



STATE OF CONNECTICUT

BOARD OF TRUSTEES

FOR THE STATE COLLEGES

P. O. Box 2008

NEW BRITAIN, CONNECTICUT 06050

TEL. NEW BRITAIN: 203-229-1607

TEL. HARTFORD: 203-566-7373

RESOLUTION

concerning

LICENSURE APPLICATION - WESTERN CONNECTICUT STATE COLLEGE -
B. A. DEGREE IN GRAPHIC COMMUNICATIONS

April 1, 1977

RESOLVED, Under the authority granted the Board of Trustees in Chapter 164, Section 109 and 10-326 of the General Statutes, Western Connecticut State College is hereby authorized to implement and seek licensure for a program leading to a Bachelor of Arts degree in Graphic Communications effective September 1977, or as soon thereafter as is feasible, subject to approval by the Commission for Higher Education.

A Certified True Copy:

A handwritten signature in cursive script, appearing to read "James A. Frost", written over a horizontal line.

James A. Frost
Executive Director

Interdepartment Message

STC-201 REV. 3/74 STATE OF CONNECTICUT
(Slip No. 5938-051-01)

SAVE TIME: *Handwritten messages are acceptable.*

Use carbon if you really need a copy. If typewritten, ignore faint lines.

To	NAME Dr. James A. Frost	TITLE Exec Director	DATE 6/14/77
	AGENCY Board of Trustees for the Colleges	ADDRESS	
From	NAME Donald H. Winandy	TITLE Program Planning Director & Accreditation	TELEPHONE 3910
	AGENCY CHE	ADDRESS	

RECEIVED

JUN 20 1977

SUBJECT

BOARD OF TRUSTEES
FOR THE STATE COLLEGES

Enclosed is a copy of a letter to Dr. Robert M. Bersi concerning the licensure to Western Connecticut State College, Danbury, for the operation of a program in Graphic Communications.

Don Winandy

COMMISSION FOR HIGHER EDUCATION
P. O. BOX 1320
HARTFORD, CONN. 06101

June 14, 1977

President Robert M. Bersi
Western Connecticut State College
181 White Street
Danbury, CT 06810

Dear President Bersi:

The Commission for Higher Education, at the time of a meeting held on June 7, 1977, approved the following Resolution:

RESOLVED, that the Commission for Higher Education grant licensure to Western Connecticut State College, Danbury, Connecticut, for the operation of a program in Graphic Communication leading to the Bachelor of Arts degree for a period ending June 30, 1979 provided that implementation of the recommendations in the consultant report be indicated in a progress report by April 1, 1978.

Congratulations on gaining authorization to initiate this new program. We look forward to receiving your progress report next year. In the meantime, since the program for Technological Media for the Arts is also in process, a concise explanation of the basic emphasis and differences between the two programs would be helpful in explaining them to the Commission on July 12th.

Sincerely yours,

Donald H. Winandy, Director
Program Planning and Accreditation

DHW:jb

cc: Dr. James A. Frost ✓
Dr. Gertrude Braum



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*Copies
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March 30, 1977

TO: Mrs. Bernice C. Niejadlik, Chairman and
Members of the Board of Trustees

Enclosed please find copy of the Evaluators' report concerning Western's proposed undergraduate program in Graphic Communications and the Institutional response.

As you will recall, this program proposal was approved for planning purposes at the March 12, 1976 Board meeting. Western is now seeking authorization to implement the program after licensure by the Commission for Higher Education. A resolution will be prepared for Trustee action at the Board meeting on Friday, April 1, 1977.

Cordially,

Betty Higgins

Betty Higgins
Executive Assistant

EAH/h

STATE OF CONNECTICUT

WESTERN CONNECTICUT STATE COLLEGE

181 WHITE STREET • DANBURY CONNECTICUT 06810



Tel. 792-1400
Ext. 230

Vice-President for Academic Affairs

March 11, 1977

Dear President Bersi:

On Friday, March 11, 1977, we met at Western Connecticut State College as a consultant team to evaluate your proposed undergraduate program in Graphic Communications. The attached report contains our evaluation and recommendations.

I. Druckrey
I. Druckrey
Assistant Professor
Graphic Design
Yale University

Louis Bortone
Louis Bortone
Art Director
WBZ-TV
Westinghouse Broadcasting Co.

Thomas Ockerse
Thomas Ockerse
Associate Professor
Head, Graphic Design Dep't
Rhode Island School of Design

CONSULTANT REPORT ON
PROPOSED GRAPHIC COMMUNICATION PROGRAM
AT
WESTERN CONNECTICUT STATE COLLEGE

Having reviewed the facilities and available resources for the proposed program, we unanimously agree that this school (WCSC) would be well suited to accommodate the offering of a Graphic Communications major, and that such a major would in fact be an important addition to this college and its community.

Although we feel that the general direction taken is appropriate, we would like to make the following recommendations:

- To have a greater emphasis on the development of the visual vocabulary and a lesser emphasis (if any) on application and production. The present emphasis on "advertising" is not only too singular in representing the current professional field but is contrary to the notion of a broader "liberal arts" education; further, it can be covered much more efficiently through the cooperative education program. Curriculum itself should not and can not imitate professional practice.
- The open faculty position is a critical opportunity to fulfill the expectations of a broader design orientation (design as language) in the program. We will be happy to suggest possible candidates and/or function as consultants in evaluating candidates for position.
- To further develop this awareness, i.e., to better understand visual communication design in a broader application, we recommend that a series of visiting lecturers come to the program. (We would be glad to suggest possible speakers.)
- We feel that the Liberal Arts education for the students in this program is of great value to the student, the college and society; and our study showed that this college has an excellent opportunity to respond accordingly.

The remainder of this report consists of specific course/curriculum recommendations which we believe will strengthen the program in ways which place greater emphasis on development of visual vocabulary and a broader design orientation.

- 1--Create a second Drawing course.

- 2--Retitle Graphic Survey Printmaking. The experience of this course is excellent but it should be supplemented in another "core" course with production and reproduction techniques of the contemporary commercial printing industry. Such a course can be offered through the existing cooperative education program with local printing firms.
- 3--Design and Color I and II should be made into three courses Design I, Color I and Design and Color II. All three should deal with the formal structural aspects of design (syntax).

