

1966

An Approach to Graduate Study

John C. Thorns
Fort Hays State University

Follow this and additional works at: https://scholars.fhsu.edu/fort_hays_studies_series



Part of the [Art and Design Commons](#)

Recommended Citation

Thorns, John C., "An Approach to Graduate Study" (1966). *Fort Hays Studies Series*. 12.
https://scholars.fhsu.edu/fort_hays_studies_series/12

This Book is brought to you for free and open access by the Forsyth Library at FHSU Scholars Repository. It has been accepted for inclusion in Fort Hays Studies Series by an authorized administrator of FHSU Scholars Repository. For more information, please contact ScholarsRepository@fhsu.edu.

1966

K
F73.32
2

Library Documents Dept.
Fort Hays Kansas State College
Hays, Kansas

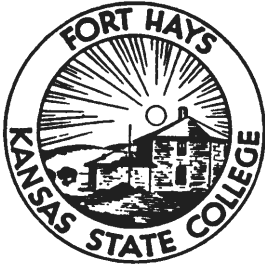
fort hays studies

art series no. 2
december 1966

*department of art
fort hays kansas state college*

An Approach to Graduate Study

*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.

WALKER, M. V.

TOW, TED C.

Copyright 1966, by Fort Hays
Kansas State College
Library of Congress Card Catalog No. 66-65355



