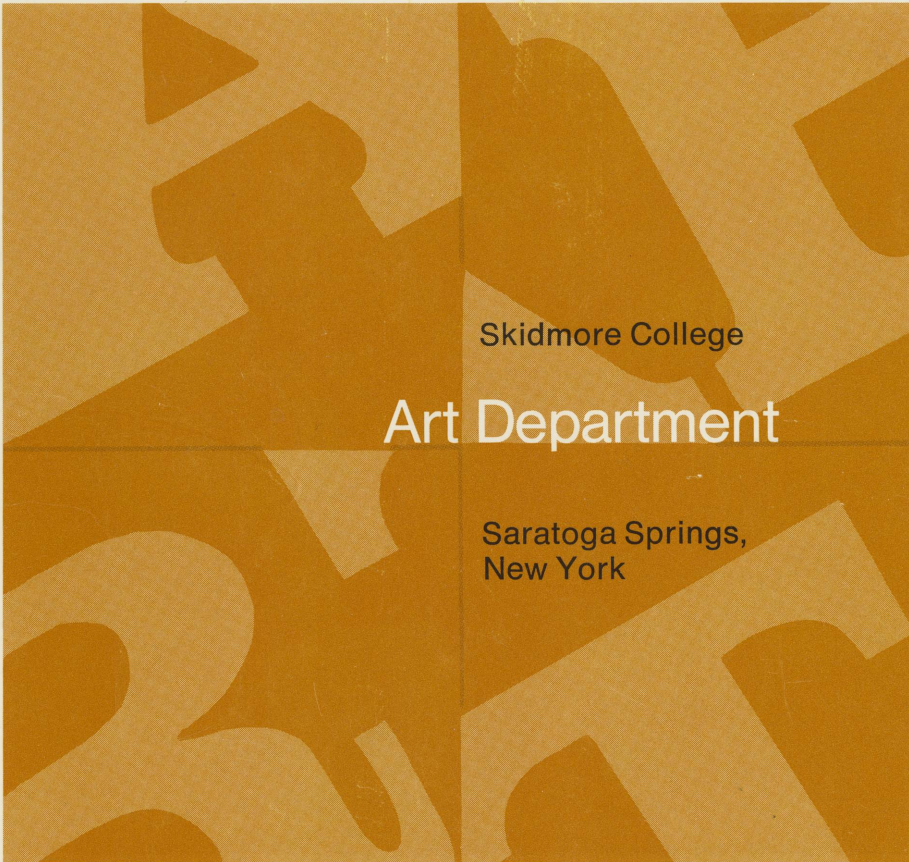


Dec. 1970



Skidmore College

Art Department

Saratoga Springs,
New York

SKIDMORE COLLEGE BULLETIN

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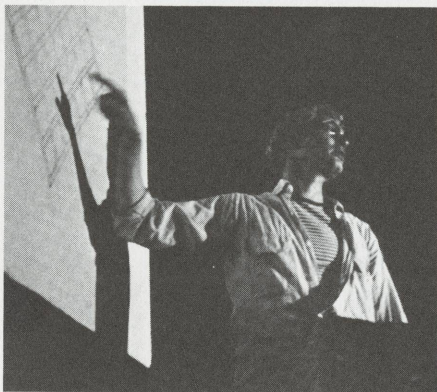
DECEMBER 1970

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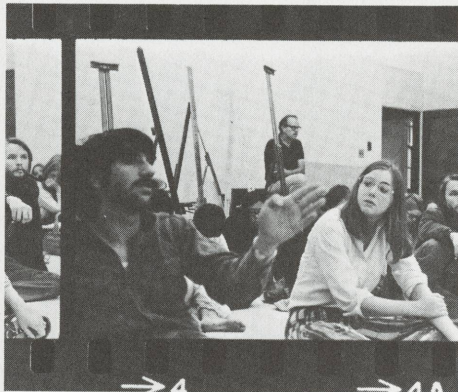
Saratoga Springs,
New York

Art History
Art Education
Fine Arts including
Painting — Sculpture — Textile
Design — Photography and Film-
making — Ceramics — Metal Work
and Jewelry — Graphic Design —
Illustration — Printmaking —
Industrial Design



Skidmore College has maintained an effective, successful program of study in the visual arts for over fifty years. Pioneering in the establishment of a college art department, it has developed a highly diversified curriculum of studio art and art history courses within a liberal arts structure. The faculty, comprised of dedicated artist-teachers with wide professional experience, plays a crucial role in the vitality, direction and validity of the art discipline.

Believing the most important attribute of an artist to be his uniqueness as an individual and an education in art to be meaningful only if it comprehends the needs, aspirations and motivations



of each student, the art staff makes every effort to help students achieve creative and professional maturity. The program stresses learning through original, imaginative work and the fostering of technical skills and development of the capacity for self-criticism.

Degree Programs

The Department offers two major programs: one in studio art or art education, leading to the bachelor of science degree, and one in the history of art, leading to the bachelor of arts degree. Every major in studio art takes courses in art history, and the major program in art history includes some studio work.



A studio art major's first two years include core courses designed to impart a knowledge of intrinsic values involved, while exploring basic theories. Form and expression are given visual organization. Courses following are of a mature, challenging nature suited to individual needs and accomplishments.

The Academic Year

The academic year at Skidmore is divided into fall and spring terms with a month's winter term which encourages students to cross departmental lines and to explore one subject in depth. The winter-term session, which became effective in 1969, enhances the strengths of the



existing curriculum — exposure to broad areas in the liberal arts and meaningful study in depth in the major.

