

1966

# An Approach to Graduate Study

John C. Thorns  
*Fort Hays State University*

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art series no. 2  
december 1966

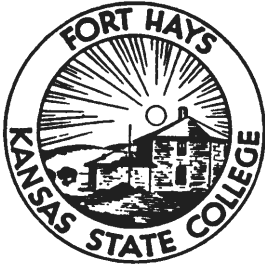


*department of art  
fort hays kansas state college*

## **An Approach to Graduate Study**

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*fort hays studies—new series  
art series no. 2  
december 1966*



*Fort Hays Kansas State College*  
*Hays, Kansas*

*Fort Hays Studies Committee*

THORNS, JOHN C., JR.

MARC T. CAMPBELL, *chairman*

STOUT, ROBERTA C.

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### *Biographical Sketch of the Author*

John C. Thorns, Jr., is an Associate Professor in the Department of Art. He received his A. B. degree from Fort Hays Kansas State College in 1950. His graduate work was done at two universities with an M. A. degree in Art History from Indiana University, 1952, and an M. F. A. degree in Architectural Design from the University of Iowa in 1953. He became a member of the Department of Art in 1954 where he is teaching primarily in the field of Art History and Design. Currently Mr. Thorns is responsible for the exhibition program of the Department of Art.

# **An Approach to Graduate Study**

## *An Approach to Graduate Study*

The second volume of the Art Series, Fort Hays Studies, Fort Hays Kansas State College, is related to the first volume in that it too is an approach—and approach to graduate study. The Department of Art has completed a decade devoted to the graduate level and through these evolving years the program has become stronger by remaining flexible and working closely with each individual student. I do not mean to imply that this is a novel approach, or the only approach, but it has proved most satisfactory within the department structure. The examples shown in this issue are photographs from thesis projects dealing with three dimensional forms of some of the advanced students, graduating from this department during the past ten years. It is hoped that a third volume dealing with two dimensional work will be published at a later date.

The degree granted is a Master of Science in Art. In light of this the program is somewhat different in that the emphasis is not placed on the theory of art or art education but on the complete involvement and development of the student's creativity. Miss Martha Dellinger, formerly of the Department of Art faculty, in her article "Search and Research" (Fort Hays Studies, Art Series No. 1) "It is our feeling that the best teaching done in the field of the Fine Arts is done by those individuals who are practicing creative artists and are sensitive members of the society in which they live." This philosophy is the foundation of the graduate program. Since the student may be primarily concerned with a job in the teaching field, he will be a better teacher because of his level of aesthetic and creative development. G. Scott Wright, Jr., states: "To understand what others have expressed, or to express what is oneself, calls for a finely honed artistic sensitivity. To develop this sensitivity in others is the art teacher's dedication. To develop this sensitivity in himself is the art teacher's duty." (School Arts, February, 1963.)

There is an additional point justifying our emphasis on creativity. The average graduate student comes to the department after four years of liberal or general education. At no time has he been able to concentrate or develop his creative sensitiveness to the level of a real professional individual. Through his graduate study, the student is able to devote time and effort in a more disciplined sense which is bound to produce a high level of professional understanding. Each student is encouraged to select one creative field of study—painting, sculpture, ceramics, graphics, or design—and become more proficient in the technique, materials and processes, and the



historical knowledge of his area of research. A creative thesis in this area of concentration is encouraged although students may select a research paper if desired.

The creative thesis builds a thorough understanding of the materials used within the area of concentration. The student must discover the full potential of his materials and experiment in all related processes. This requires knowledge, both theoretical and experimental in the culmination of the thesis. "In the painting or the sculpture studio, the student has a direct experience with a means of expression which is decidedly different from the verbal medium. It is not necessary for him to study the history of painting and sculpture or even to study closely the techniques of the medium before he becomes directly involved in creating, on his own, symbols and idioms which have personal, and perhaps even universal, meaning. Though extremely elementary at first, these are personal, creative experiences from the very start. A new medium of expression and evaluation can be re-discovered. The creative experience is a direct one." (Artists and College Art Teaching, Spring, 1957, p. 228.) The element of time is immaterial as the student controls this by his method of approach and the extensiveness of his project. The staff works closely with each student during this period of discovery. The total number of pieces accepted for the final thesis varies depending upon the complexity of the research.

