

Master Institute Annual Report
for Albany

is in Master Institute program box

ANNUAL REPORT
of
MASTER INSTITUTE OF UNITED ARTS, INC.,
from
July 1st, 1934 to June 30th, 1935.

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MASTER INSTITUTE OF UNITED ARTS
REPORT 1934-1935

Despite the continued depression throughout the entire country, we are pleased to advise that our Institution, the Master Institute of United Arts, has concluded a successful and active season. Although our Scholarship Fund was practically exhausted, yet the Master Institute was enabled to award a total of 159 scholarships, in music, painting, drawing, design, illustration, sculpture, drama, dance, music appreciation, composition, counterpoint, piano pedagogy, lecture courses, and orchestral training.

The high standards achieved by our students in the many music and dramatic performances, dance recitals, orchestral presentations, and concerts throughout the past year were highly commented upon.

Concerts and recitals by our students, given in clubs, high schools, churches, and community centers continued this year, due to the requests of these institutions. The Annual Student Exhibition, which was given for one month, beginning May 25th, at the International Art Center of Roerich Museum, received the most favorable comment in the leading New York papers. The attached review from the "New York World Telegram" of June 20th, is representative of the publicity received.

Fine constructive work continued in the Department for the Blind in Sculpture, Piano and Piano Pedagogy. The results achieved by the several blind students in sculpture were most unusual, and during the Student Exhibition, the work of Catherine Cohen especially, which consisted of 5 figures, was highly commented upon by the public and the press.

Thus far the Master Institute of United Arts has fulfilled its 14th year of existence in the most constructive way, and looks with great faith into the future, keeping high the ideals of its Founder, Professor Nicholas Roerich, who said:

"Not discussion, but action should strengthen the attitude so necessary for culture. If we reach the expression of the unity of arts, we thereby affirm the need of the closest correlation of all branches of art in its various materials."

"Fiery Stronghold"
by
Nicholas Roerich.

Students Show Fine Art Work

Best of Current Exhibits
at Roerich Museum.

By EMILY GENAUER.

WHO will tomorrow be the butt of the supercilious enlightened, one wonders, when four out of five of the potential-Philistine class appear to be hell-bent on acquiring culture and a medium for artistic self-expression?

The city at the moment is fairly bristling with art school exhibitions of work by students. The butcher, the baker and the candlestick-maker—and their children—are all studying art, and most wonderful of all are turning out really splendid things springing from almost reverent aspiration and, not infrequently, rare ability.

Best of all the student shows we have seen thus far is the one at the Master Institute of Roerich Museum. There were things produced during the past season in Louis Slobodkin's sculpture class which would be a credit to mature, professional artists of ability and standing. For the most part they are the work of neophytes who have never before worked in sculpture, or who have been at it for a year or two at the most.

Show Bright Talents.

Five names stand out with particular brightness! Spero Anargeros, whose figures have strength and humor combined with grace and poise; Hans Hohmann, rather more vigorous; Dominic Facci, who gives his work an inner dignity and classic serenity; Jean Costikyan, a beginner whose sculpture of a young girl's head is a sensitive deli-

...ing remarkably well modelled; and Catherine Cohen, a blind girl whose figures have a tenderness and inner life which are breath-taking.

In the class in dynamic symmetry the decorative Persian designs of Winnie Robbins; drawings by Julian Davies and Erika Kirstin's studies of light at twelve stages of the day are particularly worthy of note. Work by children in the clay modeling classes of Adele Spitzer and Janet Spaeth and in the painting classes conducted by Paul Gandel is also highly commendable.

A review appeared in the June, 1935, issue of "La Revue Moderne", Paris, on Hans Hohmann, scholarship student in sculpture under Louis Slobodkin, whose works were exhibited in the Master Institute Student Exhibition. A translation of the review follows:

"It is when looking at the 'Polar Bear' by Hans Hohmann that one realizes the difference which separates talent from genius.

Hans Hohmann is talent; a strong profession, without weakness, ponderate, well balanced, logical, an almost perfect profession.

Genius is another thing. In the matter of animal statuary it is Pompon, and perhaps Hernandez or Allows, at the Luxembourg; the 'Polar Bear' of Pompon there defies the centuries and the comparisons. It is the prototype of the specie and at the same time a marvelous example, I was going to say a miraculous masterpiece. The complete race is there, the amphibian, half land, half aquatic, a ferocious and heavy beast and, in spite of that, quick and supple, thanks to his muscles which one does not see but divines due to the chipping of a prodigious chisel which is unforgettable.

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In spite of that, Hans Hohmann should not be deceived. His work is also beautiful and outstanding. But his work is objective, whereas Pompon's is subjective. One has seen the bear, a bear, when the other has seen the race and has translated it with all the sovereign power of genius, what man imagines the bear is.

There lies the difference.

Hans Hohmann remains far from being negligible. His studies, in Germany with Karl Huber, have given him a profession rich in potentiality. His 'Polar Bear' was done in 1926 and is a marvelous piece. Taken in itself it is an honor to the artist who has conceived and realized other subjects of which none is insignificant.

Although Hans Hohmann is a sculptor, he is also a painter of modern inspiration, there again faithful to the objectivity of his art.

