

*Announcement of*  
**THE DEPARTMENT OF FINE ARTS**

*The College of William and Mary*  
*in Virginia*



1936-37

WILLIAMSBURG, VIRGINIA  
1936

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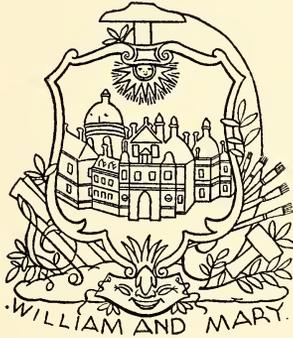
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of August 24, 1912, as second-class matter.

Issued January, February, March, April, June, August, November.

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## The Department of Fine Arts

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### GENERAL DESCRIPTION OF THE DEPARTMENT

 THE FACULTY of the Department of Fine Arts at the College of William and Mary, beginning with the first semester of 1936, will be enlarged to include a member trained in each of the five major arts. Architecture, Painting, Sculpture, Music, and the Theatre will be taught by instructors capable of presenting their respective subjects from an historical and critical as well as technical point of view. Though no attempt will be made to train students professionally in the arts, the greater understanding obtained by some technical work will be stressed. An understanding of the technique of an art gives life to its history; and, conversely, a knowledge of the history of an art surely lends depth to its contemporary practice.

The Department of Fine Arts will be sub-divided into three Special Fields: (1) Architecture, Painting and Sculpture; (2) Music; and (3) the Theatre.

The Field of Architecture, Painting, and Sculpture will be located in the Fine Arts Building, where a lecture room, special library, studios, and workshops, designed to fit their respective functions, will be provided. All lectures will be copiously illustrated by slides, and those on Painting will be in full color. The library will be well stocked with books and prints applying to the three arts, and furnished in a manner to encourage a more intimate use of its facilities.

Commodious exhibition rooms will be provided for exhibitions of student work, and frequent loan exhibitions will be hung to acquaint the students with the better type of contemporary work in the Fine Arts. One of the outstanding events for the 1936-1937 season will be the series of programs put out by the Museum of Modern Art Film Library, depicting the development of the motion picture as an art. Several nationally known lecturers on the Fine Arts have been also scheduled to speak during the year, one on Architecture and one on the Theatre.

The Field of Music will also have a building devoted to its work.

The Field of the Theatre will have the recently renovated stage and lighting equipment in Phi Beta Kappa Hall, and the small experimental theatre in the Wren Building. A new scene construction shop will be provided in the Fine Arts Building, where settings for all the college productions will be designed and built under the supervision of an instructor especially trained in this type of work.

## COURSES TO BE OFFERED

The entire faculty of the Department will unite in presenting a course called "Introduction to the Arts," designed as a starter course for those expecting to concentrate in the Department of Fine Arts, and as a cultural course for students whose work in other fields will allow them only one course in the Fine Arts.

Then each of the five Arts will have a year course devoted to its history and critical understanding.

Finally, each of the five arts will have specialized courses dealing with an especially important phase of its history, or with its technical practice. There will be, therefore, practical courses in drawing, painting, modeling, wood-carving, design, stage work, and musical composition.

### DESCRIPTION OF GENERAL COURSES

**\*Fine Arts 100. Introduction to the Arts.** Cheek, Haber, Rust, Small, and Hunt.

*Year course; lectures three hours; six credits.* Credit determined on an examination given at the end of the year on work of the entire course.

The development of Architecture, Painting, Sculpture, Music, and the Theatre from the earliest times to the present day. Each of these five fields will be discussed historically and critically with relation to each other and to their social backgrounds.

**Fine Arts 200. History and Criticism of Architecture.** Cheek.

*Year course; lectures three hours; six credits.* Credit determined on an examination given at the end of the year on work of the entire course.

The great periods of world architecture from ancient to contemporary times, including the styles of the Orient. An understanding of materials, design theories, and contemporary social backgrounds will be emphasized.

**\*Fine Arts 200-I. History and Criticism of Painting.** Haber.

*Year course; lectures three hours; six credits.* Credit determined on an examination given at the end of the year on work of the entire course.

The history of painting from the earliest times to the present day. The development of individual criticism on the part of the student will be stressed throughout the year.

