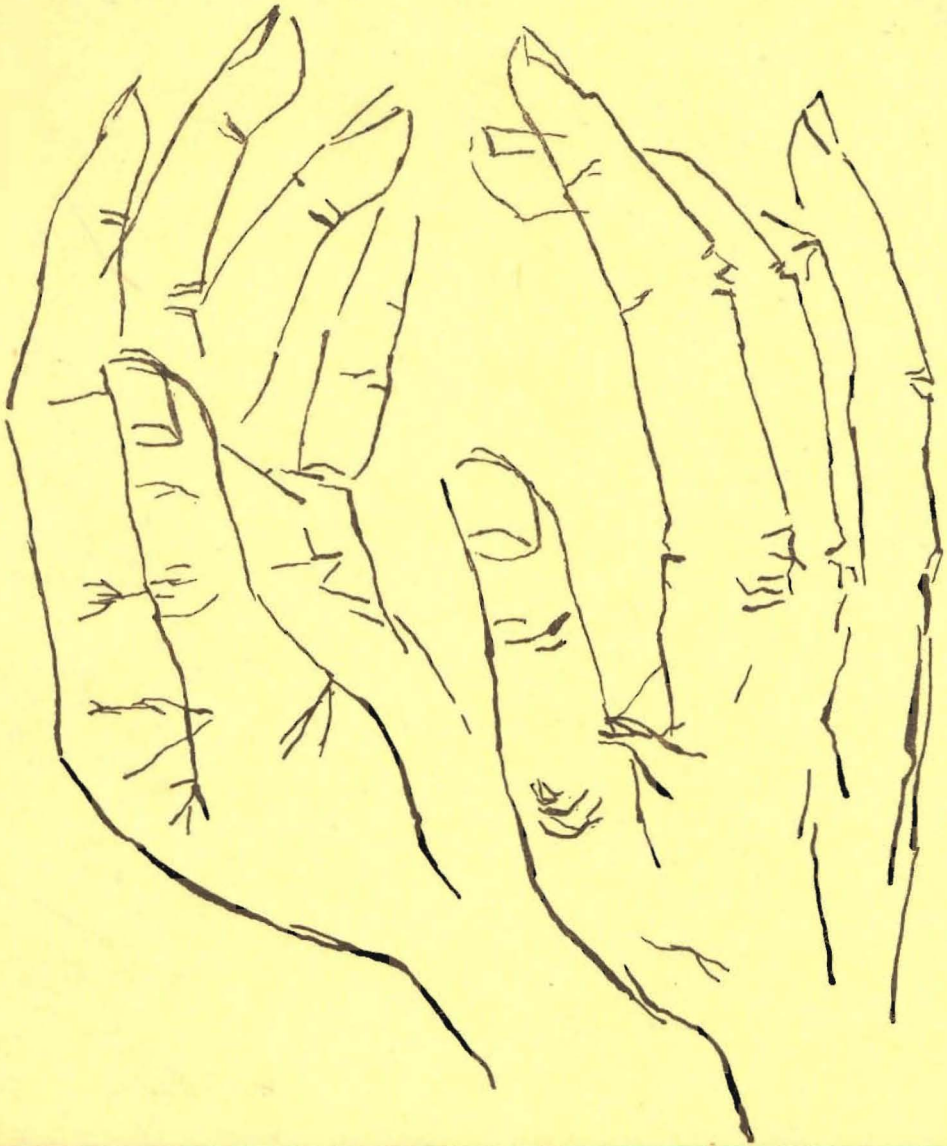

ALFRED UNIVERSITY PUBLICATION

SCHOOL FOR AMERICAN CRAFTSMEN

TEXTILES METALCRAFTS
WOODWORKING POTTERY

CATALOG EDITION 1948 - 1949
ANNOUNCEMENTS 1949 - 1950

ALFRED UNIVERSITY PUBLICATION

Vol. XXV January, 1949 No. 1

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STUDENT WORK

The cabinet and table are parts of a unit, the table fitting into the cabinet when not in use. Flatware, textiles and pottery shown were designed and made by students.

Furniture, pottery, enamels and salad servers designed and made by students.

STUDENT WORK

SILVERSMITHING

Pitcher designed and executed in sterling silver, with ebony handle, by George Nelson.

Weaving, a field of growing interest, is taught with the purpose of giving each student a knowledge of all the possibilities of the loom.