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



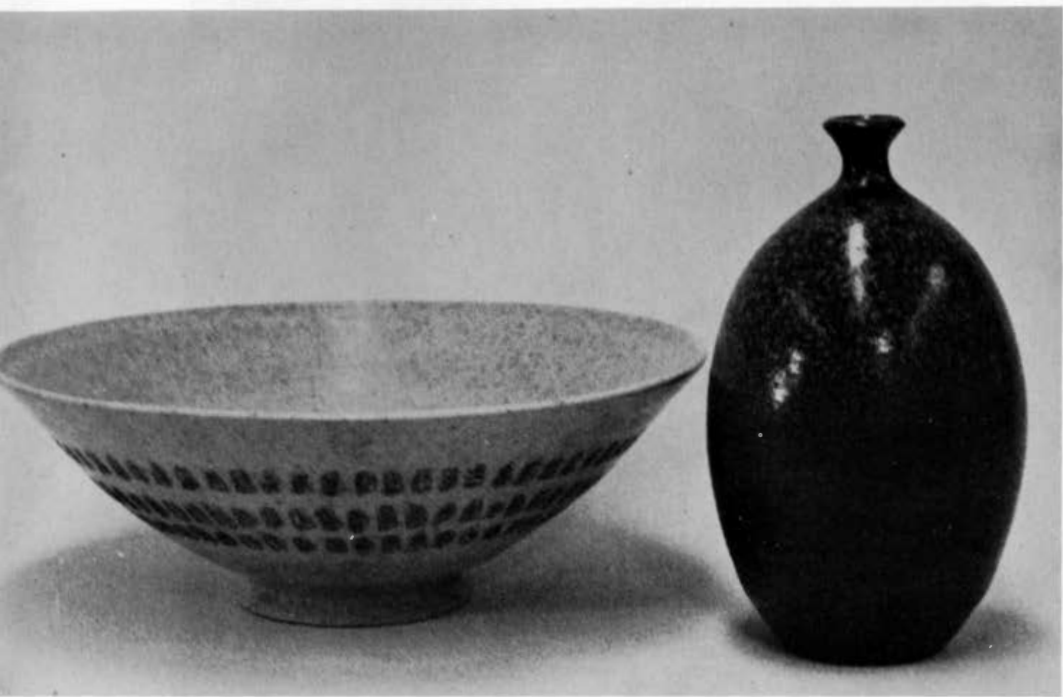
James Borneman

Detail: Stoneware Bottle

Glaze: Mat Oxidation

Height: 6½ inches





James Borneman

Stoneware Bottle

Glaze: Semimat

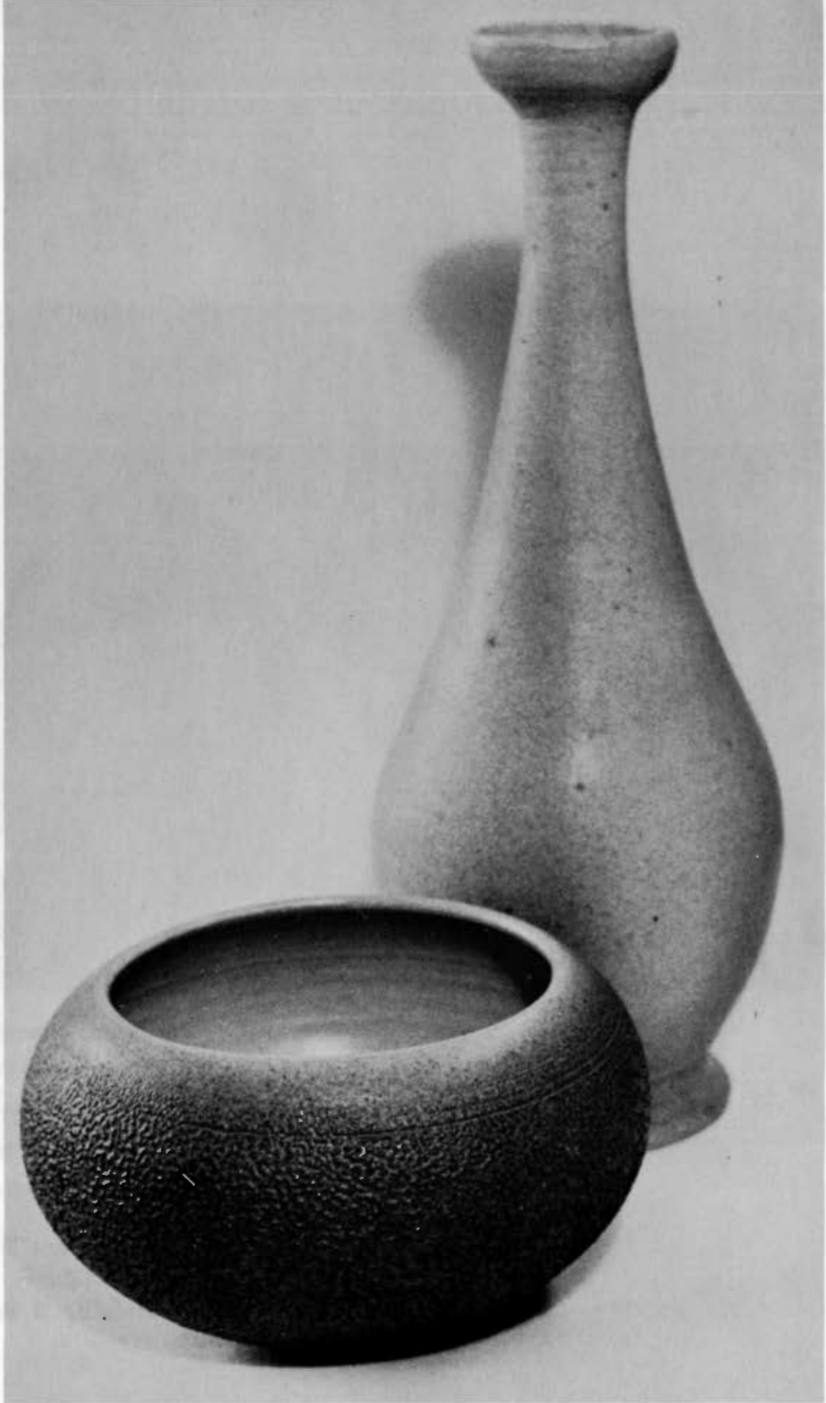
