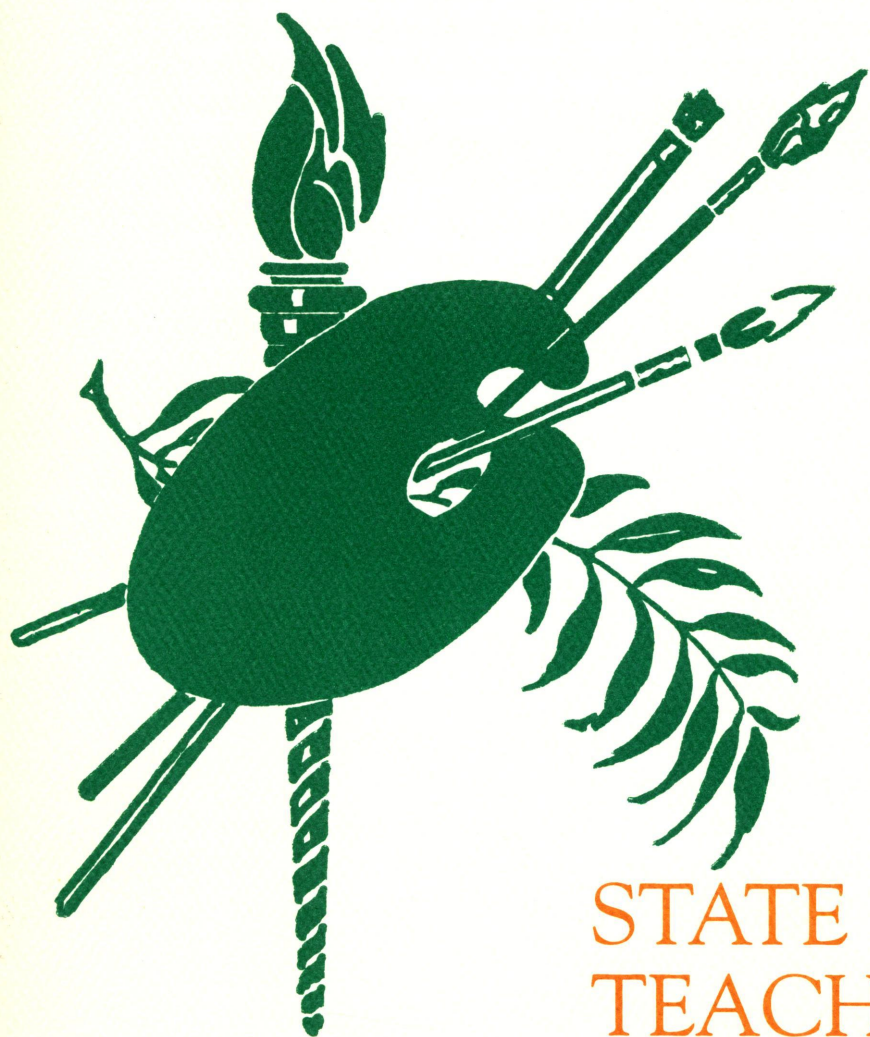
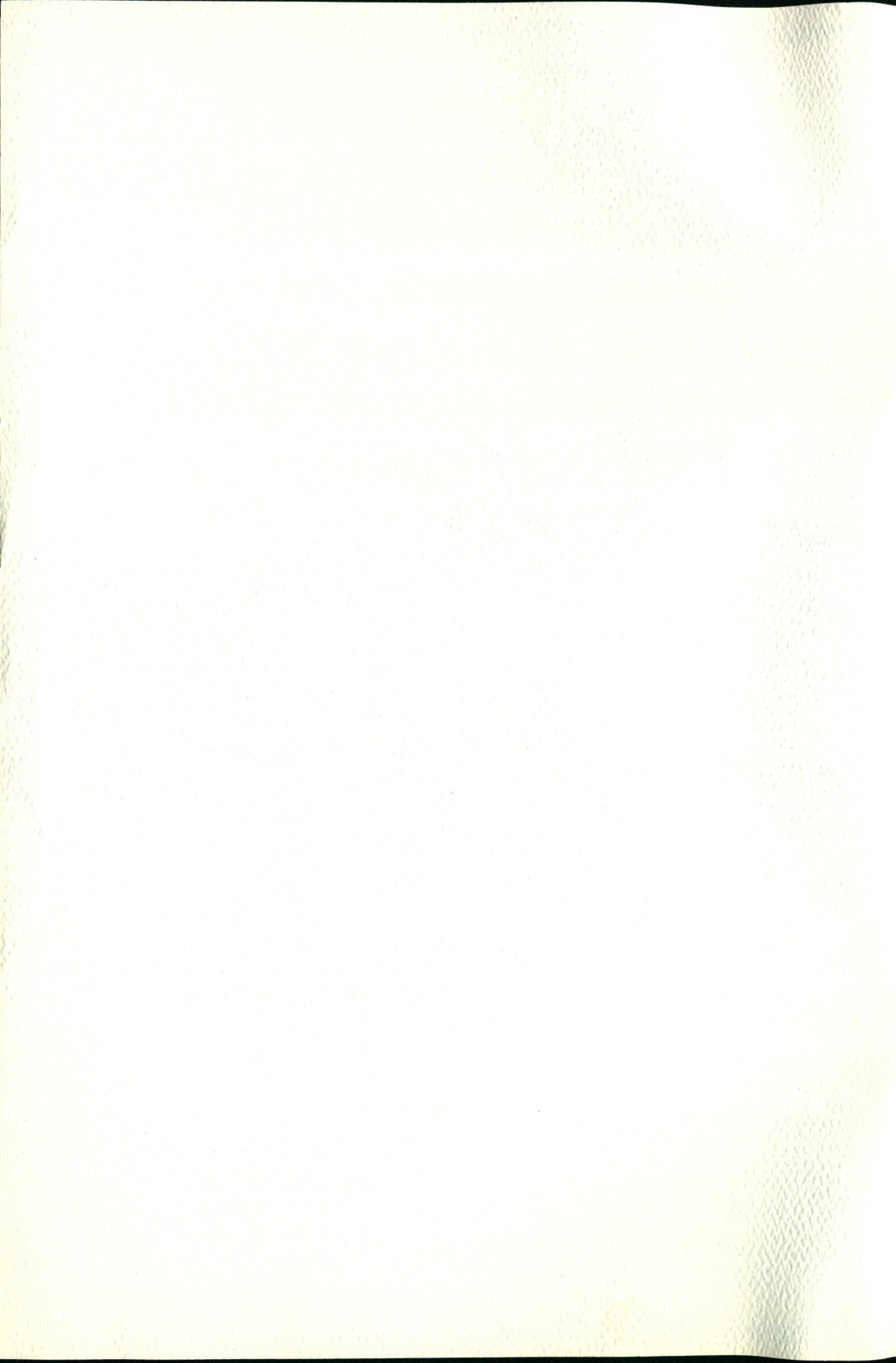