Facilities

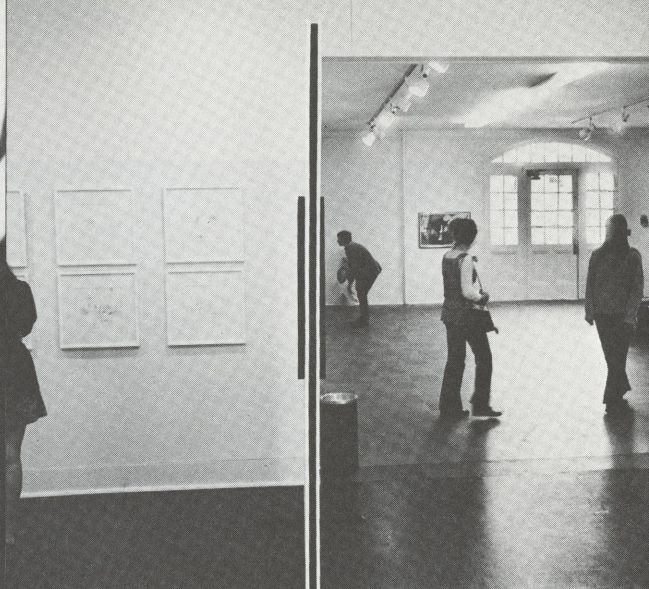
Skidmore College was originally known as the Skidmore School of Arts and located on Scribner Campus. Here spacious coach houses of the Victorian era were purchased and serve today as studios, offices, drafting rooms, work shops, gallery and reading rooms for the Department of Art.

They offer ample facilities for work in the various media of painting, drawing, design, photography, crafts, printmaking and sculpture.



Summer Program

In the summer of 1968 the Department of Art introduced an experimental program in studio art, presenting new teaching ideas and methods ordinarily difficult to implement during the academic year. Known as SIX — Summer in Experiment — the program offers two units of credit and is open to both men and women. The SIX program includes distinguished visiting artists and faculty and draws on students from many parts of the country.





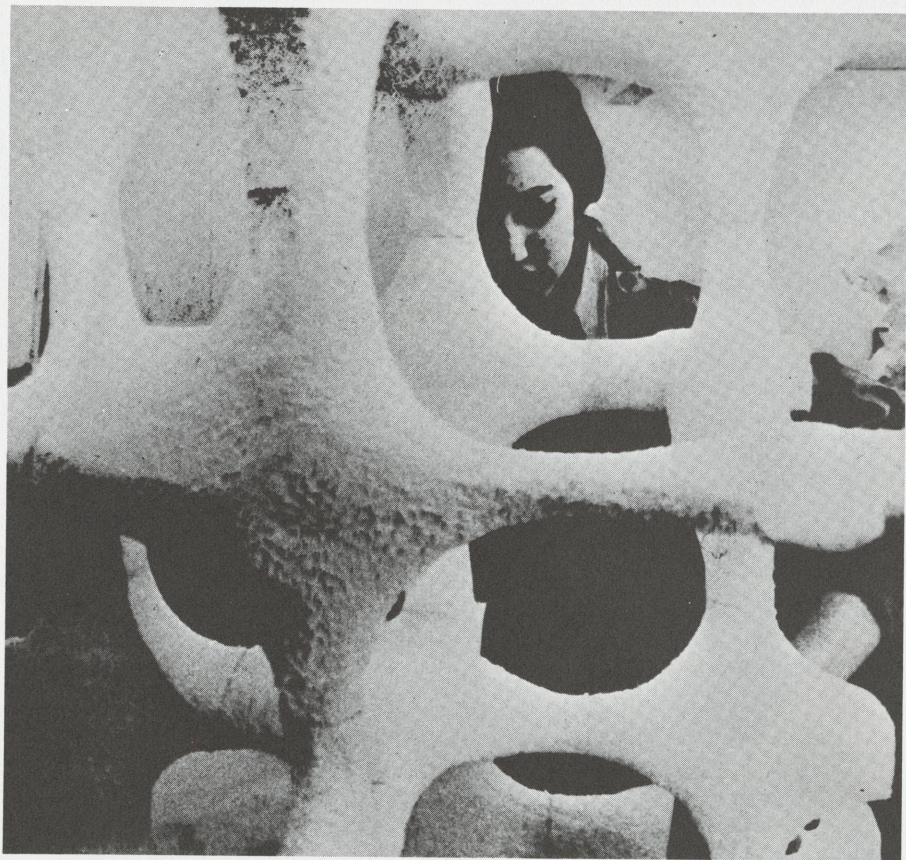
Studio Arts Program

The basic course is conceived as a total structure which includes:

two-dimensional design — involving the organization of the plane surface with stress on the understanding and handling of optical effects
color — training in the perception of ambiguities and flexibility of color response

three-dimensional design — extending the concern of the previous courses into the dimension of physical space.

