

AAA D.P.

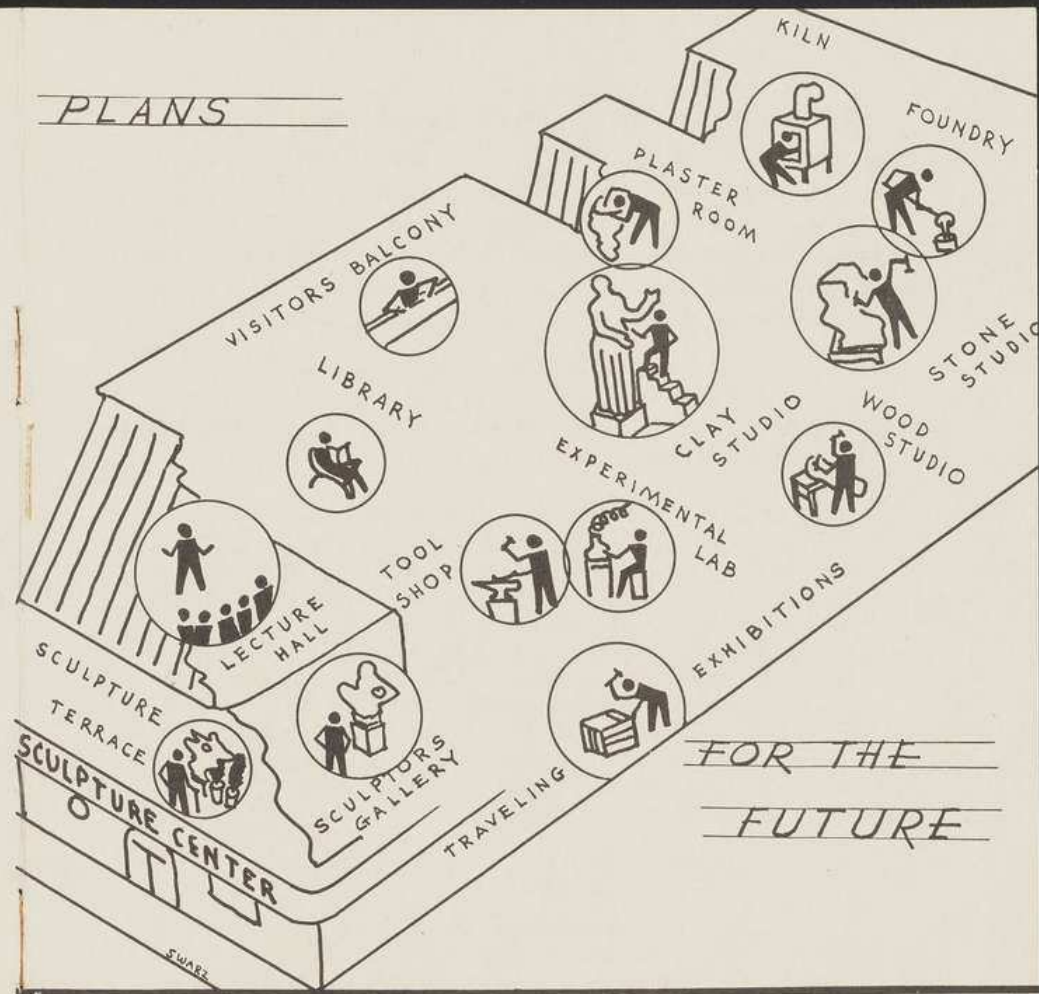
Clay Club Sculpture Center, 1948

Sculptors who have participated in the "Benefit Exhibition" or who have made other donations to the Sculpture Center Building Fund:

Albrizio, Humbert  
 Alexander, Hildreth  
 Amino, Leo  
 Barbarossa, Theodore  
 Barthé, Richmond  
 Bell, Enid  
 Bennett, Emily  
 Bodkin, Sally Grosz  
 Brastoff, Sascha  
 Bros, Robert  
 Brummé, C. Ludwig  
 Caesar, Doris  
 Calder, Alexander  
 Cavallito, Albino  
 Cecere, Gaetano  
 Cerny, George  
 Chapin, Cornelia Van A.  
 Coons, Lucy  
 De Creeft, José  
 De Lue, Donald  
 De Marco, Jean  
 Denniston, Edith  
 Der Heroctian, Koren  
 Derujinski, Gleb  
 Duble, Lu  
 Eliscu, Frank  
 Ellsworth, Cheryl  
 Erythropel, Ilse  
 Evans, Rosemary  
 Falck, Alberta  
 Fasano, Clara  
 Forrest, Yvonne