MURALS AT EDINBORO



STATE
TEACHERS
COLLEGE

EDINBORO
PENNSYLVANIA

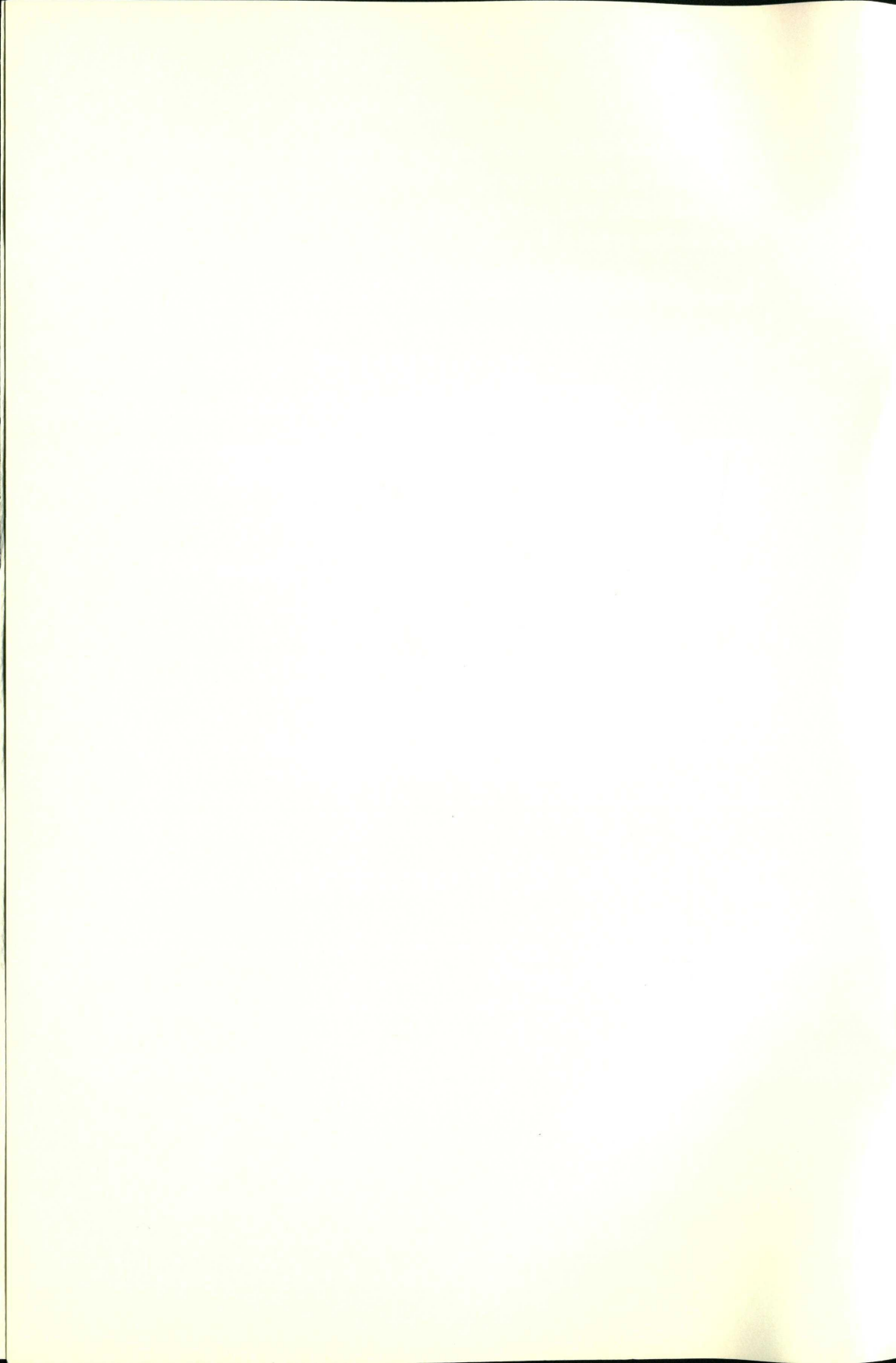


This reprint of the 1939 edition of *Murals at Edinboro* is dedicated to the student artists who, through their creativity, patience, and perseverance, completed the eleven murals that graced the walls of Normal Hall.

It is also dedicated to the alumni, students, faculty and staff who helped to recreate the clock tower of Normal Hall near the original site of the building which was destroyed by fire in 1969.

The Normal Hall Clock Tower will stand in tribute to all students whose lives have been enriched through their Edinboro education.

January 1992



Foreword . . .

THE STATE TEACHERS COLLEGE at Edinboro, Pennsylvania, is one of the State Institutions in Pennsylvania that has the special curriculum for the preparation of teachers of ART EDUCATION. It was very appropriate, therefore, that in the year 1934-35 and thereafter until the fall of 1937, groups of student artists should design and execute a group of murals on the long and spacious walls of the corridor of Normal Hall, covering nearly three thousand square feet of surface.

THE general execution of the murals project was under the direction and supervision of MR. A. J. HALLER, a member of the Art Faculty. The undertaking of executing this ambitious art project not only provided an artistic and beautiful decoration for bare wall surface, it gave to the young artists and future teachers of Art an opportunity to show their creative ability in this form of expression.

THE reproduction of these beautiful murals, representing not only school interests and activities, but historical, literary, social, and cultural backgrounds, is necessarily limited in effect because of the lack of color reproduction. An actual visit to the murals is necessary in order to appreciate the design, the workmanship, and the coloring. The general effect is such that a great deal of credit is reflected in the artistic craftsmanship of the young artists and future teachers.

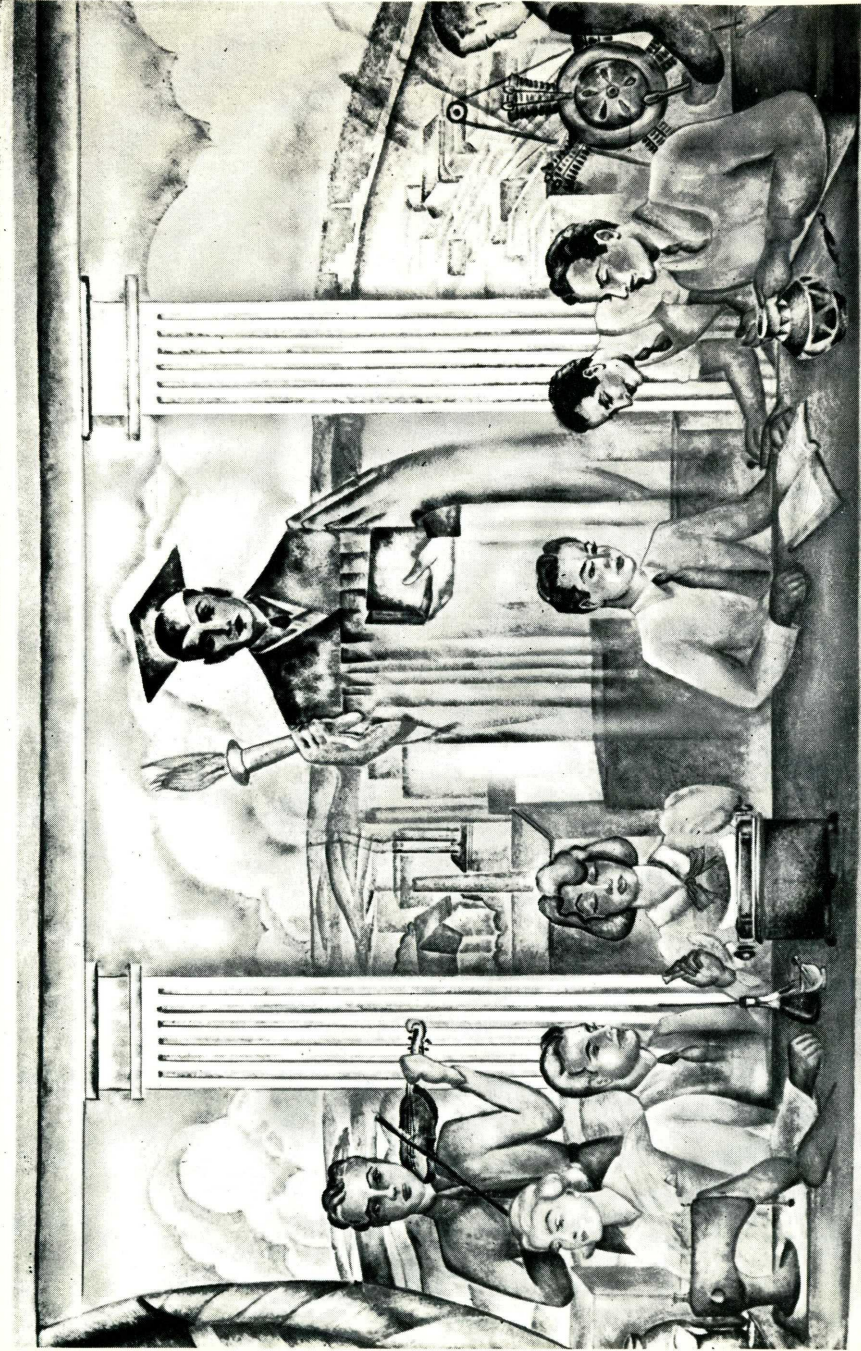
CARMON ROSS,
President of the College.



