



THE NEW SCHOOL

Photo by Irving Lerner

NEW SCHOOL FOR SOCIAL RESEARCH

ART CLASSES

1938

1939

THE UNIVERSITY OF CHICAGO
LIBRARY

1911

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I N S T R U C T O R S

CAMILO EGAS, *Art Director*

1938-1939

BERENICE ABBOTT

Photography

FRITZ EICHENBERG

Illustration

PEGGY BACON

Black and White Pastel

ELIOT ELISOFFON

Photo Reportage

WILL BARNET

Lithography and Etching

YASUO KUNIYOSHI

Painting and Drawing

JOSÉ DE CREEFT

Sculpture in Stone
and Wood

HARRY STERNBERG

Etching and Lithography

MARGUERITE ZORACH

Watercolor

CAMILO EGAS

Painting, Drawing,
Murals, Frescoes

WILLIAM ZORACH

Sculpture

NEW SCHOOL FOR SOCIAL RESEARCH

66 WEST 12th STREET

NEW YORK



CAMILO EGAS

"Waiting"

CAMILO EGAS

OIL PAINTING, DRAWING, MURALS AND FRESCOES

These are work courses for amateurs as well as for students who have a serious interest in art. In all classes memory training and creative development is emphasized.

EVENING CLASSES

a. FOR BEGINNERS. 15 weeks, fall and spring. Tuesdays, 7:45-10 P.M. \$20 a term; \$35 both terms.

Beginning October 4.

Drawing and oil painting: I. Subject display, memory training; II. Geometric figures; III. Antique; IV. Still life and drapery.

b. FOR ADVANCED STUDENTS. 15 weeks, fall and spring. Thursdays, 7:45-10 P.M. \$20 a term; \$35 both terms.

Beginning October 6.

Oil painting and composition: I. Still life; II. Influence of contrasts, activity, movement; values of forms, characteristics of sincerity; III. Oil painting from life; memory training; IV. Antique and grisaille; V. Composition; drawing and materials; VI. Quick sketches in drawing.

c. LIFE CLASS. 15 weeks, fall and spring. Wednesdays, 8:15-10:15 P.M. \$20 a term; \$35 both terms.

Beginning October 5.

Sketching, drawing and oil painting. For advanced students enrolled in the course, instruction includes composition of the nude.

Any two of the above sections may be combined for \$35 in one term.

AFTERNOON CLASSES

d. MURAL PAINTING IN OIL; FRESCOES. Tuesdays, 1:30-5:30 P.M. \$15 a month.

Beginning October 4. Development of composition. Relation of murals to the architecture. Materials.

e. Tuesdays and Thursdays, 1:30-5:30 P.M. \$25 a month.

Beginning October 4. Oil painting and drawing for beginners and advanced students. Geometric figures, landscapes, still life and the human figure.

The study of design and composition will take into account the relative importance of copy, interpretation, contrast, activity, movement and the preparation of materials.

Students in all classes have the privilege of working without supervision on Wednesday and Friday afternoons.

CAMILO EGAS. Graduate of the Academia de Bellas Artes of Ecuador; prize student of the Ecuadorian government in Rome. Professor of painting and design at the Academia, 1917-20, 1922-24. Commissaire in charge of the Ecuadorian exhibit at the Exposition Internationale des Arts Décoratifs in Paris. His work has been exhibited in the National Gallery in Rome, el Retiro in Madrid, Salon d'automne, Tuileries, Salon des Indépendants in Paris. Has painted murals of Jijón Library in Ecuador, for the New School and for private homes in the United States.



YASUO KUNIYOSHI

"Cafe"

YASUO KUNIYOSHI

OIL PAINTING, DRAWING AND COMPOSITION

15 weeks, fall and spring. Fridays, 8:15-10:30 P.M.

\$20 a term; \$35 both terms.

Beginning October 7. A work course which comprises painting in oil and drawing from life, still life and composition. The main objective is to foster the individual approach. Important phases of the instruction include developing of color relations, composition and an understanding of technical problems involving the fundamental theories of painting. Studies are made in three-dimensional form. Quick sketches in drawing and observation for exercising the memory and imagination are emphasized.

Members of the class have the privilege of working without supervision on Wednesday and Saturday afternoons.