Poster, Norman  
 Frishmuth, Harriet  
 Gilleylen, David  
 Glickman, Maurice  
 Glinsky, Vincent  
 Greenbaum, Dorothea  
 Greenbie, Meg Homestead  
 Gross, Chaim  
 Hanian, Con  
 Hartwig, Cleo  
 Herz, Norah  
 Hoffman, Malvina  
 Kane, Margaret Brassler  
 Kaz, Nathaniel  
 Kelsey, Muriel Chamberlin  
 Kirby, Earleen  
 Kohn, Gabriel  
 Kreis, Henry  
 Landis, Lillian  
 Lassaw, Ibram  
 Laurent, Robert  
 Lipton, Seymour  
 Lo Medico, Thomas, G.  
 Maldarelli, Oronzio  
 Mandel, Howard  
 Manning, Rosalie  
 Menship, Paul  
 Miller, Burr  
 Mocharniuk, Nicholas  
 Morgan, Frances Mallory  
 Morrison, Mark  
 Peskauskas, Julius

Piccirilli, Vivian Lush  
 Putnam, Brenda  
 Rabner, Tina  
 Robus, Hugo  
 Rotan, Walter  
 Rothmaler, Ernita  
 Rudy, Charles  
 Safferson, Matthew  
 Salerno, Charles  
 Sanford, Marion  
 Sardeau, Helene  
 Schmitz, Carl  
 Schoonmaker, Eugene  
 Seidenstricker, Arthur  
 Solomon, Mitzi  
 Smith, David  
 Smith, Sidney  
 Springweiller, Erwin  
 Stinson, Harry  
 Stone, Beatrice  
 Straub, Elizabeth  
 Stringer, Peggy  
 Van Loon, Ruth  
 Walton, Marion  
 Wassey, Jane  
 Werner, Nat  
 Wheelock, Warren  
 Wilson, Judith  
 Wingate, Arline  
 Winkel, Nina  
 Woods, Gurdon  
 Zorach, William



*the Clay Club*  
*Sculpture Center*

The "PLAN FOR THE FUTURE" on the cover is the ideal for which the members of the Clay Club have been working and hoping. It is the goal of eighteen years of experiment, and will fulfill the needs of the sculptor and help to weave his art into the social fabric by bringing his work and his existence before the general public. Thus, when fully realized, the "SCULPTURE CENTER" will do its part in the awakening of America to its broader cultural potentialities.

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Following is an excerpt from an editorial by Peyton Boswell, editor of the Art Digest:

"This group of hardy and practical idealists deserves the support of art lovers in their determination to give New York a long-needed outlet for sculpture — the orphan of the arts. For seventeen difficult years the Clay Club continued without outside financial assistance, largely through the united purpose of the members and the wise directorship of Miss Denslow. Now that it is ready to enlarge its services to fellow artists and the lay public, the organization feels that it can approach its friends with a workable plan that has been proven by the cruel system of trial and error. That the Club has vitality is shown by the multitude of these friends; almost 250,000 people have visited its galleries, classes and demonstrations; during the war years it conducted a "Sculpture Canteen", attracting 1,650 servicemen."

Mr. Edward Alden Jewell, in the New York Times:

"The Clay Club — is now in the midst of a fund-raising campaign which deserves the most generous support. Sculptors themselves, including many leaders in this field, have expressed enthusiasm by donating pieces."

And in a letter from James Johnson Sweeney, when Director of the Department of Painting and Sculpture, Museum of Modern Art:

"I am very interested to hear of your plans for developing the activities of the Clay Club as a sculpture center. We appreciate your pioneer work in this field and your direct assistance to the artists."

## *the Sculpture Center Project*

In the Spring of 1946 it appeared that the Clay Club's home in 8th Street would be torn down by the following summer. An emergency fund-raising campaign was launched to purchase a building for new quarters. Newspapers and periodicals gave the campaign wide publicity.

A group of 89 sculptors donated works of art for a "Benefit Exhibition" held at the Club's gallery. The proceeds of this exhibit raised the fund by several thousand dollars.

By Summertime it was apparent that labor and material shortages would prevent the demolition of the old house and that the Clay Club could remain another year.