STUDENTS AT WORK ON AN EDINBORO MURAL

Mural Paintings at the State Teachers College at Edinboro, Pennsylvania

In RECENT YEARS there has been a more popular acceptance of the old art of mural painting. This is, no doubt, due in part to higher aesthetic standards which call for a more pleasing relationship between the picture and the interior which it decorates, rather than the "ready made" easel painting. Today, murals are often painted on canvas in the artist's studio. This canvas is cut from its frame when finished, and glued to the wall for which it was intended. Such a method has advantages in that the painting is removable if the building should be demolished. Also the artist works under much more convenient and comfortable conditions. In painting directly on the wall, however, there is one great advantage that the other method does not possess. That is the fact that the relationship between the painting and its setting can be more definitely observed while the work is under way. This should result in a more nearly perfect architectural unity. Partly for this reason and partly to preserve the original texture (sand finish) of the walls, we decided here at Edinboro to paint our murals directly on the wall. We found that the sand finish served excellently as a "tooth" such as one associates with canvas and rough water color paper, and with the method we used of "pounding in" the paint, a somewhat stippled and vibrating effect was achieved. The medium used in the pictures is artists oil paint, which was applied with a stiff stencil brush and a round paste brush. This paint was applied so thinly that it became a mere stain, and did not alter the original texture of the wall. The paintings were so designed that a large part of the existing wall color became part of the picture. This preserved a close color harmony throughout the entire interior scheme.



GUIDANCE

WITH

ACTIVITY

"ACTIVITY WITH GUIDANCE"

"Activity With Guidance"

Designed and executed by the following committee:

CLARENCE G. BOERSTLER, *chairman*

FRANK P. BROWN, MAXINE TEETSEL

In the foreground are the wide awake pupils of a modern school room, each representing some one of the various studies in an enriched curriculum. Beyond, stretches a panorama of the outside world, with its office buildings, work shops, farms and homes. It is for life in this world that these children are preparing, and to serve them as a sympathetic friend and guide, the figure in academic garb rises out of the mist like a spirit. This large, central figure with torch and book, represents the typical Edinboro State Teachers College graduate, the trained teacher equipped to inspire and direct the activities of these men and women of tomorrow.



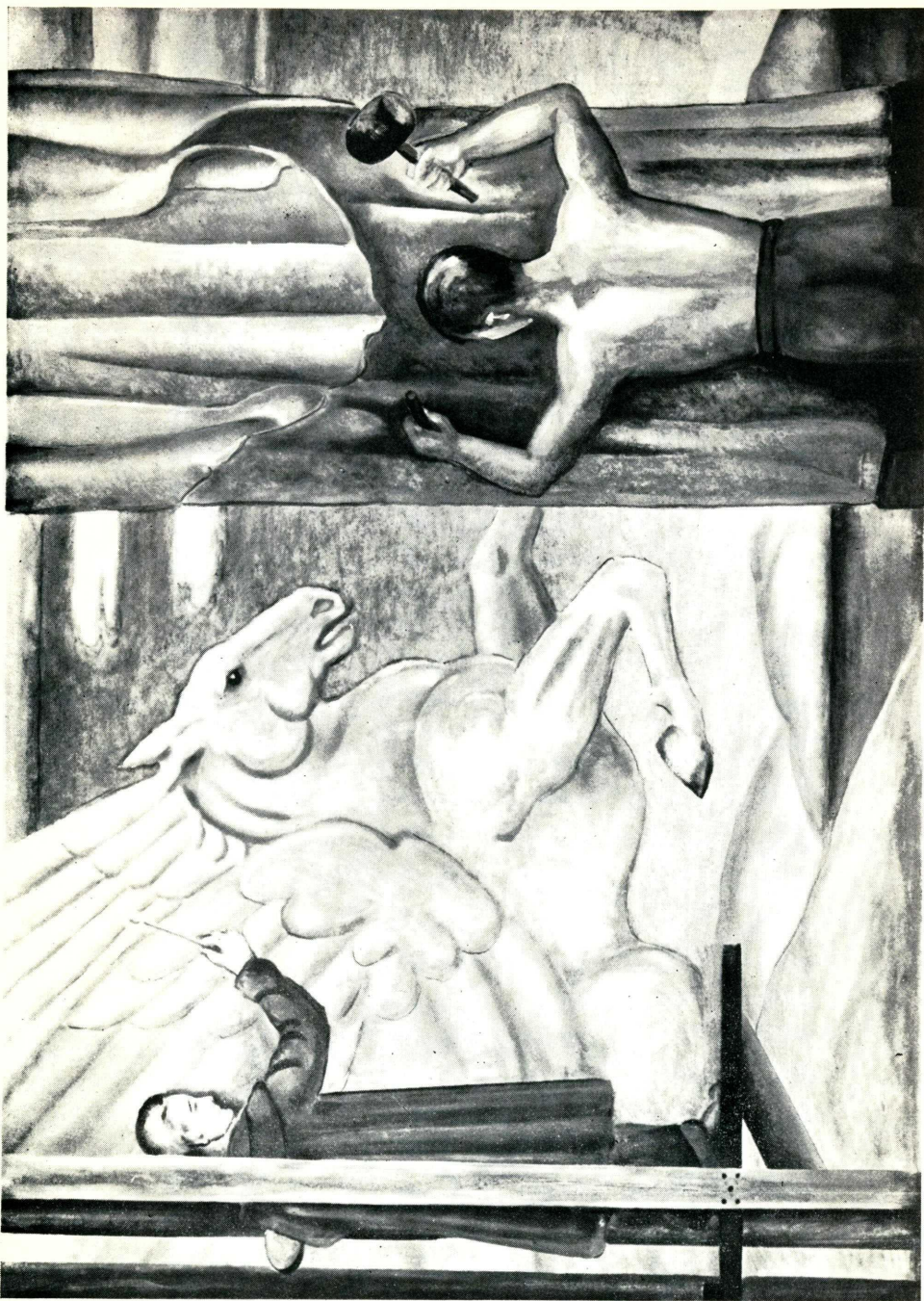
"WISDOM"

"Wisdom"

Committee: FRANK P. BROWN, VIRGINIA DAVIS.

