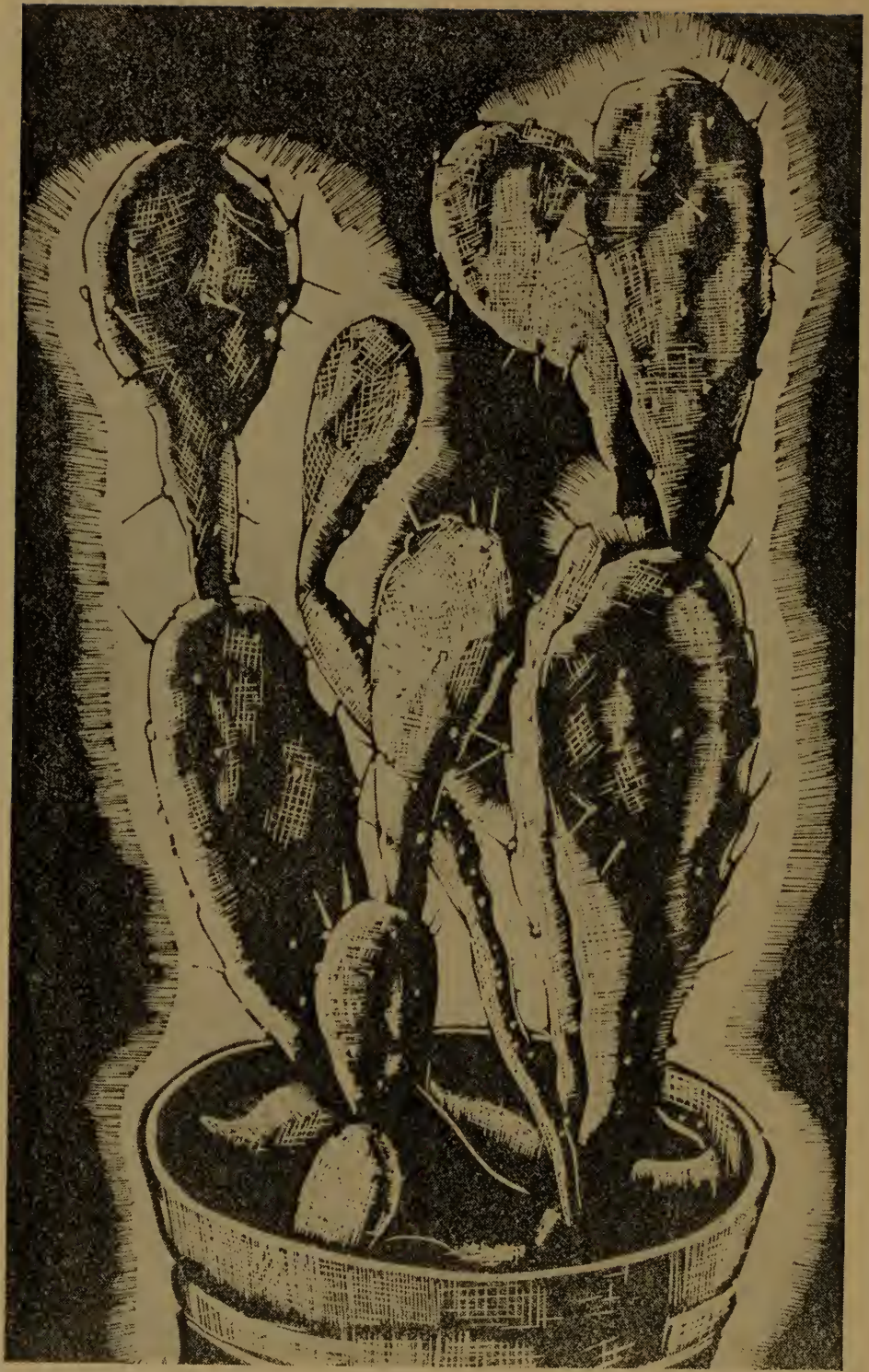
63. VERNON SMITH, MASSACHUSETTS
Watercolor: Alonzo's Landing



75. MARION HUSE, MASSACHUSETTS
Crayon: 4:30 P.M.



85. STANLEY SCOTT, MASSACHUSETTS
Woodcut: State House



88. HERBERT WATERS, NEW HAMPSHIRE
Block print: Cactus



90. CREWEL EMBROIDERED CHAIR SEAT
Collection of the Museum of Fine Arts, Boston, Massachusetts
Drawing by Suzanne Chapman
Index of American Design, W.P.A.



