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THE MUSEUM OF MODERN ART

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FOR IMMEDIATE RELEASE

MUSEUM OF MODERN ART ESTABLISHES ART CENTER FOR WAR VETERANS

"I haven't been so happy in twenty-six years. I see so much more; everywhere I look there are beautiful colors and patterns." These are the remarks of a man honorably discharged from the Navy, who attended classes during the past summer in the experimental art center set up by the Museum of Modern Art to determine the value of such a project to men leaving the Armed Services of the country. He and other veterans of the present war are now beginning to find their way back through art into civilian pursuits and pleasures by attending the War Veterans Art Center, newly established by the Museum at 681 Fifth Avenue for recreation and prevocational training. The experimental classes; held Monday and Wednesday evenings in rather limited quarters on West 56th Street, were regularly attended by ten to fifteen men.

Now, in the greatly enlarged new quarters of the Veterans Art Center just opened, the Museum offers ^{free} day and evening classes in sculpture and ceramics, drawing and painting, woodworking design, jewelry, metalwork, book illustration, wood engraving, graphic arts, silk screen printing, lettering, layout and typography, and weaving. The Center will be open from 10 A.M. to 6 P.M. and from 7 to 10 P.M. Mondays through Saturdays, with most of the special classes held evenings for the convenience of men who work during the day.

Men who have served in the Army, Navy, Marines and Merchant Marine of the United States are eligible and will be interviewed by the director of the Center. Appointments for interviews or requests for further information may be made by writing:

The War Veterans Art Center
681 Fifth Avenue
New York 22, N. Y.

or by calling the War Veterans Art Center at Plaza 9-6885. Veterans who have had previous experience in an art or craft are eligible for the special classes. Beginners will enter an orientation class where their abilities can be discovered and developed. Those who show ability and wish to go on to vocational training will be recommended to a vocational school or college after completing their special

course.

The man whose remarks have already been quoted had always been interested in painting and sketching but depended on copying other pictures because he had no ideas of his own. Now, in addition to sketching and painting, he is working successfully with clay and has no trouble finding ideas. Among other veterans who have already availed themselves of the opportunities at the Art Center is one who finds there a pleasant occupation that holds his attention firmly, though without strain, through the evening and in that way quiets his nerves. Since his honorable discharge he had not been able to stay at any one thing or even to sit still through a movie. Throughout his first evening at the Center he worked steadily at one drawing. At the next session he started a rather complex block print and has continued with it ever since without a sign of restlessness.

Many of the men feel that because the war has disrupted the regular course of their lives, now is the time to find out if they can get into work or even adopt a regular course of recreation which will give them more satisfaction than their former pursuits. These men are no longer content to sit back and take what life casually offers. Typical of them is a machinist who spends two evenings a week at the Center. In high school he sketched and cartooned but stopped because he never received any encouragement. Now he has done several oils of battle scenes and is working on a painting of a scene near the building where he works.

A former merchant seaman worked in the preliminary classes. He had been a musician but at sea took up painting to fill the place of music. After working at the Center for a few nights he said: "I was perfectly happy to paint along as I had been, but I never would have got any better. All my paintings looked alike. This painting has meant more to me than any of the others because I have learned so much from it."

An honorably discharged sailor said when his painting was admired: "I like this painting because I've been able to put into it all the colors that I saw at sea. Now I feel that I have fixed them where they will stay. They were in my mind so long and I was afraid that I would lose them."

The Center has been established as an activity of the Museum's Armed Services Program which has as its Advisory Board:

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Victor D'Amico of the Museum staff is Director of the Center and has gathered around him a notable group of professional artists and craftsmen as teachers. These instructors and the subjects they teach are as follows:

DRAWING AND PAINTING

Drawing and painting for men who wish advanced instruction and for those who have a professional interest.

Instructor: Mervin Jules, painter, instructor in fine arts at the Fieldston School and Museum of Modern Art Classes. Purchase Prize, Baltimore Museum 1940; won Levering Smith Medal for Graphic Arts twice; represented in museums throughout the country.

SCULPTURE AND CERAMICS

Modeling in clay and carving in plaster and stone. Pottery making by hand and on the potter's wheel. Simple glazing. Decorative processes. Mold making.

Instructor: Julia Hamlin Duncan, instructor in ceramics, Fieldston School. Exhibited at National Ceramic Competition, Syracuse 1938-1941.

DESIGN WORKSHOP

Fundamentals of design and construction in wood, metal and new materials related to machine production.

Instructor: Alexander Stavenitz, architect and industrial designer; packaging designer in Packaging Project for the Signal Corps. Director, Art Teaching Division, Federal Art Project, New York City 1937-1940; Chairman of Board of Laboratory School of Design 1937-1939; Guggenheim Fellowship 1931.

WOODWORKING DESIGN

Design and drafting in simple hand wood construction basic to carpentry, cabinetmaking and general woodwork. Course includes technical exercises, making of small furniture, frames, and toys.

Instructor: Kendall T. Bassett, instructor at the Fieldston School, craftsman, and model maker.

JEWELRY, METALWORK AND NEW MATERIALS

Designing and construction in metal and related materials. Problems include simple jewelry and useful objects.

Instructor: Sue Fuller, graphic artist and craftsman, member of Studio 17. Worked in industrial design, window display, free-lance advertising, and jewelry. Awards: Second Prize, Associated Artists of Pittsburgh, 1942; First Prize 1943; Philadelphia Print Club 1944. Exhibited throughout the country.

DRAWING, BOOK ILLUSTRATION, WOOD ENGRAVING

Problems in drawing, elements of book illustration and black and white and color wood engraving.

Instructor: Fritz Eichenberg, book illustrator and wood engraver. Among books illustrated are Jane Eyre and Anna Karenina. Of the books he has illustrated, three have been in the Fifty Books Show. Taught Book Illustration at the New School.

GRAPHIC ARTS

Selected problems in drypoint, etching, linoleum block, wood block, lithography.

Instructor: Will Barnet, instructor in Graphic Arts at the Art

Students League, New Jersey State Teachers College, Newark, N. J., and Birch-Wathen School. Awards, Philadelphia Print Club, Philadelphia Art Alliance; represented in museums throughout the country. Formerly instructor at the New School.

SILK SCREEN PRINTING

The technique of silk screen printing includes making a screen, designing and printing.

Instructor: Harry Sternberg, instructor in Graphic Arts at the Art Students League. Guggenheim Fellowship, 1936; awards in 50 Prints of the Year 1930-1934; prizes at Print Club, Philadelphia 1941-1942; represented in museums throughout the country.

LETTERING, LAYOUT AND TYPOGRAPHY

Study of lettering, designing of layouts and typography.

Instructor: Robert Haas, typographer and printer. Had own studio in Vienna where he printed limited editions and taught typography layout, posters, lettering, book jackets, etc., and hand-printed 20 books. Has had many exhibitions abroad and in this country. In addition to being an authority on the making of fine books and allied subjects, he is an expert on photography and in other fields of art and applied art.

WEAVING

Elements of simple hand weaving in a variety of materials. Instructor to be announced later.

Now that the Center has greatly enlarged quarters and day and evening classes to offer, many men will undoubtedly find their way to it and others will be sent by hospitals and veterans' organizations. Whether these men use it for recreation or for professional development directed toward new or better positions in the various fields of applied arts and crafts, the underlying purpose of the Veterans Art Center will be not only to bridge over the difficult gap between service and civilian life but to give the veteran impetus and aid toward a happier and more successful life than he had before the war.