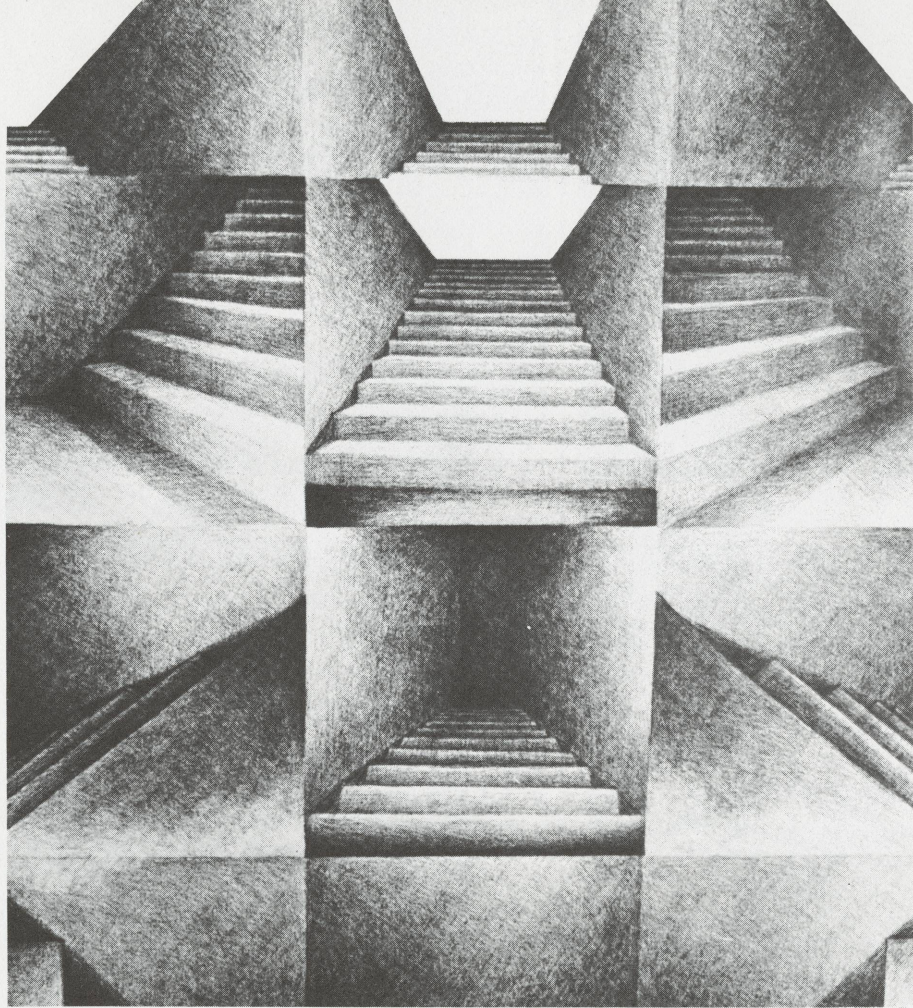
The foundation work of this basic program is developed throughout the curriculum.





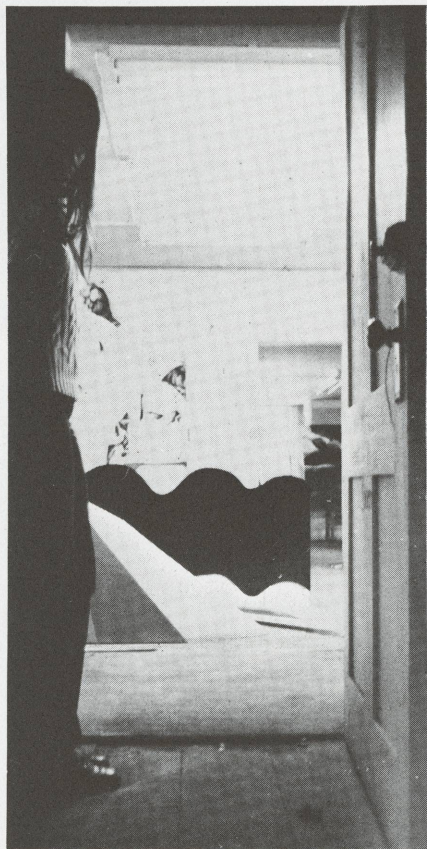
Drawing

In elementary drawing the student develops perceptual concepts as well as disciplined manual skills through a sequence of problems. Implicit in this approach is the relating of drawing to design and painting. Life drawing and advanced drawing are available to those who wish to continue study in this discipline.