100. SHAKER TRUSTEES' DESK
Private collection
Drawing by Alfred H. Smith
Index of American Design, W.P.A.

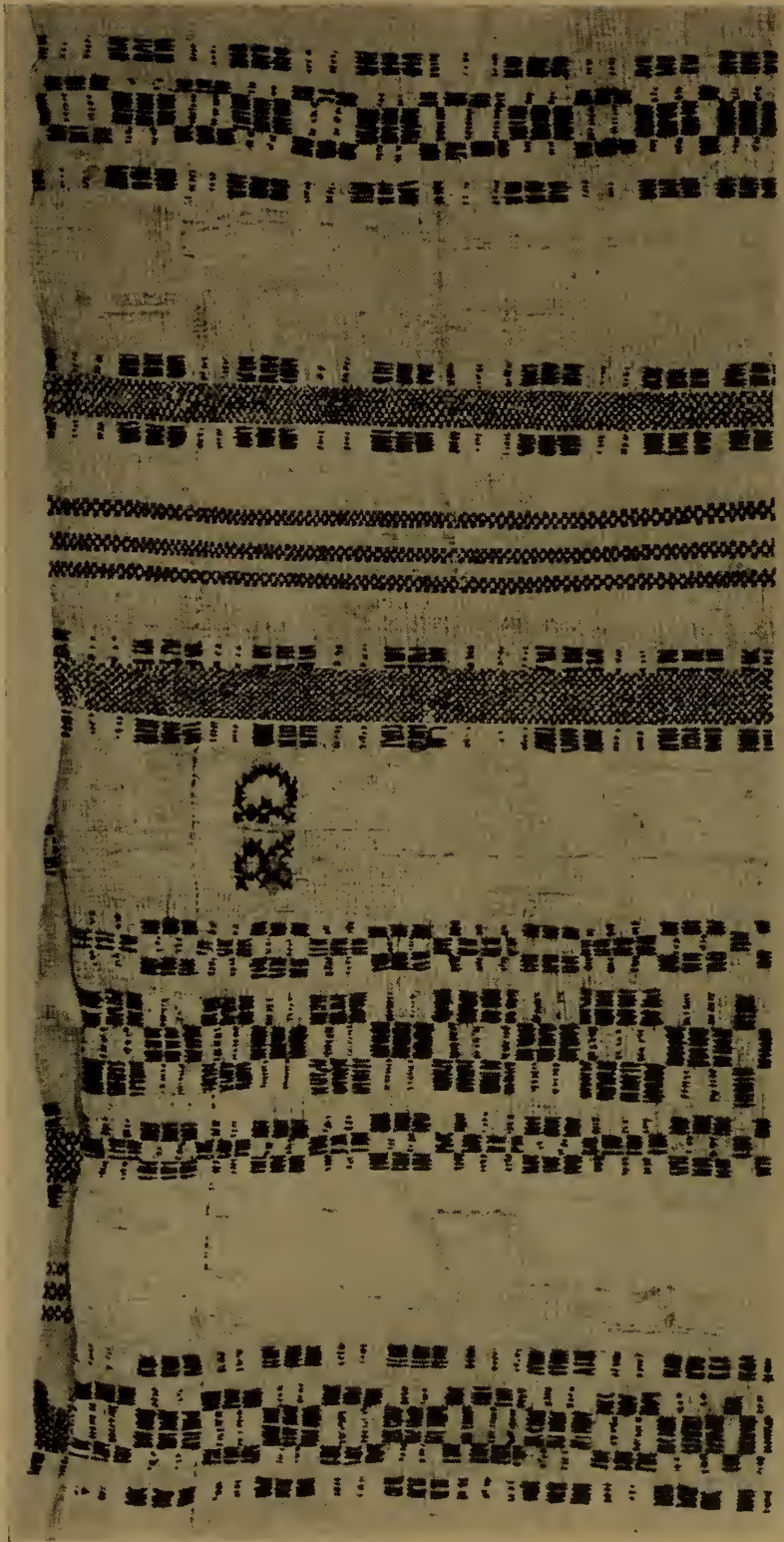


92. CREWEL EMBROIDERED PANEL

Collection of the Museum of Fine Arts, Boston, Massachusetts

Drawing by Phyllis Dorr

Index of American Design, W.P.A.



94. SHAKER LINEN STRIP
Private collection
Drawing by Joseph Goldberg
Index of American Design, W.P.A.



95. FIGUREHEAD

Collection of the Bostonian Society, Old State House, Boston, Massachusetts

Drawing by Joseph Goldberg

Index of American Design, W.P.A.

APPENDIX

Following is a statistical survey of work accomplished in New England under the C.W.A., the E.R.A., and the W.P.A.:

Work completed throughout New England under the C.W.A. Public Works of Art Project

Mural projects	51
Sculptural pieces	22
Oil paintings	150
Water colors	80
Poster panels	490
Prints (series)	24
Sketches	25
Portraits	24
Habitat groups and historical models for museums	9
Special projects	16
Tapestry hangings	4
Stage sets	3

Work completed under the E.R.A.

CONNECTICUT

(Connecticut E.R.A. statistics are only approximate.)

Murals	30
Oil paintings	250
Water colors	50
Sculpture	30
Etchings	40
Photographs	100
Pottery	100

There were also posters, maps and architectural renderings.

MASSACHUSETTS

Oil paintings	362
Water colors, Gouache, Tempera	356
Mural sketches	3
Mural paintings (each one made up of from 1 to 10 panels)	17
Sculpture	10
Lithographs and etchings	16
Woodblocks and linoleum cuts	4
Drawings (pen and ink, pencil and charcoal)	90
Maps, charts, etc.	37
Book ends (pairs)	26
Panels	16
Lecterns and chair	4
Frames	69
