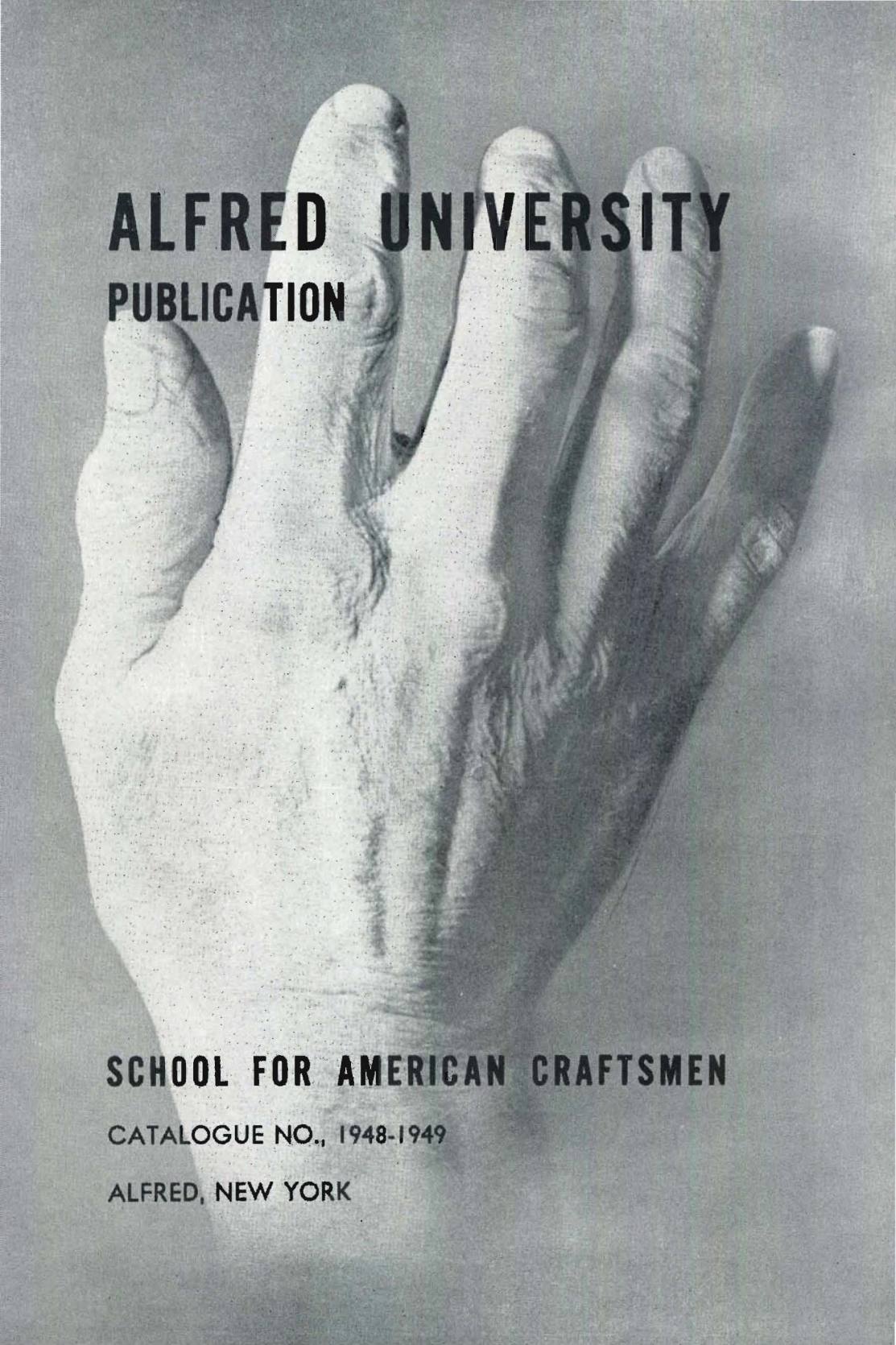

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SCHOOL FOR AMERICAN CRAFTSMEN

Jointly Administered by

THE AMERICAN CRAFTSMEN'S EDUCATIONAL COUNCIL, INC.

and

ALFRED UNIVERSITY

CRANDALL BARN WORKSHOPS

THE HAND ARTS IN A LIBERAL ARTS PROGRAM

By J. EDWARD WALTERS

President, Alfred University

Painting and sculpture alone do not constitute the arts. The hand arts must be included if a well rounded whole is sought. Pass through the great museums—our own Metropolitan Museum of Art, for instance—and you will find gallery after gallery devoted to the art of the woodworker, the metalworker, the weaver, the potter, and glass blower. Furniture, textiles, enamels, and jewelry fashioned by the master craftsmen of bygone days, early Americans as well as Europeans, will thrill you by their beauty of design and workmanship.

In America mass production has caused a lessening of emphasis on the work of the individual artist-craftsman. A real deterioration in the output of handmade articles has resulted from a lack of understanding of the need of creative design on a high artistic level in the hand arts as well as in painting and sculpture.

Once this need is recognized and the hand arts are again accepted as a basic division of all the arts, they become in the natural course of events, of great interest to all concerned with the teaching of the liberal arts.

Alfred University has accepted this premise and has implemented it with constructive action. The College of Liberal Arts now offers as part of its curriculum at the School for American Craftsmen training which will translate into the three dimensional object artistic creative endeavors. The background of an education in the liberal arts field combined with the artistic and hand training at the School should develop graduates who will not only find a way of life of their own but also add immeasurably to the understanding of the role the hand arts play in American culture.