The material difficulties which have hampered his "carriere" will not last forever. Hans Hohmann will, no doubt, sometime give valuable realization of his talent. He will put there this force and this surety of style which already characterizes his previous work.

Let us hope that he will add there a sense of poetry in lines, yet concealed in his compositions which would give them a definite personality."

SCHOLARSHIP AWARDS

During the season of 1934-1935, the Master Institute of United Arts has been enabled, through the hearty cooperation of its faculty, to continue its award of scholarships to worthy and deserving students. Despite the drastic economic conditions which were encountered by the cultural institutions and with which we had to cope, 159 scholarships were awarded this past season.

- Scholarship in the Department for the Blind, by Mrs. Lionel Sutro
- Nicholas Roerich Scholarship in Piano, Sina Lichtmann, Member of Faculty
- Louis L. Horch Scholarship in Music, given by Maurice Lichtmann, Member of Faculty
- Nicholas Roerich Scholarship in Piano, given by Maurice Lichtmann, Member of Faculty.
- Scholarships in Painting, given by Theodore Bolton, Member of Faculty
- Scholarships in Painting, given by J. Earle Schrack, Member of Faculty
- Scholarships in Illustration, given by Arthur Zaidenberg, Member of Faculty
- Scholarships in Painting, given by Miss Ellen Kettunen, Member of Faculty
- Scholarships in Painting, given by Paul Gandal, Member of Faculty
- Scholarships in Dance, given by Mikhail Mordkin, Member of Faculty
- Scholarship in Piano, given by Ethel Prince Thompson, Member of Faculty
- Scholarships in Dance, given by Elizabeth Waters, Member of Faculty
- Scholarship in Piano, given by Addi Prohaska, Member of Faculty
- Scholarships in Drama, given by Robert Porterfield, Member of Faculty
- Scholarship in Piano, given by David Barnett, Member of Faculty
- Scholarships in Orchestral Training, given by Isidore Strassner, Member of Faculty
- Scholarship in Horn, given by Bailey Foadick, Member of Faculty
- Scholarship in Sculpture, given by Louis Slobodkin, Member of Faculty
- Scholarship in Sculpture, given by Ruth Nickerson, Member of Faculty
- Scholarships in Art Appreciation, by Nicholas Haz, Member Faculty.
- Scholarship in Clay Modeling, given by Adele Spitzer, Member of Faculty
- Scholarship in Music Appreciation, by Christos Vrionides, Member of Faculty
- Scholarship in Clay Modeling, given by Janet Spaeth, Member of Faculty

Many scholarships were also given by the Master Institute of United Arts in various departments.

On September 21, scholarship trials were held and awards were made in painting, drawing, fresco mural, design, and also in piano. On Sept.

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SCHOLARSHIP AWARDS

22, 1934, a scholarship trial was held in ballet and drama, to which high school students in New York City were eligible.

Additional scholarships were given in the names of Nicholas Roerich, George Washington, Abraham Lincoln. All these scholarships were awarded in piano, piano pedagogy, orchestral training, painting, drama, dance, and sculpture.

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SCHOLARSHIPS

Department of Piano

Elizabeth London
Mrs. J. Irwin
Laura Bierstein
Beatrice Kraft
Evelyn Kraft
Janet Simon
Henrietta Gordon
Catherine Kramer Broome

Eleanor Weisman
Addi Prohaska
Alliene Newman
Jean Kraus
Miriam Hoffman
Melba Sopsis
Elsa Cabrera

Erika Kirsten
Edith Montlack
Harold Trauman
Estelle Eisner
Sidney Coolman
Julie Goldman
Jean Guttman

Department of Violin

Arthur Young
Irving Frigind

Department of Dance

Viola Essen
Justina Popov
Lucille Bressner
Sonia Applebaum
Irene Yaroscewicz
Nina Budzinsky
Doris Ruth Notaling

Constance Spector
Joyce Wilch
Edith Schwarz
Rae Yalavoy
Nadia Dunkel
Janna Perlova
Iris Mae Jupraner

Elaine Caruso
Jenie Schulman
Annella Sikes
Betty Berman
Irene Yaroslavsky
Anita Adams
Ialeta Konrad

Department of Painting

Janna Perlov
Leon Ibanez
Guido Borghi
David Berger
Sarah Schluger
Winnie Robbins
Fairfield Hoban
Shelby Bordner
Inez Bordner

Peggy Mann
Richard Megargee
Wanda Hurst
Wesley Lea
Janina Kaljut
Tony Megargee
Harry Megargee
Miriam Rappaport
Jean Kraus

Department of Sculpture for the Blind

Catherine Cohen

Elizabeth Birkett

Janice Douglas

Department of Drama

Evelyn Kraft
Beatrice Kraft
Nora Janov

Melba Sopsis
Gretchen Seidel
Helen Kuchuk

Diana Hoffman
Lucille Bressner

SCHOLARSHIPS

Sculpture

Rosalind Haut
Hans Hohmann
Rebecca Rubin

Spero Anargeros
Jean Guttman

Dominico Facci
C. E. Coryn

Clay Modeling

Ralph Lieberman
Bertha Greene
Richard Zimmerman
William Goldstein

Wilmot Burton
Henry Mendoza
Zven Espenbaum
Bertram Lester

Louis Pinkussohn
Erica Heinz
Fairfield Hoban

Horn

William Carson

Short Story Writing

Donn Kimmell

Orchestra

Albert Aan
Wilton Bass
Eugene Bobko
Norman Brown
Waldemar Bhosys
Robert Cassell
Marion Cumbo
Vincent De Trenk
Evelyn Einstein
Lillian Fishman
Gertrude Fox
John Fucci
George Garber
Shirley Gelfer
Gerald Gottlieb
Milton Gottlieb
Diana Gold
I. W. Goldstein
Rose Schmur
Meyer Siegel
Mimmie Trenk
Laurence Weidman