WEAVING

catalog edition 1948-49; announcements for 1949-50

THE SCHOOL FOR AMERICAN CRAFTSMEN

jointly administered by

THE AMERICAN CRAFTSMEN'S EDUCATIONAL COUNCIL and ALFRED UNIVERSITY

an alfred university publication

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FIRST SEMESTER

1949			
September	19	Monday	Registration
	23	Friday 8:00 A. M.	Instruction begins
November	3	Thursday	Founder's Day
	16	Wednesday 12:00 A.M.	Mid-Semester Grades
	23	Wednesday 10:00 A.M.	Thanksgiving recess begins
	28	Monday 8:00 A.M.	Instruction resumed
December	16	Friday 10:00 A.M.	Christmas recess begins
1950			
January	3	Tuesday 8:00 A.M.	Instruction resumed
	25	Wednesday	Mid-year examinations begin
Februaty	3	Friday	Examinations end: Semester ends

SECOND SEMESTER

February	8	Wednesday 8:00 A.M.	Instruction begins
April	3	Monday 12:00 A.M.	Mid-semester grades
	6	Thursday 10:00 A.M.	Spring recess begins
	17	Monday 8:00 A.M.	Instruction resumed
May	30	Monday	Memorial Day half holiday
	31	Wednesday	Final Examinations begin
June	9	Friday	Examinations end: Semester ends
	12	Monday	114th Anniversary Commencement

SUMMER SESSION

June	13	Tuesday	Session begins
August	16	Wednesday	Session ends

faculty

HAROLD J. BRENNAN — Director
Carnegie Institute of Technology, B.A. 1932; Fellow Louis Comfort Tiffany Foundation, 1932; Harvard University, 1934-35; Fellow, Institute of Art and Archaeology, The University of Paris, 1938; Carnegie Institute of Technology, M.A. 1941.

FRANK ERNEST BRACE — Woodworking
Columbia University, B.A. 1917

FRANCES WRIGHT CAROE — Marketing
Architecture and Interior Design with her father, Frank Lloyd Wright; Director of "America House"

TAGE FRID — Woodworking
Copenhagen Technical School, 1928-33; Copenhagen School for Interior Decoration 1940-41

MARSHALL GRAVATT — Mechanical Drawing
Min. Eng.; University of Virginia, 1915

JOY LIND — Textiles
Stephens College A.A., 1946; Cranbrook Academy of Art, B.F.A., 1948

FRED MEYER — Art
Wisconsin State Teachers College, Oshkosh, 1939-41; University of Wisconsin, 1941-42; University of Notre Dame, 1943; Harvard University, 1943-44, Cranbrook Academy of Art, B.A., 1946; Cranbrook Academy of Art, M.F.A., 1948

JOAN MEYER — Pottery
University of Michigan, B.A., 1945

LINN PHELAN — Pottery
Ohio State University, B.F.A., 1932

JOHN PRIP — Metal Crafts
Copenhagen Technical School, 1937-42

CHARLES REESE — Metal Crafts
Metal Craftsman: co-worker with Mr. Laurits Eichner

OLIN RUSSUM, JR. — Pottery
University of California, B.A., 1940; Claremont Colleges, M.F.A., 1947

LAURITS EICHNER — Special Instructor, Metal Crafts

MITZI OTTEN — Special Instructor, Enameling

INTRODUCTORY

the hand arts as a career

In presenting the following catalogue to prospective students it seems fitting also to present a statement which covers briefly the place of the hand arts in our times.

The machine has wrought great changes in the life of man during the past hundred years. It has led to mass production and the assembly line; to a concentration of men in small areas and to satisfying physical wants with great quantities of similar and inexpensive merchandise. It has helped meet the material needs of men but never allowed them to express their inner personal needs. This fact was not recognized in the exciting growth of such a new venture. Now however the place of the machine is being analyzed in relation to human happiness and found wanting in many respects. Men again seek gainful occupations which will meet their creative instincts and give them personal independence. No field offers a greater reward along these lines than that of the professional craftsman.

Through his profession the craftsman not only satisfies his own personal needs but meets the desire for individuality recently developed in the buying public: a desire which is increasing as national leisure and cultural understanding spreads. This new public appreciation of the beauties inherent in the hand crafts offers the craftsman his chance. In meeting it he will never compete with the machine but will supplement it in an area of his own choosing which will include prestige merchandise, the unusual smaller object and special orders. He may work in his own shop, in a small group, or even in industry as designer or specialist. He may teach. Whatever his choice, he will succeed when he is thoroughly trained and understands the professional demands of his chosen craft.

A strong body of craftsmen will enrich society. It will act as yeast in the ferment of ideas. It will set styles and fashions and will help industry determine public reaction to new ideas before it launches into expensive tooling. It will produce designers who know the limitations of their material and develop a pool of modern highly skilled specialists to replace those of the past. Looked at in this light the revival of true craftsmanship of the highest caliber is a vital necessity to our national culture and economy.

The old-time craftsman received his training as an apprentice, which meant many years of drudgery before he was admitted to the ranks of the master-craftsman. This system is not adapted either to the American temperament or system of education, yet it had much to recommend it. The educational pattern of the School for American Craftsmen has developed a modern, streamlined and challenging version of the old-time apprentice system suited to American ways. As a result students graduate with a background of practical knowledge which will allow them not only to develop their creative thoughts freely but with profit to themselves.