INTRODUCTION

CRAFTSMANSHIP AND THE MACHINE AGE

WHEN CRAFTSMANSHIP is suggested as a career to an individual his immediate reaction is to question the validity of the hand arts in a machine age. Such a doubt is natural in an America where the emphasis during the past hundred years has been laid on the performance of the machine. A careful analysis of the subject, however, discloses facts which emphasize the dependence of industry and its machines on the hands of skilled craftsmen, who work not only as designers, modelmakers, foremen and artisans, but also as setters of fashion and styles and as experimenters in the use of materials and methods. Thus craftsmen will always lead the way to an appreciation by the public of beauty of design and fine execution. In so doing the craftsman will not compete with the machine but will supplement it. He will fill the special needs of both industry and the public; he will perpetuate the traditions of fine craftsmanship and will act as a cultural stimulus to contemporary life. As producer or teacher he will fill a real need.

CAREER POSSIBILITIES

Career possibilities for craftsmen are based on the above premises and are susceptible of several interpretations which depend on the abilities and predilections of the individual. In the last analysis craftsmanship offers its devotees a way of life where spiritual and financial independence will come to those who are well trained, willing to work hard, and properly mindful of sound business practices.

Such a career will never bring great riches but it will bring satisfaction and a comfortable income. Depending on his skills an individual, on leaving the School, can expect to net from $1,500 to $2,000 a year as a self-employed craftsman. His future income will depend largely on the further successful development of his abilities. The intangible returns of spiritually satisfying work and financially sustained personal independence must weigh heavily in the favorable balance of a career in crafts. The School for American Craftsmen is prepared to give its students the knowledge which will help them gain success and happiness in their chosen craft careers.

THE AIMS OF THE SCHOOL FOR AMERICAN CRAFTSMEN

The ultimate goal of the School for American Craftsmen is to develop in its students an understanding and mastery of those factors necessary for a successful career in crafts. This is done not by a new or startling approach but through complete coordination and integration in training of the three factors basic to a good product: design, techniques, and production.

Common sense and a realistic understanding of modern factors, with no sacrifice of creative and artistic expression, are applied to the age-old use of the hands of mankind. Through a program of basic art study, mastery of shop techniques and actual production of saleable articles, the school meets the challenge of modern educational trends. Public reaction is tested through the use of America House as a clinical laboratory, and thus a program of "Real Life in Education" prepares students to take their place in the world with competence and success.

SCHOOL FOR AMERICAN CRAFTSMEN
of Alfred University

BOARD OF MANAGERS

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ADMINISTRATION

Responsibility for administration of the School is held jointly by Alfred University and the American Craftsmen's Educational Council, Inc., both bodies being equally represented on the Board of Managers.

SCHOOL ADVISORY COMMITTEE

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Dean Elizabeth Geen

HISTORY OF THE SCHOOL

The School for American Craftsmen was first conceived and sponsored by the American Craftsmen's Educational Council, an educational institution chartered by the Regents of the State of New York in May, 1943. The purpose of the Council is to develop and raise the standards of the hand arts in the United States. The School opened at Hanover, New Hampshire, in January, 1945, under the joint sponsorship of the Educational Council and the Dartmouth College Student Workshop. In July, 1946, it associated with Alfred University and became a part of the College of Liberal Arts. The Educational Council plays an important part in the direction of the School since it is fully represented on the Board of Managers and active both in helping with management and in developing policies.

TRUSTEES OF THE AMERICAN CRAFTSMEN'S EDUCATIONAL COUNCIL, INC.

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Mr. Meyric Rogers

FACULTY

ERNEST FRANK BRACE. B.A. Columbia 1917. Lived in France and Italy 1920-1925. Writer and woodworker since 1925. Published two novels. Short stories in I'Brien Best Short Stories and O. Henry Memorial Award. Series of articles on contemporary painters for Magazine of Art. Designed and built furniture to order in shop at Woodstock, N. Y.

FRANCES WRIGHT CAROE. Director of America House since 1940. Editor "Counter Points," Town & Country Publication 1935-1941. Training in the field of architecture and interiors under her father, Frank Lloyd Wright.

LAURITS C. EICHNER. Danish craftsman. Exhibited at Newark Art Museum, Metropolitan Museum of Art, Brooklyn Museum, New York Galleries, Paris Exposition. Two gold medal diplomas Paris Exposition 1937. Society of New York Craftsmen prize 1938. Medal of Philadelphia Art Alliance 1940. For ten years instructor of metalwork Craft Students League, New York. Reproductions of antique timekeepers Elgin National Watch Company. Exhibited at New York World's Fair 1938-1939. Reproductions Tycho-Brahe early astronomical instruments now on permanent exhibition University of Copenhagen. Collection of timekeeper reproductions Buhl Planetarium in Pittsburgh.

THOMAS F. MCCLURE. B.F.A. University of Nebraska 1941; M.F.A. Cranbrook Academy of Art 1947. Taught at Washington State College 1941-2. Worked in Production Illustration, Bolin Aircraft Co. 1942-47. Studied with Emelio Amero, Mexican lithographer, 1943, Carl Milles at Cranbrook. Won 1st prize in painting in Northwest Artists Annual 1943. Awarded prize in sculpture 12th National Ceramic Exhibition, Syracuse 1947. Work owned by Seattle Art Museum, University of Nebraska Art Gallery, Cranbrook Museum.

ETHEL IRENE MITCHELL. M.S. Iowa State College, Ames, Iowa, 1932. Graduate study 1933-34. Weaving supervisor under Tennessee State Vocational Education department for weavers in the Smoky and Cumberland Mountains, 1935-37. Supervisor of craft project under W.P.A., Urbana, Illinois, 1937-38.