Design I An introduction to the creative process in the visual arts. It should deal with problems in visual syntax (structure): line, form, mass, volume, plane, contrast, rhythm, balance, juxtaposition, scale, figure-ground -- any aspect concerning a conscious investigation of form and composition.

Color I Intensive investigation of the principles of color. Developing an understanding of the basic components of color.

- 4--Typography course description should be changed to read: A study of the historic background of typography and letter/arm design and the multiplicity of type styles; an opportunity for students to generate type through handsetting on a proof press or computer; beginning exploration in the use of typography in design. Comment: It should be understood that Typography is an essential field of study in graphic design education, as a study of pure form, as well as composition, as well as a communicative element. It combines syntax (Design I and II) with basic communication concerns.
- 5--Retitle Advertising Design Communication Design I and rework description and content to achieve the following objectives: To develop the skills and knowledge learned in typography toward the more sophisticated aspects of purposeful visual communications. In this course, the student should learn to integrate image and type, and the problem solving process.
- 6--Make Communication Design I a second course in this field. Broaden the objectives to include "the varied

fields of design including signage, book design, advertising, poster, etc. End course description with "Problems and solutions are related to case studies in actual situations."

- 7--Make Communication Design II a third course in this field. Change course description to read: Extension of Communication Design I and II into film and TV and the problems of synthesis of form communication and media.
- 8--Put Copywriting and Principles of Marketing into the restricted elective category.
- 9--Delete Design for Media from program. Its content is covered in Communication Design III.
- 10--Basic Planning and Production of Media Programs should concentrate on production.
- 11--Principles and Techniques of Advertising should be deleted as proposed and instead a variety of mini course electives created. Each should concentrate on a specific problem such as signage, book design, advertising, poster work. (see comments re: Communication Design II.) These should be offered by specialized adjunct faculty.
- 12--The list of free electives shown on p.22 is good.
- 13--The proposed common core requirements are generally well designed. Incorporation of all of our suggestions, if acceptable to the college, will result in the core curriculum below:

History and Appreciation of Art I & II	6 S.H.
Drawing I and II	6 S.H.
Design I, Color I, Design and Color II	9 S.H.
Communication Design I, II, III	9 S.H.
Basic Photography	3 S.H.
Typography	3 S.H.
Printmaking	3 S.H.

Inge Druckrey
Louis Bortone
Thomas Ockerse
March 11, 1977



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181 WHITE STREET • DANBURY CONNECTICUT 06810



TEL. 792-1400

INSTITUTIONAL RESPONSE TO CONSULTANTS' REPORT

Western Connecticut State College appreciates the recommendations made by the Graphic Communications consultant team. After review by the Art department which has had and will continue to have major responsibility for program development, we make the following specific response.

- The general recommendation for broadening the design base of the program and eliminating a narrowly conceived advertising focus will strengthen the program and give students a better foundation to move into employment in a wider variety of fields. We will, therefore, immediately implement specific recommendations 1, 3, 4, 5, 6, 7, 8, 9 and 13.
- Recommendation 2. The course will be titled Printmaking. Cooperative arrangements will be developed as soon as the program is licensed.
- Recommendation 10. The major focus of the course referred to is production.
- Recommendation 11. The course Principles and Techniques of Advertising will continue in the restricted elective pool. The course is offered by the Business Administration department and has value as an elective to many students including some who will enroll in the Graphic Communications major. The Art department will, however; develop the series of mini courses proposed as students reach junior standing in the program (1979-80 or 1980-81.)

Western Connecticut State College will provide the consultants with a position description for the vacant position and will look forward to receiving recommendations for candidates from them. Affirmative action procedures will be followed in the recruitment process. The visiting lecturer program is one we had expected to start by utilizing many of the top professionals who reside in the greater Danbury area.

Robert Alberetti, Chairman of the Art Department

Gertrude Braun, Vice President for Academic Affairs

Robert M. Bersi, President

March 28, 1977

PROPOSAL FOR AN
UNDERGRADUATE
LIBERAL ARTS PROGRAM

GRAPHIC COMMUNICATIONS

BACHELOR OF ARTS DEGREE

GRAPHIC COMMUNICATIONS

Western Connecticut State College
Name of College

September 1977
Starting Date of Program

Graphic Communications
Title of Proposed Program

Bachelor's (B.A.)
Level of Program by Degree

Art Department
College Department or Division

INTRODUCTION

The art department has formed an integral part of the general education program of students at Western Connecticut State College from its inception. Students may now elect a minor in art, and this minor program has provided many students with an opportunity to take more in-depth courses in art. Still, it is becoming increasingly obvious to us that this program can service only a part of the growing demands in areas closely related to the arts. Since this demand reflects a time of social change, we believe it should be met with new programs, utilizing where possible existing facilities and faculty; and we think that at Western Connecticut State College, it is possible and desirable to introduce a program entitled Graphic Communications designed to provide students with a visually oriented, broadly based liberal arts program structured around art appreciation, applied art courses, and advanced courses related to graphic communication. Aware of the fact that it is essential nowadays for artists to have a background both in the fine and liberal arts, the art department feels strongly that such a program is its own justification as will become clear in the light of the rationale and objectives stated below.

The main objectives in proposing the Graphic Communications Program are to provide a major which will meet the requested demands of incoming and existing students at Western Connecticut State College; to provide a major which will best utilize the complimentary and cooperative talents and facilities of the various departments at Western Connecticut State College; to provide a broadly based Liberal Arts program tailored to the career oriented educational needs the State of Connecticut deems worthy and imperative.

RATIONALE AND OBJECTIVES

In a world given increasingly to media, there is a great need for people who can combine creative visual orientation with a good liberal arts background; people who can work creatively with ideas and seek creative solutions to visual problems.

The proposed program would prepare the student with a broad based program in the liberal arts and the fine arts along with an emphasis on communication design so that, upon graduation, the student would be qualified for new varieties of employment¹ in business, cultural institutions, industry or studio commercial art.