Reduction

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

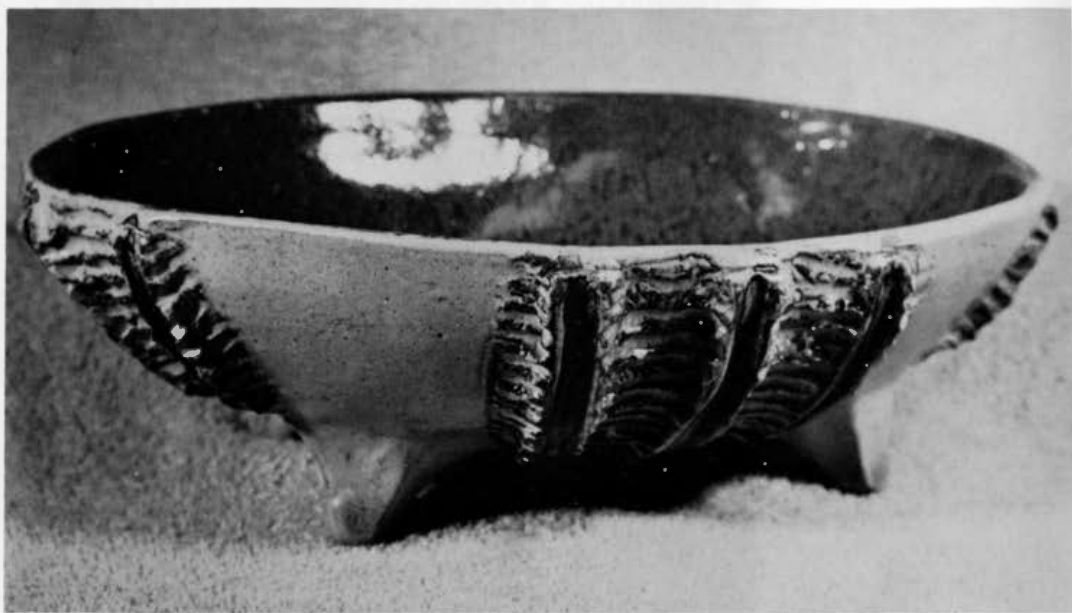
**Glaze: Mat with Oxides
and Nitrates**

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

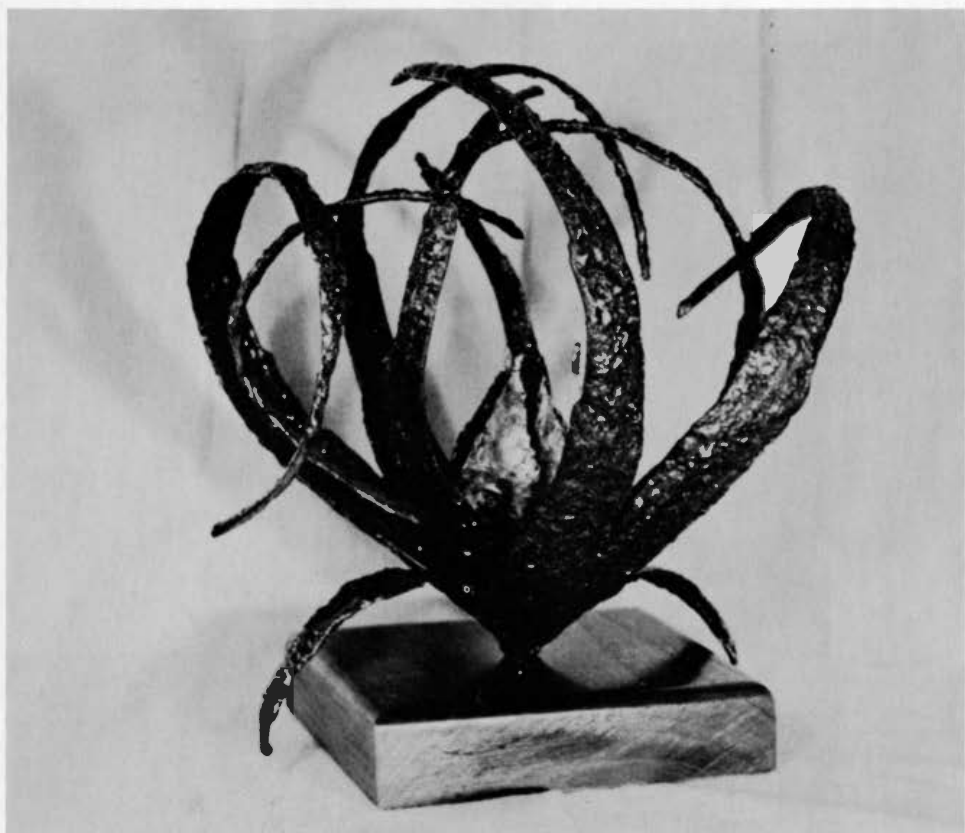