Isidore Grabiner
Samuel Gravoll
Albert Gresser
M. Gross
Nona Hermelin
Carolyn Himmell
Michael Ilardi
Barbara Imberman
Nathan Kappel
Lester Karpe
Mr. Katz
Eugene Katzberg
Rose Kay
Charles Kemper
A. Katzman
John Kozik
Wilbur Mahon
Barbara Mahon
Marion Schmur
Jos. Spielzinger
Sydney Tessler
Arthur W. Young

Sol Maltz
Gardiner Miller, Jr.
Arthur Morrow
Jos. Panrini
I. M. Paper
Abraham Pearlstein
Lawrence Peyser
Philip Fishberg
James Pirie
Charles Pokorny
Leo Prager
Morton Price
Daniel Prince
David Rosen
Harold Rosenzweig
Howard Rowland
Raymond Sabinsky
Ruth Saclow
Joseph Schultz
Elsie Schwartz
Edna Triester
Emanuel Zivin

NEW FACULTY MEMBERS

Miss Elizabeth Waters - Joined the Faculty in Rhythmics and Modern forms of the Dance, conducting classes for juniors and adults.

William Mitchell - Joined the faculty in Harmony, Counterpoint, and Composition.

Lillian B. Gilkes - Joined the faculty in Short Story Writing, giving a special course of 12 sessions.

Ruth B. Nickerson - Joined the faculty in Sculpture, conducting an evening course for professional men and women throughout the season.

Hans von Schroetter - Joined the Faculty in Stage and Costume Design.

Nicholas Haz - Joined the faculty of lecturers, giving a course of six lectures on Art Appreciation.



CHANGES IN FACULTY

Master Institute of United Arts announces with regret the following resignations: Theodore Bolton, Department of Dynamic Symmetry; Talbot Rogers, Department of Dynamic Symmetry; J. Earle Schrack, Department of Painting; Mr. William Mitchell, Department of Harmony.

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STUDENT EXHIBITION, CONCERTS,
AND OTHER ACTIVITIES OF THE MASTER INSTITUTE

Master Institute of United Arts exhibited the works of its summer students from October 5th to October 12th, 1934. The students who exhibited were those of Mr. Margolis, the teacher of painting, design, and murals.

Mr. Paul Gandal, member of faculty in painting, arranged an exhibition of Master Institute students' works for the Council of Adult Education in the Dewitt Clinton High School, which was held from December 3rd to December 24th, 1934.

The Mordkin ballet performance - "Terpsichorean Dreams", presented by the Master Institute of United Arts on December 12th, was a very successful event. A very large audience filled the Theatre of the Museum and heartily welcomed the participating students of the ballet department.

Miss Prohaska, graduate student of the Master Institute, played a group of piano soli as an assistant artist with excellent musicianship.

The joint recital of Miss Waters and Miss Prohaska, which was given on December 17th, 1934, was one of the most artistic events given during the season by the Master Institute. The program consisted of piano compositions by Bartok, Busoni, Alexandrow, Albeniz, Strauss-Schuetz, played with fine musicianship and taste by Miss Prohaska.

Miss Waters danced the following numbers: Natch Dance; Dance Design, by Mompou; March, by Prokofieff; Death of an Infant, by Scriabin; Monotony, by Campbell; Prelude by Chopin.

Mr. Satyan Ghose, a well known Hindu musician, assisted Miss Waters, and showed excellent artistry. A very large audience warmly received the artists.

On January 5th, 1935, the drama department of Master Institute of United Arts, under the supervision of Robert Porterfield and Grace Mills, gave a play - "Six Who Pass While the Lentils Boil", preceded by several monologues. The performance was a very successful one, the audience consisting of about 150 people, who warmly received the young players.

The Christmass Ballet performance, under the direction of Mikhail Mordkin, was given on December 27th by the students of the ballet department - "Dream in Fairyland", as a matinee at Roorich Hall, and proved to be a notable success.

Master Institute Orchestra gave its first program of the season under the direction of Mr. Isidore Strassner, its conductor, on January 30, 1935. A large audience attended the recital and heartily applauded the guest soloists, as well as the orchestral numbers. Mr. Strassner trains the orchestra Sunday mornings at the Master Institute.

The midyear sculpture exhibition of Senior and Junior students of Master Institute opened on February 16th in Studio 14. The exhibition comprised 50 pieces of sculpture and pottery and showed serious striving on the part of the students.