Communication is a word whose meaning has undergone tremendous transformations in the last quarter century. It is now utilized to include such diverse areas of human endeavor as poetry, literature, theater, photography, video, mime, dance, television, psychology and especially the visual graphic arts which would include not only the traditional fine arts, e.g. painting, sculpture and architecture but also the vast fields of printed material, e.g. prints, newspapers, periodicals, advertising design and television graphics. In a larger sense, any image created by man is a means of communication and it is in this context -- to paraphrase the ancient Chinese aphorism -- "one picture is worth a thousand words" that the Art Department at Western Connecticut State College is using the word communication in its program title Graphic Communications.

Under our proposal, the student would learn the basic principles of graphic communication through a series of required courses. Six additional semester hours are required for the major chosen from a designated elective pool. Further knowledge would be gained, in addition to the core requirements in Humanistic Studies, Social Science, etc., by electing such courses as AV 3XX-Animation, Psy 245-Psychology of Creativity, Art 112-Sculpture, Psy 205-Psychology of Perception and other courses as would enlarge the student's basic knowledge of communication in its multiple manifestations.

¹Labor department statistics as quoted in the August 27, 1974 issue of New York Magazine indicate that there will be 2500 positions each year during the next decade in the field of applied graphic art and communications. Furthermore, local studies indicate that the Greater Danbury Area is the fastest growing section of Connecticut with an increasing concentration of industry and major corporate headquarters.

PROGRAM CONTENT AND ORGANIZATION

Sequence for the required Graphic Communication Program.

Students majoring in Graphic Communications will take prerequisites for the required Graphic Communications program.

The next page illustrates how credits for graduation are distributed.

An overall view into main components is given below:

A. Common Core Requirements

37 Semester Hours plus 2 S.H. in Physical Education

B. Graphic Communications Requirements

45 Semester Hours

C. Electives

38 Semester Hours

GRAPHIC COMMUNICATIONS PROGRAM

Student: _____

COMMON CORE REQUIREMENTS (37 S.H. plus 2 S.H. in P.E.)

COMMUNICATION SKILLS (6 S.H.)

Eng 140-Composition 3 _____
Spt 160, 161, or 162 3 _____

HUMANITIES (9 S.H. minimum including 2 of the 4 fields: Foreign Language, Humanistic Studies, Literature, Philosophy)

_____ 3 _____
_____ 3 _____
_____ 3 _____

SOCIAL AND BEHAVIORAL SCIENCES (12 S.H. including 2 of the 4 fields: Western History, Non-Western Culture, Psychology, Social Science)

Psy 100- Introduction to Psychology 3 _____
_____ 3 _____
_____ 3 _____
_____ 3 _____

NATURAL SCIENCES AND MATHEMATICS (10 S.H. including both laboratory science and mathematics or computer science)

_____ 2,3 or 4 _____
_____ 2,3 or 4 _____
_____ 2,3 or 4 _____

P.E. - 4 activity courses _____ 2 S.H.

GRAPHIC COMMUNICATIONS MAJOR REQUIREMENTS (45 S.H.)

Art 100 & 101-Hist. & Apprec. of Art I & II 3-3 6 _____
Art 111 - Drawing 3 _____
Art 110 & 2XX Design and Color I & II 3-3 6 _____
Art 2XX - Typography 3 _____
Art 3XX - Advertising Design 3 _____
Art 1XX - Graphic Survey 3 _____
Art 3XX, A4XX-Communication Design I & II 3-3 6 _____
AV 100 - Basic Photography 3 _____
BA 230 - Principles of Marketing 3 _____
Eng 255 - Copy Writing 3 _____

6 S.H. chosen with department approval from: ART 2XX-Illustration, AV2XX-Intermediate Photography, AV1XX-Design for Media, AV 3XX-Advanced Problems in Photography, AV 1XX-Basic Planning and Production of Media Programs, AV 2XX-Advanced Techniques for Media Graphics, BA 2XX-Principles & Techniques of Advertising.

_____ 3 _____ 3

ELECTIVES (38 S.H.)

Foreign Language met thru:
____ H.S. Exemption _____ W.C.S.C. courses
____ Transfer credit _____ Exemption test

122 S.H. including P.E. for B.A. degree award

CATALOG DESCRIPTION OF REQUIRED COURSES

- Art 111-Drawing 3 S.H.
An exploration of the ways of looking and drawing using forms from nature, still life, the human figure as subject matter. Also development of drawing from imagination. Varied but simple materials will be used, such as pencil, charcoal, pen, brush and ink; pastels, chalks, craypas crayons; on different kinds of papers. Meets 6 hours per week. Prerequisites: None.
- Art 100-Art History, Beginnings to Late Renaissance 3 S.H.
A survey of painting, sculpture, and architecture in the Western World from paleolithic times to the late Renaissance. Important works of art are studied from the aesthetic-formal viewpoint and in their socio-historical setting. Museum trips are included in the course when possible. Meets 3 hours per week.
- Art 101-Art History, Renaissance to Present 3 S.H.
This course begins with a brief review of the major works of the Early Renaissance and continues with the development of Western Art through modern times. Major emphasis is on art of the late 19th century and its influence on contemporary art. Meets 3 hours per week. Prerequisites: None.
- Art 110-Design and Color I 3 S.H.
An introduction to the creative process in the visual arts. Students learn to work with pencil, pen and ink and graphic media to create line, form, mass, volume and plane. Meets 6 hours per week. Prerequisites: None
- Art 2XX-Design and Color II 3 S.H.
An advanced course in design which deals with principles of color and design. Emphasis will be placed on three dimensional design and advanced color problems. Meets 6 hours per week. Prerequisite: Design and Color I
- A.V.100-Basic Photography 3 S.H.
Provides the student with basic photographic techniques in camera handling, film exposure, lighting, composition and display. Meets 6 hours per week. Prerequisites: None
- Art 2XX-Typography 3 S.H.
A study of the historic background of typography and lettering and the multiplicity of type-face styles. Meets 6 hours per week. Prerequisites: None
- Art 3XX-Advertising Design 3 S.H.
Exploration of fundamental techniques and processes in commercial design from layout to finished work. Meets 6 hours per week. Prerequisites: Typography
- Art 3XX-Communication Design I 3 S.H.
Basic concepts and problems in graphic formulations and symbolism in visual communications. Meets 6 hours per week. Prerequisites: Typography; Advertising Design.