The funds are not yet sufficient to purchase a new building.

The members of the Clay Club appeal to interested persons to subscribe to the Sculpture Center project by gifts to the fund or by becoming a Contributing Member. Only in this way could we hope to carry on the work so sorely needed in the world of sculpture.

### *Annual Membership*

Good Will Membership .....	\$5 Contribution
Contributing Membership .....	\$25 Contribution
Sustaining Membership .....	\$50 Contribution
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Life Membership .....	\$100 Contribution

### *Perpetual Membership*

Patron of the Sculpture Center .....	\$500 Contribution
Founder of the Sculpture Center .....	\$1000 Contribution

*Checks should be made payable to the Sculpture Center Building Fund.*

Membership contributions are deductible from taxable income.

## Advantages for YOUNG SCULPTORS



AVAILABILITY of professional facilities on a co-operative basis.

RECOGNITION of new talent by exhibition in the Clay Club Gallery.

ASSOCIATION with sculptors of mature experience.

SCHOLARSHIPS on a work-your-way basis for talented students without funds.

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## SPACE FOR VETERANS

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the NEW BUILDING would provide the space needed for the increased interest in sculpture, especially among veterans who want to study under the G. I. Bill.

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## the CLAY CLUB SCULPTURE CENTER

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DOROTHEA DENSLOW *Director* - SAHL SWARZ *Associate Dir.*  
FOUR WEST EIGHTH STREET · N.Y. 11, N.Y. GR·7·3354

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*briety,* OUR PRINCIPLES—

1. TO PROMOTE the art of sculpture in America for the benefit of both the artist and the general public.
2. TO PROVIDE studio facilities for students and sculptors on a creative and experimental basis.
3. TO ENCOURAGE good craftsmanship and technical self-sufficiency.
4. TO ASSURE freedom of artistic expression.
5. TO MAINTAIN a permanent gallery open free to the public and to sponsor traveling shows.
6. TO BROADEN knowledge and understanding of the sculptor and his work on the part of the general public.
7. TO SPONSOR classes in creative sculpture for amateurs interested in it as a hobby.
8. TO ENCOURAGE the purchase of contemporary American sculpture.
9. TO DISCOVER, promote and assist new or unrecognized talent in the field of sculpture.

this is



our present home

## Outline History of the CLAY CLUB of N.Y.

**ORGANIZED** by Dorothea Denslow in 1928.

**MOVED** to present quarters in 1933.

**OPENED** gallery to public in 1934.

**ORGANIZED** club-delivered traveling shows to institutions of art in other cities in 1937.

**OPENED** "Sculpture Canteen" in 1942.

**INCORPORATED** as "the Clay Club Sculpture Center" in 1944 — a tax-exempt, non-profit-making organization.

**APPEAL** for funds for the new Sculpture Center Building, 1946.

### the "SCULPTURE CANTEEN"



during the war and until the end of 1946:

**STUDIO** and gallery facilities open free to members of the armed forces.

**ABOUT** 1,650 service men and — women partook of the creative recreation facilities thus offered.

## the SCULPTORS GALLERY

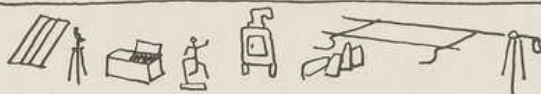


**SINCE** 1934 approximately a quarter of a million people have visited our gallery.

**THE BEST** in modern contemporary sculpture has been shown without regard to — partisan schools of thought.

**A COMMISSION** charge of 25% on sales goes to the Building Fund.

**THE EXHIBITIONS** are so organized as to provide maximum interest to the general public. Such theme shows as "Humor in Sculpture", "Facts & Figures" [apparatus, tools & sculpture], "Animal Sculpture", etc., served to interest the uninitiated.



THE • STUDIO •

**FACILITIES** for working in all materials of sculpture, including:

CLAY	WOOD	STONE
PLASTER	TERRA-COTTA	BRONZE.

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*the* **CLAY CLUB**   
**SCULPTURE CENTER**

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DOROTHEA DENSLOW *Director* - SAHL SWARZ *Associate Dir.*  
FOUR WEST EIGHTH STREET · N.Y. 11, N.Y. GR-7-3354

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April 24, 1948

Mr. Duncan Phillips, Director  
Phillips Memorial Gallery, Washington, D. C.