The School recognizes, however, that, no matter how important, technical knowledge alone will never allow craftsmen to make their full contribution to the cultural pattern of our times. The practical is therefore supplemented by the broad synthesis developed between the hand arts and the liberal arts in the degree and teacher training courses and by the active participation of the student in the cultural activities of the Liberal Arts College. The result of such an association will inevitably be reflected in the development of the individual and in the artistic quality of his work.

the aims of the school

The goal then of the School for American Craftsmen is to develop in its students an understanding and mastery of the factors necessary for a successful professional career in crafts, and in its program to bridge the gap between learning and living. Through an integration of basic art, shop techniques, and actual production of salable articles, the School meets the challenge of modern educational trends. Public reaction to student production is tested through the use of America House* as a laboratory, and thus a program of "Real Life In Education" prepares students to take their place in the world with competence and success.

history

The School for American Craftsmen was conceived and sponsored by the American Craftsmen's Educational Council, an educational institution chartered by the Regents of the State of New York in 1943, and whose purpose is to develop and raise the standards of the hand arts in the United States. The School opened at Hanover, New Hampshire, in 1945 under the joint sponsorship of the Educational Council and the Dartmouth College Student Workshop. In 1946, it moved to Alfred University and became a part of the College of Liberal Arts. Continued interest of the Educational Council is assured through full representation on the School Board of Managers. This interest and consequent intimate concern with both management and policies has contributed greatly to the School's growth and to the expansion of its facilities.

instruction

Every effort has been made to gather the most capable, experienced and successful faculty to be obtained. All instructors are productive craftsmen in their own right, and fully informed as to current procedures in their fields of work. The best practices followed by craftsmen in Europe and the United States are made available to the School's students.

* America House is a retail and wholesale non-profit marketing outlet for American craftsmen operated by the American Craftsmen's Cooperative Council at 485 Madison Avenue, New York City

PROGRAM

courses

The training given at the School for American Craftsmen covers two years. Each school year is of eleven months, and is divided into two semesters and a summer session. Classes are held Mondays through Fridays and meet for eight hours each day, or forty hours a week. In addition to technical training in either Metalwork, Pottery, Textiles, or Woodworking, students take courses in Production and Marketing, Basic Art, History of Art, and Mechanical Drawing. Individual attention is given to each student so as to develop fully his special aptitudes and to encourage self-expression.

Alfred University gives a certificate to those students who successfully complete the two year course. Students who complete their freshman and sophomore years in the College of Liberal Arts may major during their last two years in the School for American Craftsmen and receive the B.S. degree in Crafts upon completion of the program. A special course is designed for those who plan a teaching career; information about the Teacher Training Program may be obtained by writing the Director.

techniques

Each of the hand arts is practised by means of techniques determined by the nature of materials and their response to the appropriate tools, processes, and specialized equipment of the craft workshop. The beginning student is given a program related to his needs, and so planned that he progresses as he demonstrates his ability. The basically fundamental and economically practical techniques of the practising craftsman are taught, and creative possibilities are explored and vistas of experiment opened to the student. A third year of further study is available, with faculty approval, to promising students. See page 18 for the third year program.

production and marketing

Training in production is considered an essential part of the School's program. Experience in the designing, planning, and execution of individual projects is guided by a faculty Production Planning Committee. A student goes on production when his skills permit it, and the training in the second year is largely on individual projects. Students receive their share of the labor costs of articles made by them and sold through the Journeymen. See page 8.

The sale of craft articles requires study and understanding. Marketing is taught in direct relation to the hand arts specialty, and included in this course, in addition to production assignments, are pricing, market trends, and market judgment. Study of current publications related to craftsmen's markets is required and followed by analytical class discussion.

art techniques

In order that the student develop into a creative craftsman, capable of producing original designs, and be made aware of current trends in contemporary art, the School maintains a workshop in basic art. This department concentrates on the study of drawing and design, beginning with fundamental problems of form, color, and technique, and advancing to the execution of practical design-for-living projects.

The study of Basic Art broadens the student, brings to him a better understanding of modern art, architecture and the allied crafts, and design in his own major field of study. As a result, the student will become a more capable and imaginative craftsman, and a more cultured individual.

history of art

The course in History of Art gives the student a background against which he may see the development of his own craft in relation to the great periods in art history. The course presents the contributions made by the craftsmen of the past and adds depth and enjoyment to the pursuit of his craft. Slides and other illustrative material are used and readings are assigned in selected books.

mechanical drawing

Working drawings constitute the precise common language used to define and communicate the craftsman's ideas. Students are required to take a course in Mechanical Drawing which has been shaped to fit the requirements of the students' craft. The problems develop a background of the conventions and techniques used, and the ability to represent simple objects with accurate, readable drawings.

study materials, lectures

A reading room close to the shop building is open to the students and contains current and past issues of a large number of useful publications, both American and foreign. This room is also used to display examples of student work as well as that from outside sources. Students have access to the University library and to a collection of books acquired by the School for American Craftsmen as a nucleus of its specialized library. The instructional program is further enriched by visits, lectures and consultations by artists and craftsmen.