Paul Friesen
Interaction
CAST CLAY
20



Paul Friesen
Granted Petition
Height: 22½ inches

OSAGE ORANGE



Archie Shepard
The Old and the New
WELDED STEEL

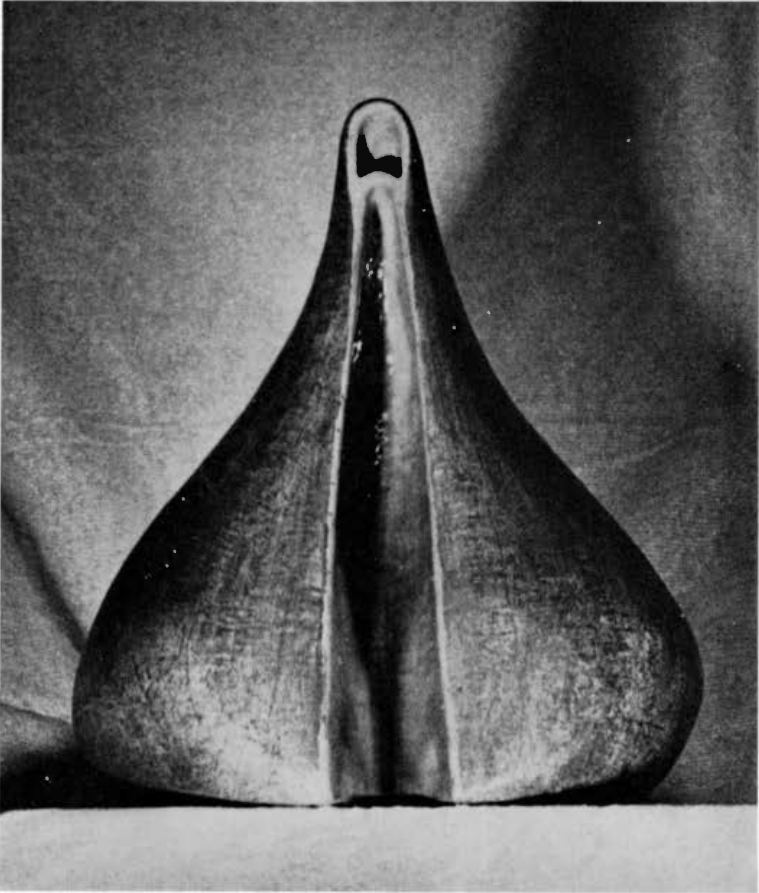
Archie Shepard
Natures Influences
WELDED STEEL