Dear Mr. Phillips:

The new building described in the enclosed report will enable us to render greater service to sculptors, students, museums and other art organizations than we have in the past twenty years.

Because of the difficulties of organizing and handling exhibitions of sculpture, we can serve all parties concerned in acting as liaison between sculptors and educational institutions. Thus may be established a sort of clearing house of contemporary American sculpture on a non-profit basis.

It is our intention, therefore, to have in our galleries at all times works by qualified professional sculptors of all schools of thought for your viewing, as well as an up-to-date photographic life.

Well-illustrated catalogues of our group and one-man exhibitions, of which we plan an accelerated schedule, will be published and sent to you.

One of our principal services to museums and art associations has always been the selection, crating and shipping of sculpture exhibitions. With our enlarged quarters, we will, of course, be in a position to serve you on a broadened scale in this important educational work.

Our Building Fund has enabled us to purchase our building, but, we are in need of funds to properly install and equip our sculpture gallery.

We are appealing, at this time, to all museums and art associations to help us develop this program so vitally needed. A modest donation will indeed be appreciated. Your aid will in time, we feel, benefit your own community.

Sincerely yours,



Director

## REPORT

to Members and Friends of the  
*Clay Club* SCULPTURE CENTER

PURPOSE: The purpose of this report, we are happy to say, is to announce important developments in the establishment of the proposed new SCULPTURE CENTER.

REVIEW: You are all familiar with the threat of eviction caused by the planned real estate development on the site of our present quarters.

In 1946, a general appeal for funds (the first in eighteen years of operation) for the purchase of a new home for the Sculpture Center brought gratifying results.

A group of 89 sculptors donated works of art for a "Benefit Exhibition", the proceeds of which raised the fund's total by several thousand dollars.

Invitation to the general public to join in lay membership through contribution was likewise successful. Among the highlights of the campaign was the donation of one thousand dollars by the Encyclopaedia Britannica.

NEW BUILDING: In the middle of April a contract was signed for the purchase of a completely fireproof three-story building located at 167 East 69th Street, N.Y.C. This structure, three times the capacity of our present quarters, is admirably suited to our plans for greater service to the sculptor, student, museums and art organizations and the public. For details, please turn the page.

FINANCIAL STATUS: Contributions, at the time of signing the contract, had accrued to the sum of \$11,833. (every cent donated remained in the Building Fund Account in the bank). This sum is only a few thousand short of the amount needed to complete purchase. The balance of the sales price is to be paid off on a ten-year mortgage at most favorable terms.

MORE GOOD NEWS: Almost half of our mortgage has already been pledged to be paid off by Subscribing Founders who will donate one hundred dollars a year for a period of ten years.