the journeymen

A laboratory for production and marketing is offered through membership in The Journeymen, a production group which functions within the school. 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 benefit by having not only the practical advice of an outside established organization but also an outlet through America House. They may continue after graduation to sell through the Cooperative Council so that a direct marketing link is forged during training.

social life

The fellowship built in the shops of the School extends to the social activities of the students. One evening a week, the members of the School meet in Social Hall, one of the centers of social life on the campus, for discussion or for games. The homogeneity of the craftsman group has not prevented the students' participation in the wider governmental and social affairs of the university. The School is represented on the Student Senate and the Student Affairs Committee.

admission and retention

Students are accepted only at the beginning of the fall semester, and 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. All inquiries concerning entrance should be addressed to the Director of Admissions, Alfred University.

The School for American Craftsmen reserves the right to drop a student who, after a reasonable period, has not made satisfactory progress or does not seem fitted to the School's program.

EXPENSES

tuition and fees

The instructional fee is $655, covering the two semesters of the academic year and the summer session. This includes admission to home athletic games and the Forum series, as well as subscription to the school publications, The Fiat Lux and the Kanakadea, and certain health services. The registration fee of $5 and the graduation fee of $10 are special charges. For a full statement on fees and charges consult the catalogue of the College of Liberal Arts.

board and room

Charges for Board and Room vary according to the residence selected and range from $430 to $490 for the two semesters of the college year. In the summer session room charges are from $48 to $54, and board will cost approximately $12 per week, or $120. Board charges are subject to change though any revision of costs will be made only at the beginning of the semesters. Board and room in the cooperative dormitory for women, "The Castle", is somewhat lower, but is not ordinarily available to first year students.

health services

Students paying the instructional fees are extended the necessary services of the College Physician (except operations, special medication, etc.) and infirmary and nursing services when recommended by the College Physician up to a maximum of two weeks a year. A fee of $4 a day is charged for service beyond the maximum.

other expenses

Students in the School for American Craftsmen furnish the books and certain other materials required for personal use in their courses. An allowance of about $50 per year should be made for these and for field trips, visits to exhibitions and personal expenses not met by tuition payments. Several trips each year are arranged; these offer the student an opportunity to visit shops, attend exhibitions and come in contact with examples of the fine and applied arts that will inform and stimulate him.

CERTIFICATES, DEGREES

degree programs

The degree program extends normally over a four year period, the first two years of which are spent in the College of Liberal Arts and the last two years in the School for American Craftsmen. Degree courses are offered in Textiles, Metalcrafts and Woodworking, and with the permission of the Dean of the College of Liberal Arts, in Pottery. For a presentation of the degree program see page 21. Those students planning to teach the Crafts are required to take a course of study approved by the State Department of Education. Information on the teacher training program will be furnished to those interested in it; the course of study is designed to acquaint the prospective teacher with the methods and techniques employed in two of the crafts; one being taken as a major program, the second as a minor program. Study in the major craft occupies two years, in the minor craft one year.

certificate program

The certificate program, covering a period of two years of work, is designed for the student who wishes to carry an intensive and concentrated program in the School for American Craftsmen. The course of study has special value for the student who has a limited amount of time at his disposal, or who possesses a background in the liberal arts, the sciences, or the fine arts and wishes to specialize in the hand arts. With the exception of the courses in Appreciation of Art and Mechanical Drawing the certificate program is offered wholly within the School for American Craftsmen. Requirements for admission are the same as for the degree course.

requirements

Requirements for the certificate and degree courses are determined by the general University practise. Students must complete satisfactory programs in course totaling 84 credit hours for the certificate, and 156 credit hours for the degree. For the curriculum leading to the certificate see page 19; for the curriculum leading to the degree see page 21. It will be helpful to consult the catalogue of the College of Liberal Arts for a fuller statement of requirements.

journeyman's piece

A special requirement for both the certificate and the degree in the School for American Craftsmen is the Journeyman Piece. This is the equivalent of a thesis project, and requires the plan and execution of a craft object demanding considerable control of design and technique in the student's field of work. The Journeyman Piece must be found acceptable by the faculty before the student can be recommended for graduation.

evaluation and marks

The progress of each student is recorded monthly, though course grades are given at the end of each semester and the summer session. Achievement, work habits, attendance and attitude are factors considered in marking, and a grade of C or better (1.00) is considered passing. The grades are A, excellent; B, good; C, fair; D, poor; E, conditional failure; F, failure; I, incomplete; W, withdrawn.

student work

Work executed by the students may be retained by the School for a period of two years. At the end of this time the student may, by paying for the materials used, and the overhead costs, acquire work which has been kept for exhibition or classroom use. No student is permitted to make objects not a part of the instructional program unless authorized to do so by the Director, on the recommendation of the instructor in the shop. No School materials are to be used for personal projects.

self help

Because of the very rigorous program of instruction—demanding as to both time and energy—students cannot carry on many outside activities. Attention is called to the student's opportunity to add to income provided by participation in the activities of the Journeymen, particularly in the second year. Students should make every effort to so arrange their affairs as to keep all duties outside the School at a minimum. Any program of regular work must be approved by the Director, on the recommendation of the instructor under whom the student is working

student responsibilities

The School assumes that students, upon registering, accept the program and its aims. Students are responsible for the care of workshops, machines and tools. Cost of damage through carelessness will be borne by those responsible. No one is authorized to use machines until instructed in their use and responsibility for accidents is assumed by students.