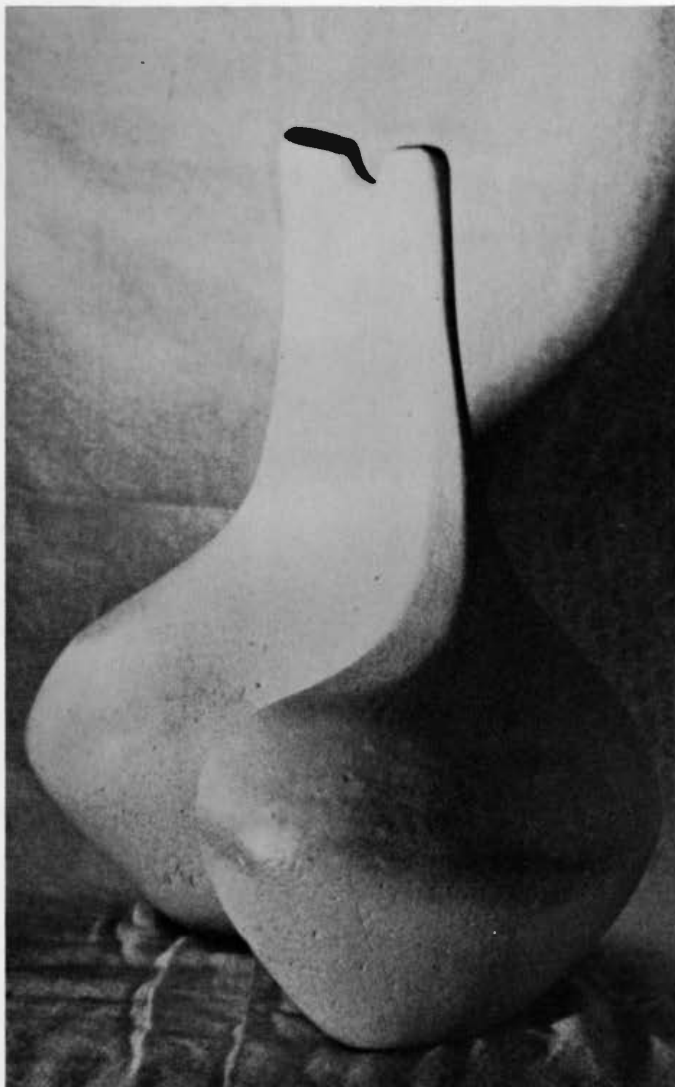




Darrell McGinnis
Earthenware Bottle
Stained and Waxed
Height: 18 inches

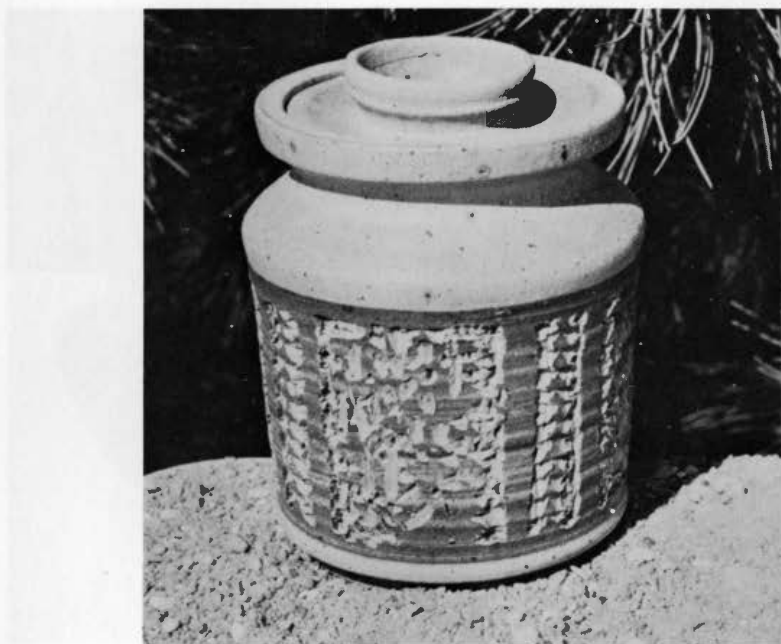
Darrell McGinnis
Earthenware Bottle
Stained and Glazed
Height: 15 inches