YASUO KUNIYOSHI. Studied at Los Angeles School of Art and Design, National Academy of Design, Independent School of Art, Woodstock Summer School, the Art Students League; under Kenneth Hayes Miller, Homer Boss and Francis Jones; in Spain, England, France, Italy and Mexico. Instructor at the Art Students League. Member, American Society of Painters, Sculptors and Gravers; Woodstock Artists Association. Secretary; Salons of America; American Artists' Congress; Hamilton Easter Field Art Foundation. Represented in the major museums and collections of this country and the Baron Mitsui Gallery, Japan. Guggenheim Fellow, 1935. One-man and group shows in New York, Chicago and Tokio.



MARGUERITE ZORACH

"Sixth Avenue El"

MARGUERITE ZORACH

WATERCOLOR PAINTING

15 weeks. Mondays, 8-10:30 P.M. \$20.

Beginning October 3. This course is open to amateurs and students, both beginning and advanced. The various techniques for handling the medium are exploited in relation to the particular talent with a view to developing individuality in technique and viewpoint. Special attention is given to purity of color and the principles of design.

Members of the class have the privilege of working without supervision on Monday and Saturday afternoons.

MARGUERITE ZORACH. Studied in Paris. Awarded silver medal at the San Francisco World's Fair. One-man shows at Daniels, Montross, Downtown and Brummer galleries; represented in the Armory Show, 1913; in the permanent collections of the Whitney Museum of American Art, the Metropolitan Museum of Art, and in many private collections.



PEGGY BACON

"Chip off the Old Block"

(Courtesy Frank M. Rehn Gallery)

PEGGY BACON

BLACK AND WHITE DRAWING AND PASTEL

15 weeks. Tuesdays, 8-10:30 P.M. \$20.

Beginning October 4. Although there is occasional work from a model, the stress is on composition, on memory training, and observation through constant sketching. The student is expected to work from actuality—to find his subject matter, as much as possible, outside the school, to bring preparatory drawings and notes to each class, and to use this material in building compositions in the classroom. In addition to the weekly criticism there is general criticism from time to time to which students are invited to bring any outside work they have done and at which all drawings to date are reviewed and commented upon.

Members of the class have the privilege of working without supervision on Monday and Saturday afternoons.

PEGGY BACON. Studied at Art Students League and School of Fine and Applied Arts. Instructor at Fieldston School. Formerly instructor at Art Students League. Guggenheim Fellow, 1934. Member, American Painters, Sculptors and Gravers; Society of American Etchers. One-man shows at Montross, Stieglitz, Rehn, Brummer, E. Weyhe and Downtown galleries and in various cities of the United States. Represented in the permanent collections of the Metropolitan, Brooklyn, Boston, Los Angeles, Newark museums and others. Author and illustrator of *Funerealities*; *Lion-Hearted Kitten*; *Mercy and the Mouse*; *Ballad of Tangle Street*; *The Terrible Nuisance*; *Animosities*; *Mischief in Mayfield*; *Off with Their Heads*; *The True Philosopher*; *Catcalls*; and of verse, drawings and stories in many magazines.



JOSÉ DE CREEFT

"Semitic Head"

JOSÉ DE CREEFT

SCULPTURE

a. SCULPTURE IN WOOD. Fall and spring. Mondays and Fridays, 7-10 P.M. \$30 for 3 months; \$50 for 6 months.

b. SCULPTURE IN STONE. Fall and spring. Mondays and Fridays, 7-10 P.M. \$42 for 3 months; \$62 for 6 months, including tools and stone.

Beginning October 3. These sculpture classes in direct carving in stone and wood are open both to beginners and advanced students. Instruction is individual. The aim is to teach the student to express his own ideas from observation or imagination in the most suitable medium, and to be guided by the shape and color of the stone or the form and grain of the wood in adapting the idea to the medium. It is an absorbing collaboration between artist and material which may vary from portraiture or architectural sculpture to purely abstract form.

Students may work in both wood and stone. Members of the class have the privilege of working without supervision on Wednesday evenings and Saturday afternoons.