Ultimately the student is encouraged to participate in exhibitions, regionally and nationally, with the hope that he will continue to create after the completion of his degree. An exhibition of thesis project in the Lounge-Gallery of Davis Hall and the faculty selecting one example to remain in the department collection is the final step upon completing the thesis requirement. Furthermore the department sponsors one major invitation show during each academic year of former graduate student's work which has been created after he has left the campus. This provides incentive for the graduates and the staff is able to follow and encourage the professional development of each student. Thus the association does not end with the granting of the diploma. The graduate student in this department is encouraged to develop more deeply than ever before. It is hoped that his level of understanding, creatively and professionally will aid him as an individual in whatever his responsibility may be within the 20th century sociological environment. The staff also hopes that by this approach to the graduate program, the department is contributing something significant within the field of higher education and especially within the field of the Fine Arts.

***Graduate Students Participating in the  
Fort Hays Studies, Art Series No. 2***

**James Borneman:**

THESIS: *Variations of Ceramic Forms from the Potters Wheel*, 1963

PRESENT POSITION: Teaching, Jefferson County High School, Colorado.

**Robert Chism:**

THESIS: *Metamorphic Expressions in Metal*, 1961

PRESENT POSITION: Teaching, El Dorado Junior College, El Dorado, Kansas.

**Gary E. Coulter:**

THESIS: *Constructivism in Lost Wax*, 1961

PRESENT POSITION: Member of the faculty, Chairman, Department of Art, Hastings College, Hastings, Nebraska.

**Galen Flora:**

THESIS: *Development of Form and Ornamentation of Handbuilt Ceramics*, 1963

PRESENT POSITION: Teaching, High School and Junior College, Garden City, Kansas.

**Paul A. Freisen:**

THESIS: *Creative Expression in Sculpture and Ceramic Forms*, 1960

PRESENT POSITION: Member of the faculty, Department of Art, Hesston College and Bethel College, Hesston and North Newton, Kansas.

**Jon. T. Hartman:**

THESIS: *Ceramic Design—Trapped Air Technique*, 1963

PRESENT POSITION: Teaching, High School, Great Bend, Kansas.

**James E. Hinkhouse:**

THESIS: *The Creating of Sculpture*, 1958

PRESENT POSITION: Member of the faculty, Department of Art, Fort Hays Kansas State College, Hays, Kansas.

**Alfred J. Kober:**

THESIS: *The use of form Relating to Spiritual Humanistic Qualities of Sculpture*, 1966

PRESENT POSITION: Teaching, Junior College, Hutchinson, Kansas.

**Gary Kroeger:**

THESIS: *Continuity Between Glazed and Surface Patterns*, 1966

PRESENT POSITION: Art Consultant, State of Kansas, Topeka, Kansas.

**Darrell McGinnis:**

THESIS: *Ceramic Expression in Built-up Clay*, 1960

PRESENT POSITION: Member of the faculty Department of Art, Fort Hays Kansas State College, Hays, Kansas.

**Eleanor Miller:**

THESIS: *Ceramic Design—A Creative Approach*, 1962

PRESENT POSITION: Teaching, Public Schools, Dodge City, Kansas.

**Crawford Russell:**

THESIS: *The Figure as a Form in Cast Metal*, 1966

PRESENT POSITION: Teaching, High School, Hays, Kansas

**Archie Shepard:**

THESIS: *Creative Sculpture Experience*, 1962

PRESENT POSITION: Teaching, High School, Greensburg, Kansas.

**Bill D. Shipman:**

THESIS: *Expression in Sculpture*, 1958

PRESENT POSITION: Member of the faculty, Department of Art, New York State University, Geneseo, New York.

**Dennis Southwick:**

THESIS: *The Development and Co-ordination of Ceramic Forms and Surface Decorations*, 1966

PRESENT POSITION: Teaching, Junior High School, Iola, Kansas.

