



The Riveter
by Ben Shahn,
Bronx, New York,
1938

Shahn, a Lithuanian immigrant, was one of the best-known and most politically active artists to paint Section art.

The Riveter was one of several panels that made up the mural *Resources of America*, which Shahn and his wife, Bernarda Bryson, painted for the Bronx post office.

Development of the Land by Elsa Jemne **Ladysmith, Wisconsin Post Office 1938**

Jemne, a native of St. Paul, Minnesota, had studied in Europe before World War I. She was criticized by both Treasury officials and the citizens of Ladysmith for inaccurately rendering the size and scale of the farmer and his corn in conveying her celebratory message.



Postman in a Storm
by Robert Tabor
Independence Iowa, 1938

Tabor was born in Independence, Iowa, and lived most of his life there. When he lost his traveling sales job during the Depression, he began to paint. He was funded by the Federal Arts Program before winning a Treasury Section commission for this mural.



Legend of James Edward Hamilton – Barefoot Mailman Stevan Dohanos, West Palm Beach, Florida, 1940

Stevan Dohanos painted six panels evoking the life of James Hamilton, a mail carrier in Florida who died in 1887 “in the line of duty.” Hamilton’s route took him barefoot along the beach from Lake Worth to Miami. Dohanos said in an interview in 1982 that “there is a difference of opinion as to whether sharks or alligators” caused Hamilton’s demise.



Tennessee Valley Authority By Xavier Gonzalez Huntsville, Alabama, 1937

Pres. Roosevelt regarded creation of the Tennessee Valley Authority (TVA) in 1933 as one of the great achievements of the New Deal. Through the TVA, which covers more than 40,000 square miles, the federal government built dams that brought electricity to the rural Southeast, and it became actively involved in planning the region's resource conservation, agricultural, and industrial policies.



Plowshare Manufacturing by Edward Millman Moline, Illinois, 1937

John Deere started building steel plows for prairie farming in Moline Illinois in 1837. Despite the depression, the Deere company celebrated its centennial in 1937 at the leading employer in Moline with a record \$100 million in gross sales. The image below is reproduced from one of the drawings Millman created before painting the mural in the Moline post office



Sorting the Mail
By Reginald Marsh
Washington, D.C., 1936

There is no record of citizen complaints in Washington, D.C., about Marsh's nonliteral depiction of mailroom labor



Mining

By Michael Lenson

Mount Hope, West Virginia, 1942

The United Mine Workers of America (UMW) was founded in 1890, but the union struggled for legitimacy until the passage of the National Labor Relations act of 1935 during the New Deal. The act established federal mechanisms for union formation and bargaining with employers. Mineworkers in 1942 were led by John Lewis, the charismatic UMW president who gave his union a high profile on the national labor scene in the New Deal years



Orange Picking

By Paul Hull Julian
Fullerton, California, 1942

The “Second Gold Rush” to California occurred in the early 1900s, when families from the Midwest moved westward in hope of making it rich in citrus farming. By 1942, family farming had largely been replaced by agribusiness, which hired migrant labor from Mexico.



Tobacco Industry

By Lee Gatch

Mullins, South Carolina, 1939

For murals in southern post offices, the Treasury Section and its artists sought a balance between deference to the local power structure and a desire to depict African-Americans life. So, while supervisors were seldom depicted in industrial or agricultural murals outside the South, they were included in southern murals about work. At the same time, local southern committees asked that murals not show the poor whites who actually worked alongside blacks in and the cotton and tobacco fields.