In this painting, Athene, goddess of wisdom, is represented with her attributes, the helmet, staff, owl, and serpent skin, on which is the head of Medusa.

Dressed in a long white garment, the majestic figure is in gleaming contrast to the clear cool color of the sky beyond. This sky, with the low purple hills, is suggestive of great distances which give a feeling of space to the panel. The tree represented as growing in the foreground harmonizes in line with predominant verticals throughout the composition. The scarlet berries on its twigs around which the leaves cluster give a gay color accent.



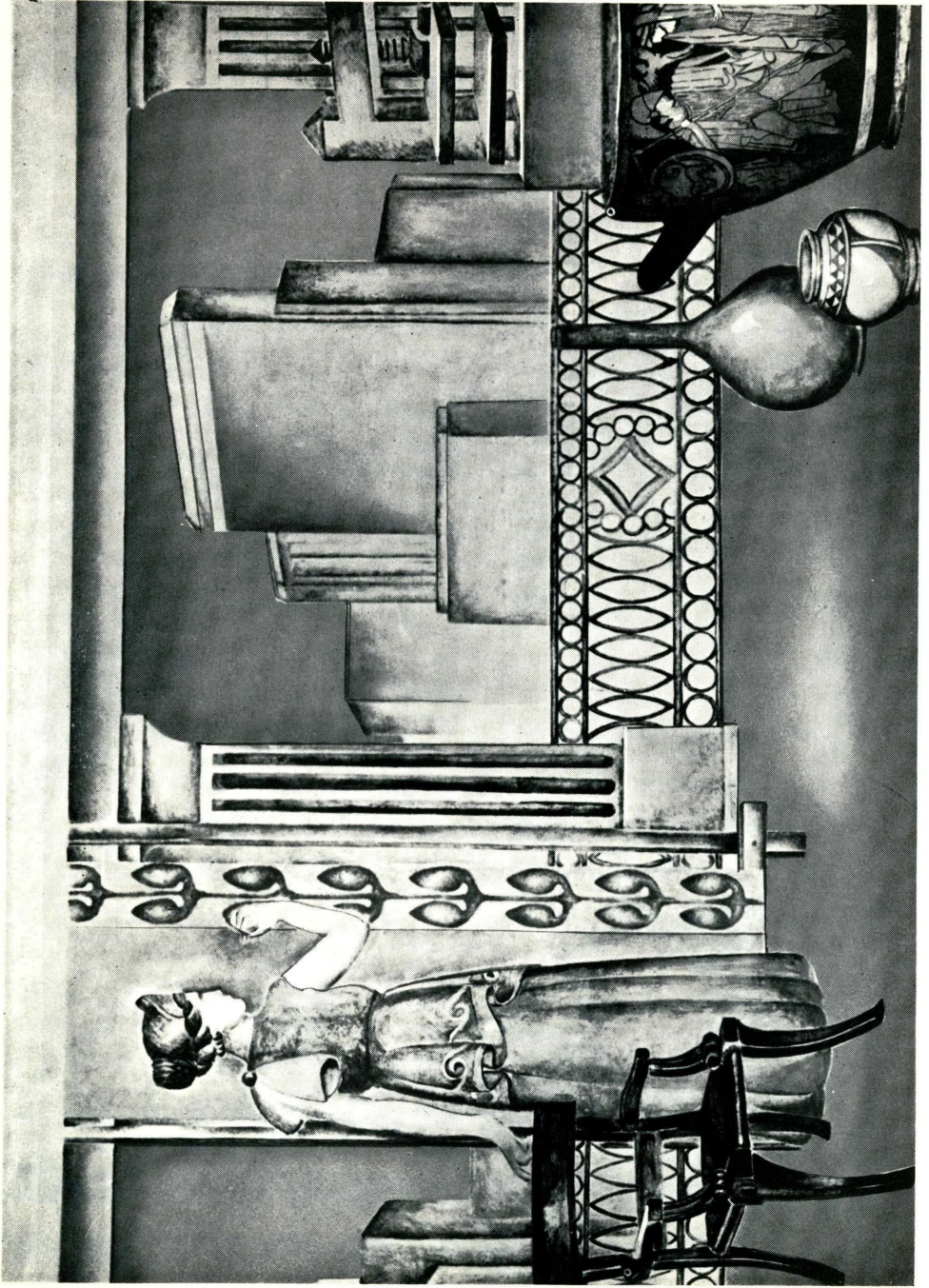
"PAINTING AND SCULPTURE"

"Painting and Sculpture"

Committee: SAM SULLIVAN, GAIL TAYLOR.

This is one of the two murals representing the Art Department, and has to do with the representative Arts. To the left on a scaffold, is a mural painter. He is putting the finishing touches to a picture including the winged horse, "Pegasus," which serves as a background for the composition. To the right, a sculptor is working on the drapery near the base of a heroic sized columnar figure.

Pegasus, whose white body reflects delicate tones of pale blue and cream color, is seen against the blue green sky of a late afternoon. Below him are purple hills and the deep blue waters of the Mediterranean, suggestive of the part of the world from which this ancient legend and classical art had its origin.