**\*Fine Arts 200-II. History and Criticism of Sculpture.** Rust.

*Year course; lectures three hours; six credits.* Credit determined on an examination given at the end of the year on work of the entire course.

A comprehensive course, illustrated by slides, showing the development in sculpture from earliest beginnings to present architectural and decorative trends.

**\*Fine Arts 200-III. Appreciation of Music.** Small.

*Year course; lectures three hours; six credits.* Credit determined on an examination given at the end of the year on work of the entire course.

Study of the development of music from the simple song and dance of ancient times to the larger vocal and symphonic forms of modern times. This course is supplemented by phonograph illustrations.

**\*Fine Arts 200-IV. The Theatre and the Drama.** Hunt.

*Year course; lectures three hours; six credits.* Credit determined on an examination given at the end of the year on work of the entire course.

History of the forms of the drama, development of the theatre and technique of the stage from the aesthetic standpoint.

## DESCRIPTION OF COURSES IN ARCHITECTURE

**\*Fine Arts 211R. American Architecture of the 18th Century.** Cheek.

*First semester; repeated second semester; lectures two hours; two credits.*

The development of Colonial Architecture, with emphasis on its European Background and local adaptations. The Virginia type will be especially studied, with illustrative bus trips to the buildings of the Williamsburg restoration and to the estates in surrounding counties.

**Fine Arts 311. American Architecture of the 19th Century.** Cheek.

*First semester; lectures two hours; two credits.*

The various schools of thought controlling the electric architecture of the 19th century; the major buildings, architects, and influences exerted upon contemporary practice. Illustrative bus trips will be taken to buildings in Richmond and surrounding counties.

**Fine Arts 312. Modern Architecture.** Cheek.

*Second semester; lectures two hours; two credits.*

The various contemporary architectural developments in Europe and America; building, theories, designers.

**\*Fine Arts 200-V. Stage Design and Construction.** Higginson, Cheek, Haber, and Rust.

*Year course; lectures three hours; laboratory six hours; six credits.* Credit determined on an examination given at the end of the year on work of the entire course.

The practical application of architecture, painting, sculpture, and lighting to design in the theatre. The settings for all college productions will be designed, constructed, painted, rigged, and shifted by members of this course.

**Fine Arts 300. History of Italian Renaissance Painting.** Haber.

*Year course; lectures three hours; six credits.* Credit determined on an examination given at the end of the year on work of the entire course.

A detailed study of the greatest movement in painting, from Duccio to Tiepolo. The course will deal intimately with the lives and works of such Renaissance giants as Giotto, Botticelli, Leonardo da Vinci, and Michelangelo.

**Fine Arts 221. History and Criticism of Modern Painting.** Haber.

*First semester; lectures two hours; two credits.*

This course will include modern tendencies in painting, beginning with the first quarter of the 19th century and continuing through to the present

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day. The development of mural painting during the twentieth century will be given careful study.

**\*Fine Arts 200-VI. Principles and Methods of Drawing.** Haber.

*Year course; six laboratory hours; six credits.* Credit determined on an examination given at the end of the year on work of the entire course.

The course is a practical survey of the underlying principles of drawing with emphasis on the various types of draughtsmanship. Beginning with simple still-life objects, the student will advance during the year to portrait drawing.

**Fine Arts 300-I. Still Life Painting.** Haber.

*Year course; six laboratory hours; six credits.* Credit determined on an examination given at the end of the year on work of the entire course. Prerequisite 200-VI.

A practical course in oil painting, including a study of the technique of the old masters.

**Fine Arts 400. Elements of Pictorial Composition.** Haber.

*Year course; four laboratory hours; two credits.* Credit determined on an examination given at the end of the year on work of the entire course. Prerequisite 200-VI and 300-I.

This course is a study of composition in painting, starting with simple line delineation and leading to space composition.

## DESCRIPTION OF COURSES IN SCULPTURE

**Fine Arts 315. History of Modern Sculpture.** Rust.

*First semester; lectures two hours; two credits.*

With a knowledge of the historic styles the student will be given a critical appreciation of contemporary sculptors and their importance in modern design. Especial attention will be devoted to the new materials and to architectural sculpture as applied to interior as well as to exterior uses.