JOSÉ DE CREEFT. Trained in the ateliers of Barcelona, Madrid, Paris. Sociétaire of the Salon d'automne, Tuileries, Salon des Independents. Member of the jury, Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925. Commissioned by the City of Sauges, France, to design and execute its World War Memorial. Member of the jury, Chicago Art Institute exhibition, 1938.



WILLIAM ZORACH

"Artist's Daughter"

WILLIAM ZORACH

CREATIVE SCULPTURE

10 weeks. Mondays, 8-10:30 P.M. \$17.50.

Beginning November 7. This is a class in modeling for teachers, amateurs and students professionally interested. Emphasis is laid on basic structure, composition and design.

Members of the class have the privilege of working without supervision during the day on Mondays and Saturdays.

WILLIAM ZORACH. Studied at the National Academy of Design, and in Paris. Instructor at the Art Students League. Member, American Society of Painters, Sculptors and Gravers. Awarded second Logan Prize, Forty-fourth Annual Exhibition, Art Institute of Chicago, 1931; Logan Medal and Purchase Prize, Twelfth International Water Color Exhibition, Art Institute of Chicago, 1932. Represented in the permanent collections of Whitney Museum of American Art, Metropolitan Museum of Art, Brooklyn and Newark Museums, Harrison Gallery, Los Angeles, Phillips Memorial Gallery, Washington, D. C. His "Spirit of the Dance" is in Radio City Music Hall, New York.

FRITZ EICHENBERG
 Wood Engravings for
 "Till Eulenspiegel"
 (Fues-Verlag-Leipzig)



FRITZ EICHENBERG

ILLUSTRATION

a. ELEMENTARY. 15 weeks, fall and spring. Wednesdays, 6-8 P.M. \$25 a term; \$40 both terms.

Beginning October 5. This is a life class preparatory to the more advanced technical problems in illustration.

Passages are taken from well known books to outline a problem in illustration. The important component factors of expression, lighting, background, costumes, composition, etc., are discussed and worked out with the help of a model.

b. ADVANCED. 15 weeks, fall and spring. Thursdays, 7-9:30 P.M. \$25 a term; \$40 both terms.

Beginning October 6. This is a practical workshop course in book illustration for students with some experience in drawing. Special attention is given to wood engraving, to work in watercolor and crayon, to the illustration of children's books, to the needs of the publisher and the possibilities of the book market. Inasmuch as instruction is largely individual, students may present their special problems to the instructor.

Samples of different drawing materials, woodblock, a handpress, various tools as well as good examples of illustrated books are available to acquaint the student with the development of the art and technique of illustration, with the problems of designing and rendering, with the different mediums and various processes of reproduction.

Both these courses may be combined in one term for \$40.

FRITZ EICHENBERG. Studied art in Cologne and at the Academy of Graphic Arts in Leipzig, specializing in book illustration and wood engraving. For ten years staff artist for the Ullstein Press, Berlin, contributing cartoons and illustrated articles. Traveled through Europe and Central America as an artist-correspondent. Illustrated Dostoyevsky's *Crime and Punishment*, *Gulliver's Travels*, *Till Eulenspiegel*, *Uncle Remus*, *Puss in Boots*, and *Dick Whittington* (among the Fifty books of the Year, 1936 and 1937); and other American and German children's books. Designed bookjackets, illustrations and cartoons for various American book publishers and for magazines. Member, American Artists' Congress; American Institute of Graphic Arts.



WILL BARNET

"My Father"

WILL BARNET and HARRY STERNBERG

ETCHING AND LITHOGRAPHY

Fall and spring, Wednesdays and Fridays, 7:30-9:30 P.M.

\$15 per month; \$30 for 3 months; \$50 for 6 months.

Beginning October 5. Members of the class may work in either etching or lithography or both. Draftsmanship, composition and content are emphasized by Mr. Sternberg who also supervises the technique of making and printing etchings; Mr. Barnet supervises the making and printing of lithographs with emphasis on technique.

Inasmuch as instruction is largely individual, the course admits both beginners and advanced students; also by arrangement with the instructors students may enter after the course has started.

LITHOGRAPHY

This course gives a general survey of the theory of lithography and of the actual execution of lithographs from the beginning to the final pulling of the print. All methods and processes are undertaken, including the understanding of lithostones, pencils, touche, printing papers, etc., preparation of the stone for printing and transfer of the drawing to a stone.