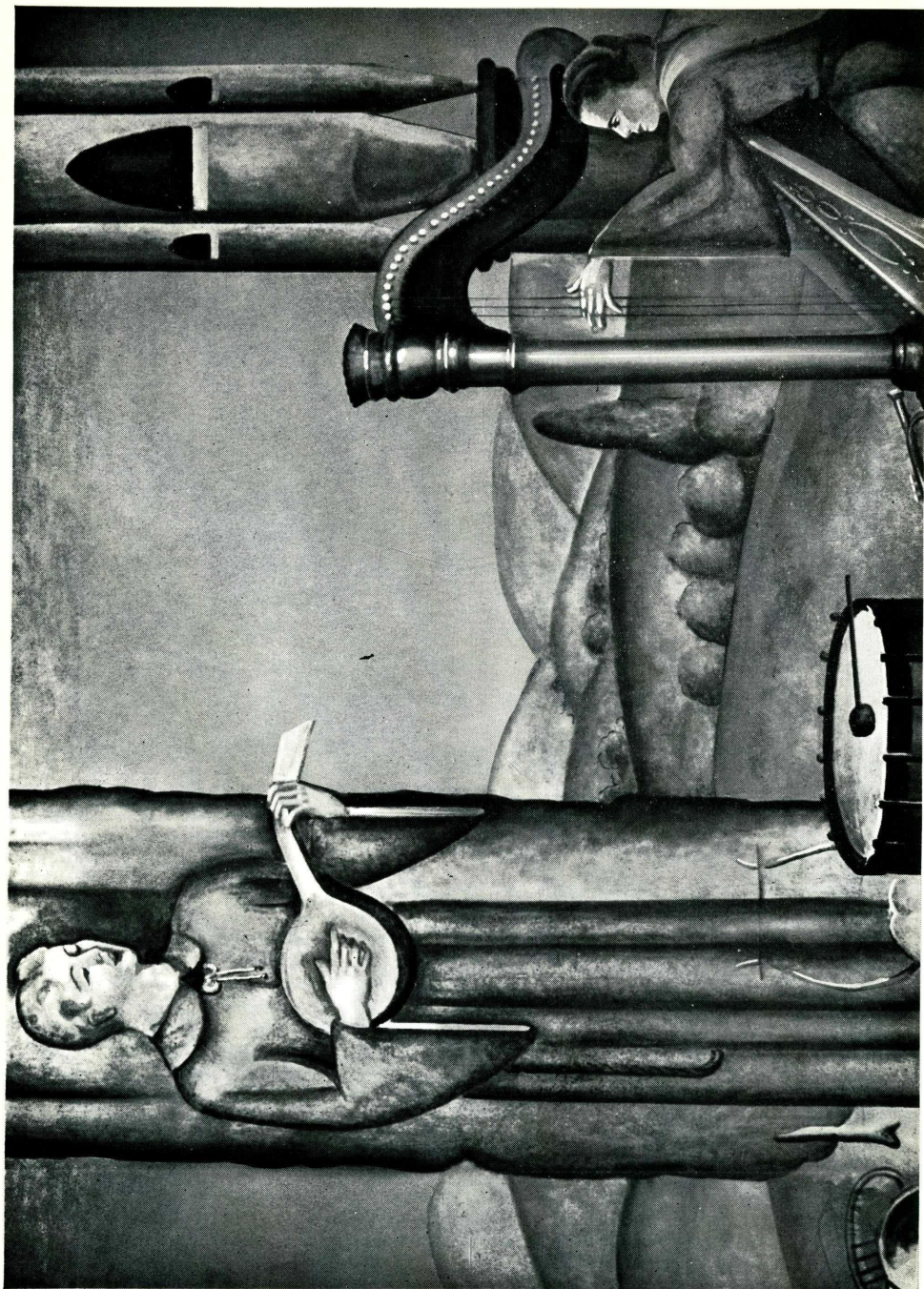


"ARCHITECTURE AND INDUSTRIAL ARTS"

"Architecture and Industrial Arts"

Committee: SAM SULLIVAN, LoRITA KRAMER.

The center of interest here is the figure of a woman in classical costume, representing the intimate arts of dress designing and hair dressing. A cornet of precious metal as part of her coiffeur represents the art of the gold smith and silver smith. Cabinetry is represented by the Neo-classic arm chair upon which she rests her left hand, and the art of weaving by the cloth upon the loom at which she works. Balancing this group on the right are the traditional screw type printing press, associated with printing and book making, and the pottery of three historic periods, the primitive Indian, ancient Greek, and elegantly glazed Chinese. Architecture, the mother of the arts, is represented by the buildings in the background, and the details of the loggia columns. These details in turn represent iron work and stone cutting, two of the building crafts.



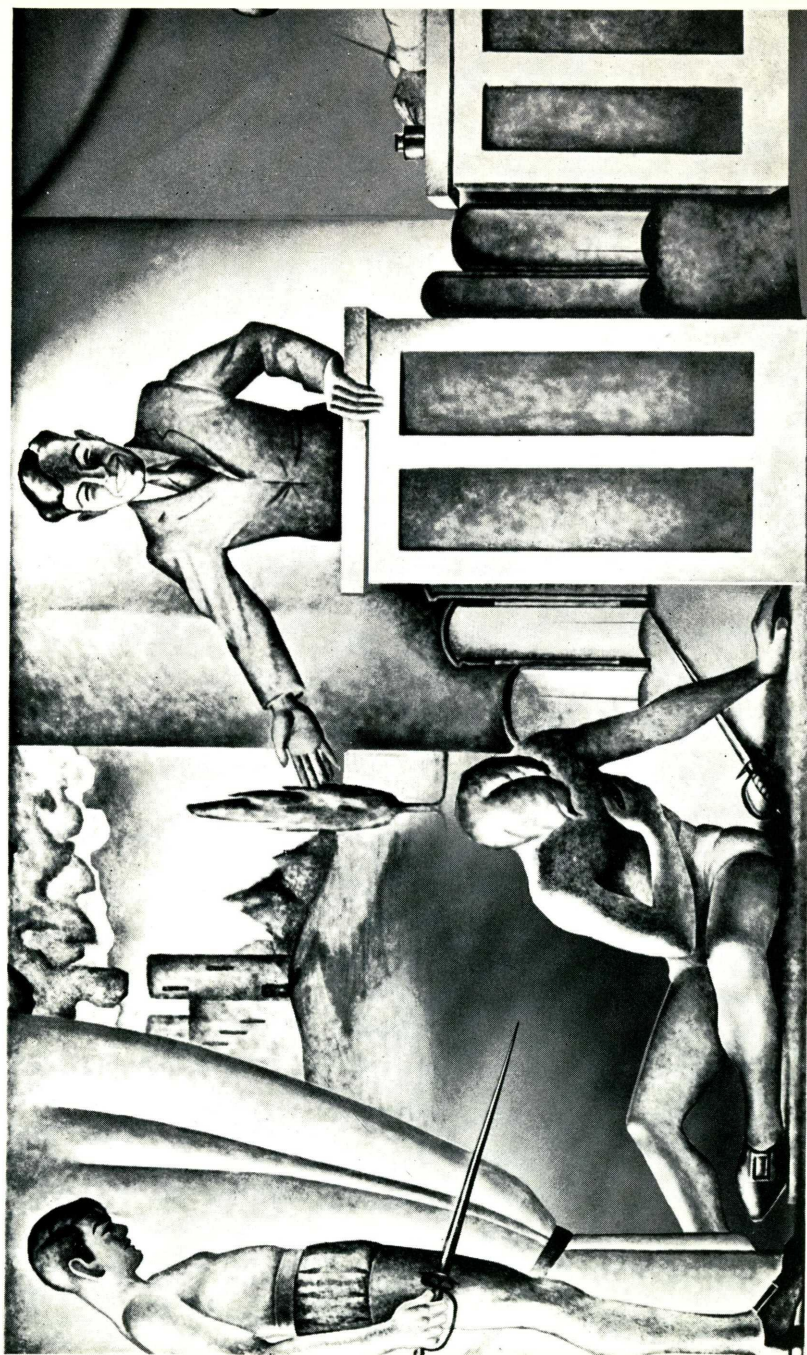
"MUSIC"

"Music"

Committee: GAIL TAYLOR, FRANK P. BROWN.

Vocal music is here illustrated by a young man in the red robe of the Edinboro College Choir. He is standing in front of a group of columnar trees singing, and troubador-like is accompanying himself on a mandolin. A second figure, a young woman similarly clad, plays on a harp, behind which rise the pipes of an organ. Other instruments including the classical lyre, are grouped in the foreground. A pastoral landscape stretching off into the distance gives a suitable background to the more assertive elements.