Art 4XX-Communication Design II

3 S.H.

Extension of Communication Design I into film and TV and the problems of unified identification in the multi-media presentations. Meets 6 hours per week. Prerequisite: Communication Design I

Art 1XX-Graphic Survey

3 S.H.

An introduction to the different forms of printmaking. This course explores various aspects of relief printing, engraving and etching. Students are encouraged to visit print collections when possible. Meets 6 hours per week. Prerequisites: None.

B.A.230-Principles of Marketing

3 S.H.

The institutions, techniques, policies and procedures associated with the distribution exchange and consumption of goods and services. Meets 3 hours per week. Prerequisites: None.

Eng.255-Copy Writing

3 S.H.

An introduction to the skills necessary for preparing copy in relation to graphic design and layout. Students will study techniques applicable to radio, television, newspaper and magazine advertising and writing. May be used to satisfy requirements for a concentration in writing. Meets 3 hours per week. Prerequisites: Composition

The following pages give additional information on newly designed courses for the Graphic Communications major.

Required Courses

Art 1XX	Graphic Survey	3 Sem. Hrs.
Art 2XX	Design and Color II	3 Sem. Hrs.
Art 2XX	Typography	3 Sem. Hrs.
Art 3XX	Advertising Design	3 Sem. Hrs.
Art 3XX	Communication Design I	3 Sem. Hrs.
Art 4XX	Communication Design II	3 Sem. Hrs.
Eng 255	Copy Writing	3 Sem. Hrs.

Restricted Electives

Art 2XX	Illustration	3 Sem. Hrs.
AV 1XX	Design for Media	3 Sem. Hrs.
AV 1XX	Basic Planning & Production of Media Programs	3 Sem. Hrs.
AV 2XX	Intermediate Photography	3 Sem. Hrs.
AV 2XX	Advanced Techniques for Media Graphics	3 Sem. Hrs.
AV 3XX	Adv. Problems in Photography	3 Sem. Hrs.
BA 2xx	Principles & Techniques of Advertising	3 Sem. Hrs.

Specific information on each course listed above follows.

ART 1XX

GRAPHIC SURVEY

3 S.H.

OBJECTIVES

The purpose of this course is to acquaint the student with the various processes employed in the creation of original prints (i.e. relief, intaglio, and planographic).

COURSE DESCRIPTION

An introduction to the different forms of printmaking. This course explores various aspects of relief printing, engraving, etching. Students encouraged to visit print collections when possible.

PREREQUISITES

None

OUTLINE

- I. Introduction
- II. Historical survey of the works of printmakers
- III. Relief Printing
- IV. Etching
- V. Lithography
- VI. Principles of printing in color
- VII. Lectures and use of audio-visual slides, aides, films, etc.

Current faculty qualified to teach Graphic Survey: Appel, Alberetti, Luster (Adjunct Faculty: Christman, Tubbs)

ART 2XX

DESIGN AND COLOR II

3 S. H.

OBJECTIVES

In this course the student will continue developing his critical facilities and design and color abilities with special emphasis on three-dimensional design.

COURSE DESCRIPTION

An advanced course which deals with principles of design and color. Emphasis will be on three-dimensional design and advanced color problems. Meets 6 hours per week.

PREREQUISITES

Design I

OUTLINE

- I. Review of Design I
- II. Advanced Problems in Color
- III. Problems in three-dimensional Color

Current faculty qualified to teach Design and Color II: Appel, Alberetti, Boelke, Luster

ART 2XX

TYPOGRAPHY

3 S.H.

OBJECTIVES

To acquaint the student with the rudiments of typography, the role of types and their various faces in the creation of communication. It is a required course in the Graphic Communication program as it lends support to such consecutive courses in the program as Communication Design I and II and Advertising Design.

COURSE
DESCRIPTION

A study of the historic background of typography and lettering and the multiplicity of typeface styles; a development of the student's ability with hand lettering techniques and the hand-setting of the type with the use of a proof press; beginning exploration of the relationships between type, type styles and their uses in design. Some work with presses will be included. Meets 6 hours per week.

PREREQUISITES

None

OUTLINE

- I. Historic Background
- II. Type Styles
- III. Hand Lettering Techniques
- IV. Design of Type Styles
- V. Design Relationships

Current faculty qualified to teach Typography: None

ART 3XX

ADVERTISING DESIGN

3 S.H.

OBJECTIVES

To develop the skills and knowledge learned in typography toward the more sophisticated aspects of advertising design - the creation of advertising design and art works, beginning with the basic "dummy" to the finished product. In this course, the student will learn to integrate image and printed material (typography and the integral relationship between the two).

COURSE DESCRIPTION

Exploration of fundamental techniques and processes in commercial design from layout to finished work; the use of mock-ups, dummies, color separations and specifications of type style, size color, development of relationships between printed matter and illustration. Meets 6 hours per week.

PREREQUISITES

Typography

OUTLINE

- I. Layout Work
- II. Mock-up and Dummies
- III. Mechanicals
- IV. Comprehensives

Current faculty qualified to teach Advertising Design: none

ART 3XX

COMMUNICATION DESIGN I

3 S.H.

OBJECTIVES

This course will introduce students to Communication Design as it relates to the varied fields of advertising, and printed media. This is a required course for the Graphic Communication major.

COURSE
DESCRIPTION

Basic concepts and problems in graphic formulations and symbolism in visual communications. Problems and solutions are related to case studies in actual situations in relations to the usual limitations of space, budget, audience and time for design in advertising, packaging, posters, brochures and so on. Meets 6 hours per week.

PREREQUISITES

Typography, Advertising Design I

OUTLINE

- I. Nature of the problem
- II. Relationship between Produce and Concept
- III. Case studies in Design and Communication Design

Current faculty qualified to teach Communication Design I: none

ART 4XX

COMMUNICATION DESIGN II

3 S.H.

OBJECTIVES

Continues to develop the skills and knowledge obtained in Communication Design I. It further develops the students abilities to create for television, film, and multi-media.