ETCHING

This course gives instruction in acid biting, drypoint, soft ground and aquatint. The art of printing plates is also taught with the use of a printing press. Those who are professionally interested in etching and require more time for printing plates may make special arrangements with the instructor.

Facilities include stones and press. A fee of \$2.00 per semester is charged for materials used in the workshop. In the etching workshop the fee covers only such materials as can be bought in bulk.

Continued



HARRY STERNBERG

"Steel Town"

WILL BARNET. Studied at the Boston Museum of Fine Arts and at the Art Students League where he is technical supervisor and printer of etchings and lithographs. Member, American Artists' Congress. Honorable mention, Philadelphia Art Alliance Print Show, 1937. His work is on exhibit at the Hudson Walker Gallery, New York, and has been in the exhibits of the Fifty Prints of the Year, American Print Makers, Print Makers Society, Los Angeles Museum, National Arts Club, Etching and Engraving Show, Chicago Art Institute.

HARRY STERNBERG. Instructor in etching and lithography at the Art Students League where he formerly studied. Guggenheim Fellow, 1936. Member, American Artists' Congress. One-man shows at Keppel and Weyhe Galleries; represented in Fine Prints of the Year, 1930-35; and in the permanent collections of the Whitney Museum of American Art, Brooklyn Museum, Addison Museum, Cleveland Museum, H. B. Young Memorial Museum, Los Angeles, New York Public Library, Ohio University, Victoria and Albert Museum, London, Bibliothèque Nationale, Paris.



BERENICE ABBOTT

"Court of First Model Tenement in New York"

BERENICE ABBOTT

WORKSHOPS IN PHOTOGRAPHY

a. BASIC. 15 weeks, fall and spring. Mondays, 8-10 P.M. \$25 a term; \$40 both terms.

Beginning October 3. This course presents photography for beginners and emphasizes practical workshop experience in connection with the theory of the photographic process, including the study of lenses, cameras, exposure, printing, developing, enlarging, finishing, etc. Modern photography is discussed as an independent medium which is divorced from the purely pictorial school relating photography to painting and drawing, and which derives its approach from the social, psychological, aesthetic, documentary, and commercial values of the medium as an individual expression. Problems of composition and artistic expression are integrated with the technical aspects of the medium.

b. ADVANCED. 15 weeks, fall and spring. Thursdays, 8-10 P.M. \$25 a term; \$40 both terms.

Beginning October 6. This course is intended for advanced students of photography to enable them to perfect their mastery of the medium. It may be taken as a continuation of Photography A, or by students with equivalent experience. Specialized technical problems are studied, such as portraiture, lighting, use of color filters, miniature camera work, copying, still life, transparencies, reduction and intensification, montage, and other subjects of special interest to the group. Field trips are made. In addition students will carry out individual photographic projects to be determined in conference with the instructor. Classes are devoted in part to criticism and group discussion of these projects.

A dark room is at the disposal of students at a fee of \$2.00 per semester. Hours should be arranged with the superintendent.

BERENICE ABBOTT. Studied art in Paris and Berlin, 1921-23. Professional photography, Paris, 1924-29; New York since 1929. In charge of Federal Art Project photographic documentation, "Changing New York," recently exhibited at the Museum of the City of New York. Has exhibited in most European cities. One-man shows at the Museum of the City of New York, the Julien Levy Gallery, and many others; exhibited in Photography: 1839-1937 at the Museum of Modern Art; First International Photographic Exposition, 1938; architectural photographs at American universities. Known especially for her photographs of New York City, for her portraits of European literary and art figures, and for the Fortune series of American business magnates. Photographs reproduced in U. S. Camera annually since 1935; and in many other publications.



ELIOT ELISOFON

"Jewish New Year Service"

(Courtesy "Life")

ELIOT ELISOFON

PHOTO REPORTAGE

15 weeks. Tuesdays, 8-10 P.M. \$25.

Beginning October 4. This course is for those who are interested in the camera as a means of storytelling and who have a technical knowledge of photography. Shooting a story is worked out theoretically and practically. Problems discussed are research; script; cameras and lenses for specific jobs; long shots and closeups; lighting; outdoor, flood and multiple flash; direction of models and subjects; layout. Each student is expected to choose a project and carry out the story from script to completed job. The class analyzes each project at round table discussions.