What one might term as "melodic color" has been most appropriately achieved in this composition. The red in the gown of the standing figure together with the dark blue green of the trees back of it suggests the jeweled glass in cathedral windows. Combined with this are the mellow colors found in a misty landscape background and the gold of the harp and other musical instruments.

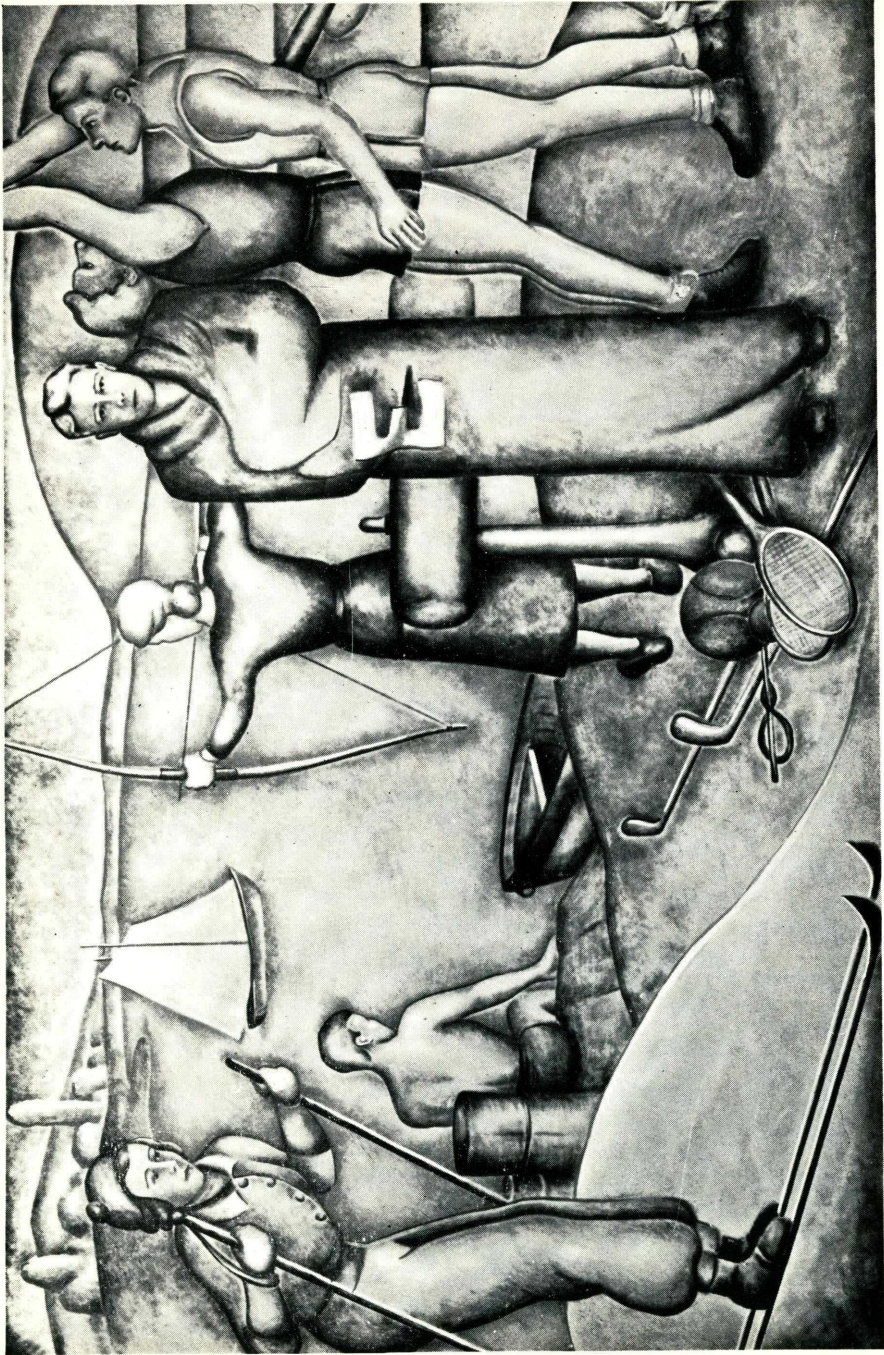


"DRAMATIC, SPOKEN AND WRITTEN ENGLISH"

"Dramatic, Spoken and Written English"

Designed and executed by WILLIAM BAHMERMAN

The central figure speaking from a lecturer's platform, represents the general field of oral English and voice training, which has been given a very important place at the Edinboro State Teachers College. To the left in front of a rather "staged" background and the folds of a drawn curtain, two young men of college age in doublets and hose typify the dramatic activities of the college. To the right in the mural itself, but only partly in the photograph, written English is represented by a young man at a desk. The study of the appreciation of good literature is symbolized by a row of books on the floor back of the central figure. In the composition itself, these books help serve as a unifying element tying together the various parts of the whole into one picture.



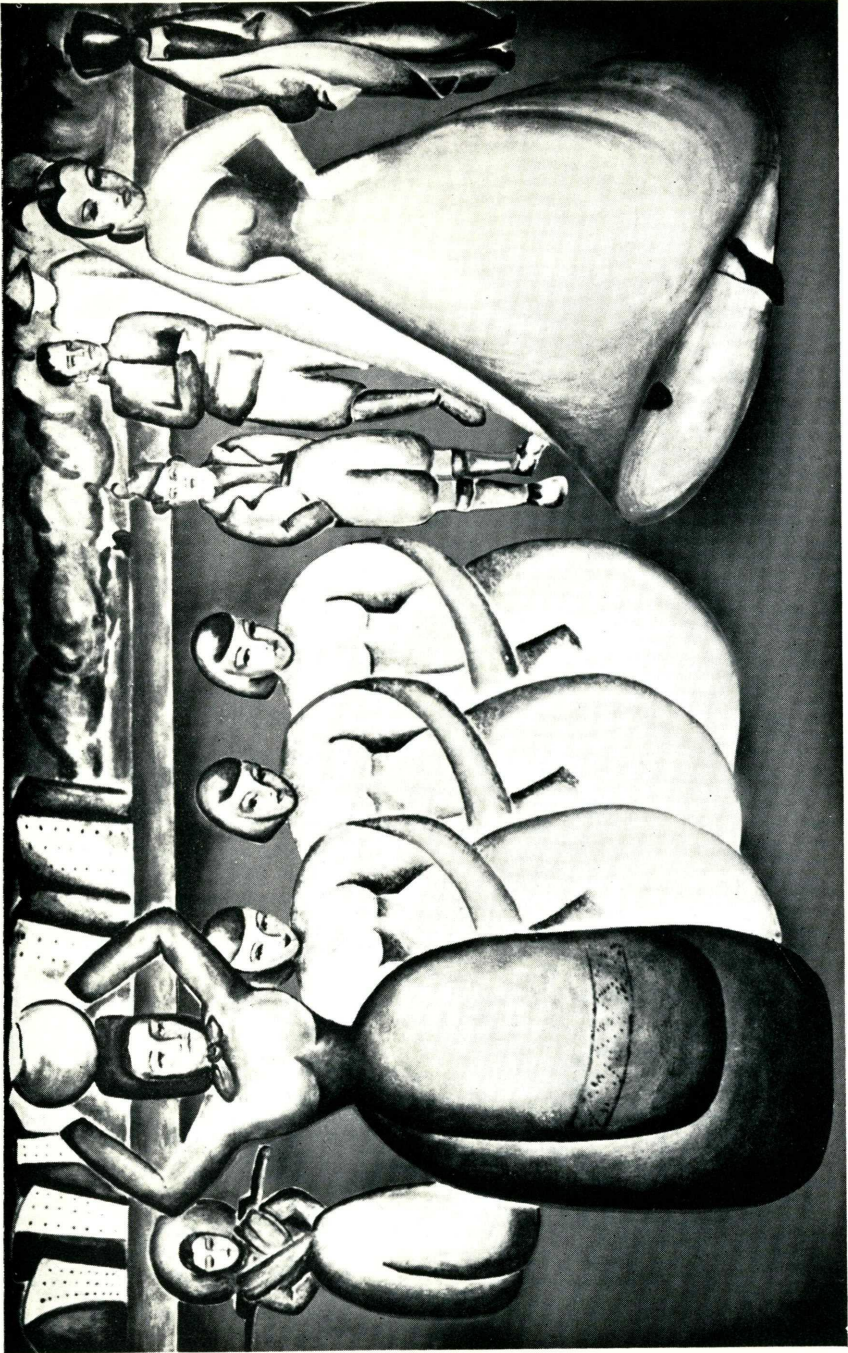
"PHYSICAL EDUCATION"