COURSE DESCRIPTION

Extension of Communication Design I into film and TV and the problems of unified design identification in multi-media presentations. Meets 6 hours per week.

PREREQUISITES

Communication Design I

OUTLINE

- I. Nature of problems
- II. Relation between Product and Visual Presentation
- III. Multi-media Presentation

Current faculty qualified to teach Communication Design II: none.

ENG 255

COPY WRITING

3 S.H.

OBJECTIVES

This course will introduce students to writing skills unique to the world of advertising and media, and will enable them to practice the art of concise statement crafted to suit a definite need--advertising copy, media spots, brochures, commercial layout and design of copy and graphics. The course will, in addition to satisfying partial requirements for the English B.A. program and providing practice in writing beyond the freshman composition level, serve the needs of students in the Art Department's Graphic Communications major.

COURSE DESCRIPTION

An introduction to the skills necessary for preparing copy in relation to graphic design and layout. Students will study techniques applicable to radio, television, newspaper and magazine advertising and writing. May be used to satisfy requirements for a concentration in writing.

PREREQUISITES

Eng 140

OUTLINE

- I. Principles of desing
- II. Radio copy writing
- III. Newspaper copy writing
- IV. Public Relations

Current faculty who are qualified to teach COPYWRITING:
none, use of adjunct faculty planned.

ART 2XX

ILLUSTRATION

3 S.H.

OBJECTIVES

Students are introduced to ideas and methods in editorial, industrial and advertising illustration. Students are exposed to the standard professional procedures and conventions and are encouraged to develop methodical professional work habits. Directness, economy and innovation are cultivated.

COURSE DESCRIPTION

This course deals with the area of creating illustrations and the development of an illustrational vocabulary. The direct relationship between technique, concept and execution will be given special emphasis.

PREREQUISITES

Drawing

OUTLINE

- I. Types of Illustration
- II. Nature of the Problem
- III. Media Utilization
- IV. Relation between Assignment and the Visual Presentation.

Current faculty who are qualified to teach Illustration: Alberetti

AV 1XX

DESIGN FOR MEDIA

3 S.H.

OBJECTIVES

Whenever graphic material is used in media, it will be formed by the nature of that media. The student must experience this formative process as it differs from media to media.

COURSE DESCRIPTION

The use of illustration, graphs, titles and credits based on fundamental design formulations and related to story presentation through the medias of dry-mounting, paste-up, copy-camera work, overhead projection and display.

PREREQUISITES

none

OUTLINE

- I. Development of Visual Language
- II. Application (Three part Story Board)

Current faculty qualified to teach Design for Media: Luster

AV 1XX

BASIC PLANNING AND PRODUCTION
OF MEDIA PROGRAMS

3 S.H.

OBJECTIVES

Most people in the field of technological media for the arts will specialize, but at some point in their education they must experience the entire procedure of creating media content. This course is designed to meet that need.

COURSE
DESCRIPTION

Planning and formation of the idea, creation of story boards, and production procedures, and post-production editing, graphics and sound synchronization.

PREREQUISITES

None

OUTLINE

- I. Planning Ideas
- II. Production (scripts, storyboards,
locations)
- III. Post-production - (Editing and
synchronization)

Current faculty qualified to teach Basic Planning and
Production of Media Programs: G. Theisen

AV 2XX

INTERMEDIATE PHOTOGRAPHY

3 S.H.

OBJECTIVES

Knowledge of color and special techniques will give the photographer greater access to his creative imagination.

COURSE DESCRIPTION

Intermediate photography adds color to photography and explores the specific techniques of rapid and slow exposure, micro and macro photography, montage, design and expressive distortion.

PREREQUISITES

Basic Photography

OUTLINE

- I. Color
- II. Further Technology (including Rapid Shots, Slow Seeing, Intensified Seeing, Simultaneity, and Design and Expressive Distortion)

Current faculty qualified to teach Intermediate Photography:
Quinell, (Adjunct Faculty: Christman).

AV 2XX

ADVANCED TECHNIQUES
FOR MEDIA GRAPHICS

3 S.H.

OBJECTIVES

Whenever graphic material is used in media, it will be formed by the nature of that media. The student must experience this formative process as it differs from media to media.

COURSE
DESCRIPTION

Graphics as used in the major media of filmstrip, motion picture, television and mixed media. This is a showing of finished work followed by critique analysis.

PREREQUISITES

Design for Media

OUTLINE

- I. Graphic Application to Media Design
- II. Presentation and Analysis

Current faculty qualified to teach Advanced Techniques for Media Graphics: G. Luster

AV 3XX

ADVANCED PROBLEMS IN PHOTOGRAPHY

3 S.H.

OBJECTIVES

For all those who wish to use photography seriously it is necessary to understand photography as a language; a language which has scope and power as a varied medium of expression in the domains of science, illustration, documentation and expressive art. Information through photography is best made possible through aesthetic factors; expression depends upon adequate techniques.

COURSE DESCRIPTION

Previsualization as the means to developing photographic visual perception. Assigned problems in photographic seeing. Individual photographic projects with stress on personal interests, attitudes, and viewpoints (e.g., a need to apply photography to the student's major study area--humanities, social sciences, or education, journalism, or toward establishing a personal photographic aesthetic). Students are expected to have their own cameras.

PREREQUISITES

Basic Photography or the permission of the Instructor.

OUTLINE

- I. Visual measurement in photography
- II. Previsualization
- III. Exposure determination & determination of development
- IV. Determining the "purpose" of the photographic statement
- V. Photographic problems
- VI. Individual projects

Current faculty qualified to teach Advanced Problems in Photography: Greenwald

BUS AD 2XX

PRINCIPLES & TECHNIQUES OF ADVERTISING

3 S.H.

OBJECTIVES

To develop the educational skills necessary for students to successfully handle all aspects of the functional dimensions of advertising

COURSE DESCRIPTION

This is an integrative introductory course which takes a systems approach to the advertising process within the framework of modern marketing activities.

PREREQUISITES

Principles of Marketing

OUTLINE

- I. Overview
- II. Creative Process
- III. Media Mix
- IV. Integrating Programs
- V. Advertising Agency
- VI. Consumer Behavior
- VII. Social & Economic Concepts
- VIII. Environments
- IX. Workshop

Current faculty qualified to teach PRINCIPLES & TECHNIQUES OF ADVERTISING: none Use of adjunct faculty planned.