PHILIP MORTON. A.B. University of Utah 1940. Studied under Lora Monsen, Norwegian silversmith. Taught Basic Design at California Labor School, San Francisco, 1946-47. Work exhibited J. Seligman Gallery, N. Y.; Walker Art, Minneapolis; Ten Thirty Gallery, Cleveland.

LINN LOVEJOY PHELAN. B.F.A. in Ceramic Art, 1932, Ohio State University. Exhibited with Syracuse National Ceramic Shows; The Art Alliance, Philadelphia, Pa.; N. Y. Society of Craftsmen. Represented in Permanent Ceramic Exhibit Cranbrook Academy of Art. Executive Committee Maine Craft Guild, 1938-42. Practicing craftsman 1938-45.

CHARLES REESE. Metal and woodworker. Practicing craftsman for 17 years. Coworker with Laurits Eichner.

HERBERT H. SANDERS. B.S. in Education 1932. M.A. 1933. Ohio State University. Graduate Assistant Industrial Arts Education, Ohio State University 1932-34. Instructor Ceramic Art Education, summers 1937, 1938, 1939. Instructor Groveport High School 1934-35. Norwood High School 1935-38. San Jose State College 1938-46.

JACK WINDSOR. A.B., Special Art Credential, San Jose State College. Graduate study with A. E. Baggs, Ohio State University. Instructor in Ceramics, Fremont High School, Oakland, California, Ohio State University.

CALENDAR 1948-1949

ACADEMIC YEAR 1948-1949

First Semester

1948

September	20	Monday	First Semester begins. Freshman Week and Registration
	24	Friday	Instruction begins, 8:00 A. M.
November	4	Thursday	Founders' Day
	24	Wednesday	Thanksgiving Recess begins, 10:00 A. M.
	29	Monday	Thanksgiving Recess ends, 8:00 A. M.
December	17	Friday	Christmas Recess begins, 10:00 A. M.

1949

January	3	Monday	Christmas Recess ends, 8:00 A. M.
	24	Monday	Review Days begin
	26	Wednesday	Final Examinations begin
February	4	Friday	Final Examinations end. First Semester ends

Second Semester

February	8	Tuesday	Second Semester begins. Registration of new students
	9	Wednesday	Instruction begins, 8:00 A. M.
April	8	Friday	Spring Recess begins, 10:00 A. M.
	19	Tuesday	Spring Recess ends, 8:00 A. M.
May	30	Monday	Review Days begin
	30	Monday	Memorial Day half holiday
June	1	Wednesday	Final Examinations begin
	10	Friday	Final Examinations end. Second Semester ends
	13	Monday	113th Anniversary Commencement

Summer Session

June	14	Tuesday	Summer Session begins
August	19	Friday	Summer Session ends

STUDENT WORK

EDUCATIONAL PROGRAM

COURSES

THE TRAINING given at the School for American Craftsmen is encompassed in two years, each of which is divided into three semesters covering an eleven months period of forty hour weeks. In addition to technical training in either metalwork, pottery, textiles or woodwork, students take courses in basic art, history of art, mechanical drawing, production and marketing. Individual attention is given to each student so as fully to develop his special aptitudes and as much freedom as possible is allowed to artistic self-expression.

Alfred University gives a certificate to those students who successfully complete the two year course. Students in the Liberal Arts College who have completed their freshman and sophomore years may major during their last two years in the School for American Craftsmen receiving a B.S. degree in Crafts at the end of that time. A special course which is planned for those Liberal Arts students who are planning a teaching career will give them knowledge of the techniques of more than one craft. For credits and courses see detailed information on page 23.

ART COURSES

It is recognized that design is the factor which is interwoven through all the hand arts. All beginning students are therefore scheduled for a program of work and study which emphasizes the importance of appreciation and understanding of creative designing and its relationship to actual production. The School expects to graduate students with a knowledge of basic design and with an appreciation and understanding of the relationship of these to their work. Eight hours a week are scheduled during the first year for the study of the basic elements of design. This gives students a solid foundation of understanding to carry into their three-dimensional work. In the second year optional courses in drawing and painting, three-dimensional or applied design are given. Classes in wood carving, figurine modelling, and embossing are given to students in woodworking, pottery and metal. Through constant discussion and analysis in classroom and shop the student is brought to a realization of the important place design plays in his finished product.

PRODUCTION AND MARKETING

Training in actual production is considered an essential part of the School's program, through which is developed high technical skills and an appreciation of those elements of efficiency and good work habits so essential to the successful craftsman. The teaching of the first elements of technical skills is followed by training through the making of objects for practical uses. Actual experience in the designing, planning, and execution of individual projects is given under the guidance of a faculty Production Planning Committee. A student goes on production when his skills permit it, and the greater part of the student's training in the second year is on individual projects.

Through their membership in The Journeyman (see page 11) all students are paid for their time when articles made during training are sold.

The marketing of craft articles requires special study and understanding, for cost pricing for the market involves the factors of skillful work and creative thinking. Marketing is taught, therefore, only in direct relation to the hand arts specialty. Included in this course, in addition to production assignments, are pricing, contemporary market trends, and market judgment. Outside study of current publications related to craftsmen's markets is required and is followed by analytical class discussions. These classes develop a practical and aesthetic appreciation of the social, cultural, and economic meaning of contemporary crafts and craftsmen, and fit the student on graduation to realize full professional stature in his chosen craft.