The Master Institute Senior Students' Piano Recital was given on the evening of February 28th in Hall 21. The recital was attended by a good sized audience and was quite successful. The following pupils of Mr. Lichtmann, Mr. Barnett, and Mrs. Lichtmann played: Margaret Carlaftes,

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STUDENT EXHIBITIONS, CONCERTS,
AND OTHER ACTIVITIES OF THE MASTER INSTITUTE

Lillian Blackberg, Catherine Cohen, Harold Hirsch, Miriam Hoffman, Elizabeth London, Edith MacLennan, Alliene Newman, Janet Simon.

Of all the participants Lillian Blackberg, graduate, class of 1934, Janet Simon, Elizabeth London, Alliene Newman, and Miriam Hoffman, played exceptionally well.

Miss Muriel Thomas, student of the Master Institute in the class of painting and dynamic symmetry, gave an exhibition of her works in a downtown gallery during December and January. Miss Thomas studied two years under Mr. Giles and continued her work at the Master Institute under Mr. Bolton. The reviews of her exhibition follow here:

NEW YORK EVENING POST: "Muriel Thomas is showing water color landscapes of Europe, New England and Mexico at the Etcetera Gallery. The artist reaches up into the high registers of the chromatic scale, but uses her vivid colors effectively. The Italian landscapes are particularly engaging, or is that nostalgia? The warmth and gaiety of the Mexican scenes are also delightful. There are clarity and purity of color as well as vividness in these water colors - that have both sophistication and spontaneity - a pleasing combination."

NEW YORK HERALD TRIBUNE: "Water colors of the Dolomites are being shown at the Etcetera Gallery. Simplicity and clarity of color are characteristics of her style which are especially effective in her studies of Portofino, Barchesgarden and other of the same series. With her foreign water-colors are also impressions of rural New England and of New Mexico."

NEW YORK TIMES: "Water colors and drawings by Muriel Thomas are a current attraction at the Etcetera Gallery. Pines outlined against great mountain facades, angled planes of light and shadow thrown by walks and on roofs, designs that abstractly suggest clouds and shore shapes; these as well as more conventional landscapes the artist has treated simply and with dignity. Her compositions range from low to brilliant - pencil portraits of detailed finish are a further testimony to the young artist's ambition".

The Junior Student Recital took place on April 5th at 8:30 P.M. in Hall 21. The students of the departments of piano, drama, and ballet participated. A large audience expressed repeatedly its enthusiasm at the performance of the children. Especially fine were Marion Weisman, Jean Kraus, Estelle Eisner, and Laura Bierstein, in their piano numbers; Elaine Greenbaum, Beatrice Kraft, and Melba Sopsis in their dramatic presentation. All dance numbers by Janna Perlova, Sonia Larina, and Viola Esson were performed excellently. The participants were students of Maurice Lichtmann, Ethel Prince Thompson, Sina Lichtmann, Addi Prohaska, Robert Porterfield, and Mikhail Mordkin.

The Senior Student Recital in Piano and Violin, given at the Master Institute on April 29th, 1935, showed the fine musicianship and excellent technical equipment of the following students: Catherine Cohen, Harold Hirsch, Elizabeth London, Edith Montlack, Erika Kirsten, Janet Simon, Addi Prohaska, Charles Slavin, Arthur Young, Alliene Newman, Harold Trauman. The students were pupils of Maurice Lichtmann, David Barnett, Katherine Hamilton, and Sina Lichtmann.

Sidney Coolman, graduate student of the Master Institute, class of 1934, and pupil of Mr. M. Lichtmann, gave a recital under the auspices of Master

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STUDENTS EXHIBITIONS, CONCERTS,
AND OTHER ACTIVITIES OF THE MASTER INSTITUTE

Institute of United Arts at Roerich Hall on January 16th, 1935. A large audience heartily applauded the gifted artist in his well chosen program.

Miss Elsa Cabrera, pupil of Mr. Lichtmann, graduate of class 1934, gave a recital under the auspices of the Master Institute on March 25th, 1935. An unusually large audience attended Miss Cabrera's recital and received her program most enthusiastically.

The Annual Student Exhibition opened Saturday, May 25th, 1935, at 4 o'clock at the International Art Center of Roerich Museum.

The representative work of this year was shown by the sculpture class under the direction of Louis Slobodkin. The classes of Mr. Margolis, for children and adults, showed fine work for the year; the dynamic symmetry class, under the direction of Mr. Bolton had an impressive exhibit.

The childrens classes of Miss Kettunen and Mr. Gandal have greatly improved in subject matter and draughtsmanship. The tapestry class, conducted by Gilbert Foldes, exhibited interesting practice pieces, executed during the year. The exhibition continued to June 25th, and was open daily from 1 to 5 o'clock.

The last Drama and Ballet Recital of the students of the Master Institute took place on May 28th in Roerich Hall. A play - "Our Aunt from California" was presented by the students of the drama department, and eight numbers were presented by the ballet students. A large audience filled the theatre and welcomed the students.

The Commencement Exercises of the Master Institute took place on May 31st, with seven certificates being awarded to the following students: Mildred Di Biase, Leon Ibanez, Muriel Thomas Armine Yessayine, in the department of painting and dynamic symmetry; Catherine Cohen in the department of piano and sculpture; Elizabeth London and Janet Simon in the department of piano.