Free Elective Pool of Courses Available to Students
Which Are Particularly Appropriate For the Graphic
Communications Major

BA 232	Market Management
BA 233	Sales and Promotion
ART 115	Ceramics
ART 112	Sculpture I
ART 118	Etching I
ART 119	Blockprinting
ART 120	Lithography
ART 113	Painting I
ART 200	Painting II
ART 218	Etching II
ART 212	Sculpture II
ART 250	Journalism
PHI 250	Philosophy of Art
SPT 283	Stage Design & Lighting
CS 150	Introduction to Computing
PSY 205	Social Psychology
PSY 206	Industrial Psychology
PSY 245	Psychology of Creativity
PSY 250	Psychology of Perception
AV 1XX	Introduction to Film Making
AV 1XX	Portable Video Systems
AV 2XX	Advanced Techniques in Film Making
AV 3XX	Animation

FACULTY RESOURCES

Seven full time faculty currently on the staff are qualified to teach courses projected for the program. Two adjunct faculty are also qualified in special portions of the program. Their names were noted in the preceding course outlines. One additional faculty member competent to teach Typography, Advertising Design, and Communication Design I and II will be added to the art department staff.

Vitae of the nine qualified faculty follow. Also included is the vita of John Deegan who is a valuable resource person for the program.

ROBERT ALBERETTI, Associate Professor of Art, Chairman

Education

Bachelor of Fine Art, Massachusetts College of Art, Boston, 1958
 Master of Science in Art Education, Rhode Island School of Design,
 Providence, 1959
 Worcester Crafts Center, Worcester, Mass., 1962
 Postgraduate studies, 30 semester hours, New York University, 1964-69
 Master of Fine Arts, Arizona State University, Tempe, 1971

Employment

Assistant at Rhode Island School of Design, 1958-59
 Art Director, U.S. Government, USARCARIB, 1962
 Western Connecticut State College, Danbury, 1963-70
 Arizona State University, 1970-71
 Western Connecticut State College, Danbury, 1971-present. Currently
 serving second two-year term as Chairman, Art Department

Related Experience

Studied with Diana Chiari de Gruber, Panama City, Panama, 1961-62
 Life Drawing Courses at the Wooster Art Center, Danbury, Conn., 1965-66
 Free Lance Illustrator, Scottsdale Memorial Baptist Hospital, Scotts-
 dale, Arizona, 1971
 Gallery Director, Hoffman Gallery, Danbury, Conn.
 Gallery Director, East End Gallery, Provincetown, Mass, 1969-70
 Drawings published in the "Connecticut Review," April 1972
 Commercial artist, Baker Studios, Boston, Mass., 1959
 Guest Speaker, AAUW, Waterbury, Conn., 1968-69, "Developments in
 Contemporary Art"
 Guest Speaker, Federal Correctional Institution, Danbury, 1973,
 "Cezanne," "Van Gogh"
 Design Workshop, Henry Abbott Technical School, 1973
 Workshop for YMCA, Danbury, Art Experience for Children, 1973

Courses Taught (Undergraduate)

Painting I and II	Sculpture
Studio Art (now Design)	Jewelry
Design	Crafts
Drawing	Ceramics
Designing in Materials (Now Crafts)	
Art in Elementary School	
History and Appreciation of Art, Beginning to 1850	
History and Appreciation of Art, 1850 to present	
Student Developed Study	

Courses Taught (Graduate)

Art and Life in America	Painting and Drawing
20th Century Art	Student Developed Study - Painting, Textile

Robert Alberetti
page 2

Lecturer for Department of Humanistic Studies - Nature of Man Program
Man and Art, 1971-75
Guest Lecturer for Basic Studies Program, October 1974, December 1974

Grants and Honors

Connecticut Commission on the Arts Recipient, April 1973
Phillip Palmstrom Memorial Award, 1957
Rhode Island School of Design (graduate scholarship)
Arizona State University (graduate scholarship) 1970-71
1st Price Oils (3rd All-Army Art Competition and World Touring
Exhibition, 1969)
Homco International Art Competition - U.S. and Canada Touring Exhibi-
tion, 1968
Connecticut Commission on the Arts Recipient, October 1977

Exhibitions - One Man Shows

Invitational Drawing Exhibition, Wooster School, 1968
East End Gallery, Provincetown, Mass., 1968-69
Cornwall Gallery, Cornwall, Conn., 1968
Lillian Kornbluth Gallery, 1972
Klein Gallery, Phoenix, Arizona, 1972
Arizona State University, Tempe, 1971
Western Connecticut State College, 1964-68, 71, 73
Wooster School, Danbury, Conn, 1968
Danbury Academy of Art, 1964
Eastern Connecticut State College, 1963
Richter Association of the Arts, 1974
Danbury Public Library, 1970, 74, 77
Oker Gallery of Art, Sturbridge, Mass., 1965
Kent School, Kent, Conn., 1973
John Slade Ely House, New Haven, Conn., 1970

Group Exhibitions

Four State College Art Faculty Exhibition, 1965-77
Invitational Drawing Show, Wooster School, Danbury, Conn., 1967
Homco International, 1966
Mark Twain Library Invitational, 1973-74
"Jewelry Today," Danbury Public Library, 1973
Society for the Creative Arts of Newtown Invitational, 1972, 73
Panama Museum, Panama, 1962
Arizona State University, 1970, 71
Bethel Library, 1972, 73
Hoffman Gallery, 1965-73
Gallery Three, Phoenix, Arizona
Off-the-Square Gallery, Cambridge, Mass.
Oggi Gallery, Brookfield, Conn.