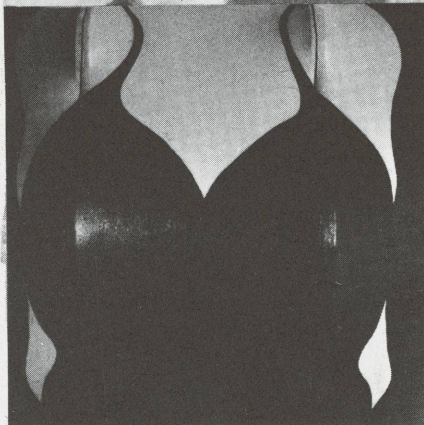


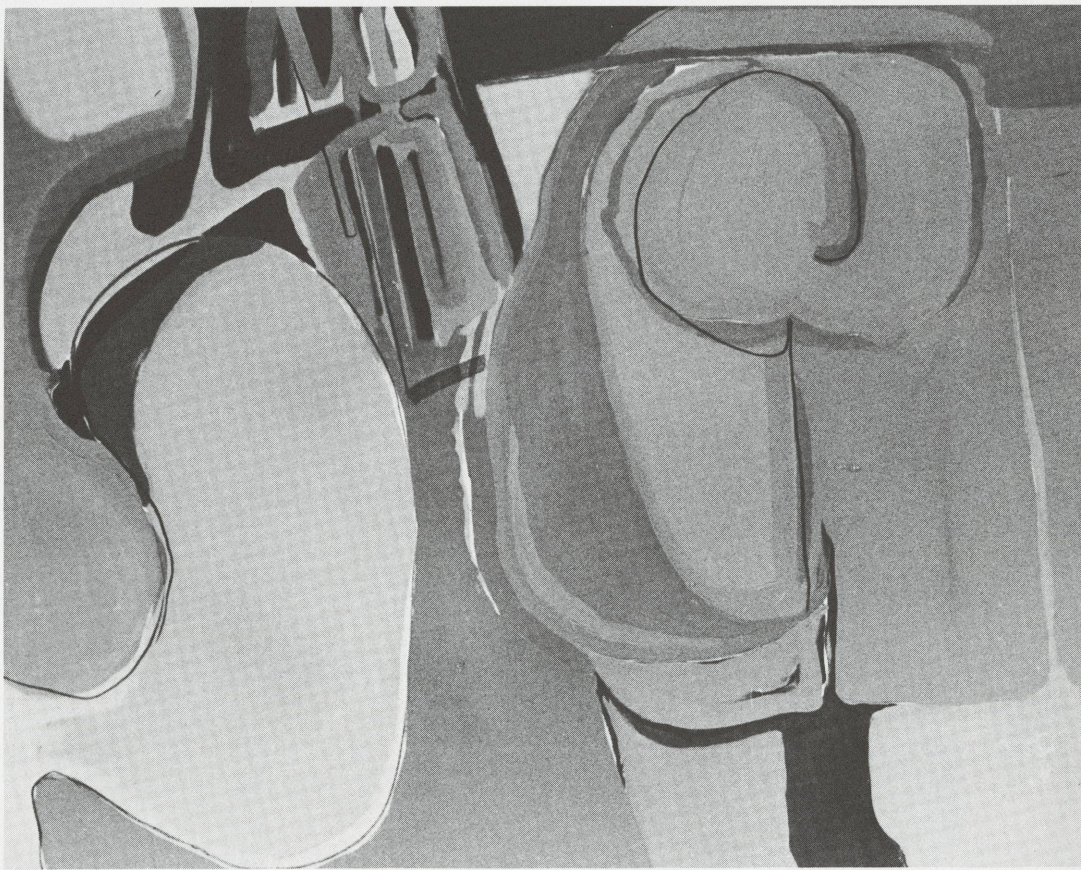


Painting

A year of painting is part of the basic program of all art majors. The objective of this exploratory course is to make the transition between design and drawing and painting. How the media — oil or water soluble paint, or both — qualify form and value is a fundamental concern.

There are advanced courses in aqueous, oil or other media open to those who wish to concentrate in this area.











Printmaking

Extensive facilities for intaglio, relief printing and lithography allow for thorough investigation of the techniques of printmaking. Group exploration of historical and contemporary systems of printmaking with special emphasis placed on the expansion of personal vision and facility.





Art History Program

A student begins the study of art history by means of demonstration and discussion concerning the principles that determine period styles and the means needed to analyze form and expression in works of art.

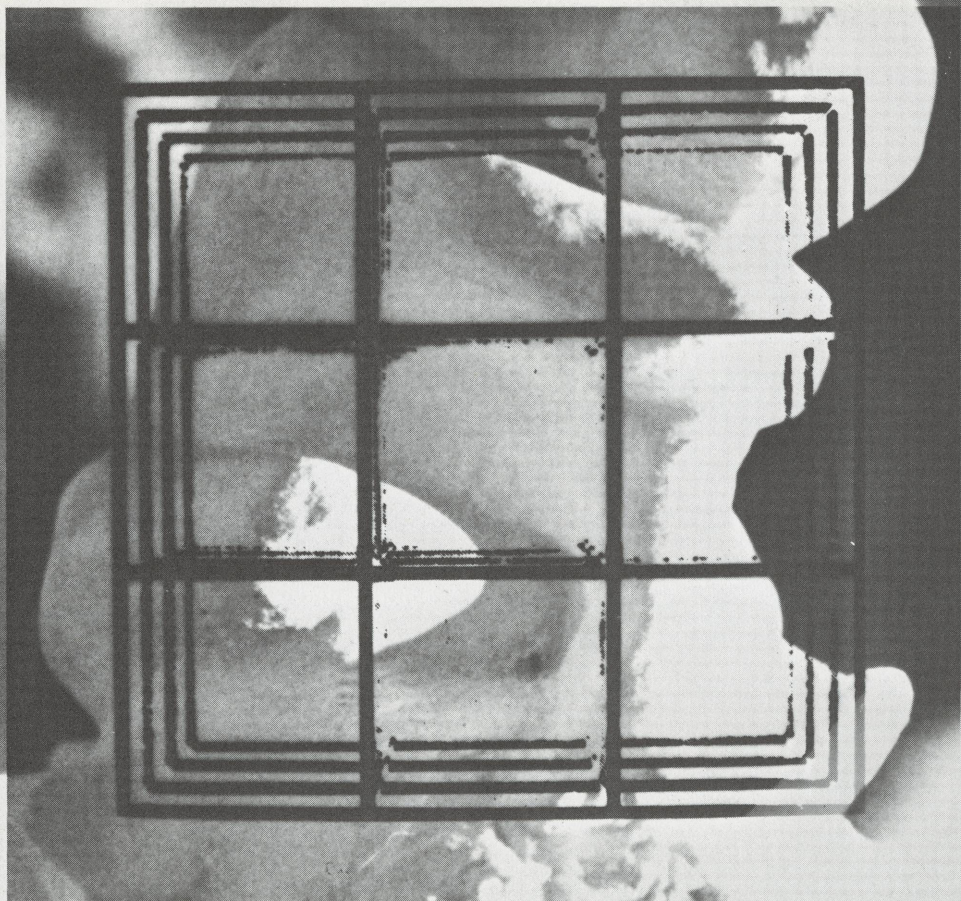
Courses on the art of the Ancient, Medieval, Renaissance, Baroque and Modern periods and Primitive art concentrate on the sources and the sequences in artists' styles. They also stress evaluation of the literature on these subjects.

Advanced students are encouraged to work independently in the area of their special interests, employing original sources of both visual and documentary nature.

Skidmore's location in Saratoga Springs invites the art historian to research in the field of nineteenth-century American architecture, while the surrounding Hudson River region stimulates interest in nineteenth-century American landscape painting.

Sculpture

Courses are designed to develop the power to visualize and execute three-dimensional concepts in sculpture. Students work in clay-modeling in relief, plaster mould making, armature building, stone and wood carving and bronze and aluminum casting.