**James Vandergriff:**

THESIS: *Creative Forms, Wheel Thrown*, 1966

PRESENT POSITION: Teaching, High School, Shawnee Mission, Kansas.



**Robert Chism**  
*Transfiguration*  
**WELDED STEEL**

**Robert Chism**  
*Formation*  
WELDED METAL



Robert Chism

*Pods*

WELDED STEEL



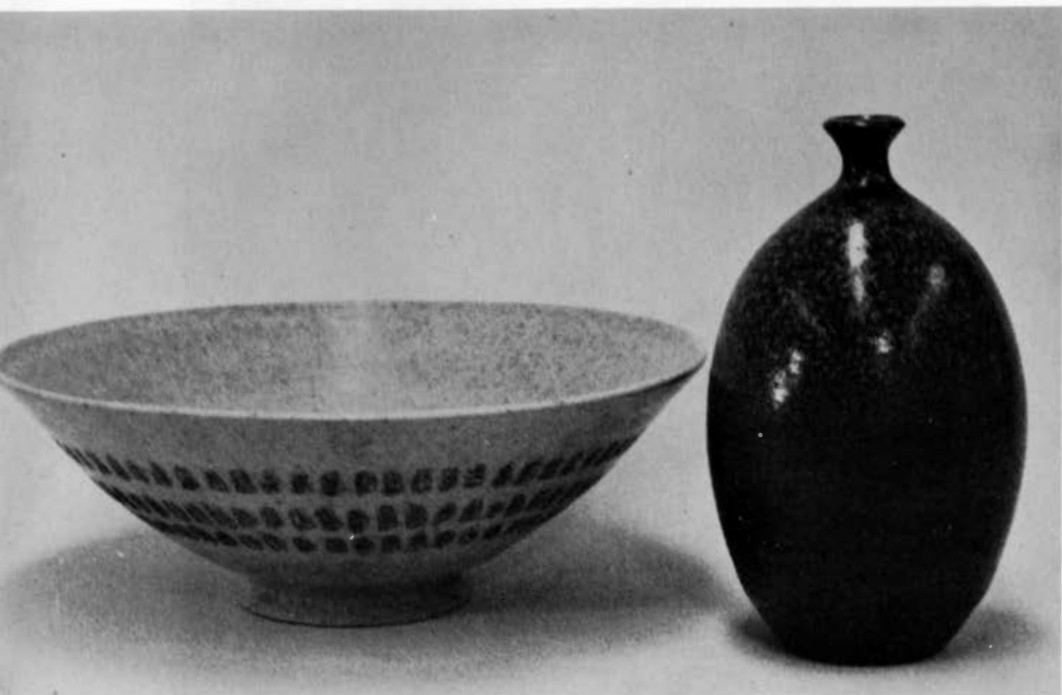
**James Borneman**

**Detail: Stoneware Bottle**

**Glaze: Mat Oxidation**

**Height: 6½ inches**





**James Borneman**

**Stoneware Bottle**

**Glaze: Semimat**

**Reduction**

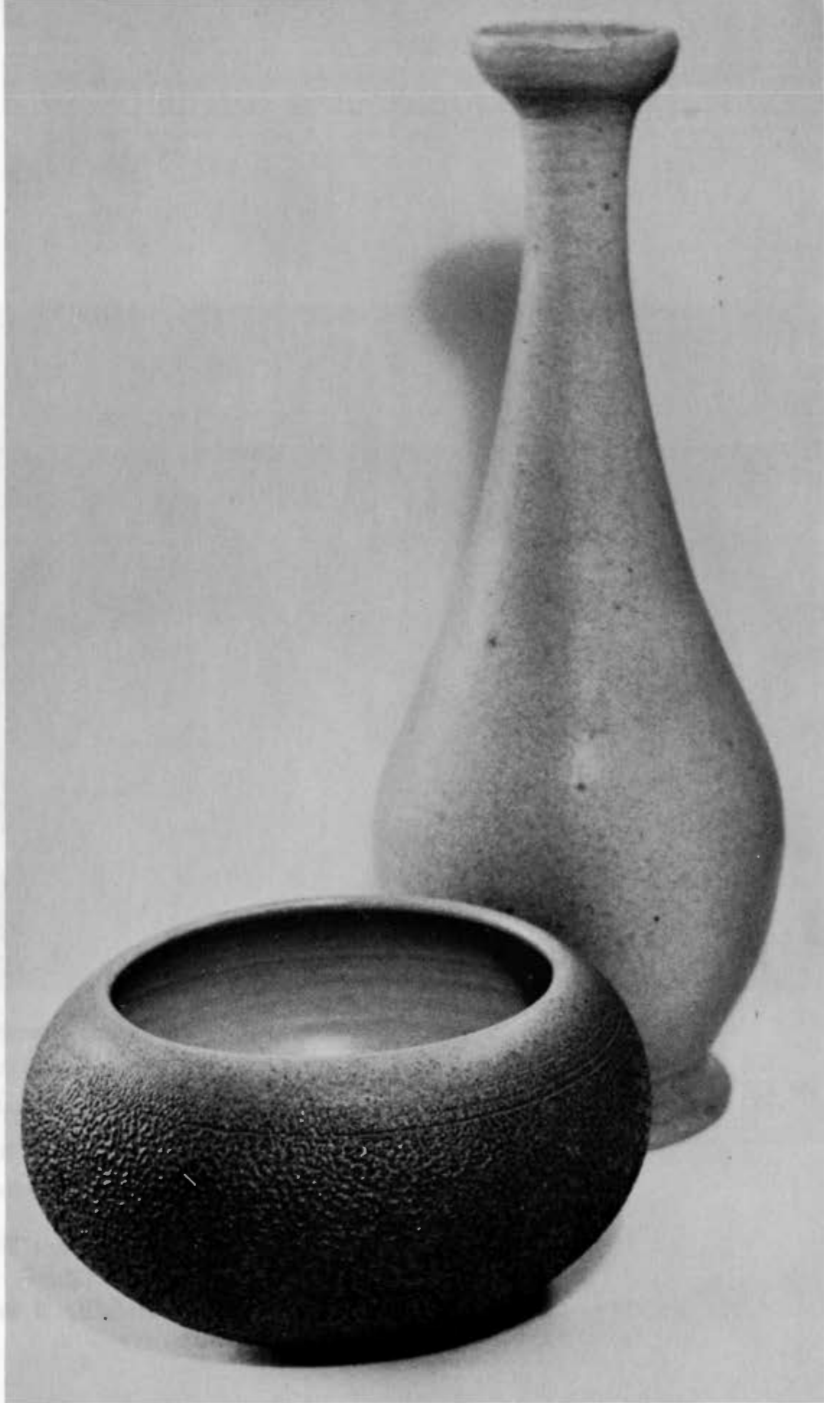
**Height: 9½ inches**

**Earthenware Bottle**

**Glaze: Mat**

**Height: 5 inches**





**Eleanor Miller**

**Stoneware Bottle**

**Glaze: Mat**

**Height: 14 inches**

**Stoneware Bowl**

**Glaze: Reduction Fire**

**Height: 5½ inches**



**Eleanor