**\*Fine Arts 200-VII. First Year Modeling.** Rust.

*Year course; six laboratory hours; six credits.* Credit determined on an examination given at the end of the year on work of the entire course.

A practical course in the use of the sculptor's tools and materials. Modeling in plastelline and clay, terracotta firing, plaster-casting and wood-carving will all be made familiar to the student.

**Fine Arts 300-II. Advanced Modeling.** Rust.

*Year course; six laboratory hours; six credits.* Credit determined on an examination given at the end of the year on work of the entire course.

A further development of the first-year course. Compositions in relief and in the round will be required, and the student will be taught to develop a design from preliminary sketch to completed cast.

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**Fine Arts 333. Wood-carving. Rust.***First semester; six laboratory hours; three credits.*

For the student primarily interested in wood-carving this course offers practical training in the design and carving of this medium.

**Fine Arts 334. Terracotta. Rust.***Second semester; six laboratory hours; three credits.*

With clay and a kiln at his disposal the student has the opportunity of learning the technique of modeling and firing terracotta.

**Note:** For description of specific courses in the Field of Music and in the Field of the Theatre please see pages 93, 94, and 95 of the main College Catalogue for 1936-1937.

For description of specific courses in Greek and Roman Archaeology and Art please see page 82 of the main College Catalogue for 1936-1937.

### REQUIREMENTS FOR STUDENTS CONCENTRATING IN THE DEPARTMENT OF FINE ARTS

**Distribution:**

12	hours	English
6	"	Philosophy
12 to 18	"	Modern Language
10	"	Science (Physics, Biology, Chemistry)
12	"	History, Government, or Economics
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52 to 58	"	Total

**Concentration:**

6	hours	Introduction to the Arts (basic general course)
18	"	in any three of the five history courses given in Architecture, Painting, Sculpture, Music, and the Theatre.
18	"	in any one of the three Special Fields of the Department: (1) Architecture, Painting, Sculpture; (2) Music; and (3) the Theatre.
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42	"	Total

**Electives:**

20 to 26 hours to be taken at choice by the student, 9 hours of which must not be related to the Department of Fine Arts.

**Physical Education:**

4 hours, required.

**Total:**

124 hours, required for graduation.

**Note:** A minor form of the Tutorial System will be instituted in this Department, each student having a member of the Department faculty as his special Tutor, who will see that his courses are correctly chosen, and in general

correlate his college career into one which, though with emphasis on the Fine Arts, will be of use to him as a practical background. Certain papers, reading, etc., will have to be done for the Tutor in addition to regular class work, since it is a freedom from the restrictions of any special course which makes tutorial work valuable.

Typical (though not required) program for students concentrating in the Fine Arts:

Freshman Year	
English -----	6 hours
Modern Language -----	6 "
Introduction to the Arts-----	6 "
Science -----	10 "
Physical Education -----	2 "
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Total -----	30 "
Sophomore Year	
Modern Language -----	6 "
History, Economics or Government-----	6 "
History of any of the five arts (Architecture, Sculpture, Painting, Music, or the Drama)-----	6 "
A Technical Course in the arts-----	8 "
Philosophy -----	6 "
Physical Education -----	2 "
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Total -----	34 "

Junior and Senior years adapted to requirements of Distribution and Concentration and needs and interests of the student.

### FACULTY OF THE DEPARTMENT OF FINE ARTS

LESLIE CHEEK, JR., *Chairman of the Department*, was graduated from Harvard College with the degree of B.S. magna cum laude in Fine Arts, and later from Yale University with the degree of B.F.A. in Architecture.

ALTHEA HUNT was graduated from Alleghany College with the degree of A.B., and later from Radcliffe College with the degree of A.M.

GEORGE M. SMALL was graduated from the Indiana College of Music with the degree of Mus.B.

EDWIN C. RUST was graduated from the Yale School of Fine Arts with the degree of B.F.A. in Sculpture. He previously studied at Deep Springs College and at Cornell University. He has worked under Carl Milles, and at one time was studio assistant to Alexander Archipenko.

LEONARD V. HABER was graduated from the Yale School of the Fine Arts with the degree of B.F.A. in Painting. He was previously graduated from the Paris Ateliers of the New York School of Fine and Applied Art, and attended the Italian Research School.