Addresses were made by Mr. Forest Grant, Director of Art in the New York High Schools, and by Sina Lichtmann, Director of the Master Institute. A very large audience filled Hall 21 of Roerich Museum, and enthusiastically applauded the music program given by the graduating students. After the exercises, the audience was invited to visit the Annual Student Exhibition, which was open to the visitors at the International Art Center.

The last Student Orchestra Recital was given in Roerich Hall on June 4, and was attended by a large audience.

Programs of all above-mentioned performances, recitals, and events are attached herewith.

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LECTURES AND SPECIAL LECTURE COURSES
GIVEN DURING THE YEAR

A series of four lectures "MUSIC FROM PRIMITIVE TO MODERN" was given by Dr. Christos Vrioides, faculty member, at the Master Institute. The series comprised the following subjects:

On October 29: Interrelation of the Music of Primitive Peoples, Assyrian, Egyptian, Hebrew, Greek, Persian, Hindu, Chinese, Ancient Scotch, American Indian.

On November 12th: Byzantine-Gregorian Music and Plain Song; Inheritors of Ancient Greek Music.

On Nov. 26th: Mediaeval Music; Organum, Discant Polyphony, Romantic Music of the French Troubadors, German Minnesingers, and Minstrels of the Northern Countries.

On Dec. 10th: Modern Composers: An Exposition on what is being created by the Composers of today.

The lectures were well attended, and were given publicity in the press of New York.

On October 18, 1934, Nicholas Haz began his series of lectures at the Master Institute on "Creative Picture Making", with approximately 40 people in attendance. The series was given as follows:

Oct. 18: MODERN PAINTING - MINUS MYSTERY - A crystal-clear exposition of methods of abstract and semi-abstract picture making.

Oct. 25: OF ART, ARTISTS, AND ART PATRONS - A simple talk on makers of pictures and their field of distribution. Relativity of goodness and beauty in art. Moral and material success. Taste, creativeness, radicalism in innovation and leadership. Worldly wisdom and commercial astuteness.

Nov. 1: WHAT IS WHAT IN PICTURE MAKING - Clear-cut working definition of often used but rarely understood terms, such as: picture, art, artist, composition, design, pattern, harmony, rhythm, naturalistic, realistic, idealized, caricatured, abstract, semi-abstract, color, tone, form, edge, surface, depth, duration, motion, balance, unity, clarity, emphasis, proportion, laws, rules, and so on. The interrelation of these concepts clearly revealed.

Nov. 8: PROPORTION- FOUNDATION OF PICTURE-MAKING - Proportion, the most importance single factor in picture-making shown to be the result of existence, number, size and position of parts of a whole. The main cause of beauty and ugliness, grace and clumsiness, simplicity and elaborateness. Methods of proportion-making. Lengths and areas, numbers and positions in relation to each other. Simplest possible presentation without mathematics.

Nov. 15: CREATIVE PERSPECTIVE: An original, yet simple method of creating

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LECTURES AND SPECIAL LECTURE COURSES
GIVEN DURING THE YEAR

an illusion of volume on flat surfaces, not only along a horizontal axis of vision, but looking in any oblique or vertical direction. How to manage the perspective of human and animal forms and other irregular shapes.

Nov. 25; PUZZLE OF PUZZLE - EMPHASIS - Emphasis, this inevitable, yet so often uncontrolled phenomenon, clearly revealed and made easily controllable. Emphasis focussed on a single image or distributed amongst several leading images. Analysis of the work of masters and that of beginners - for emphasis.

This course was also open free to the Resident Members of Roerich Museum.

Miss Hamilton, member of the violin faculty, Master Institute, gave a recital on February 20th, 1935, in Hall 21. A good sized audience was present.

On May 7th, 1935, in the Hall of the East, Mr. David Barnett, member of the piano faculty, Master Institute, gave a lecture demonstration of his invention of the enharmonic pianoforte keyboard. The event was attended by over 50 music teachers and students who were most interested in Mr. Barnett's demonstration.

Announcements which bore full particulars of his course were distributed.

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THE EVENTS OF THE DEPARTMENT FOR THE BLIND
OF MASTER INSTITUTE OF UNITED ARTS

In the August 1st, 1934, issue of "Vogue" a splendid article "Sculpture in the Dark" appeared, telling of our work with the blind students in sculpture. The article is quoted below:

"SCULPTURE IN THE DARK"

"It has been one of the aims of the Master Institute of the Roerich Museum in New York City to help the blind. Eight years ago the blind were introduced to the possibilities of sculpture - by touch. They were given an apple to model, later a leaf. The greatest difficulty lay in grasping proportions. For some time progress was slow. But it was noticeable, and, two years ago, a serious attempt to teach sculpture to the blind was decided upon. The three sightless adults chosen for the ensuing experiment were, after a few months, able to handle clay with comparative ease. They advanced to making copies of plaster heads, and finally, this year to working with a live rabbit as their model. The surprising feeling for line, depth, and even for shadow, as shown in the sculpture on exhibition at the Institute, has been commented upon by prominent sculptors, several of whom have found it difficult to believe that the work is that of blind people."

(Page 5, VOGUE, August 1, 1934.)