Travel

Panama, Costa Rica, 1961
South America, Venezuela, Columbia, Ecuador, 1962
Europe, 1966
U.S.A., 1970-71
Lived in Panama, 1960-62

ROSALIE APPEL, Assistant Professor of Art, Western Connecticut State College

Education

Queens College, New York, N.Y., B.A. 1960
 University of Florence, Florence, Italy, Art History Course 1959
 University of Wisconsin, Madison, Wisconsin, M.S. in Art, 1963
 University of Wisconsin, Madison, Wisconsin, M.F.A., 1964
 Art Student's League, New York, 1966, 1971-73
 Columbia University, New York, Graduate courses in Art History, 1969, 71-73

Employment

Grover Cleveland H.S., Ridgewood, Brooklyn, N.Y. 1965-66, English, Health Education
 University of Wisconsin, Wausau and Marshfield, 1964-65, Instructor
 University of Wisconsin, Madison, 1963-64, Part time instructor
 University of Wisconsin, Madison, Extension Division, Summer 1964
 Printmaking, Drawing, Art Survey, Painting, Design, Advanced Drawing
 Organized Foreign Film Festival, Marshfield, Wausau, Wisc., 1965; judged eight rural art shows for the University of Wisconsin Extension Division throughout the state of Wisconsin; Member, TV Panel Discussion for U. of Wisconsin, Wausau, 1965; Assistant to Professor Logan, Art Department, U. of Wisconsin, Madison, Summer 1963; worked for Memorial Library, U. of Wisconsin, Madison, 1961-62; Queens College Art Library, New York, 1958.
 McFarland Community Schools, McFarland, Wisconsin
 Art: Grades 2-7, 1962-63
 William Carr Junior High School, Whitestone, Queens, N.Y., Art: 1961
 Hunter College High School, New York, N.Y., Art: 1961
 Western Connecticut State College, Danbury, 1966 - present

Professional Experience - at Western Connecticut State College

Conducted series of six lectures on French Art and Architecture, "Baroque to Present" for the Foreign Language Dept., 1970-72
 Guest speaker for Interdisciplinary Dept., Fall 1969, Fall 1973 and Spring 1974. Topic: "Anti-Classical Elements in Painting, Film-making and Ballet": a brief survey of irrational anti-classical elements in the arts from the middle ages to the present.
 Panel member for English Society discussion on "Romanticism," Fall 1971
 Department representative to Faculty Senate, 1970-71, 71-72
 Organized approximately 40 class visits to the Yale Art Gallery, New Haven; Metropolitan Museum of Art; Cloisters, Guggenheim Museum, Museum of Modern Art, Frick Collection

Courses Taught

Art in Elementary School	Lithography
Etching	Design
Relief Printing	Drawing
	Beginning and Advanced Painting
	Art Survey Beginning to 1850 and 1850 to Present
	Student Developed Study

Rosalie Appel
page 2

One-Woman Exhibits

West Side Gallery, New York, N.Y., 1973
Western Connecticut State College, 1967: Prints at Hermit Island
Gallery, Winocqua, Wisc; Wausau Country Club
University of Wisconsin Centers - Milwaukee, Madison, Kenosha,
Racine, Appleton, Green Bay, 1964-65; M.F.A. Exhibit of Prints 1964
Faisan's Restaurant and Theatre in the Round, Madison, 1964
M.S. Exhibit of Prints, Madison, Wis., 1963
Galleria Carmel, Mexico City, 1960

Group Shows

Connecticut State College Faculty Shows, New Haven, Hartford,
Danbury, 1967-74
Wisconsin Salon 1964; Northwest Printmakers, Seattle, 1964; Madison
Art Association 1965; Madison Art Association 1964; Wisconsin
Valley Art Show 1965; Graduate Student Instructor's Show, Madison,
1964; Art Student's League Print Show, New York, 1971; National
Traveling Exhibition of Lithographs by Graduate Students 1963;
Wisconsin Salon 1963.

Prizes

Holke Purchase Prize, Wausau, Wisconsin, 1965

Works Acquired by

Minneapolis Art Institute and in the private collection of Gustav
Foster, Curator of Prints, Minneapolis Art Institute

Travel

France, Italy, England, Austria, Denmark, Scotland 1959
Mexico, 1960-61
Greece, Spain, Germany, Belgium, France, England, Israel, Yugoslavia, 1965
Greece, Turkey, Italy, Spain, Morocco, 1966
Mexico, Yucatan, 1968
Italy, France, Switzerland, 1970
U.S., 1971

Galleries

Georgetown Graphic Arts Gallery, Washington, D.C.
West Side Gallery, New York, N.Y.

WALTER F. BOELKE, Assistant Professor of Art, Western Connecticut State College

Education

Queens College, B.A. 1955
 Queens College, B.S. 1960
 Columbia University, M.F.A. 1962
 Munich Art Academy, 6 year diploma 1968
 Art Institute, Guadalajara, Mexico, 1958
 Skowhegan Art School, 1959
 Aspen, Colorado, 1960, Studied with John Ferren
 Assisted in opening of new school "Aspen Contemporary School of Art"

Employment

Instructor of Art, Queens College, New York, N.Y., 1960-62
 Crafts Instructor, Special Services, Munich, West Germany, 1964-68
 Western Connecticut State College, 1970 - present

Related Experiences

Director of Art Gallery, Gallery One, Hillsdale, New York
 Gallery features one-man shows of painting and sculpture, poetry readings, performances by musical groups, film showings and discussion groups featuring speakers in various fields of art, music and literature.
 Supervisor of Crafts facility including photography studio in Special Services Unit, 1964-68. Extensive experience in darkroom techniques.