TECHNIQUES

Each of the hand arts is practised by means of specific techniques which pertain to the nature of material substances and their response to appropriate tools, processes, and the specialized equipment of the craft workshop. It is through these techniques that the skills of fine craftsmanship are developed and become objectified in the hand art products. The beginning student is scheduled in his chosen field for a program of training problems which are so planned that he progresses from one to another as fast as he demonstrates his ability to master the particular problems involved in each stage of technical development. It is recognized that it is impractical, if not impossible, in a two year course to cover, on a professional level, all the technical ramifications of a given craft. Therefore, only the basically fundamental and economically practical techniques for a practising craftsman are attempted in this program, though the further possibilities are explored, methods for research taught, and vistas of experiment opened to the student. It is the aim of the faculty to keep all training problems flexible and closely related to the student needs while the student acquires good working habits. Shop maintenance, regular attendance, and responsibility to all required technical work and study are matters of self-discipline in each shop.

HISTORY OF ART

The course in History of Art is planned to give the student a background against which he may see the development of his own craft in relation to the great periods in art history. It is hoped that such a course may give him some idea of the important contributions made by the craftsmen of the past and may add to his enjoyment in the pursuit of his craft. The course is conducted by means of lectures and discussions. Slides are used and other illustrative material, and reading is assigned in significant texts.

MECHANICAL DRAWING

Working drawings constitute the precise common language used by craftsmen to define and communicate their ideas. Students at the School will be required to take the College course in mechanical

drawing, which has been adapted to fit the particular requirements of the students' chosen craft. The problems are first chosen to develop a general background of the conventions and techniques involved and the ability to represent simple objects with accurate readable drawings. They later enable the student to lay out patterns for his work and to make detailed working drawings for his designs.

THE JOURNEYMEN

A working laboratory for production and marketing is offered to students and faculty alike through membership in The Journeymen, a production group which functions within the orbit of the School through self-government and its elected board of directors and officers. Through these activities students learn cooperative methods of work and business by practical application. The Journeymen is one of the more than twenty-five groups affiliated with the American Craftsmen's Cooperative Council, Inc., a national organization developed to offer American craftsmen retail and wholesale marketing outlets. Students thus benefit by having not only the practical advice of an outside established organization but also an outlet for their products through America House. They may, if they wish, continue after graduation to sell through the Cooperative Council so that a direct and most helpful marketing link is forged during training towards their future independence.

CAMPUS LIFE

The fellowship built in the shops of the School is the solid foundation for the social activities of the students. One evening a week, usually Tuesday, the members of the School meet in Social Hall, one of the centers of social life on the campus, for discussion or for games. One meeting in November, for instance, was given over to a factual and spirited discussion of craft cooperatives. The next meeting was the occasion to settle the championships in pinochle, ping-pong, and bridge. The homogeneity of the craftsman group has not militated against the students' participation in the wider governmental and informal affairs of the University. The school is represented on the Student Senate and the Student Affairs Committee, and interestingly enough the queen and the ski champion of the winter Carnival were both students in the School for American Craftsmen, as was the president of the class of 1951.

ADMISSION AND RETENTION

Applicants shall have completed at least a high school education. Aptitudes, character, and an acceptance of the manual arts as an occupation will be important factors for admission.

The School for American Craftsmen reserves the right to drop a student who, after a reasonable period for full adjustment, has not made practical or satisfactory progress. Such a period will never extend past the first two semesters of the first year.

REGISTRATION

Students are admitted only at the beginning of the fall semester.

TECHNIQUES — GLAZING

TUITION AND FEES

Tuition of $640 per year includes the following:
Use of Gymnasium and Library;
Admission to all locally scheduled athletic games;
Subscription to Fiat Lux (student weekly paper);
Subscription to the Kanakadea (student annual);
Necessary services of the University Physician (except operations, druggists' charges, etc.) and, on the Physician's recommendation, a maximum of two weeks' infirmary and trained-nurse service per year in the Clawson Infirmary. For infirmary service above the two weeks allowed, a fee of $3 per day is charged. No infirmary service during the summer session.
Credit for the Campus Tax (Student Senate): and
Admission to all numbers of the Forum lecture and entertainment course.

BOOKS, MATERIALS, AND FIELD TRIPS

Forty dollars will be required for books and materials. For field trips to exhibitions and industrial plants related to the crafts a charge will be made for each student who wishes to go. The field trips are not required but are arranged so that the students may have the opportunity to broaden their general knowledge.

CERTIFICATION AND DEGREES

Eighty-four credits in work satisfactorily completed are required for certification at the end of the two year course. A.B.S. Degree in crafts will be given Liberal Art students taking the courses scheduled on page 24. Full information on a special five year course leading to a teacher's certificate in crafts may be had by writing the Director of the School.

EVALUATION AND MARKS

There are two examinations per year. A mark of C or better is considered passing. The attitude of the student, his work habits, and attendance record during the term are determining factors in marking.

READING ROOM AND LIBRARY FACILITIES

A reading room close to the shop building is constantly open to students. Here are available current and past issues of some thirty publications covering trade magazines and newspapers, fashion, furniture and decorative magazines as well as those on art and design. Here also is displayed examples of student work as well as that from outside sources. Students have access to the Alfred library, especially to those books acquired by the School for American Craftsmen as a nucleus of their own future library.

HOUSING AND COSTS—EXTRA-CURRICULAR ACTIVITY

Students of the School for American Craftsmen are members of the student body of Alfred University, live in the University dormitories or housing, and have the opportunity to participate in all extra-curricular activities of the University. For information, see the catalog of the College of Liberal Arts.