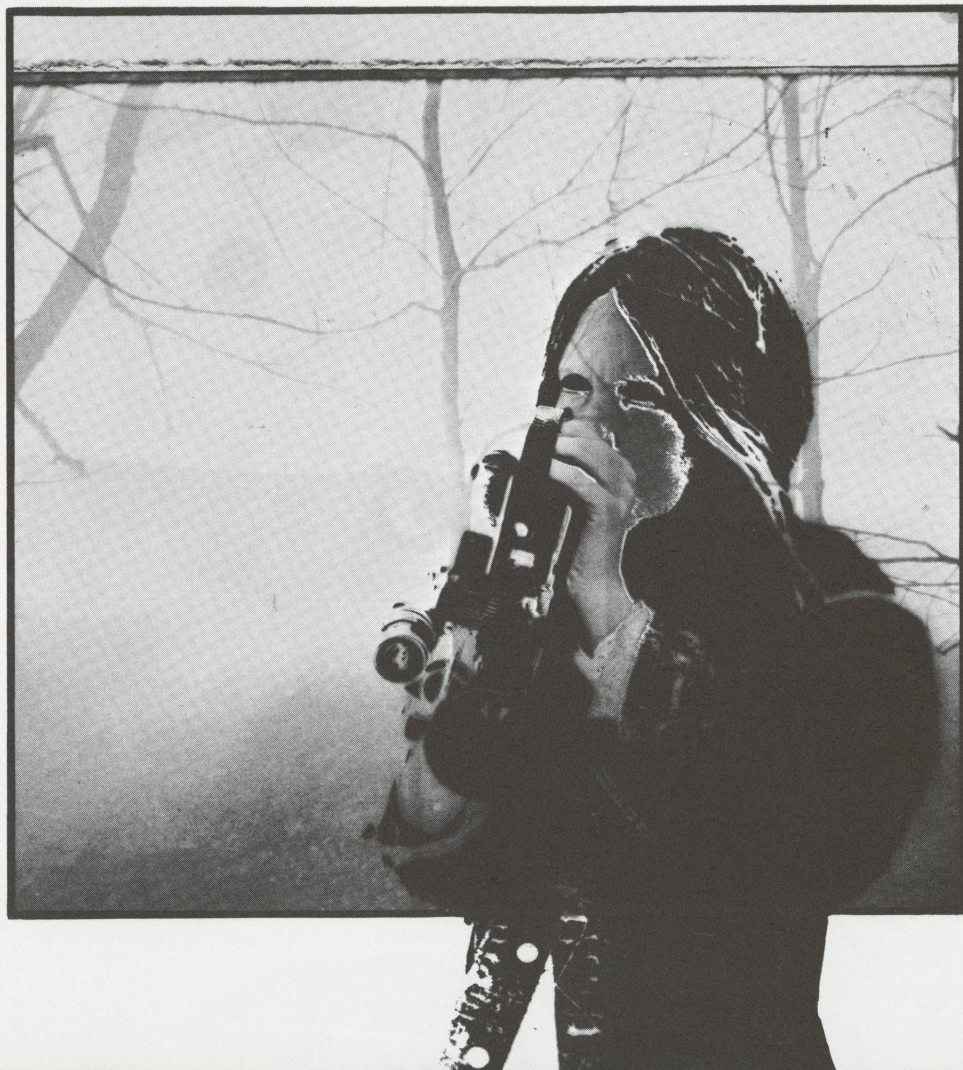


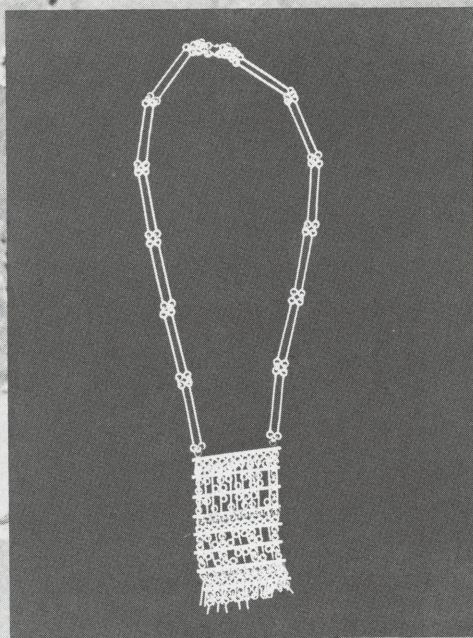
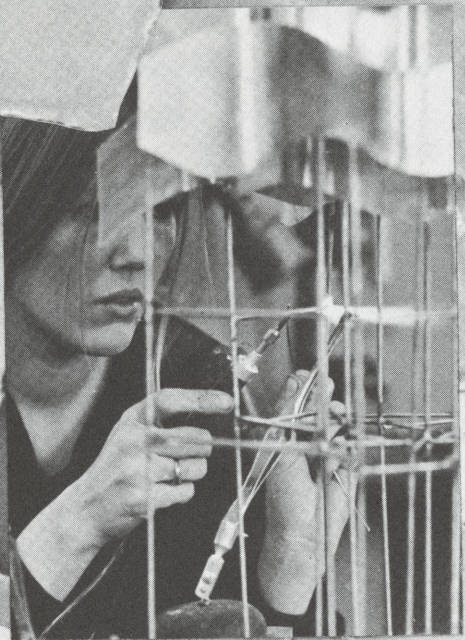
Film Making

Film making provides the framework within which fine art students can explore the creative possibilities of film as a non-theatrical, non-documentary means of personal expression. 16 mm movie cameras, editing laboratories, sound recording facilities and an animation stand/camera are available to students.

Photography

With emphasis on aesthetics and personal expression, the student in photography becomes familiar with the various mechanical aspects of photographic equipment and the chemical characteristics and responses of the photographic materials. Six fully equipped photographic laboratories plus cameras and lighting equipment are available.