Miller**  
**Incised Bowl—Stoneware**  
**Glaze: Mat**  
**Height: 7 inches**

**Vase**  
**Stoneware**  
**Glaze: Mat**  
**Height: 6 inches**



**James Hinkhouse**  
**Standing Figure**  
**WELDED METAL**

James Hinkhouse

*Defiance*

WELDED METAL





**Bill D. Shipman  
Sketches for  
Seated Figure**



**Bill D. Shipman  
Seated Figure  
BUILT-UP PLASTER**



**Bill D. Shipman  
Seated Figure  
BUILT-UP PLASTER**



**Bill D. Shipman**  
**Torso**  
**BUILT-UP PLASTER**



**Bill D. Shipman**  
**Standing Figure**  
**BUILT-UP PLASTER**





**Alfred Kober**  
*Madonna and Child*  
CAST BRONZE





**Alfred Kober**  
**Seated Figure**  
**CAST BRONZE**



**Gary Kroeger**

**Stoneware Vase**

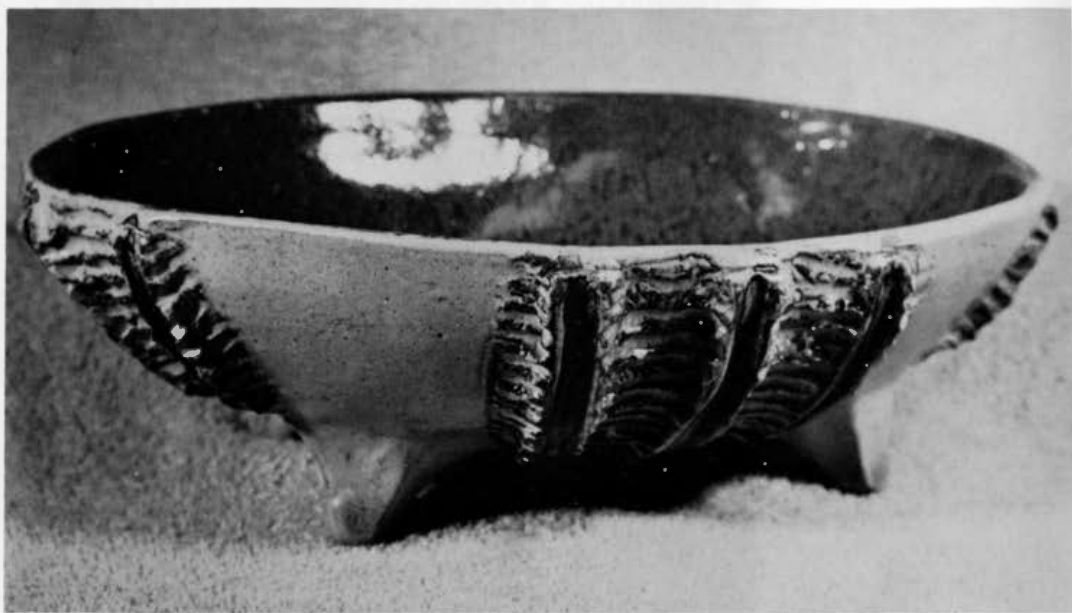
**Glaze: Mat with Oxides  
and Nitrates**