SPECIAL DEPARTMENTS

METALSMITHING

THE HAND WORKING of non-ferrous metals—copper, brass, bronze, pewter, and silver—into articles of beauty, usefulness, and contemporary design becomes a reality in the metalsmithing department. A large, well-lighted shop is equipped with the best tools available to enable the student to learn and practice the age-old craft of metalsmithing. A program of training which presents the techniques of the craft in logical coordinated steps is aimed at giving such a sound basic training that upon graduation the student will be able to carry on and develop his skills to complete mastery. He will learn hand raising of hollow-ware, forging of flatware, sandcasting, and enameling. Lectures and demonstrations on subjects directly and indirectly related to metalsmithing are given weekly as part of the course.

FIRST YEAR

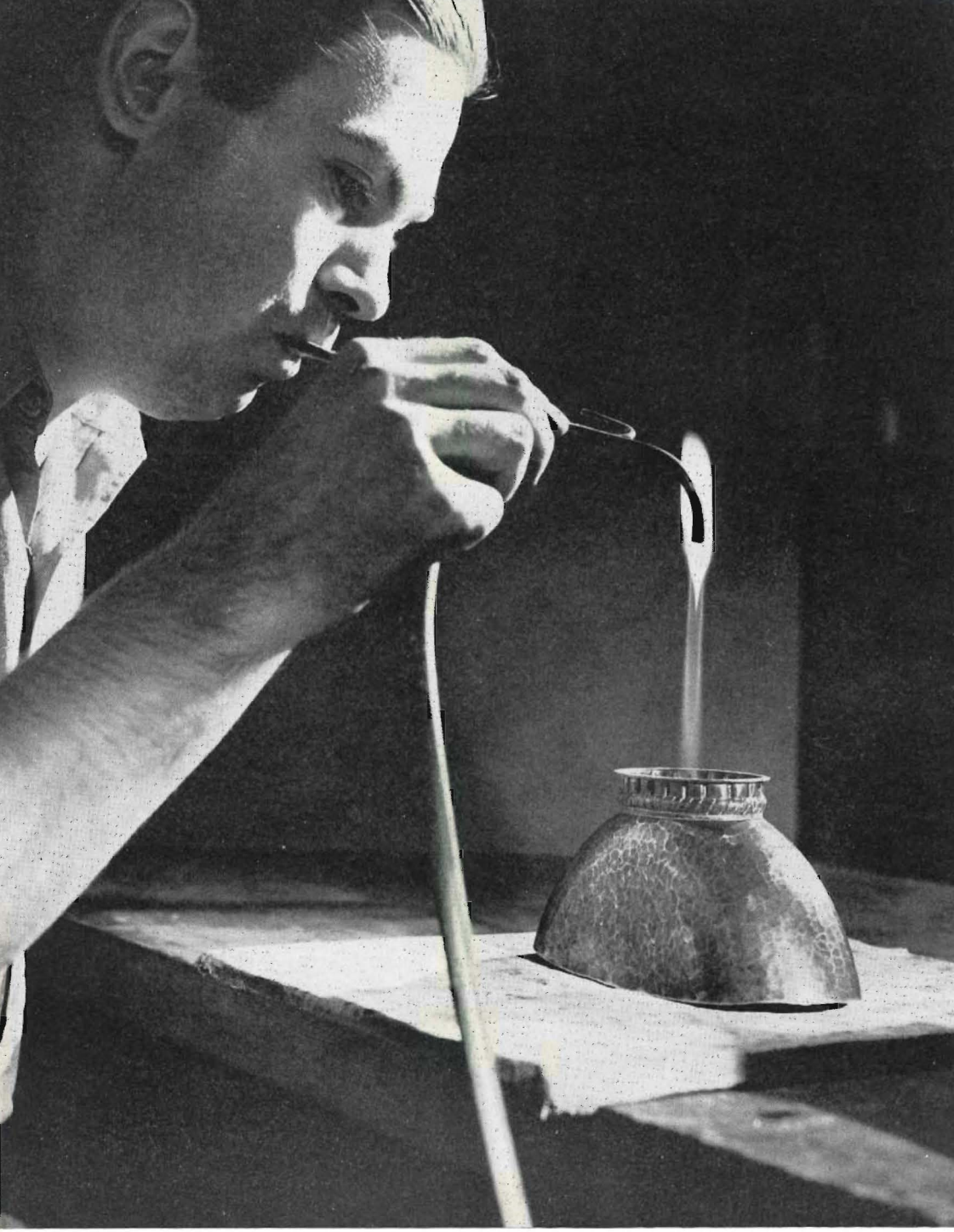
A student entering the metalsmithing class is first acquainted with the various tools, machines, implements and materials that constitute the shop he will study in. The general organization of the shop, its possibilities, and its limitations are explained to him. Simple problems, each selected to illustrate a basic technique, are studied and then worked out in metal. Hammering, raising, planishing, soldering—both soft and hard—the use of the jeweler's saw and the use of molds in casting are a few of the techniques studied and practiced in the first term. At least one hour and sometimes several hours a week are devoted to lectures that apply or relate to the technique being studied. Demonstrations by the instructor are also a part of each week's schedule.

Additional techniques such as punch making, chasing, sand molding, casting in sand, use of the rolling mill and draw plates are learned through practical applications. A definite training schedule is laid out, but is flexible enough to permit the individual to advance at his own pace. The stress is on quality rather than on quantity. Mastery of technique is often realized through repetition of one or more problems.

SECOND YEAR

At the start of the second year the student studies enameling on metal in its various forms. Techniques which may not have been covered in the first year are practiced. The spinning lathe is next to occupy the student's time. The spinning and the making of chucks or forms to spin the metal against are worked at until they are mastered.