THE FACULTY

NICHOLAS ROERICH
President-Founder

LOUIS L. HORCH
President

SINA LICHTMANN,
Director

HELEN SEIDEL,
Assistant Director

MAURICE M. LICHTMANN,
Dean, Music Department

HOWARD GILES,
Dean Emeritus, Art Department

PIANO

DAVID BARNETT
MAX DRITTLER
ESTHER J. LICHTMANN
MAURICE M. LICHTMANN
SINA LICHTMANN
FRANCIS MOORE
ETHEL PRINCE THOMPSON
LINDA CAPPABIANCA, ASSISTANT
FRIEDA LAZARIS, ASSISTANT
ADDI PROHASKA, ASSISTANT

PAINTING AND DRAWING

CHARLES AIKEN
WILLIAM AUERBACH-LEVY
THEODORE BOLTON
BERNARD I. GREEN
JOHN D. GRAHAM
ELLEN KETTUNEN
FANNY NIMTZOWITZ
JOSEPH EARL SCHRACK
PAUL GANDAL, ASSISTANT
B. MARGOLIS, ASSISTANT
TALBOT ROGERS, ASSISTANT

ETCHING AND DRAWING

WILLIAM AUERBACH-LEVY

ART OF ILLUSTRATION

ARTHUR ZAIDENBERG

THEATRE DECORATION AND COSTUME DESIGN

RAYMOND SOVEY

INTERIOR DECORATION

HAROLD V. DAYTON

TAPESTRY WEAVING

GILBERT FOLDES

SCULPTURE

LOUIS SLOBODKIN
WILLARD PADDOCK
BRUNO PICCIRILLI

ARCHITECTURE

WILLIAM E. VIRRICK
WALLACE H. WOLCOTT

BALLET

MIKHAIL MORDKIN

ORIENTAL DANCE

ELIZABETH WATERS

ORGAN

MARTA ELIZABETH KLEIN

VOICE

ALLI RONKA
HUBERT LINSOTT
H. REGINALD SPIER

OPERA CLASS

VICTOR ANDOGA

VIOLIN

MARIE CASLOVA
KARL KRAEUTER
HELEN TESCHNER TAS

VIOLONCELLO

PERCY SUCH

HARP

CARLOS SALZEDO

CHORAL AND ORCHESTRAL CONDUCTING

PHILIP GORDON
HANS BRUNO MEYER
ISIDOR STRASSNER
DR. CHRISTOS VRIONIDES

CHAMBER MUSIC

MAURICE M. LICHTMANN
PERCY SUCH

ORCHESTRAL INSTRUMENTS

PAUL ALLGAYER
BASSOON
HUMBERT BULDRINI
DOUBLE BASS
CHARLES DE MILT
PERCUSSION INSTRUMENTS
FREDERICK HARTMANN
OBOE AND ENGLISH HORN
JOHN ALEXANDER PETRIE
FLUTE
RAYMOND F. SCOTT
CLARINET
CLARENCE H. SMITH
FRENCH HORN
ARTHUR L. WALKER
TROMBONE
ARTHUR DANNER
TRUMPET

THEORY, COMPOSITION AND MUSIC APPRECIATION

WILLIAM MITCHELL
*JOHN EARLE NEWTON

SOLFEGE AND EAR TRAINING

ELNA SHERMAN

CHURCH MUSIC

NICOLA A. MONTANI
MEYER POSNER

BYZANTINE MUSIC

DR. CHRISTOS VRIONIDES

* Sabbatical Year.

DRAMA

BARBARA BULGAKOVA
LEO BULGAKOV
ROBERT PORTERFIELD
GRACE MILLS

DICTION

FRANCES BRUNDAGE
ROBERT OLMSTED

CONTEMPORARY THEATRE AND PLAYWRITING

KAIA WILLIAMS

POETRY, LITERATURE

MARY SIEGRIST

JOURNALISM

FRANCES R. GRANT

ART PHOTOGRAPHY

DR. RICCARDO BETTINI

LANGUAGES

MATHILDE TRUCCO
LAURE B. KAHN-WEIL

JUNIOR ART CENTER

PAINTING, DESIGN

PAUL GANDAL
ELLEN KETTUNEN

CLAY MODELING

ADELE SPITZER

FOLK SONGS

DOROTHY GORDON

LECTURES

BERTHA KUNZ BAKER
CLAUDE BRAGDON
DR. CHRISTIAN BRINTON
HARVEY WILEY CORBETT
LEON DABO
DR. CLYDE FISHER
GEORGE GREBENTSCHIKOFF
BENJAMIN GROSBUYNE
RICHARD HAMMOND
NICHOLAS HAZ
DR. EDGAR L. HEWITT
DR. ALEXANDER KAUN
DR. R. V. D. MAGOFFIN
A. MERRIT
PROF. PAUL R. RADOSAVLJEVICH
ARTHUR STANLEY RIGGS
MARY FANTON ROBERTS
DEEMS TAYLOR
DUDLEY CRAFTS WATSON

THE MASTER INSTITUTE FACULTY

Members of the Faculty who have been associated with Master Institute in the past and whose work was outlined in the previous report are as follows:

HARP

CARLOS SALZEDO

CHORAL AND ORCHESTRAL
CONDUCTING

PHILIP GORDON
HANS BRUNO MEYER
ISIDOR STRASSNER
DR. CHRISTOS VRIONIDES

CHAMBER MUSIC

MAURICE M. LICHTMANN
PERCY SUCH

ORCHESTRAL INSTRUMENTS

PAUL ALLGAYER
BASSOON
HUMBERT BULDRINI
DOUBLE BASS
CHARLES DE MILT
PERCUSSION INSTRUMENTS
FREDERICK HARTMANN
OBOE AND ENGLISH HORN
JOHN ALEXANDER PETRIE
FLUTE
RAYMOND F. SCOTT
CLARINET
CLARENCE H. SMITH
FRENCH HORN
ARTHUR L. WALKER
TROMBONE
ARTHUR DANNER
TRUMPET

THEORY, COMPOSITION AND
MUSIC APPRECIATION

WILLIAM MITCHELL
*JOHN EARLE NEWTON

SOLFEGE AND EAR TRAINING

ELNA SHERMAN

CHURCH MUSIC

NICOLA A. MONTANI
MEYER POSNER

BYZANTINE MUSIC

DR. CHRISTOS VRIONIDES

* Sabbatical Year.

DRAMA

BARBARA BULGAKOVA
LEO BULGAKOV
ROBERT PORTERFIELD
GRACE MILLS

DICTION

FRANCES BRUNDAGE
ROBERT OLMSTED

CONTEMPORARY THEATRE AND
PLAYWRITING

KAIA WILLIAMS

POETRY, LITERATURE

MARY SIEGRIST

JOURNALISM

FRANCES R. GRANT

ART PHOTOGRAPHY

DR. RICCARDO BETTINI

LANGUAGES

MATHILDE TRUCCO
LAURE B. KAHN-WEIL

JUNIOR ART CENTER

PAINTING, DESIGN

PAUL GANDAL
ELLEN KETTUNEN

CLAY MODELING

ADELE SPITZER

FOLK SONGS

DOROTHY GORDON

LECTURES

BERTHA KUNZ BAKER
CLAUDE BRAGDON
DR. CHRISTIAN BRINTON
HARVEY WILEY CORBETT
LEON DABO
DR. CLYDE FISHER
GEORGE GREBENTSCHIKOFF
BENJAMIN GROSBAYNE
RICHARD HAMMOND
NICHOLAS HAZ
DR. EDGAR L. HEWITT
DR. ALEXANDER KAUN
DR. R. V. D. MAGOFFIN
A. MERRIT
PROF. PAUL R. RADOSAVLJEVICH
ARTHUR STANLEY RIGGS
MARY FANTON ROBERTS
DEEMS TAYLOR
DUDLEY CRAFTS WATSON

THE FACULTY

NICHOLAS ROERICH
President-Founder

LOUIS L. HORCH
President

SINA LICHTMANN,
Director

HELEN SEIDEL,
Assistant Director

MAURICE M. LICHTMANN,
Dean, Music Department

HOWARD GILES,
Dean Emeritus, Art Department

PIANO

DAVID BARNETT
MAX DRITTLER
ESTHER J. LICHTMANN
MAURICE M. LICHTMANN
SINA LICHTMANN
FRANCIS MOORE
ETHEL PRINCE THOMPSON
LINDA CAPPABIANCA, ASSISTANT
FRIEDA LAZARIS, ASSISTANT
ADDI PROHASKA, ASSISTANT

ORGAN

MARTA ELIZABETH KLEIN

VOICE

ALLI RONKA
HUBERT LINSOTT
H. REGINALD SPIER

OPERA CLASS

VICTOR ANDOGA

VIOLIN

MARIE CASLOVA
KARL KRAEUTER
HELEN TESCHNER TAS

VIOLONCELLO

PERCY SUCH

PAINTING AND DRAWING

CHARLES AIKEN
WILLIAM AUERBACH-LEVY
THEODORE BOLTON
BERNARD I. GREEN
JOHN D. GRAHAM
ELLEN KETTUNEN
FANNY NIMTZOWITZ
JOSEPH EARL SCHRACK
PAUL GANDAL, ASSISTANT
B. MARGOLIS, ASSISTANT
TALBOT ROGERS, ASSISTANT

ETCHING AND DRAWING

WILLIAM AUERBACH-LEVY

ART OF ILLUSTRATION

ARTHUR ZAIDENBERG

THEATRE DECORATION AND COSTUME DESIGN

RAYMOND SOVEY

INTERIOR DECORATION

HAROLD V. DAYTON

TAPESTRY WEAVING

GILBERT FOLDES

SCULPTURE

LOUIS SLOBODKIN
WILLARD PADDOCK
BRUNO PICCIRILLI

ARCHITECTURE

WILLIAM E. VIRRICK
WALLACE H. WOLCOTT

BALLET

MIKHAIL MORDKIN

ORIENTAL DANCE

ELIZABETH WATERS

THE MASTER INSTITUTE FACULTY

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LECTURES GIVEN BY THE DIRECTOR OF MASTER INSTITUTE
AS WELL AS BY OFFICERS AND FACULTY MEMBERS OF MASTER INSTITUTE

On October 9, 1934, Mrs. Lichtmann gave a talk before the Westchester Womens' Club. The talk was well attended by the members of the Womens' Club, who expressed great interest in the Roerich Museum. Plans were made by the members to visit the Museum as a group and to be conducted through the Museum by Mrs. Lichtmann.