Darrel McGinnis
Earthenware Bottle
Glaze: Mat
Height: 20 inches

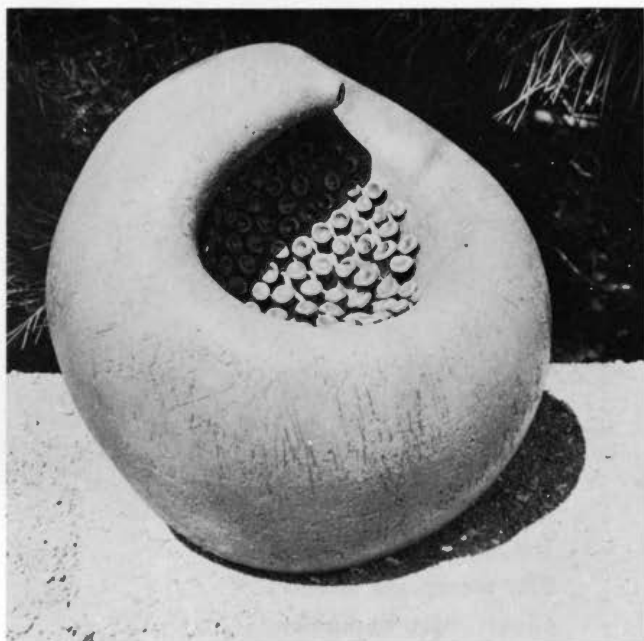
Dennis Southwick
Stoneware Covered Jar
Glaze: Mat



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



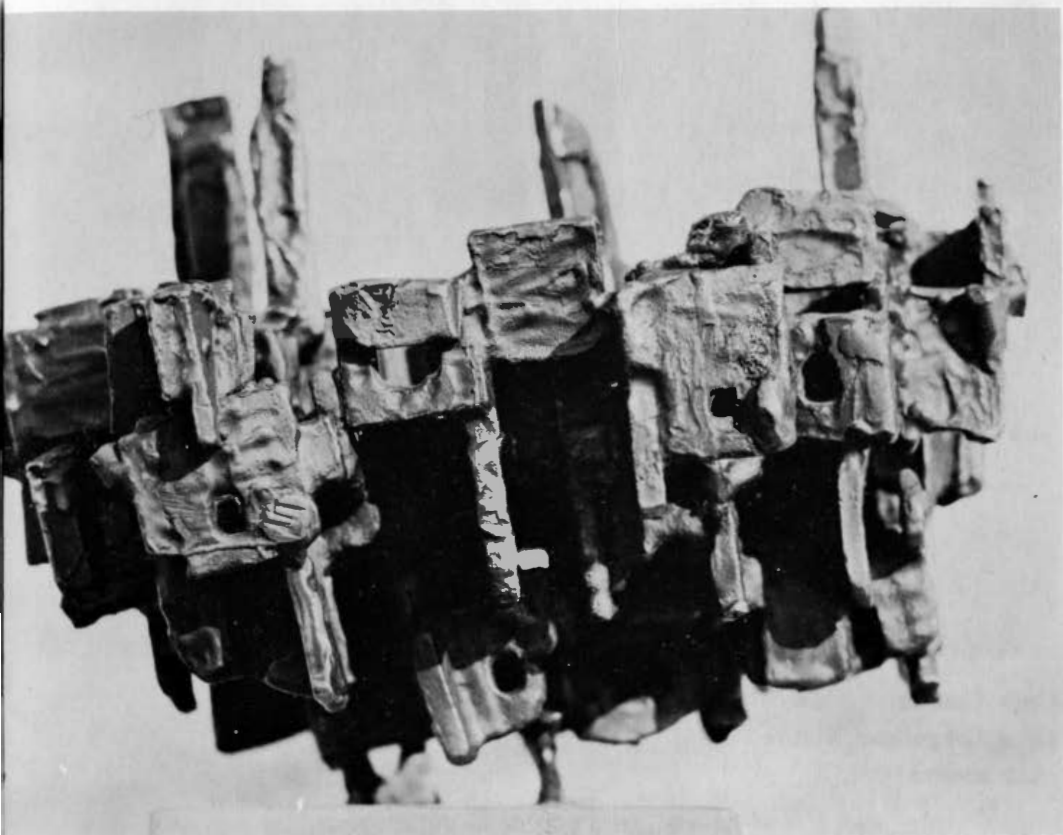
Galen Flora
Two-Sided Stoneware Bottle
Glaze: Mat
Height: 8 inches