The student at this point in his training begins to think seriously of the shop he will have when he completes his course. He will have worked out in metal many of the designs he has made in design class. He will also have participated in the production of orders received by the School. Production will simulate conditions he will



TECHNIQUES — SOLDERING

meet when he has a shop of his own and thus prepare him more thoroughly for his life work.

The latter half of his second year of training the student will study the planning and layout of an individual metalsmithing shop, the selection of tools and other equipment, estimating the stock he will need, and the compiling of designs suitable to his production shop. He should then be ready when he graduates to set up his shop and start earning his income with disciplined efficiency and with the loss of a minimum of time.

POTTERY

The pottery student learns to be a practising craftsman through lectures, class discussions, criticisms, and actual shop work. He develops good work habits by keeping notebooks and daily time-sheets, by following the weekly shop schedule of maintenance, preparation of materials, and shop clean-up. Thus the student is kept aware of his daily development and where and how his time is being spent. When he graduates, his notebooks will contain for future reference information on clays, glaze formulas, kilns, materials, where to buy, shop layout, and necessary equipment. In shop work he acquires all the hand skills necessary to learn the mastery of his medium as well as the scope and limitations of clay, glaze, and firing. He goes at his own pace through a well designed course in which he discovers how best to use clay for his own creative interpretations.

For complete understanding the student will dig some clay and follow it through all processes of preparation and use. He will learn to build by hand and to "throw" on the wheel. There are no short cuts in learning to throw on the potter's wheel. Time spent in many hours of practice is the only possible way to acquire the needed skill which brings coordination between the clay, the wheel, and the potter. The full use of clay in the first learned hand-building process makes the transition to the wheel much easier, for the fingers and brain have thus developed a sensitivity to the full potentialities of clay. The student will learn how to make and apply glaze, stack and fire kilns, figure his costs, and operate his own small shop.

FIRST YEAR

First year pottery courses through lectures, criticisms, discussions, demonstrations and shop work give instruction in general ceramic procedures and backgrounds, clay properties, and actual preparation of clays. Terminologies are made vivid through mastery of the skills they describe. While a student acquires a feeling for clay by learning all the types or ways of building pottery, he also develops the knowledge of how to use clay in well-designed forms within the limitations and scope of the material. He learns how to operate a shop through actual practise. He learns how to stack and fire-off kilns, keep records, and analyze costs of operation. He learns how to use "slips," both in decorating and in slip-cast moulds. He learns plaster techniques by making simple working "bats," tile moulds, and two or more piece moulds. He learns about glaze, what gives it its color or its shine, and how to apply it. He learns to throw on the

TECHNIQUES — THROWING

potter's wheel and how to make handles. He learns brush techniques with over and under glaze colors and slips. In the second semester he will start production planning through reading and one hour of lecture each week.

SECOND YEAR

Second year students continue to study and acquire mastery of wheel work through planning and building up their own production line. They develop further glaze understanding through experiment and discussion. They analyze and criticize their production through discussion in the production planning classes. By the end of the year the student has developed a "line" of his own which is out in the market and from which he is receiving a definite return on his work. He has analyzed his cost and overhead, actual labor time, costs of materials, and he now knows how to price his work. He knows how to lay out his shop and where to buy materials. He understands testing local materials to determine their full potentialities. Twenty hours a week is given to such production during the winter, with much time devoted in the summer semester to a general survey of the executed designs of the students. He thus leaves the school equipped with knowledge and actual models which will enable him to start on his own as a practising craftsman.

TEXTILES

The Department of Textiles offers courses in constructive design and execution which will train craftsmen to produce individual textiles of artistic merit and practical use. The student will be given the opportunity to create original designs and textures of fabric through working with such materials as cottons, linens, woolens, silks, rayons. Designs and textures will be developed through actual working with materials on the loom rather than from following in a mechanical way any design type of a traditional nature. The student will be given a thorough training in the dressing, care, and manipulation of different types of looms, in the care of various kinds of yarns, and in all the weaving types so that he may choose or invent a form best suited to the article he wishes to produce. He will make a thorough study of fabrics and of textiles and their historical development. He will be given training in color and color combinations suitable for the various fabrics and their uses, and in the allied textile arts of screen printing, stenciling, block printing, batik, and decorative stitchery. He will make a study of textile patterns and become proficient in reading and writing pattern drafts.

FIRST YEAR

In the first year the student learns to use the loom and such accessory weaving tools as the warping bar, reel, bobbin winders, swifts, and spinning wheels. He will study the various methods of warping a loom and use the way best suited to the loom he is to operate. He will learn how to make loom adjustments and correct or repair all errors. In weaving he will start with the simple plain weave and develop textures by combining various sizes and qualities of yarns. An inter-

TECHNIQUES — THROWING THE SHUTTLE

esting texture developed in the weft will be transferred to the next warp, keeping the fabric count the same through the use of the proper reed. By actual weaving he will develop stripes, checks, and plaids suitable for household textiles and will make table linens, towels, draperies, and upholstery materials.

In textile composition the student will make a study of the art elements as they apply to woven textiles, and will weave household art linens, room furnishings, suit materials, and costume accessories in plain and twill weave combinations, making articles of saleable quality. He will make a thorough study of color and color combinations suitable to the various fabrics and the uses to which they may be put. He will also make an intensive study of the various types of yarns suitable for handloom weaving in cottons, linens, woolens, silks, and rayons, learning how to combine them for texture effects. A study will also be made of the textile arts related to weaving as developed in such techniques as screen printing, stenciling, block printing, batik, and decorative stitchery. The student will make a technical analysis of various types of woven material for making pattern drafts to reproduce them, and have intensive training in reading and writing loom threading drafts.