"Physical Education"

Designed and executed by GAIL TAYLOR.

Detail of the central and left hand portion.

Against a typical out door Edinboro landscape with its lake, broad level fields and gently sloping hills, alert, vigorous young men and women, our teachers in training, are engaging in the athletic activities that are offered here. The standing figure wrapped in the red woolen blanket, with a white "E" is eagerly awaiting his time for active participation. Grouped to the left of him and on the ground, is equipment representing the many sports, tennis, golf, horseback riding, etc. Also to his left, figures participate in archery, boating, swimming, and winter sports, representing those respective activities. To his right two opposing "centers" in a basketball game are jumping for the ball, and to the right of that, on the mural itself, but not in the photograph, indoor baseball and football are represented by eager participants.



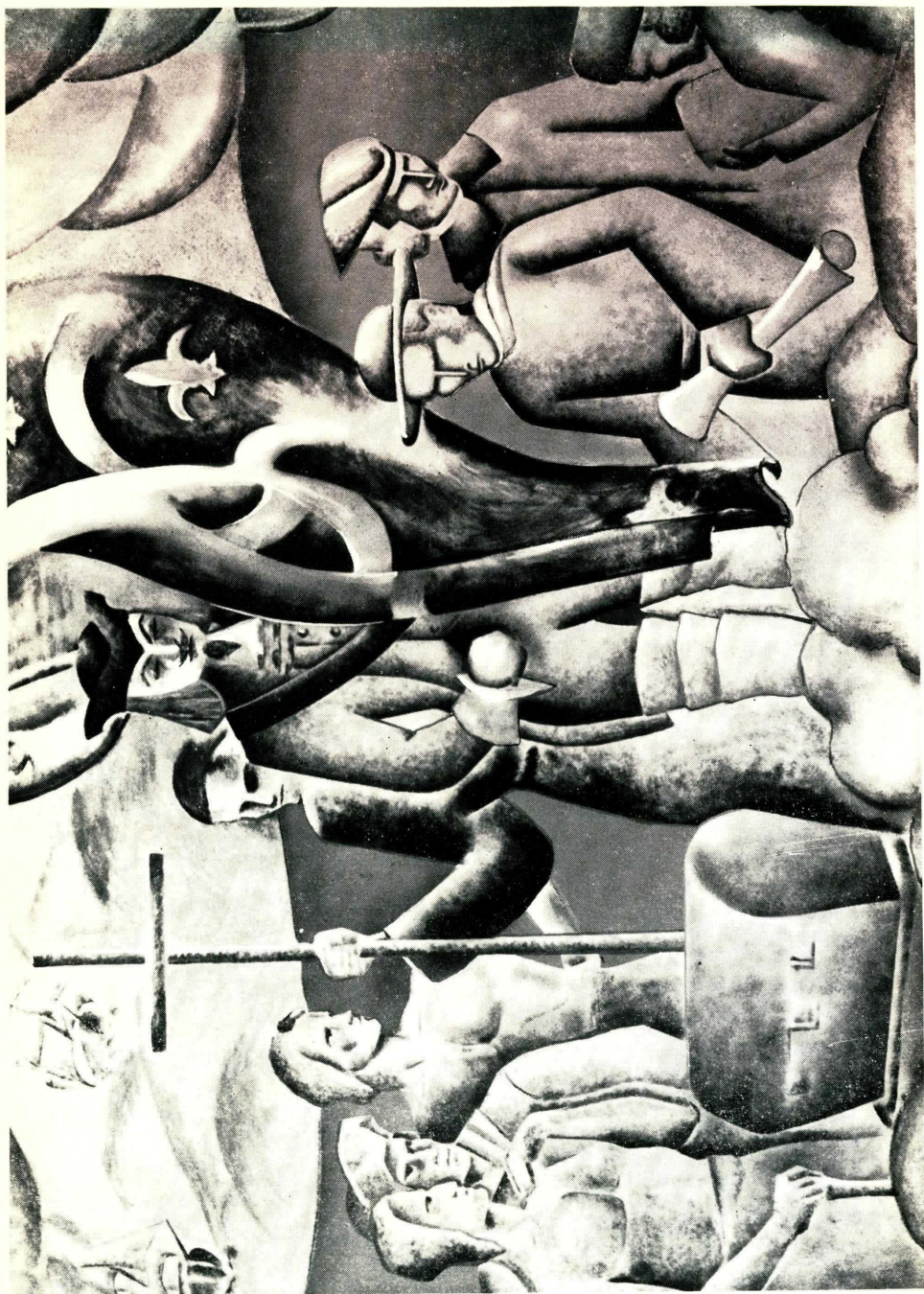
"GEOGRAPHY"

"Geography, International Relations, The Dance"

Designed by HENRIETTA BOSS.

Telescoped into one panel are the high office buildings of American cities, the ocean, an ocean liner, and the foreign shore. Grouped in the foreground and middle distance, are the representatives of numerous lands from different continents, recognizable by their typical costume. The dance is represented by a Spanish dancer on the left, and a ballet chorus group near the center of the painting.

In this mural the subject is symbolized in a more phantastic manner than in several of the others. Here also the color is highly subjective. This reaches a crescendo in the intense blue dress of the peasant woman standing in the foreground to the left and in the red dress of the Spanish dancer.