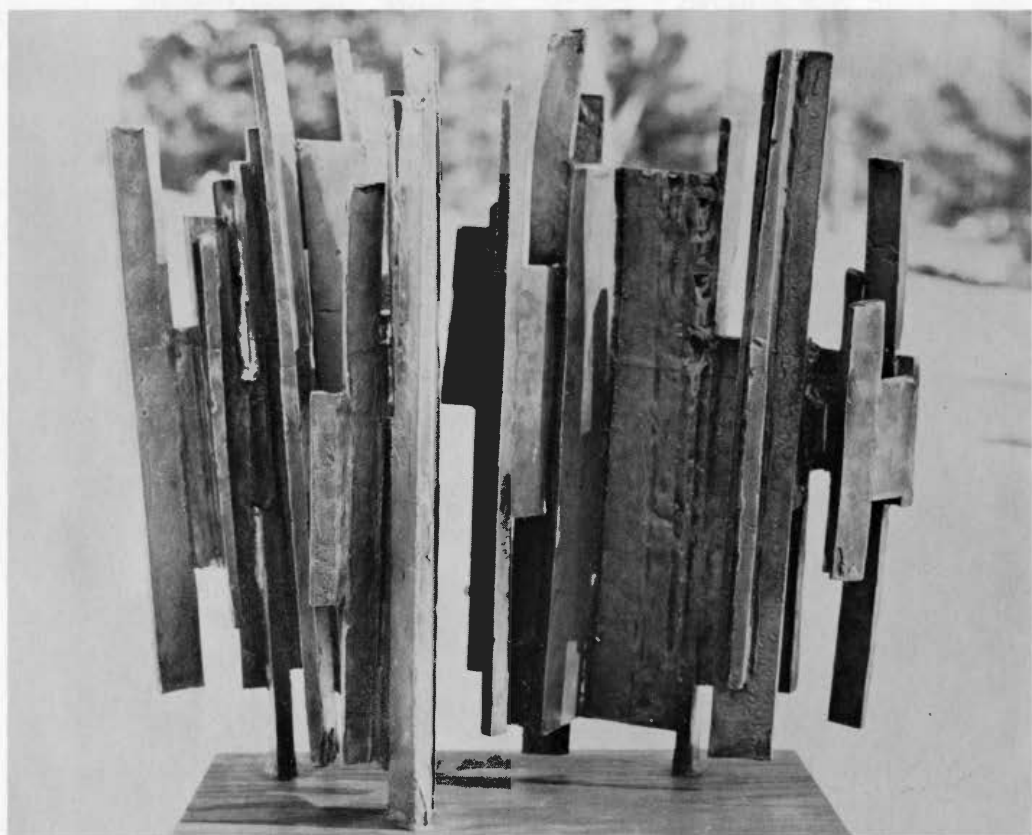
Gary E. Coulter

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



Index

	PAGE
James Borneman: Earthenware Bottle	5
Stoneware Bottle	5
Stoneware Bottle	4
Robert Chism: <i>Pods</i> —WELDED STEEL	3
<i>Transfiguration</i> —WELDED STEEL	1
<i>Formation</i> —WELDED STEEL	2
Gary E. Coulter: <i>Of a Gregarious Nature</i> —CAST BRONZE	38
<i>3:00 a. m.</i> —CAST BRONZE	37
Galen Flora: Stoneware Three-Sided Vase	34
Stoneware Two-Sided Vase	35
Paul Friesen: <i>Interaction</i> —CLAY, Sculpture	20
<i>Sentinel</i> —WALNUT, Sculpture	20
<i>Hiroshima Man</i> —WALNUT, Sculpture	19
<i>Granted Petition</i> —WALNUT, Sculpture	21
Jon T. Hartman: Flat Stoneware Bottle	30
Square Stoneware Bottle	30
Stoneware Bottle	31
James E. Hinkhouse: Standing Figure, Sculpture—WELDED METAL	8
<i>Defiance</i> , Sculpture—WELDED METAL	9
Alfred J. Kober: <i>Madonna and Child</i> —CAST BRASS, Sculpture	14
Seated Figure—CAST BRONZE, Sculpture	15
Gary Kroeger: Stoneware Vase, Thrown	16
Stoneware Vase, Coil	17
Stoneware Bowl, Slab	18
Darrell McGinnis: Earthenware Bottle	24
Earthenware Bottle	25
Earthenware Bottle	26
Eleanor Miller: Stoneware Bowls	7
Stoneware Bottle and Bowl	6