Batiks	28
Stage scenery	15
Habitat groups	10
Models	8

RHODE ISLAND

Mural painting by Edward Dubuque begun under the
C.W.A. and completed under the E.R.A.

VERMONT

(Vermont E.R.A. statistics are only approximate.)

Easel paintings	18
Mural paintings	3
Large number of health and safety posters.	

Work completed under the W.P.A.

CONNECTICUT

Murals	50
Sculpture	25
Oil paintings	225
Water colors	175
Graphic Arts	185
Arts and crafts	380
Posters	1700
Photographs	2580
Index Plates	238

MAINE

Murals	1
Oil paintings	34
Graphic arts	390
Posters	610
Photographs	12
Index Plates	13
Charts and signs	1500
Window Display	4

NEW HAMPSHIRE

Murals (12 panels)	4
Oil paintings	110
Water colors	80
Graphic Arts	150
Arts and Crafts	25
Posters	2920
Photographs	340
Charts and signs	40
Pastels	9
Botanical plates	67

RHODE ISLAND

Murals	4
Sculpture	21
Oil Paintings	160
Water colors	75
Graphic Arts	80
Arts and Crafts	10
Posters	7
Photographs	250
Index Plates	76
Illustrative drawings and water colors	215

VERMONT

Oil paintings	100
Graphic Arts	200
Arts and Crafts	92
Posters	400
Photographs	13
Index plates	16
Charts and designs (mural)	4
Architectural drawings	22
Illustrative drawings and water colors	60

MASSACHUSETTS

Murals	17
Sculpture	170
Oil paintings	2548
Water colors	2580
Prints	2681
Drawings	1025
Tempera and gouache	97
Posters	120, 343
Photographs	6083
Index Plates	238
Arts and Crafts	4191

**MURAL DECORATIONS IN NEW ENGLAND UNDER THE
TREASURY DEPARTMENT ART PROJECTS**

CONNECTICUT

Bridgeport Post Office
Fairfield Post Office
New London Coast Guard Academy
New London Post Office
Stamford Housing Project