SECOND YEAR

In the second year the student will be given training in the development of pattern weaves suitable for such household textiles as table linens, draperies, and upholstery materials. Standard pattern threadings will be studied, with their infinite variations, which the student will himself develop, both through loom manipulation and the use of color combinations. He will study the development of multiple harness weaves in twills, overshot, double cloth, summer and winter, and damask techniques, and will develop an individual line of handwoven fabrics suitable for household uses and wearing apparel of saleable quality. In a special problems course he will be given opportunity to develop designs and textures in which he finds a special interest. By the end of the second year the student will have gained a mastery of the weaving techniques, a history of his craft, skill in weaving, and training in design and color to produce individual textiles. He will be able to develop his own special line of textiles and will have learned how to style and finish them.

WOODWORKING

The student in woodworking is given rounded experience in joinery, cabinetmaking, finishing and turning with the expectation that he will develop a creative purpose to offer scope to his acquired skills. The contemporary craftsman in wood must be adept not only in the use of hand tools but also in the application of machine tools and their techniques to small shop production, for it is only through the development of light, flexible power equipment that the individual woodworker has been given his chance of economic survival. In wood-

TECHNIQUES — JOINING

working, as in any craft, skill is the tool, and the use to which it is put must finally determine its value. To this end the course in woodworking offers the student a means to carry out valid, creative ideas, and the course will emphasize the development and guidance of each student's particular abilities. The quality of the work he may be expected to turn out in his own shop after graduation will be the measure of his success throughout the two-year course. While he will be encouraged to specialize in line with his abilities, he will be required to master the basic techniques involved in small shop production and to learn both the limitations and the possibilities of his materials and his techniques.

FIRST YEAR

Shop work will include instruction in the use, care, and sharpening of hand and basic machine tools. Wood turning, joinery, and simple finishing will be learned through the actual construction of marketable wood objects and through discussion of the reasons for, and the possible variations in, the processes used. Each student will progress through framemaking, table construction, and the fashioning of small, non-geometrical forms such as a set of salad servers, to the more complicated applications of joinery involving drawer construction, paneling, shelving, chair construction, and the uses of solid and laminated goods. He will be expected to construct all common wood joints, including the dovetail and the lock miter. Turning will include faceplate work in both solid and segmented material. To complete his year's work each student will be required to complete an approved project in cabinet work of his own design. All students will work on actual production as soon as their skills permit. All students, throughout their two years in the school, will be required to keep material and time records and to do their share in shop maintenance and clean-up.

SECOND YEAR

Training will be based on the layout and execution of the student's own designs. Each student will be expected to produce at least five original and marketable pieces during the year so that he may leave the school with plans and cost prices of articles he will later be able to turn out in his own shop. He will continue his work in wood turning, and may, within practical limits, specialize in the type of work for which he seems best suited. The layout and equipment of the small woodworking shop will be discussed during the final term with emphasis on individual problems and the flexibility of tools to fit special needs. Before graduation each student will be required to plan his own shop, state its scope and limitations, and list the tools necessary to run it. Production work on actual orders as well as the execution of his own designs will give the student opportunity to develop both skill and technical knowledge. Weekly discussions will be based on actual problems arising out of shop work and the investigation of alternative methods of doing particular jobs.

SCHOOL FOR AMERICAN CRAFTSMEN

TWO YEAR COURSE

FIRST YEAR

First Semester

Shop Lecture AC1	1 Credit hour
Shop Training AC1	8 Credit hours
Production and Marketing AC1	1 Credit hour
Basic Art AC1	4 Credit hours
Mechanical Drawing AC1	2 Credit hours
Total	16 Credit hours

Second Semester

Shop Lecture AC2	1 Credit hour
Shop Training and Production AC2	8 Credit hours
Production Planning AC2	1 Credit hour
Basic Art AC2	4 Credit hours
Mechanical Drawing AC2 (wood and metal)	2 Credit hours
Total	16 Credit hours

Summer Term

Shop Lecture AC3	1 Credit hour
Shop Training and Production AC3	4 Credit hours
Production Planning AC3	1 Credit hour
Basic Art AC3	4 Credit hours
Total	10 Credit hours

SECOND YEAR

First Semester

Shop Lecture AC11	1 Credit hour
Shop Training and Production AC11	9 Credit hours
Production Planning AC11	2 Credit hours
Basic Art AC11	2 Credit hours
Art History 1	2 Credit hours
Total	16 Credit hours

Second Semester

Shop Lecture AC12	1 Credit hour
Shop Training and Production AC12	9 Credit hours
Production Planning AC12	2 Credit hours
Basic Art AC12	2 Credit hours
Art History 2	2 Credit hours
Total	16 Credit hours

Summer Term

Shop Lecture AC13	1 Credit hour
Shop Training and Production AC13	5 Credit hours
Production Planning AC13	2 Credit hours
Basic Art AC13	2 Credit hours
Total	10 Credit hours

SCHOOL FOR AMERICAN CRAFTSMEN
FOUR YEAR DEGREE PROGRAM
CREDIT SUMMARY

	Liberal Arts College	School for American Craftsmen
FOR B.S. DEGREE		
Freshman Year	36	
Sophomore Year	36	
Junior Year	10	34
Senior Year	8	34
Total	90	68

FRESHMAN YEAR

First Semester

Our Cultural Heritage	Civilization 1	5 hours
College Algebra	Mathematics 3	3 hours
Art Appreciation	Art 1	2 hours
Language	—	3-4 hours
Physical Education	—	1 hour
Electives	—	4-3 hours
	Total	18 hours

