

Class Of 1932 Will Present Poor's Mural To College Tomorrow



In the center of the mural the figure of Abraham Lincoln companions a young student who holds an unplanted tree, symbolizing the creation and future promise of the new land-grant college. The first Old Main building is being constructed behind these figures, while light breaks

through the clouds overhead. Richly autumn-toned farm lands occupy the deep background spaces to the left of Old Main; industrial regions can be seen to the right of the high blue mountain ranges. In the foreground are set groups of figures typifying the primary educational objectives of

a land-grant college. To the extreme left in the fresco is a rural home scene in which a student is taking leave of his parents for college. Below Old Main and near the central figures are agriculture students examining an experimental plot of seedlings, while fellow students work in the fields

behind them. On the other side of Lincoln a group gathered about a table is being taught by Dr. David B. Pugh, first president of the College. Several students clad in Civil War uniforms and a girl suggest military training and coeducation. Behind this group can be seen factories,

oil fields, a sawmill, and an iron furnace. At the base of the fresco a young mineralogist is examining a rock specimen against an outcrop of coal. Engineers in a group at the right are checking plans for a stone-arched bridge which is under construction nearby.

"Land Grant Mural Only A Beginning" -- Dickson

Resident Artist Plan Abandoned

Only the beginning of a huge artistic dream in a scheme of frescos around the second floor balcony of Old Main was inaugurated when Henry Varnum Poor completed the Land Grant Mural on the central staircase wall of the building, Harold E. Dickson, associate professor of Fine Arts, has announced.

When the tentative series of murals becomes a reality, a great composite picture of the development of the College from its beginning to the present time would include panels representing the various schools on the campus and the major College contemporary activities.

These proposed frescos could be done in many ways Mr. Dickson asserted, but Mr. Poor suggested a continuity of scenes around Old Main's balcony walls, and commented that it would be particularly interesting to paint on walls lighted by natural light, instead of the artificial lighting to be used for the Land Grant Mural.

Upon completion of Poor's work recently, the College was urged to employ him as artist in residence for three years, but plans were changed due to the lack of necessary funds amounting to \$15,000.

Sources for availability of funds include: the Carnegie Corporation, the Buhl Foundation of Pittsburgh, alumni funds, and class gift money. The latter holds forth the most hope.

Nowhere in the country is there a fresco project like that proposed. Such a gift would be peculiarly appropriate as a tribute to the College, Mr. Dickson assured.

Columns Make Frame

Location of the mural in the lobby of Old Main has subjected it to the effects of the decorative columns in front of the stairs. The pillars are an integral part of the picture's organization.

The columns provide framing for the large central theme and serve to divide the fresco into its component parts for separate viewing. The artist has used the position of the shafts to stabilize the proportional sizes of his fig-

Artist At Work



Thousands of students, visitors, and residents of State College witnessed the actual painting of the fresco in the seven weeks time it took Henry Varnum Poor to complete his mural masterpiece. Here the artist is shown supervising the application of wet plaster.

Fresco Attracts Widespread Prais

Recognizing the rich subject matter and the degree of artistic talent of the Land Grant Mural recently completed by Henry Varnum Poor, art magazines and newspapers have lauded the fresco as the first work of its kind painted in an American college.

A detailed description of the mural is featured in the August issue of the Magazine of Art. Herein Forbes Watson, associate editor, says: "Out of purely American subject matter, of a particularly significant kind, Poor has designed a fresco which is certainly one of the greatest works of art produced in this country."

In the September issue of the Art Digest the following was said of Poor and the mural: "Poor, on his part, gave his best to produce a mural aesthetically worthy of the permanence of its medium."

Featured as a frontispiece in the Art News, September number, a description of the mural accompanies a composite study and a detailed study.

Full page spreads of the mural were featured in a composite and detailed studies in the Sunday editions of the Pittsburgh Press and the Philadelphia Inquirer recently.

Brief Ceremony To Mark Acceptance By Hetzel

Ideal Student



Above is pictured the artist's conception of the ideal student, one of the two principle figures which form the theme center of the mural. The youth holds a young fruit tree to be planted, suggesting the promise of future growth and rich return.

Special Lighting Sought For Exercises

Official presentation of the Penn State Mural, the gift of the class of 1932, will be made tomorrow at 8 p.m. in the first floor lobby of Old Main as a part of the Alumni Day program.

Prof. J. Burn Helme, architectural department, will present the speakers for the ceremony. Actual presentation of the mural will be made by H. Audrey Myers, senior class president of the donor class of 1932. Acceptance of the mural will be made by President Ralph D. Hetzel on behalf of the college.

The ceremony will be brief enough to permit those interested in attending the Cider Feed at 8:30 in the Armory to attend both functions.

No Novice, Poor Painted Way Back In High School

Henry Varnum Poor, now recognized as the outstanding mural painter in America, was born in Chapman, Kansas in 1888, the son of a wealthy banker.

Young Poor got his first inspiration for painting in high school and retained that enthusiasm throughout his college career at Stanford University.

After his graduation he studied abroad with Walter Sickert, famous English painter, and at Julian's world renowned art school in Paris until he was called to the colors in 1917 as regimental artist.

Upon his return to America at the end of hostilities, Poor planned and built his artistic home in New York state, using red limestone and timber and including a pottery workshop at one end where he began to turn out unsurpassable pottery.

After making a small fortune through his ceramic work, which included designing a fountain for Helen Hayes, the famous stage star, Poor turned his genius toward the field of mural painting.

In 1937 he completed 12 panels in fresco for the Justice Department in Washington following this up with a similar work for the Department of the Interior.

Sketches for the Penn State mural were begun by Mr. Poor in August, 1939, and the painting completed last June.

Artist Used Student Models

Mary Elizabeth Hatton '40, Don C. West '42, Harold J. Raab '42, John R. Snyder '40, and Thomas Slutter will be scrutinized, criticized, admired, and respected by many thousands of people in decades to come. These students—at least their likenesses—are preserved for posterity in the Old Main Mural.

Miss Hatton served as a model for the woman student in the seminar group directly to the right of the figure of Lincoln. Don West was the subject for the figure with the trowl in the engineering group on the right. The other students compose the agricultural group left of the center.

In addition to the students, Harold E. Dickson, associate professor of fine arts, and John J. Thompson of the class of 1862 also served as subjects for the wall painting.

Art Conscious U. S. Colleges Secure Official Campus Artists

Carnegie Foundation Supports Enterprise

Colleges and universities throughout the United States are becoming more art-conscious with many new artists in residence being appointed this year. These men are in some places employed as teachers and in other colleges serve as demonstrators and campus artists.

Many of the new college-going artists are on the payroll of their institutions while others are sponsored by the Carnegie Foundation. The Foundation, which recently turned down a request by Penn State for a commission for Henry Varnum Poor, has sent John Held Jr., illustrator, to the University of Georgia. Through the same means, Philip Evergood, progressive muralist, is now at Kalamazoo College. Portrait specialist Robert

Phillip has established residence at the University of Illinois.

Spaniard Luis Quintanilla at the University of Kansas City will start the first university school of fresco painting in the United States. Fresco is the same medium which was used by Poor in painting the Old Main mural.

Mural Leaflets Available

Mimeographed leaflets describing the Land-Grant Mural in detail are available for students, visitors, and all other interested persons at the Student Union desk in the first floor lobby of Old Main.

Murals now completed in American colleges include one in the Dartmouth Library, a small mural at Harvard and a fine work of art at Yale by Eugene Savage, an American mural painter.