Regular and prompt attendance is required of all students and failure to adhere to the hours of scheduled study or training will result in disciplinary action by the faculty. The student is expected to make satisfactory progress and to use his time wisely in the shops. It is the School's plan to allow every reasonable opportunity for self development, but the nature of the educational program demands that control of the students' time rest with the faculty.

DEPARTMENTS

METALCRAFTS

The department of metalcrafts offers instruction in the hand working of non-ferrous metals: copper, brass, bronze, pewter, and silver, producing articles of beauty and usefulness that are characterized by good contemporary design. A large, well-lighted shop is equipped with the best tools available to enable the student to learn and practise the craft. A program of training which presents the techniques of the craft in logical coordinated steps is designed to give a sound, basic training, so that upon graduation the student will be able to carry on and develop his skills. He will learn hand raising of hollowware, forging of flatware, sandcasting, and enameling. Lectures and demonstrations on subjects directly and indirectly related to metalcrafts are given weekly as part of the course.

first year

A student entering the metalcrafts classes is first acquainted with the various tools, machines, implements and materials that equip the shop. The general organization of the shop, its possibilities, and its limitations are explained to him. Simple problems such as small trays, bowls and boxes, 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 practised 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, molding and 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 makes an intensive study of enameling on metal in its various forms. Techniques which may not have been covered in the first year are introduced, and more complex problems are planned. The spinning lathe is used, and spinning and the making of the required chucks or forms is mastered.

The projects undertaken in the second year are more difficult of execution, than those of the first year, and require more skillful design and control. The production of holloware occupies a considerable portion of training time, although interest and aptitude often determine the kind of work produced. Flatware, boxes and spun shapes are

undertaken; with elementary instruction in chasing and inlays given. Some work in jewelry is done, and the student is introduced to the methods of its design and production.

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 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 metalcrafts shop: selecting tools and other equipment, estimating the stock he will need, and compiling and testing the designs suitable for his production. He should then be ready when he graduates to set up his shop and start earning his income with disciplined efficiency and with little loss of time.

POTTERY

The student in pottery learns the practise of the craft through a program which emphasizes direct experience with materials and processes as well as lectures and class discussions. The instructional effort is in the direction of establishing as much contact with the techniques of the potter as possible, from the first working of the clay through the final firing of the completed piece. The cultivation of good work habits and the precise control of time and materials is consistently sought. An orderly notebook on clays, glaze formulas, firing practises and kiln technique is supplemented by record forms permitting an exact notation of the time and materials cost of the student's production. He acquires the hand skills necessary to master the medium and learns the scope and limitations of clays, glazes and firing processes. The program of instruction is designed to give the student an understanding of the materials of the potter and to follow it with a careful study of the means by which the clays are controlled through technique and design.

The student learns to build by hand and then to "throw" on the potter's wheel. The course program seeks to introduce a gradual transition from the hand process to the shaping of clay on the potter's wheel, so that the student develops a full sensitivity to the potentialities of the clay and its response to the various technical means. The student spends a great deal of time practising and producing on the potter's wheel in order to develop the complete and necessary coordination between potter, clay and the wheel. The student is introduced to the field of ceramic sculpture and the opportunities which it presents. Good shop practise and shop layout are analyzed and discussed, and the student learns to stack and fire kilns. Every effort is made to acquaint the student with the character of the problems faced by the potter and their proper solution.

first year

First year pottery courses give instruction in general ceramic procedures and backgrounds, clay properties, and actual preparations of clays. Terminologies are made real through mastery of the skills they

describe. As the student acquires a feeling for clay by learning the methods of building pottery, he also develops the knowledge of how to design in accord with the nature of the material and its techniques of production. He discovers how to operate a shop through actual practise in stacking and firing-off kilns, keeping records, and analyzing costs of operation; he is taught how to use "slips," both in decorating and in slip-cast molds; masters plaster techniques by making simple working "bats," tile molds, and two or more piece molds; investigates glazes, what gives them color and character, and how to apply them, learns to throw on the potter's wheel; and studies brush techniques with over and under glaze colors and slips.

second year

Second year students continue to study and acquire mastery of wheel work through planning and building a variety of pieces, and they develop further understanding of glazes as a result of study and experiment. They analyze and criticize their work through discussion in the production planning classes, and 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 return. He has learned to analyze his costs and overhead, such as actual labor time and materials, and how to price his work. He knows how to arrange and equip a shop and where to buy supplies, and how to test local materials to determine their full potentialities of use. Considerable time is given to such topics, and this is matched by a continued interest in the rounded development of the student as a productive potter. The design vocabulary and technical knowledge which will be required for a successful career are developed and reviewed, so that the student is equipped upon graduation to start "on his own" as a practising craftsman.