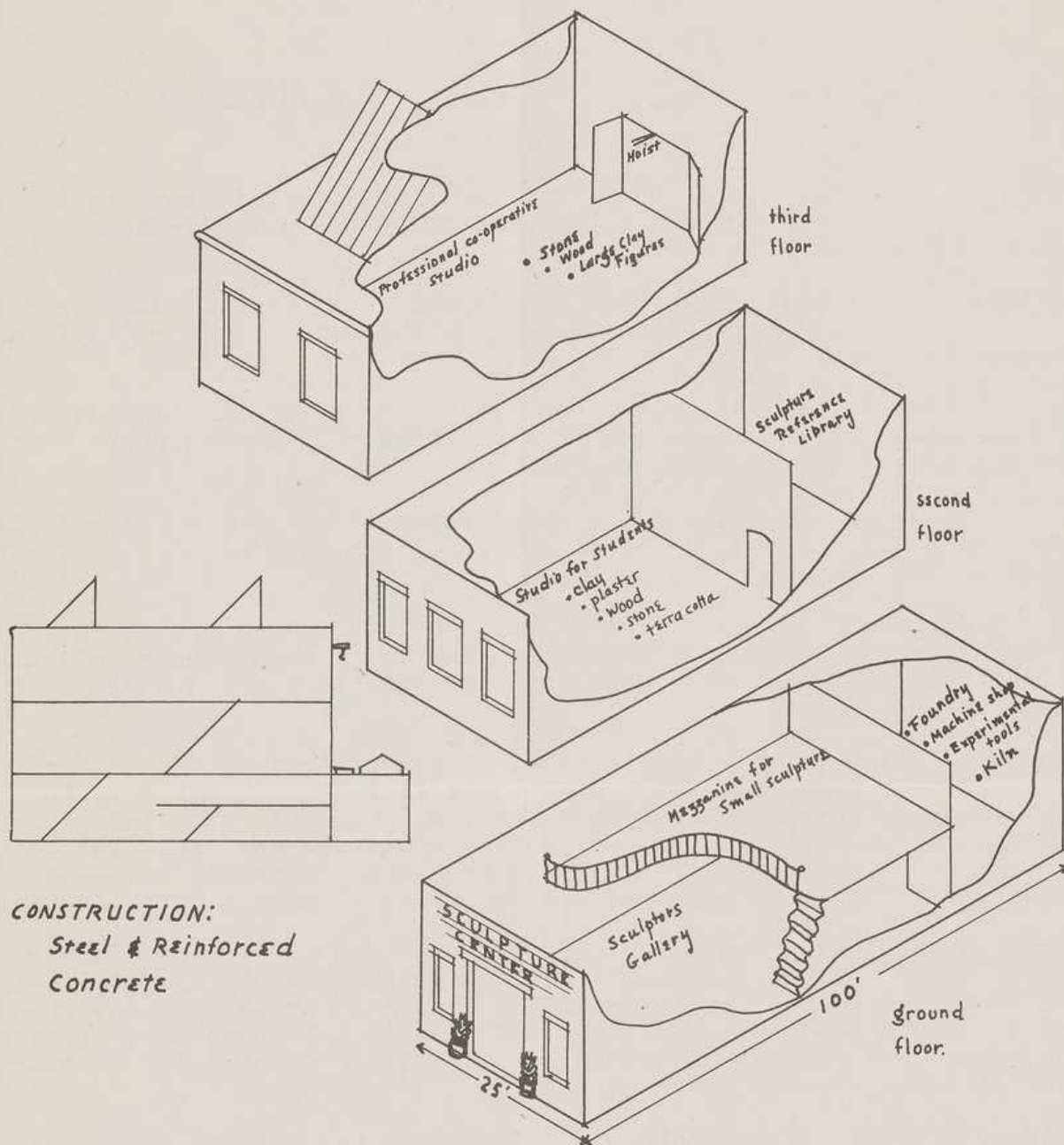
WHAT IS NEEDED: Funds to complete purchase must be raised immediately to meet the deadline of sixty days from the date of signing of the contract.

Further funds will be needed to equip the new building in such a manner as to render the maximum service to both sculptors and the general public.

The studios, to be a laboratory devoted to sculpture, must be equipped to provide adequate facilities for technical and aesthetic research.

The galleries must be so designed, with emphasis on proper lighting, spacing and handling as to set standards for the benefit of all concerned.

Building at 167 East 69th Street being purchased for conversion to the SCULPTURE CENTER:



CONSTRUCTION:  
Steel & Reinforced  
Concrete

PLANS: It is planned to build the following into the new building:

- Mezzanine in the gallery for the showing of small sculpture.
- Well-designed lighting in the gallery.
- Space for examples of work by all qualified professional sculptors.
- Storage space to facilitate traveling shows.
- Large skylights in the professional cooperative studio.
- Bronze foundry for educational purposes.
- Experimental equipment for new materials.
- Library for sculpture reference.
- Kiln for large terra cotta figures.

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*the* **CLAY CLUB**   
**SCULPTURE CENTER**

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June 18, 1948

Phillips Memorial Gallery  
1600 Twenty-first St., N. W., Wash., D. C.

Dear Sir:

An exhibition of Sculpture in Plastics by Leo Amino will be available for museums and other art institutions for showing from early Fall 1948 until the Summer of 1949.

The exhibition will be much the same as indicated by the enclosed catalogue - a total of about forty pieces. The majority of these pieces will be about 10-12 inches in height, with about half a dozen 2 feet in height.

The Shipping weight of the show should run about 250 lbs. crated.

The fee for the exhibit will be twenty-five dollars. The receiving institution will pay shipping and insurance charges from the place of previous showing and will be responsible for proper packing and shipping to the next point of exhibit.

Catalogue identical to the enclosed will be available without the name of place of exhibition (name to be printed by individual gallery). The price of these catalogues will be seventy-five dollars per thousand.

Each place of showing will be allowed a period not to exceed four weeks which includes time for unpacking, setting up, and recrating.

If your institution is interested in the Amino plastics exhibition, please let us know the dates desired, with alternates, and whether any catalogues would be required.

Very truly yours,

  
Director