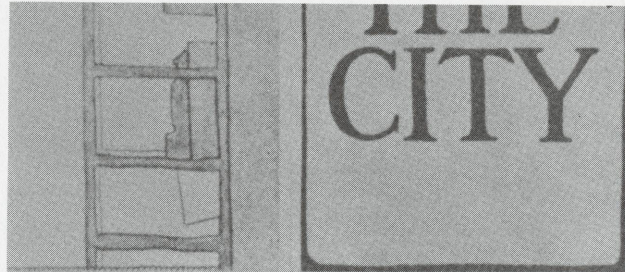
Jewelry

Structural design and creative use of materials is emphasized in the work with metals and enamels. Students become familiar with the extensive equipment of the jewelry workshop and attain skill in its use.



Lettering

The lettering course emphasizes lettering as an aspect of design and introduces the student to various styles of calligraphy. There are facilities for printing and photo silk-screening as a reproductive method.



SUBWAY-GARA

Drop a coin in the big binoculars and the city zooms in. Turn the knob that sharpens the focus and the pieces of the great mosaic suddenly jump into view.





Graphic Design

The course in graphic design investigates the elements of visual communication — sign, symbol, and image — in terms of the limitations and possibilities of mechanical reproduction processes, layout, and typography. Individual projects in book and advertising media provide an opportunity for experiment.

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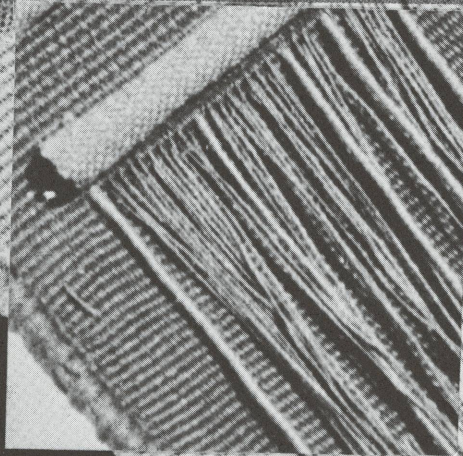
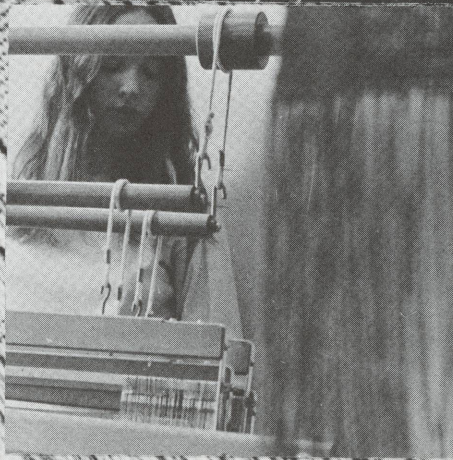
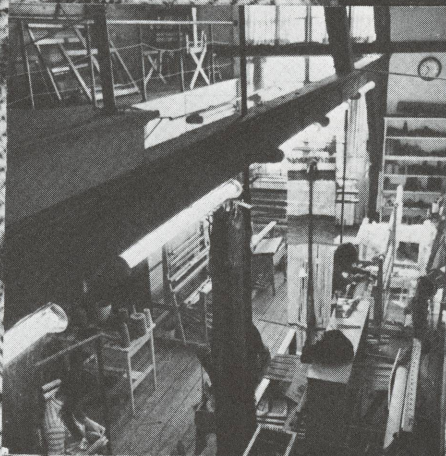
Ceramics

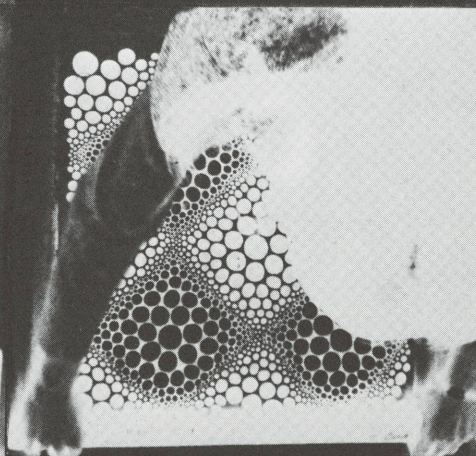
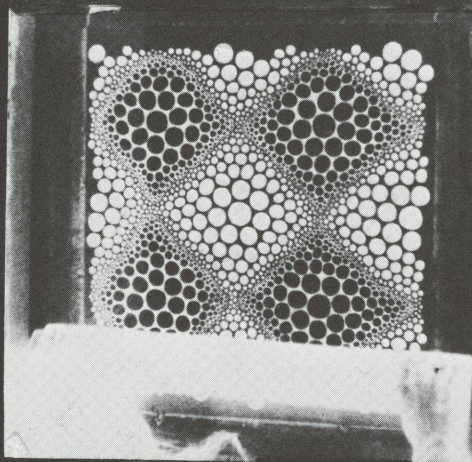
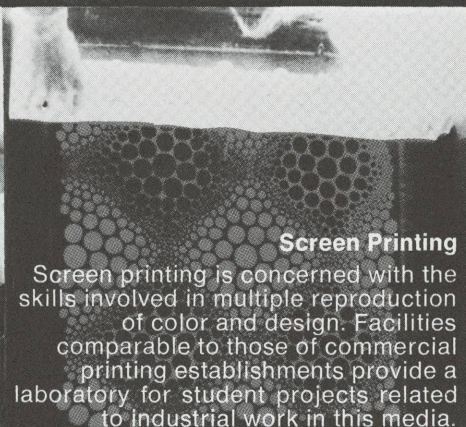
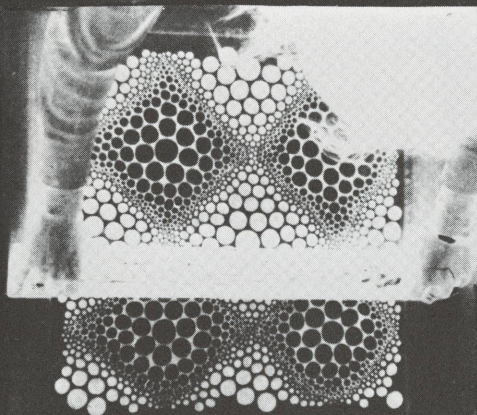
Ceramics courses offer an exploration of pottery techniques in throwing and hand building, relating to the clay as a medium and as an expression of form. A modern, well-designed studio provides background facilities for research in glaze calculations — high and low temperatures — reduction and oxidation firings.