**Height: 7½ inches**



**Gary Kroeger**  
**Stoneware Vase**  
**Glaze: Mat with Oxide**  
**Height: 6 inches**

**Gary Kroeger**  
**Stoneware Bowl**  
**Glaze: Mat**  
**Height: 5 inches**





**Paul Friesen**  
***Hiroshima Man***  
**Height: 45 inches**  
**WALNUT**



**Paul Friesen**  
*Sentinel*  
WALNUT



**Paul Friesen**  
*Interaction*  
CAST CLAY  
20



**Paul Friesen**  
***Granted Petition***  
**Height: 22½ inches**  
**OSAGE ORANGE**





Archie Shepard  
*The Old and the New*  
WELDED STEEL

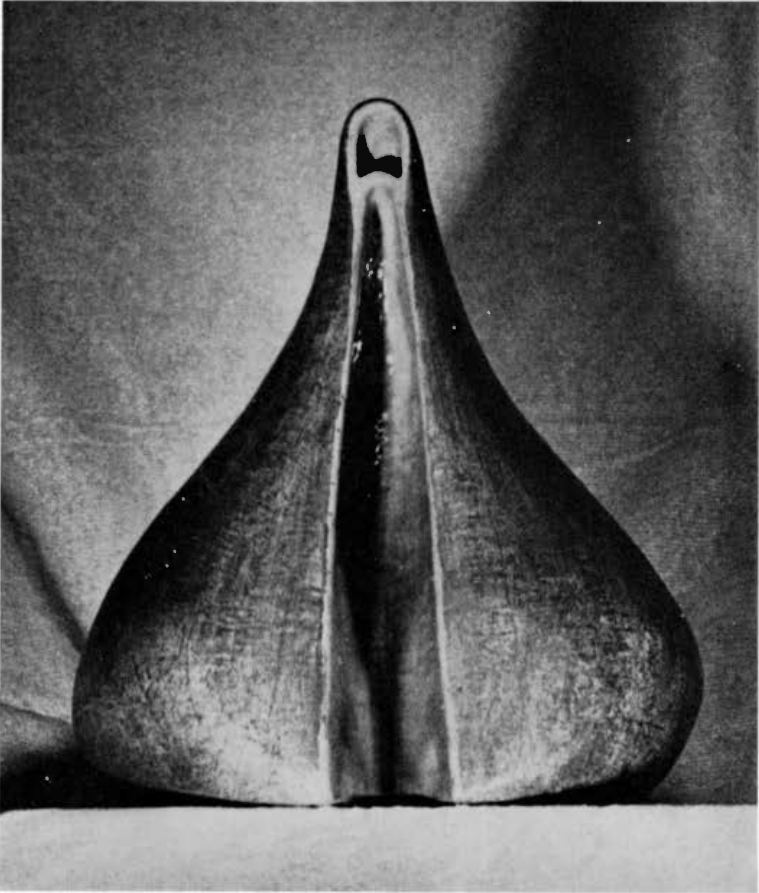
Archie Shepard  
*Natures Influences*  
WELDED STEEL





**Darrell McGinnis**  
**Earthenware Bottle**  
**Stained and Waxed**  
**Height: 18 inches**

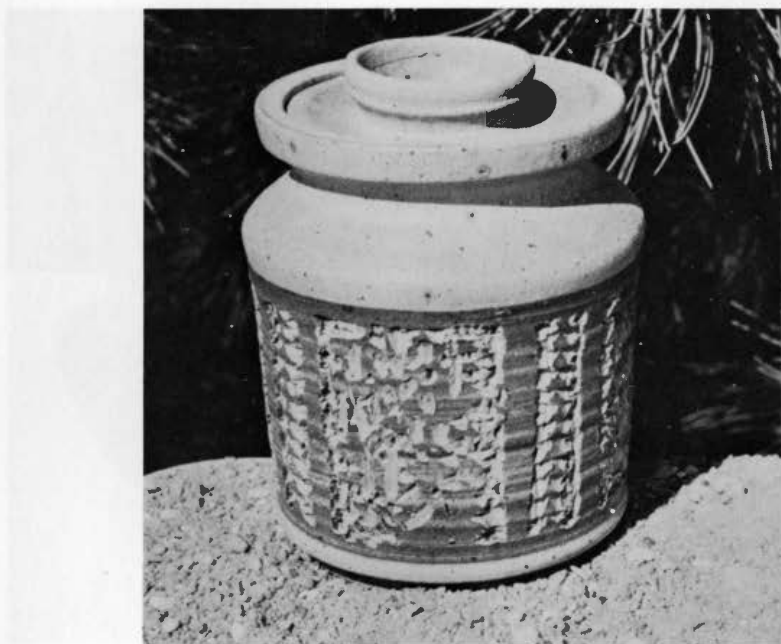
**Darrell McGinnis**  
**Earthenware Bottle**  
**Stained and Glazed**  
**Height: 15 inches**





**Darrel McGinnis**  
**Earthenware Bottle**  
**Glaze: Mat**  
**Height: 20 inches**

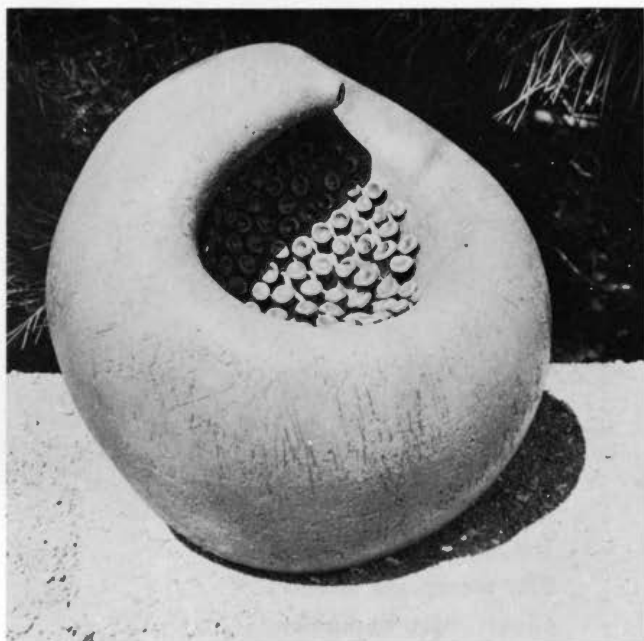
**Dennis Southwick**  
**Stoneware Covered Jar**  
**Glaze: Mat**