MAINE

Westbrook Post Office

MASSACHUSETTS

Boston Housing Project
Canton Post Office
Danvers Post Office
Dedham Post Office
Holyoke Post Office
Lynn Post Office
Springfield Post Office

VERMONT

Rutland Post Office
White River Junction Post Office

**MURAL DECORATIONS IN NEW ENGLAND UNDER THE
FEDERAL ART PROJECT, W.P.A.**

CONNECTICUT

Bridgeport Normal School
Bridgeport Protestant Orphanage
Darien High School
Darien: Hindley School
East Haven: Tuttle School
Fairfield: Roger Ludlowe High School
Hamden High School
Hartford: Children's Village Hospital
Hartford: Dwight School
Hartford: William Hall High School
Hartford Juvenile Court
Hartford: Kinsella School
Hartford: Northwest School
Mansfield: State Hospital for Defectives
Mansfield Depot: State Training School and Hospital
Milford: Myrtle Beach Fire House
New Canaan: Carter Street School
New Canaan High School
New Haven: County Jail
New Haven: Ivy Street School
New Milford High School
Norwalk: Center Junior High School
Norwalk: Benjamin Franklin Junior High School
Norwalk High School
Salisbury High School
Shelton High School
Stamford: Cove School
Stamford High School
Stamford: Julia Stark School

Stamford: Willard School
Stratford Town Hall
West Hartford: William Hall High School
West Haven Fire House
Weston: Horace Hurlburt School
Weston Public School
Weston School
Westport: Bedford Elementary School
Westport: Green's Farms School
Westport: Staples High School
Westport Town Hall
Wethersfield School
Wethersfield School Board
Winsted: Central School

MAINE

Portland: Children's Hospital

MASSACHUSETTS

*Boston: Burroughs Newsboys' Foundation
*Boston: Children's Museum
*Boston: Custom House
*Boston: Hancock School
*Boston: Long Island Hospital
*Boston: Michelangelo School
*Boston: State House
*Brighton: William Howard Taft School
*Charlestown: Bunker Hill Post of the American Legion
*Fall River: Technical High School
*Falmouth: Community Centre

*Incomplete at date of catalogue publication

- *Falmouth High School
- *Gloucester City Hall
- *Gloucester: Eastern Avenue School
- *Gloucester High School
- *Gloucester: Hovey School
- *Greenfield High School
- *Greenfield: Monroe School
- *Holbrook: Franklin School
- *Marblehead High School
- *Medford High School
- *Newton High School
- *Rockport Town Hall
- *Roxbury: Boston Clerical School
- *Sandwich Grade School
- *Saugus: Municipal Building
- *Springfield Court House
- *Springfield Museum of Natural History

NEW HAMPSHIRE

Concord Public Library
 Nashua Public Library
 Portsmouth Junior High School

RHODE ISLAND

Hoxsie: Lakeside Sanitarium
 Kingstown: Rhode Island State College
 Providence Public Library
 Providence Tuberculosis League

*Incomplete at date of catalogue publication

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WORKS OF ART PROJECT, DECEMBER, 1933

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TREASURY DEPARTMENT ART PROJECTS*

(Offices at the Procurement Division, Treasury Department, Washington, D. C.)

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Inslee A. Hopper, *Assistant Superintendent*

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NEW ENGLAND OFFICERS

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Assistant to the National Director

Raymond O. Richards

Assistant to Mr. Morrison

Gordon M. Smith

Director of the Index of American Design in New England

Frank W. Sterner

Regional Technical Director

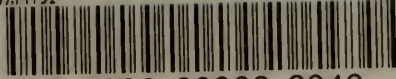
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<i>Rhode Island</i>	Biagio Melaragno (Providence, Rhode Island)
<i>Vermont</i>	Pierre Zwick (Burlington, Vermont)

*As the Treasury Department Art Projects have no regional officers, the national officers are listed.

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Federal Art Project.

Federal art in New England, 1933-1937; a

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Federal Art Project.

Federal art in New England,
1933-1937

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