During this course several special lectures will be given by well known photographers: Peter Stackpole, of Life, will speak on miniature camera technique; Willard Van Dyke, of American Documentary Films, on film technique as applied to photo reportage; Alexander King, assistant picture editor of Life, on what the editor expects from the photographer; and others will be announced.

ELIOT ELISOFON. B. S., Fordham. Illustration photographer. Formerly instructor of photography at the American Artists School; has lectured at the Photo League and before numerous camera clubs. One of the best known practitioners of the "multiple flash," a new development in photography. Member, American Artists' Congress. Represented in the Julien Levy Gallery collection of photography. One-man shows at the Seward Park Branch, New York Public Library, the East River Gallery and the New School for Social Research. Exhibited in U. S. Camera, 1937; "Roofs for 40 Million;" First International Photographic Exposition, 1938; "Illustrative Photography" at the Photo-Art Gallery, San Francisco; the Paris Exhibition of American Art, Musée du Jeu de Paume, Summer 1938. Contributor to Life, Foto, Scribners, Mademoiselle.

INTERIOR PLANNING

Hilde Reiss. 15 weeks. Wednesdays, 6-8 P.M. \$20.

Beginning October 5. This is a workshop course for students with a serious interest in the subject. No previous training is required. The aim of the course is to acquaint the student with the scope of interior planning or organizing space for use, with special attention to color. An attempt is made to give the student without architectural training some understanding of the problems of the architect in planning interiors.

ART LECTURES

EUROPEAN PAINTERS — 16th TO 19th CENTURIES

Meyer Schapiro. 15 weeks. Wednesdays, 8:20-10 P.M. \$12.50.

Beginning October 5. This course deals mainly with the style and content of the work of individual artists, but considers them also in their historical relationships. It offers a general survey of the art of this period as well as an interpretation of single personalities: Breughel, El Greco, Caravaggio, Rubens, Poussin, Rembrandt, Velasquez, Watteau, Hogarth, Chardin, David, Goya, Delacroix, Daumier, Courbet.

ART STYLES: CHARACTERISTICS AND HISTORICAL SETTING

Paul Zucker

15 weeks. Fridays, 8:20-10 P.M. \$12.50. Beginning October 7.
10 weeks. Tuesdays, 11 A.M. \$10. Beginning October 21.

This course aims to study styles and periods in a comparative survey of some masterpieces of architecture, painting, sculpture and applied art. The individual works are shown and discussed less for themselves than to bring out the essential characteristics of the main epochs in art, which in turn are considered in their historical continuity and sociological implications.

MODERN SCULPTURE: A SCULPTOR'S SURVEY

William Zorach. 3 lectures. Mondays, 8:20-10 P.M. \$3.

Beginning October 17. Clarity and profundity in sculpture is not merely the grasp of meaning but the control of means and forms of expression. Sculpture as language, expressive of meaning, is never realistic in the pictorial sense.

Illustrated with lantern slides.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
WORKSHOPS	7:00 de Crefft Sculpture	1:30 Egas Painting Drawing Murals	5:30 Reiss Interior Planning	1:30 Egas Painting Drawing	7:00 de Crefft Sculpture
	8:00 Abbott Photography	7:45 Egas Painting Drawing	6:00 Eichenberg Illustration	7:00 Eichenberg Illustration	7:30 Barnett & Sternberg Etching Lithography
	M. Zorach Watercolor	8:00 Bacon Black and White and Pastels	7:30 Barnett & Sternberg Etching Lithography	7:45 Egas Painting Drawing	8:15 Kuniyoshi Painting Drawing
	W. Zorach Sculpture (Begin Nov. 7)	Elisofon Photo Reportage	8:15 Egas Life Class	8:00 Abbott Photography	
LECTURES (Fall Term)	8:20 Zorach Modern Sculpture	11:00 Zucker Art Styles	8:20 Schapiro European Painting		8:20 Zucker Art Styles
	Begin Oct. 17	Begin Oct. 21	Begin Oct. 5		Begin Oct. 7

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