**Dennis Southwick**  
**Stoneware Bottle**  
**Glaze: Mat**



**Dennis Southwick**  
**Stoneware Form**  
**Glaze: Mat**







**Jon T. Hartman**  
**Flat Stoneware Bottle**  
**Glaze: Mat Reduction**  
**Height: 9½ inches**

**Square Stoneware Bottle**  
**Glaze: Mat Reduction**  
**Height: 6¼ inches**



**Jon T. Hartman**  
**Stoneware Bottle**  
**Glaze: Mat Reduction**  
**Height: 11 inches**



**James Vandergriff**  
**Stoneware Forms—Wall Hanging**  
**Glaze: Mat**



**James Vandergriff**  
**Covered Casserole**  
**Stoneware**  
**Glaze: Reduction Red**

**Covered Jar**  
**Stoneware**  
**Glaze: Mat**





**Galen Flora**  
**Three-Sided Stoneware Bottle**  
**Glaze: Mat**  
**Height: 8 inches**



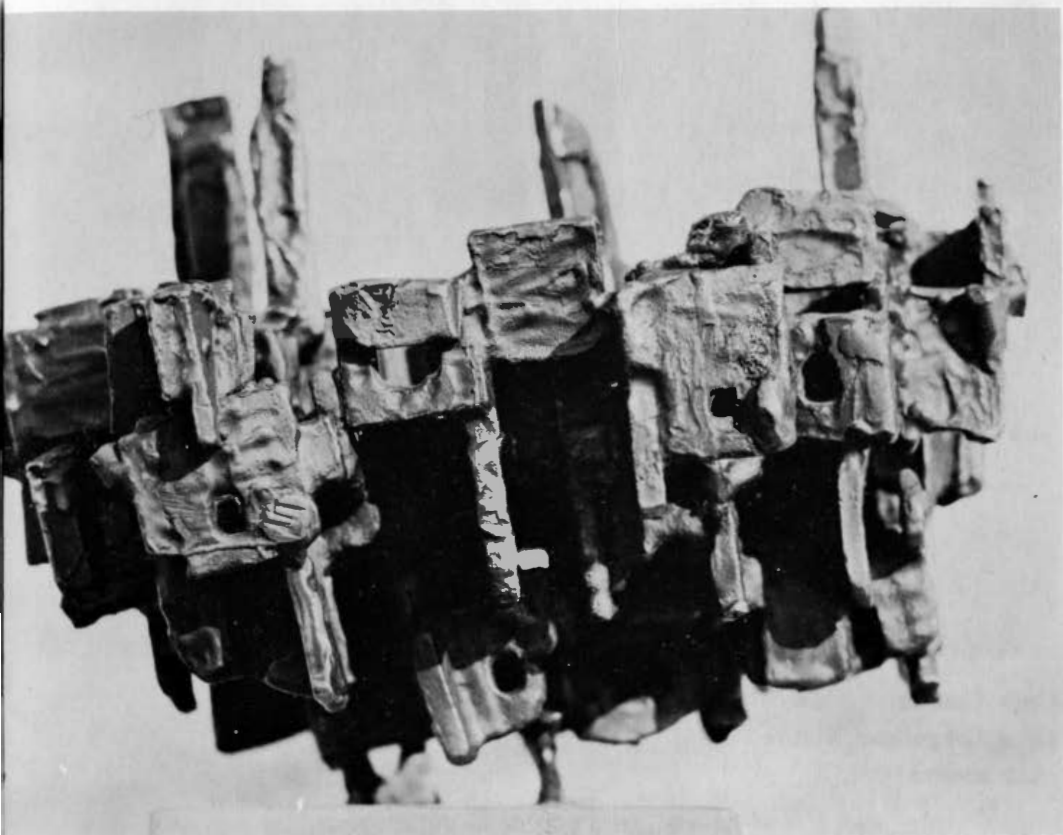
**Galen Flora**  
**Two-Sided Stoneware Bottle**  
**Glaze: Mat**  
**Height: 8 inches**