Second Semester

Our Cultural Heritage	Civilization 2	5 hours
Plane Trigonometry	Mathematics 4	3 hours
Art Appreciation	Art 2	2 hours
Language	—	3-4 hours
Physical Education	—	1 hour
Electives	—	4-3 hours
	Total	18 hours

SOPHOMORE YEAR

First Semester

Introduction to English Lit.	English 21	3 hours
General Physics or Inorganic Chemistry	Physics 11 or Chemistry 1	4 hours
Language	—	3 hours
Mechanical Drawing	Industrial Mechanics AC1	2 hours
Physical Education	—	1 hour
Electives	—	5 hours
	Total	18 hours

Second Semester

Introduction to English Lit.	English 22	3 hours
General Physics or Inorganic Chemistry	Physics 12 or Chemistry 2	4 hours
Language	—	3 hours
Mechanical Drawing	Industrial Mechanics AC2	2 hours
Physical Education	—	1 hour
Electives		5 hours
	Total	18 hours

SCHOOL FOR AMERICAN CRAFTSMEN

(JUNIOR YEAR) FOUR YEAR COURSE

JUNIOR YEAR

First Semester

Shop Lecture AC1	1 Credit hour
Shopwork and Training AC1	6 Credit hours
Production and Marketing AC1	1 Credit hour
Basic Art AC1	4 Credit hours
Liberal Arts Electives	5 Credit hours
Total	17 Credit hours

Second Semester

Shop Lecture AC2	1 Credit hour
Shopwork and Training AC2	6 Credit hours
Production Planning AC2	1 Credit hour
Basic Art AC2	4 Credit hours
Liberal Arts Electives	5 Credit hours
Total	17 Credit hours

Summer Term

Shop Lecture AC3	1 Credit hour
Shop Training and Production AC3	4 Credit hours
Production Planning AC3	1 Credit hour
Basic Art AC3	4 Credit hours
Total	10 Credit hours

SENIOR YEAR

First Semester

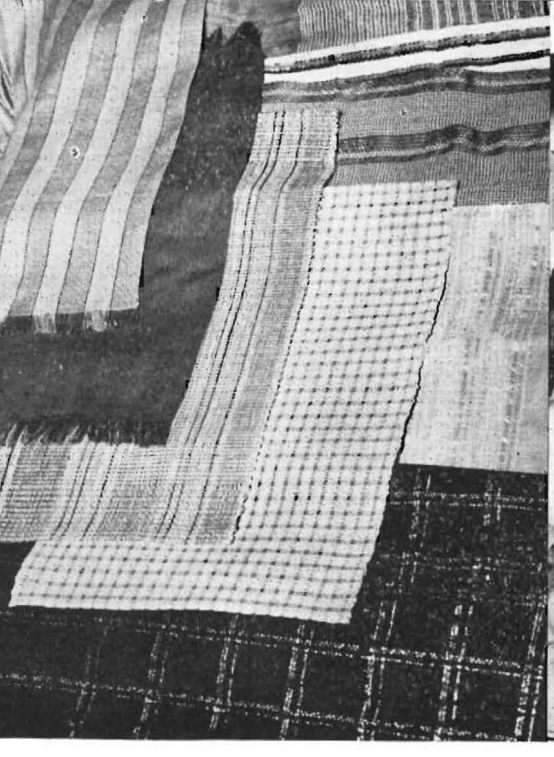
Shop Lecture AC11	1 Credit hour
Shop Training and Production AC11	7 Credit hours
Production Planning AC11	2 Credit hours
Basic Art AC11	2 Credit hours
Liberal Arts Electives	4 Credit hours
Total	16 Credit hours

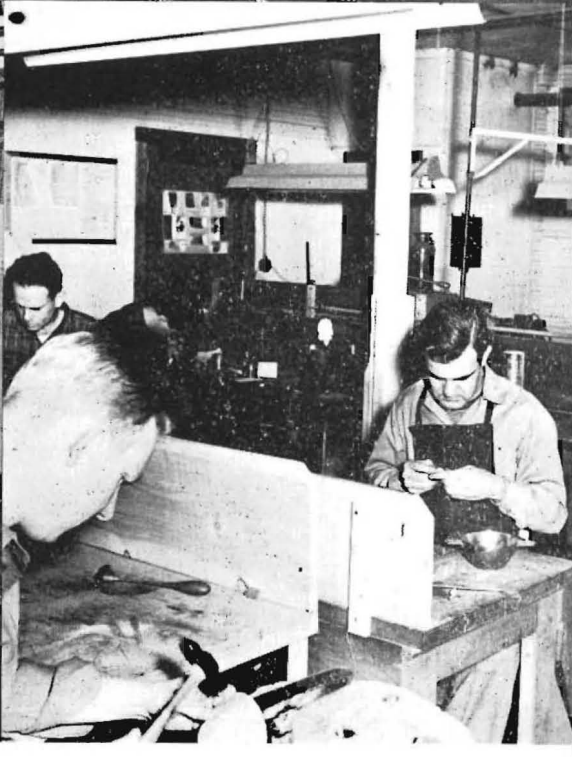
Second Semester

Shop Lecture AC12	1 Credit hour
Shop Training and Production AC12	7 Credit hours
Production Planning AC12	2 Credit hours
Basic Art AC12	2 Credit hours
Liberal Arts Electives	4 Credit hours
Total	16 Credit hours

Summer Term

Shop Lecture AC13	1 Credit hour
Shop Training and Production AC13	6 Credit hours
Production Planning AC13	1 Credit hour
Basic Art AC13	2 Credit hours
Total	10 Credit hours





WORK

PLAY