TEXTILES

Individually designed textiles have found a permanent place in our way of living. With more emphasis being placed on the suitable decoration of small homes, the consumer has begun to demand fabrics which reflect his mode of living. With the recent growth of the textile industry, hand weaving is enjoying a popularity it has not had since the advent of the power loom. New fibers are coming on the market and along with these the fine old staple fibers such as silk, mohair, and cashmere are returning. This new source of supply and the growing demand for fine and individualized fabrics tend to make weaving one of the most exciting and satisfying of the hand crafts. The textile course gives a thorough grounding in the design of modern fabrics and their uses, and methods of weaving suited to the hand and power loom. The students work in the same studio with the instructors, and profit by observing the solution of problems of a complex and varied nature at a high professional level. The direct and personalized instruction possible under such circumstances offers the maximum of effective learning suited to the student needs.

first year

In the first year the student is taught the use of the various types of looms including the Swedish counter balance looms with both floor and hanging beaters, and the jack type loom with fly shuttle equipment. The first year is devoted to learning the basic weaves, including pile, rag inlay, and rope rug problems. After these samples are completed, the student does a series of small sample warps of drapery, linens, upholstery and suiting fabrics. These problems are designed to teach the student how to use all staple materials such as cotton, linen, silk, wool and rayon and to teach him how to set up his loom under various conditions.

When the student has mastered the basic fabrics he is encouraged to experiment with other materials and fibers that are available. The beginning student is then urged to solve any design problem which may occur to him. The first year is devoted entirely to experimentation and to given problems in fabric design. The study of drafts and threading is made in order that the student may have a complete basic knowledge of the fundamentals of weaving and the means of readily solving any problem that may present itself in the field of hand-woven fabrics.

Though most of the program is concerned with weaving, other textile techniques are also given; they include silk screen printing, batik, block printing, and stenciling.

After the student has completed the first year of study he is then ready to pursue the particular field of textile design in which he is most interested, and to concentrate his study in a manner best suited to his skills and aptitudes.

second year

The second year student is encouraged to experiment in that field of weaving in which he is most interested and best adapted. By doing this, he develops his own particular style and is given the opportunity to see how his work is generally accepted by the consumer. Salable lengths are woven in suiting and upholstery fabrics, and finished pieces of linens are produced during the year. Equipment is also available for the weaving of rugs.

The advanced course also includes the study of fibers, their structure and possible use. Whenever new or different fibers are put on the market, they are made available to the student for experimentation. The students also study the types of looms used in industry and the methods of processing and spinning involved in the manufacture of yarns, and the techniques and methods of weaving required for the production of designs for the power loom.

During this period the student acquaints himself with the sources that supply his equipment and materials. He learns to identify yarns by sight and is given a complete list of sources where his materials and equipment may be obtained, so that upon completion of the course the student is ready to set up a loom and practise his craft.

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 woodworking, 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 woods. 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 produce 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.

BASIC ART

The course in Basic Art consists of a series of assigned projects, carefully planned to familiarize the student with the aspects of art and design. Beginning with simple problems of form and color, the student is gradually introduced to more advanced problems in technique and finally is ready to contribute original and effective solutions to design problems. Certain basic relationships exist between art and all the crafts. Through work in the art department the student is equipped with a working knowledge of the various methods of artistic expression, so that he may better fulfill the exacting requirements of his chosen field of craftsmanship. In a broader sense such training will allow him the possibility of gaining distinction as a versatile craftsman. The course in art will seek to develop to the fullest that character of design which will give distinction and beauty to the practise of the techniques and skills learned in the shop.

first year

Experimentation with form and color is offered in a variety of media, i.e., brush, pen, water color, tempera, pastel, pencil, charcoal, wire, clay, wood ,glass, plastic, etc., and the study of natural form as applied to abstract design in two and three dimensional constructions. The development of skills in lettering, layout, drawing and painting, methods of rendering, and initial experiments in architecture and interior design leads to art projects designed to stimulate imagination and resourcefulness in the student.

second year

Beginning with a short summary and elaboration of the art fundamentals, the course explores major fields of design for contemporary living, and deals in more advanced art work of an experimental nature. Emphasis will lie toward the creation of an individual form of expression. Criticisms will include such points as salability, and the direct application of design principles to the students' chosen craft.

PRODUCTION AND MARKETING

The training given in the marketing and production courses leads to the direct practical knowledge which a craftsman must have if he is to play his part successfully in present day marketing. Methods of pricing, simple bookkeeping and the importance of accurate records, styling, and current fashion trends will be studied. The function of an object will be stressed and discussed. Guidance in production planning and education will make students realize the value of good work habits, a sense of design, and technical skills of a high order.

first year

During the first part of the year fourteen lectures cover, in a progressive sequence, the factors underlying successful marketing, and the responsibilities of a professional craftsman. These cover a survey of marketing outlets, the relationship of the craftsman to decorators and architects, business ethics, work habits, records and pricing.