**Gary E. Coulter**

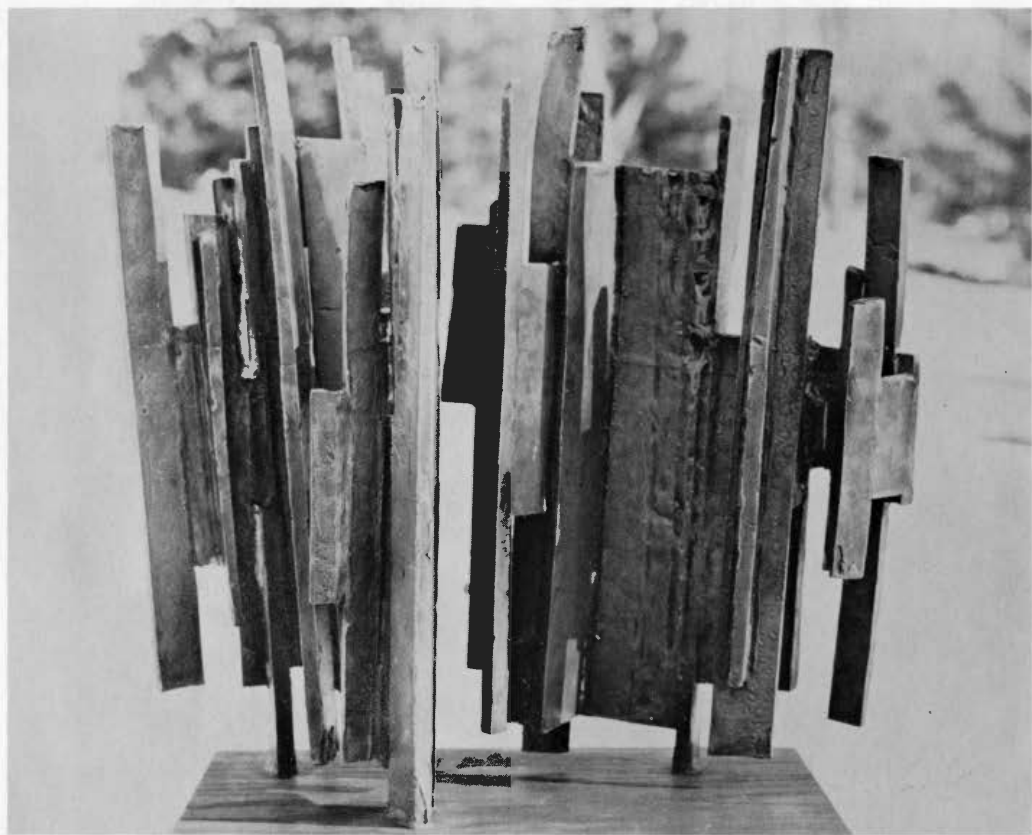
**3:00 a. m.**

**CAST BRONZE**



*Detail 3:00 a. m.*





**Gary Coulter**  
*Of a Gregarious Nature*  
CAST BRONZE

**Maquette**  
**CAST LEAD**



**Crawford Russell**  
**Reclining Figure**  
**CAST BRONZE**



**Crawford Russell**  
**Standing Figure**  
**CAST BRONZE**





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In 1961, two issues of the *Fort Hays Studies—New Series* were not issued but a history of the college was published.

- Wooster, Lyman Dwight. *A History of Fort Hays Kansas State College—1902-1961*. 200 p.

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J. S. Thorne