"UNDER THREE FLAGS" — DETAIL — CENTRAL PORTION

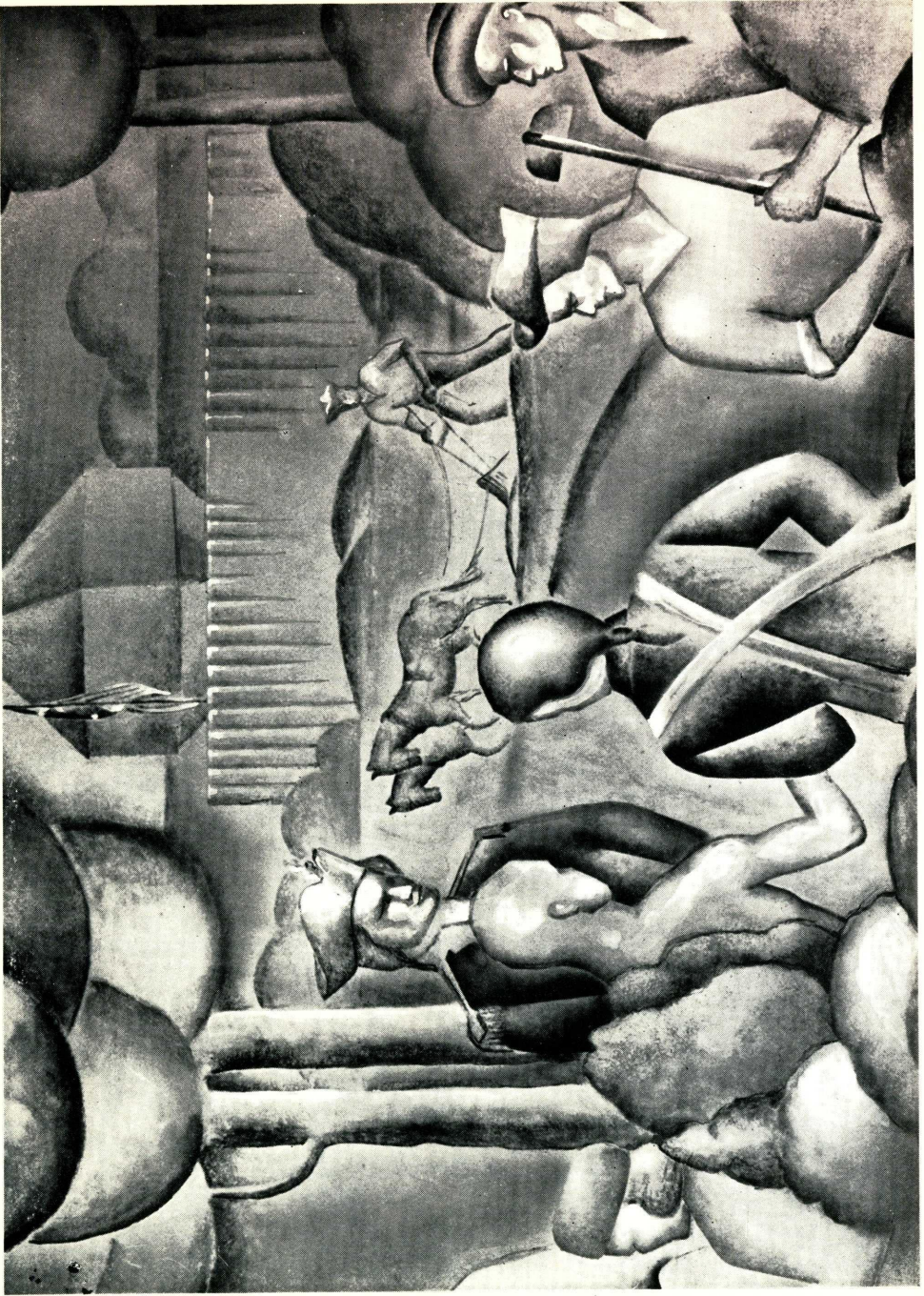
"Under Three Flags"

Committees: FRANK P. BROWN, RUTH HAGERSON
ALICE KRUSZKA, COLETTA BURKHARDT.

This Mural depicts the early history of Northwestern Pennsylvania.

Detail of the central portion.

The coming of the French to Bell Isle is symbolized by a typical exploration party accompanied by missionaries and Indian porters. They plant the fleur-de-lis banner of France and the Cross of the Mother Church on the newly discovered land, and claim the surrounding country for his Majesty, the King of France. The sailing vessels in the upper left hand corner of the photograph are part of the "Battle of Lake Erie," the greater part of which is to the left of this central portion.



"UNDER THREE FLAGS" — DETAIL — RIGHT HAND PORTION

"Under Three Flags" *Continued*

Detail—right hand portion.

The thirteen stripes and thirteen stars of the new republic wave over the stockade of the Block House. In the middle distance, a sturdy farmer plows his acres of freed land, while in the foreground, two other typical settlers look on while an Indian engages two Revolutionary war soldiers in friendly conversation.

Detail—left hand portion. (Not illustrated).

In the lower left hand corner, the youthful George Washington, in a British Uniform, is delivering a message from Governor Dinwiddie to the French officer of Fort LeBoeuf. Farther back in the picture, the flag of England waves by the side of the fort, and securely by its side, nestles a village of English settlers. The Battle of Lake Erie is represented beyond and to the right.



"FREEDOM, INDUSTRIAL EXPANSION, PEACE" — DETAIL — LEFT HAND PORTION

"Freedom, Industrial Expansion, Peace"

Designed and executed by VERLA LEONARD

This mural depicts the history of Northwestern Pennsylvania over the greater part of the 19th century.

Detail—Left hand portion.

HAVING secured freedom for themselves, the men and women of this part of the country were zealous in the abolition movement. The port of Erie, where runaway slaves embarked for Canada, became an important station in the underground railway. The figures in this detail of the mural represent the black refugees aided by white men, two of which are lighting their way with lanterns. Two early buildings on the Edinboro Campus, the original part of Normal Hall in the upper left hand corner, and Music Hall to its left, represent the development of higher learning and cultural institutions. Part of an oil derrick and early refineries to the right, are witnesses to the development of the famous oil fields in Crawford and Venango counties.

Center and right hand portions of the mural. (Not illustrated).

An architect's model of the Mercer County Court House, Lafayette's visit to Venango, Nineteenth Century forms of transportation, friendly relations with the Indians, and the lumber industry in Warren County comprise the themes of the central and right hand portion of this mural.

"Industry, Northwestern Pennsylvania"

Committee: BERTHA GLASS, *chairman*
DON REICHEL, CONRAD PRIMAVERA,
RUPERT WITALIS

Detail—right central portion.

The central figure in the mural as a whole is the sun tanned gardener pushing a hand cultivator. Above him in the picture are men picking fruit. The industry of the famous fruit belt along the Pennsylvania shore of Lake Erie continues toward the right, with a trellis of grape vines and a vineyard worker, and a man carrying a crate on his shoulder. The lumber industry is represented by a man piling planks. Stock-raising, dairying, farming, grain and fishing industries are appropriately represented to the left of the central figure.

Detail—right hand portion. (Not illustrated).

Factories with smoke stacks and rail transportation along with workers in a cannery, round out this end of the painting.

Detail—left hand portion. (Not illustrated).

The shipping industries on the Great Lakes are here represented by a huge craft docked at the port of Erie. The handling of freight and the manufacture of machinery are also subjects treated in this portion.

PUBLISHED BY
THE EDINBORO STATE TEACHERS COLLEGE
JANUARY, 1939