Following these lectures the student starts the study of production planning coordinated with specialized reading and develops a synthesis between his basic art and shop work. If his skills are sufficiently developed he also starts on actual production during this period.

second year

In the second year the student begins to apply his knowledge to consistent production on objects of his own design. Led by faculty guidance in his Production Planning course he continues his outside reading and makes a constant study of contemporary trends so as to develop his market judgment. The designs thus developed, produced and sold through the Journeymen remain the property of the student to be used on graduation. He is taught to plan his work accepting full responsibility for all processes. At the end of the year he plans his own shop and its necessary equipment.

ADVANCED COURSES

A third year of training in the School for American Craftsmen is possible for certain selected students who have satisfactorily completed the certificate or the degree program, and are recommended by the faculty as being qualified to do advanced and original work in their selected field.

GUIDANCE

The School, through a program of careful notation of progress, seeks to offer individual guidance to its students. Every effort is made to give the student help and counsel in determining, after graduation, his best environment and the most desirable program for him to follow. This is done by assisting in placement, and by establishing market and production contacts best suited to his interests and abilities.

CERTIFICATE PROGRAM

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

ADVANCED PROGRAM

third year

FIRST SEMESTER

Shop Lecture AC14	1 Credit hour
Shop Training and Production AC14	11 Credit hours
Production Planning AC14	2 Credit hours
Basic Art AC14	2 Credit hours
Total	16 Credit hours

SECOND SEMESTER

Shop Lecture AC15	1 Credit hour
Shop Training and Production AC15	11 Credit hours
Production Planning AC15	2 Credit hours
Basic Art AC15	2 Credit hours
Total	16 Credit hours

SUMMER SESSION

Shop Lecture AC16	1 Credit hour
Shop Training and Production AC16	5 Credit hours
Production Planning AC16	2 Credit hours
Basic Art AC16	2 Credit hours
Total	10 Credit hours

For selected students, as a third year of training following completion of the Certificate or Degree Course.

DEGREE COURSE

objectives

The purpose of the degree program in crafts is to offer the student an opportunity to develop a cultural background in the liberal arts to which the specialized courses in the hand arts may be related. The form and ornament of the hand arts are determined by the need, taste and technical knowledge of the society which produce them; they possess the same means of social revelation that characterize the fine arts and literature. The degree program draws upon the liberal arts to enrich the crafts by presenting them in a frame of social reference, and uses the hand arts—in both their historical and contemporary form—to enlarge the understanding of the arts and sciences.

DEGREE PROGRAM

credit summary

	LIBERAL ARTS COLLEGE	SCHOOL FOR AMERICAN CRAFTSMEN
FOR B.S. DEGREE		
Freshman Year	32	4
Sophomore Year	28	4
Junior Year*	10	34
Senior Year*	10	34
	Credit hours 80	Credit hours 76**
Liberal Arts		80
School for American Craftsmen		76
Total Credit hours		156

freshman year

FIRST SEMESTER

Our Cultural Heritage	Civilization 1	5 Credit hours
College Algebra	Mathematics 3	3 Credit hours
Art Appreciation	Art 1	2 Credit hours
Language		3 Credit hours
Old, or New Testament	Religion 11, 13	2 Credit hours
Mechanical Drawing		2 Credit hours
Physical Education		1 Credit hour
	Total	18 Credit hours

SECOND SEMESTER

Our Cultural Heritage	Civilization 2	5 Credit hours
Plane Trigonometry	Mathematics 4	3 Credit hours
Art Appreciation	Art 2	2 Credit hours
Language		3 Credit hours
Old, or New Testament	Religion 12, 14	2 Credit hours
Mechanical Drawing		2 Credit hours
Physical Education		1 Credit hour
	Total	18 Credit hours

* Including the summer session.
** One credit hour is given for each three hours of studio or laboratory.

sophomore year

FIRST SEMESTER

English Literature	English 21	3 Credit hours
Science		4 Credit hours
Language		3 Credit hours
Liberal Arts Elective		3 Credit hours
Basic Art AC-A		1 Credit hour
Shop Training AC-A		1 Credit hour
Physical Education		1 Credit hour
	Total	16 Credit hours

SECOND SEMESTER

English Literature	English 22	3 Credit hours
Science		4 Credit hours
Language		3 Credit hours
Liberal Arts Elective		3 Credit hours
Basic Art AC-B		1 Credit hour
Shop Training AC-B		1 Credit hour
Physical Education		1 Credit hour
	Total	16 Credit hours

junior year

FIRST SEMESTER

Shop Lecture AC1	1 Credit hour
Shop Training AC1	6 Creidt hours
Basic Art-AC1	4 Credit hours
Production and Marketing AC1	1 Credit hour
Liberal Arts Elective	3 Credit hours
Renaissance Art	2 Credit hours
	17 Credit hours