	PAGE
Crawford Russell:	
Standing Figure—CAST BRASS, Sculpture	40
Reclining Figure—CAST BRASS, Sculpture	39
Maquette—Reclining Figure, CAST LEAD	39
Archie Shepard:	
<i>The Old and the New</i> —WELDED STEEL, Sculpture	22
<i>Natures Influences</i> —WELDED STEEL, Sculpture	23
Bill D. Shipman:	
<i>Torso</i> —BUILT-UP PLASTER, Sculpture	12
Standing Figure—BUILT-UP PLASTER, Sculpture	13
Drawing Sketches—Figures	11
Seated Figure—BUILT-UP PLASTER, Sculpture	11
Dennis Southwick:	
Stoneware form—Handbuilt	29
Stoneware covered jar—Thrown	27
Stoneware bottle—Handbuilt	28
James Vandergriff:	
Stoneware covered casserole—Thrown	33
Wall hanging—Thrown, part assembled	32
Stoneware covered jar—Thrown	33

PRINTED BY
ROBERT R. (BOB) SANDERS, STATE PRINTER
TOPEKA, KANSAS

O-430 1611-N

FORT HAYS STUDIES—NEW SERIES

1960

Science Series

- No. 1. *Distribution of Native Mammals Among the Communities of the Mixed Prairie* by Edwin Perry Martin. March 1960.

History Series

- No. 1. *San Martin—One Hundred Years of Historiography*, by Katharine Ferris Nutt. June 1960.

Economic Series

- No. 1. *The Long-Run Supply Curve: Some Factors Affecting Its Shape*, by Eugene Darrel Pauley. September 1960.

Art Series

- No. 1. *Search and Research: An Approach*, by Martha Dellinger. December 1960.

1961

History Series

- No. 2. *The United States and the Independence of Buenos Aires*, by Eugene R. Craine. March 1961.

Bibliography Series

- No. 1. *Henry Miller: An Informal Bibliography*, by Esta Lou Riley. June 1961.

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.

1962

Economics Series

- No. 2. *Women's Contribution to Industrial Development in America*, by Hazel M. Price. March 1962.

Literature Series

- No. 1. *English Literary Criticism 1726-1750*, by Samuel J. Sackett. June 1962.

Bibliography Series

- No. 2. *Bibliography of Master's Theses: Fort Hays Kansas State College 1930-1962*, by Paul K. Friesner. September 1962.

History Series

- No. 3. *Frémont's Expeditions Through Kansas, 1842-1854*, by Lilburn H. Horton, Jr. December 1962.

1964

Science Series

- No. 2. *A preliminary Survey of the Cheyenne Bottoms in Kansas*, by Henry J. McFarland, Edward A. Brazda, and Ben H. McFarland. October 1964.

Literature Series

- No. 2. *A History of the Hays, Kansas, Daily News*, by Robert J. Spangler. December 1963.

Science Series

- No. 3. *Euphthiracaroidea of California Sequoia Litter: With a Reclassification of the Families and Genera of the World*, by Neal A. Walker. June 1964.

Science Series

- No. 4. *Dry Plains Conservation: An activity or experimental method of teaching soil and water conservation in Southwestern Dry Plains natural science classrooms* by David W. Pierson. September 1964.

1965

Literature Series

- No. 3. *Frontier Army Life Revealed by Charles King, 1844-1933* by Hazel M. Flock. March 1965.

Literature Series

- No. 4. *Mrs. Underwood: Linguist, Literateuse* by Carol Ward Craine. June 1965.

Music Series

- No. 1. *Alessandro Rauerij's Collection of Canzoni per Sonare (Venice, 1608) Volume I* Historical and Analytical Study by Leland Earl Bartholomew. December 1965.

Music Series

- No. 2. *Alessandro Rauerij's Collection of Canzoni per Sonare (Venice, 1608) Volume II* Edition by Leland Earl Bartholomew. December 1965.

J. S. Thorne