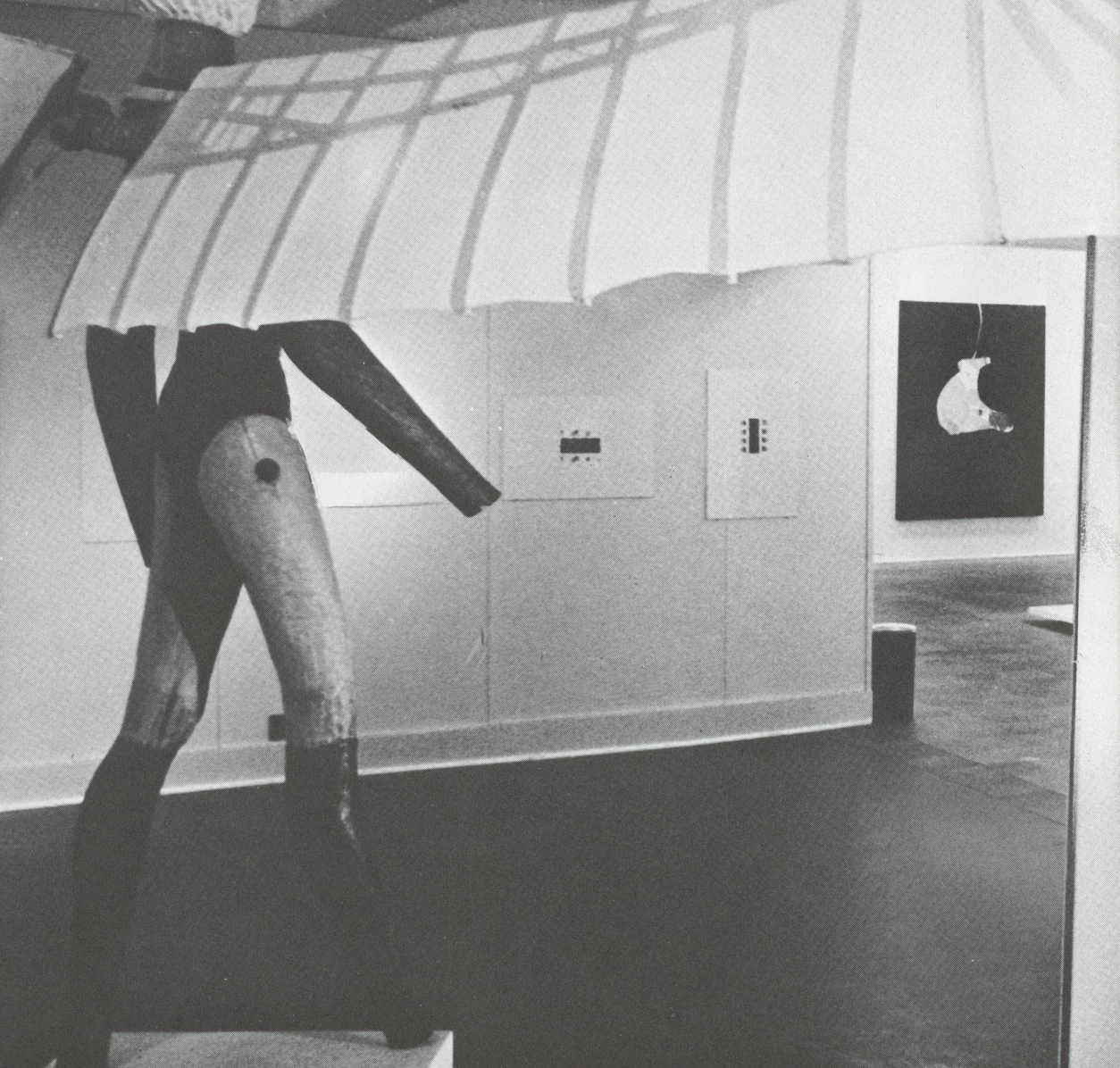


Weaving

The possibilities and limitations of the loom and visual and physical properties of yarns provide the basis for development of design concepts in wall hangings, as well as fashion and furnishing fabrics. The weaving studio, housed in a carriage house loft, has twenty looms.









Art Gallery

The art gallery in the Hathorn Studio offers art students, as well as the general college community, an opportunity to study significant historical and contemporary work. Throughout the academic year exhibitions from museums, galleries, private collections, and the permanent collection of the College are shown at three-week intervals. These exhibitions, covering a wide range of interests, are often accompanied by gallery lectures and panel discussions.