SECOND SEMESTER

Shop Lecture AC2	1 Credit hour
Shop Training and Production AC2	6 Credit hours
Basic Art AC2	4 Credit hours
Production Planning AC2	1 Credit hour
Liberal Arts Elective	3 Credit hours
Modern Art	2 Credit hours
	17 Credit hours

SUMMER SESSION

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
	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 Elective	3 Credit hours
American Art	2 Credit hours
	17 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 Arts AC12	2 Credit hours
Liberal Arts Elective	3 Credit hours
Contemporary Art	2 Credit hours
	17 Credit hours

SUMMER SESSION

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
	10 Credit hours

Roster of students, 1948-49

Elizabeth Abrahams, Newton Center, Massachusetts—*Pottery*
Peter Aitchison, Wichita, Kansas—*Metal*
Henry Bayer, Manhattan, New York—*Wood*
Randolph Bates, Greenwich, New Jersey—*Wood*
Thomas Beveridge, Honolulu, Hawaii—*Wood*
Oliver J. Beyer, Belmont, New York—*Wood*
Robert Chapman, Cambridge, Massachusetts—*Wood*
David Clymer, Drexel Hill, Pennsylvania—*Metal*
Ruth Currey, Evanston, Illinois—*Textiles*
Robert Donovan, Utica, New York—*Metal*
Virginia Dunn, Wichita, Kansas—*Metal*
Edward Dykstra, Kenmore, New York—*Metal*
Carol Feldman, White Plains, New York—*Metal*
Charles Fisher, West Stewartstown, New Hampshire—*Wood*
James Gemmill, Troy, New York—*Wood*
Aile Goetze, New Haven, Connecticut—*Pottery*
Marshall Gravatt, Asheville, North Carolina—*Metal*
Robert Gray, Tallahassee, Florida—*Pottery*
Verdelle Gray, Santa Barbara, California—*Pottery*
William Greeley, Albany, New York—*Pottery*
Robert Johnston, Midland Park, New Jersey—*Wood*
Robert King, Madison, Wisconsin—*Metal*
William Kurwacz, Yonkers, New York—*Metal*
Anthony LaRocco, Torrington, Connecticut—*Wood*
Karl Laurell, Worcester, Massachusetts—*Textiles*
Alex Loik, Columbus, Ohio—*Metal*
Charles Loloma, Toreva, Arizona—*Pottery*
Otellie Loloma, Toreva, Arizona—*Pottery*
Margaret Malcolm, Hamburg, New York—*Pottery*
Mildred W. Maxson, Winchester, Massachusetts—*Wood*
Bruce Moore, Richmond, Virginia—*Wood*
Roland Nadeau, Waterville, Maine—*Metal*
George Nelson, Rutland, Vermont—*Metal*
Alice O'Leary, Alfred, New York—*Pottery*
John O'Leary, Alfred, New York—*Pottery*
Richard Palmer, Webster, New York—*Wood*
Charlotte Parker, Grosse Point, Michigan—*Pottery*
James Pattison, Needham, Massachusetts—*Metal*
Samuel Prager, Fort Scott, Kansas—*Metal*
Clover Reeves, Colorado Springs, Colorado—*Metal*
Flora Regenbrecht, Middle Valley, New Jersey—*Pottery*
James Royston, Canisteo, New York—*Wood*
Alma Sanford, Beckley, West Virginia—*Pottery*
Anne Schubert, Lynbrook, Long Island—*Textiles*
Joan Scott, Garden City, Long Island—*Metal*
Cora Sivers, Wellsville, New York—*Textiles*
Douglas Smith, Ossining, New York—*Metal*
Anne Somers, Rochester, New York—*Textiles*
Nelson Spencer, Angelica, New York—*Textiles*
June Svahn, Valley Cottage, New York—*Textiles*
Mary Long Tennant, Wellsville, New York—*Pottery*
Mary O. Thomas, Penland, North Carolina—*Pottery*
Joseph Tockman, Denver, Colorado—*Wood*
Kathryn Welch, Angelica, New York—*Textiles*
Jean E. Wells, Almond, New York—*Metal*
Matthew Wolf, Ellenville, New York—*Wood*
Virginia Wolf, Troy, New York—*Textiles*
Sara Brown Young, Clinton, Tennessee—*Pottery*

POTTERY

A great deal of attention is devoted in pottery to giving the student a full acquaintance with all the techniques required of the craftsman.

Students, after introductory study, proceed to larger projects, such as the coffee pot in sterling silver which Roland Nadeau is planishing.

SILVERSMITHING

WOODWORKING

Richard Palmer, a student in woodworking, is assembling a chair which he designed and made.

All the objects shown were designed and made by students; the cabinet and bar which are parts of a unit, also the textiles and matal work.

STUDENT WORK