On October 27, 1934, Mrs. Lichtmann spoke before several hundred members of the Womens' Press Club at the Hotel Pennsylvania. Her talk was on the subject of "The Need of Beauty in Education". This was their first meeting of the season.

On November 14, 1934, Mrs. Lichtmann gave a lecture to the Sisterhood of United Central Synagogues on "The Roerich Pact in the Light of New Humanity". The program was on peace, and the Roerich Banner of Peace was displayed. A large audience welcomed the address and afterwards commented with great interest on the Roerich Peace Pact.

On November 27, 1934, Mr. Lichtmann, Dean of the Music Department of Master Institute, broadcast over station WARD in Brooklyn on the "Activities of Roerich Museum".

On December 4, 1934, Mrs. Lichtmann spoke over station WARD in Brooklyn on "The Activities of the Master Institute".

On December 10, 1934, Mrs. Lichtmann gave a talk on Professor Roerich and his art to a group from the Rutherford Womens' Club, which came to the Museum with their President, Mrs. Halsted.

Mrs. Seidel took the members of this club through the Museum and acquainted them with the activities of the various departments.

On December 11, 1934, Mrs. Helen T. Seidel, Assistant Director of the Master Institute, spoke over station WJPH in Brooklyn on the work of the junior students of the Master Institute. Jean Kraus and Estelle Bisner, two junior music students of the Master Institute, each played a piano composition.

On December 18, 1934, Mrs. Spitzer, member of faculty in Sculpture, gave a radio broadcast over station WARD in Brooklyn on "Method of Teaching Clay Modeling to Children".

On January 8, 1935, Miss Elizabeth Waters, member of faculty of the Dance, gave a broadcast on "Teaching of Oriental Methods and Rhythms of the Dance" over Station WARD in Brooklyn.

On March 18, 1935, Mrs. Lichtmann gave a lecture to the Ridgewood (N.J.) Womens' Club on the Roerich Pact and Banner of Peace, illustrating it with lantern-slide reproductions of Professor Roerich's paintings. After the lecture the President and members expressed their great interest in the Pact and Banner of Peace. The club planned to have a special visit to the Roerich Museum under the guidance of Mrs. Lichtmann in the near future.

On May 15, 1935, Mrs. Lichtmann spoke to the Parent Teacher Association at Public School 54, 104th Street and Amsterdam Avenue. The lecture was on "Nicholas Roerich As A Force in Modern Education", and was well received.

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LECTURES GIVEN BY THE DIRECTOR OF MASTER INSTITUTE
AS WELL AS BY OFFICERS AND FACULTY MEMBERS OF MASTER INSTITUTE.

On May 16, 1935, Mrs. Lichtmann gave a lecture - "The Significance of Nicholas Roerich in the World of Art Today", at the Russian People's Home, at the invitation of the big cooperative society, ROVA. She illustrated her talk with slides. A very good sized audience warmly received the lecture.

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WOMENS' CLUBS AND GROUPS CONDUCTED THROUGH
MASTER INSTITUTE OF UNITED ARTS BY THE
DIRECTOR AND THE ASSISTANT DIRECTOR

On January 6th, 1935, Mrs. Lichtmann conducted a group from the Madison, N.J. Baptist Church, with their Minister, Mr. Tilden, through the Museum. The group appreciated greatly the art of Professor Roerich.

A group of 25 art students from Reading, Penna., with their teacher, Mrs. Miller, was conducted through the Museum by the Director, during Easter week. The students expressed their deep interest and admiration for the art of Professor Roerich, and asked the Director to come to Reading and give a lecture there before the Womens' Club in Reading.

During Easter week a group from Washington Irving High School, under the direction of their art teacher, came to see the Master Institute and the classes. The group was very much interested in the Master Institute's activities, and Mrs. Seidel showed them several of the art classes at work.

On March 7th, Mrs. Seidel conducted a group of 21 people from the Henry Street Settlement through the Museum. They were most enthusiastic and expressed a desire to make another visit.

On April 9 Mrs. Seidel, Assistant Director of Master Institute, conducted a group from the Psychiatric Institute of Medical Center through the Museum. They were very interest in the paintings by Professor Roerich, and asked many questions about his work and scientific activities.

On June 19th a club consisting of young high school students, under the title "The Eyes and Ears of Youth", was conducted by Mrs. Lichtmann through the Museum. She gave them a talk on the art and work of Professor Roerich.

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WELL-KNOWN EDUCATORS AND PERSONALITIES WHO VISITED
ROERICHS MUSEUM AND MASTER INSTITUTE

During the latter part of the summer of 1934 Mr. W. Manson, a well known art collector from Stockholm, Sweden, who has several of Prof. Roerich's paintings in his collection, visited the Roerich Museum. Mrs. Lichtsarn conducted him through the Museum, where he greatly admired the paintings by Professor Roerich.

During the early part of last fall Mr. Paul Hessemer, Curator of the Gustav Oberlander Museum in Reading, Penna., visited Roerich Museum. The Director showed him the works of the students of the Master Institute, and he was greatly impressed by the scope of work.

On May 15, 1935, Mr. John Watson Romell, former Associate of the Colorado Art Academy, visited the Master Institute. The work of the students impressed him most favorably. Mr. Romell is at present connected with City College, where he is delivering a series of lectures on art and art appreciation.