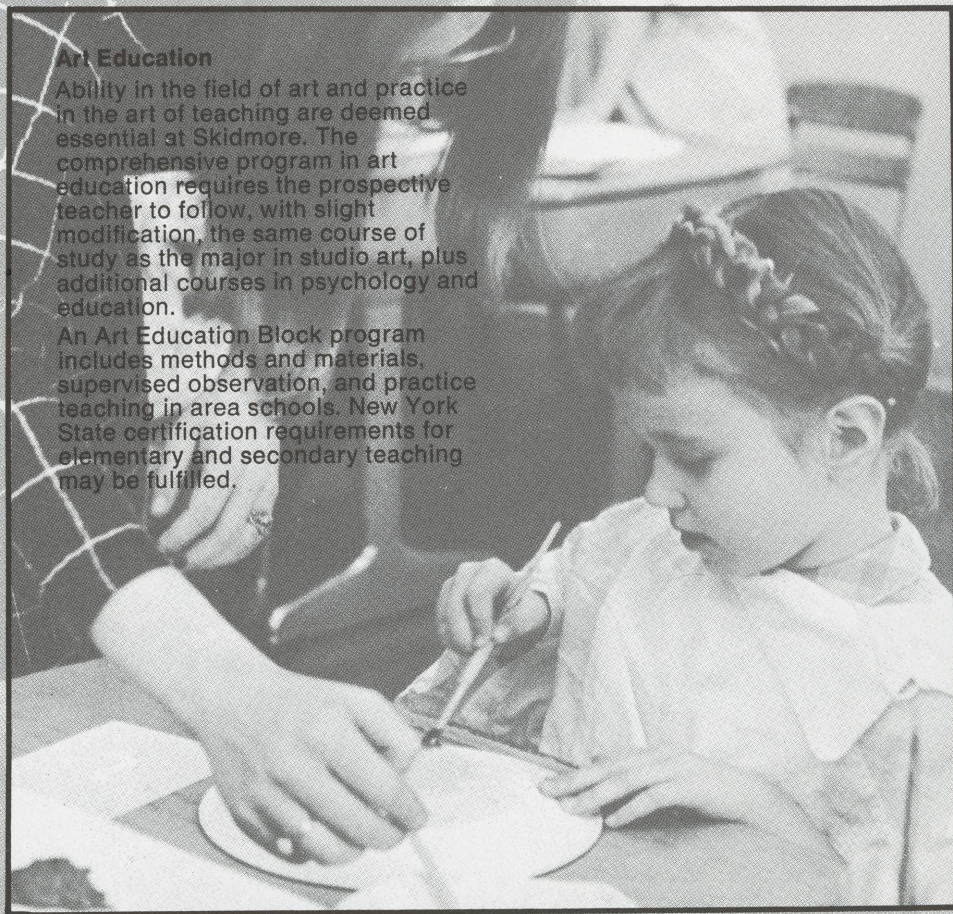
Other opportunities for the study of original works are provided by proximity to collections in the Albany Museum of History and Art, the Clark Museum in Williamstown, the Hyde Collection in Glens Falls, the Munson-Williams-Proctor Museum in Utica and in the numerous art facilities of New York City.

The Art Reading Room includes a large collection of art books for circulating and reference; art periodicals; slides, prints, photographic reproductions, original prints and drawings.

Art Education

Ability in the field of art and practice in the art of teaching are deemed essential at Skidmore. The comprehensive program in art education requires the prospective teacher to follow, with slight modification, the same course of study as the major in studio art, plus additional courses in psychology and education.

An Art Education Block program includes methods and materials, supervised observation, and practice teaching in area schools. New York State certification requirements for elementary and secondary teaching may be fulfilled.



Faculty

Department of Art

Earl B. Pardon *Professor*

BFA, Painting — Memphis Academy of Arts

MFA, Painting — Syracuse University

George Kuebler *Director of Gallery*

BS — Manchester College

MAT — Indiana University

David Ahlsted *Instructor*

BFA, Graphic Design — Minneapolis School of Art

MFA, Graphic Design and Photography — Indiana University

Arthur Anderson *Associate Professor*

BFA, MFA, Painting — Yale University

Peter Baruzzi *Associate Professor*

BFA, Painting — Memphis Academy of Art

MFA, Painting — Syracuse University

Henry Betak *Instructor*

BFA, MFA, Painting — Tyler School of Art of Temple University

Regis Brodie *Instructor*

BS, Art Education — Indiana University of Pennsylvania

MEd, Ceramics and Painting — Indiana University of Pennsylvania

MFA, Ceramics — Tyler School of Art of Temple University

John Cunningham *Assistant Professor*

BA — Kenyon College

BFA, MFA, Sculpture — Yale University

Robert Davidson *Associate Professor*

Art School of John Herron Institute

Chicago Art Institute

Akademie, d.BK., Munich

Jeffrey Elgin *Instructor*

BS, Design — University of Cincinnati

MFA, Painting — University of Cincinnati

W. Louis Jones *Instructor*

BS, Painting — East Carolina College

MFA, Painting and Commercial Art — Cranbrook Academy of Art

Victor Liguori *Assistant Professor*

Certificate of Art — Cooper Union Art School

BFA, MFA, Painting — Yale University

Judith Lodge *Instructor*

BS, Art Education — Macalester College

MFA, Painting — Cranbrook Academy of Art

Eunice Pardon *Assistant Professor*

BA, Union University

Memphis Academy of Arts

Haystack Mountain Craft School

Paul Simon *Assistant Professor*

BA, MA — Brooklyn College

Richard Upton *Associate Professor*

BFA, Painting & Printmaking — University of Connecticut

MFA, Painting & Printmaking — Indiana University

Art History Professors

Harry Gaugh *Instructor*

AB, Indiana University

MA, Art History — Indiana University

MA, Journalism — Indiana University

Manuel Lemakis *Instructor*

BA — Washington University

MA — Columbia University

James Kettlewell *Assistant Professor*

AB — Harvard College

AM — Harvard University

Joan Siegfried *Assistant Professor*

BFA — Carnegie Institute of Technology

MA — New York University, Institute of Fine Arts

PhD. — New York University, Institute of Fine Arts

Dustin Wees *Instructor*

AB, MA — University of Kansas



Designed by David Ahlsted and printed in 1970.