Courses Taught

Sculpture, Ceramics, Jewelry, Crafts, Basic Design, Drawing, Art History, Survey of Art Courses

Grants and Honors

Fellowship in Art, Queens College, 1960
 Honorable Mention, Woodrow Wilson Fellowship Foundation, 1961
 Fellow to Yaddo, 1961
 Brevoort-Eyckmeyer Fellow for Sculpture, Columbia University, 1962
 Fulbright Fellowship, 1962-63

Exhibitions

Berkshire Museum, 1960-62, 69, 70
 Albany Art Museum, 1960, 66
 New Faculty Exhibition, Queens College, 1962
 Tenth Anniversary Fulbright Exhibition, 10 major cities of West Germany, 1963
 One Man Show, Amerika Haus, Munich, 1964
 Haust Dar Kunst, Munich, 1964-67
 Chapman Gallery, New York, N.Y., 1969
 Ruth White Gallery, 1969
 Gallery One, Hillsdale, N.Y., 1970-72, 74
 Western Connecticut State College Art Gallery, 1970
 Kent School Art Gallery, 1973
 The Viewing Room, New York, N.Y., 1974

Walter F. Boelke
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Travel

Extensive travels throughout U.S.A., 1955-58
Mexico, 1958; West Germany, 1962; Egypt, 1963; England and Ireland,
1964; Italy, 1963, France, 1964; Soviet Union, 1965; Poland, 1965;
Greece, 1966; Czechoslovakia, 1966; Spain, 1967
Lived in Munich, West Germany, 1962-68

H. JONATHAN GREENWALD, Professor of Humanistic Studies and Chairman,
Department of Humanistic Studies and Philosophy,
Western Connecticut State College

Education

A.B., University of Kansas, 1936
M. Ed., University of Vermont, 1950
Ed. D., Harvard University, 1955

Employment

Western Connecticut State College, 1959 - present
Chairman, Division of Art Education, Rhode Island School of Design,
1953-59
Chairman, Graduate Program in Art Education, Rhode Island School of
Design, 1953-59
Consultant in Art, Rhode Island State Department of Education, 1955-59
Lecturer in Psychology, Boston University
Research Associate, Laboratory of Human Development, Harvard University
Research Associate, Department of Social Relations, Harvard University
Research Associate, Educational Research Corporation, Cambridge, Mass.
Lecturer in Social Psychology, Roger Williams College, Providence, R.I.

Honors

Wilbur Fund Scholarship, University of Vermont
Thomas Emerson Fellowship, Harvard University

Professional Participation

Editorial Board, Connecticut Review; Member and Vice Chairman, 1960-66
Workshop on Gifted Students, Salem, N.Y., 1959
Lecturer on Photography as a Fine Art, The Museum of the Rhode Island
School of Design, 1958
Participant and Speaker, Panel on the College Teaching of Art,
National Art Education Association, 1958
Speaker on Radio Programs on the Relation of Art to Education,
Providence, R.I.
Prepared T.V. program on Photography as a Fine Art for T.V., Station WGBH,
Boston, Mass.

Publications on Art

"Art Education and General Education" published by the R.I. State
Department of Education
"A Reconsideration of Self-Expression, Eastern Arts Bulletin

Photography Exhibitions

Photo League, New York City
"Photography at Midcentury," George Eastman House, Rochester, N.Y.
The Museum of the Rhode Island School of Design
Heliographers Gallery, New York City
Lever House, New York City
Fleming Museum, University of Vermont, Burlington
Southeast Museum, Brewster, N.Y.
Dan-Lee Gallery, Danbury, Conn.
Art Gallery, Western Connecticut State College
Photo-Graphics Workshop, New Canaan, Conn.
Olcott Damon Smith Gallery, Kent School, Kent, Conn.

GUY LUSTER, Audio-Visual, Television Department
Western Connecticut State College

Education

B.A.E., Chicago Art Institute, 1954

M.A.E., Chicago Art Institute, 1955

(Western Reserve University and the University of Chicago
for academic requirements)

Employment

1972-present, Assistant Professor, AV-TV Center, Western Connecticut State College, Danbury. Supervisor of Production Center of AV-TV Center. Areas covered in photography include original work, copy work, darkroom work. Center originates and reproduces work in all Audio-Visual media, such as planning and producing photo stories and slide/tape original presentations with original integrated graphic design.

1971-72, Instructor, part time, at Western Connecticut State College. Courses in painting and in History of Art at both graduate and undergraduate levels.

1968-71, Free-lance studio work and also Consultant to Peridot-Washbury Gallery, New York City.

1959-68, Director, James Graham & Sons (Graham Gallery), New York City. Directed day to day business of painting gallery, handling both historic and contemporary American art, working with private collectors and museums, handled stable of Contemporary American Figurative artists such as Edwin C. Dickinson (organizing first major retrospective of his work), Alice Neel and Lannart Anderson; organized exhibitions relating to both historic and contemporary work; handled estates of eminent American artists such as Arthur E. Davies, Guy Rene DuBois, Thomas Anchutz, N. C. Wyeth; wrote catalogs and designed the gallery publications.

1955-59, Assistant to Curator of Design, Akron Art Institute, Akron, Ohio, and Instructor (full time) in the Professional School of Design of the Akron Art Institute (college level, 4 year degree course). Organized exhibitions for the museum, taught drawing, painting, graphics, design crafts, history of art.

WILLIAM QUINNELL, Audio-Visual, Television Department
Western Connecticut State College

Education

B.A., Eastern College, 1967

M.A., Temple University, 1970

Studied photography at the New School for Social Research, 1975, 76

Tutored under Jeff Fox, New York commercial photographer, 1976

Employment

Temple University, 1968-69, Research Assistant

Temple University, 1969-70, Teaching Assistant

Western Connecticut State College, 1970 - present

Exhibitions (photographs)

Housatonic Art League, New Milford, Conn., 1975, 76

Mark Twain Library, Redding, Conn., 1977

PERSONAL

Address: Home:
P.O. Box 555
New Milford, Connecticut 06776 (203) 354-3401

Business:
Western Connecticut State College
181 White Street
Danbury, Connecticut 06810 (203) 792-1400-Ext. 307

EDUCATION

B.A., Psychology, Hofstra University
M.S., Elementary Ed., University of Bridgeport
6th Yr., Curr/AV., University of Connecticut
Candidate, Ed.D., Nova University

PROFESSIONAL EXPERIENCE

1961 - to Date: Director, Audiovisual and Television Center,
Western Connecticut State College
(Assistant Director, 3 years)

1957 to 1961 Teacher, and Audiovisual Coordinator,
F. A. Berry Elementary School
Bethel, Connecticut

RECENT TELEVISION PRODUCTIONS

Weatherization Energy series for Department of Community
Affairs

Candidates Forum- for League of Women Voters

Special Olympics for: 1976 Connecticut Special Olympics

Down's Syndrome for Danbury Regional Center
in production

Sunday Symposium for Watertown Library and Waterbury Regional
Television Workshop

RECENT PROFESSIONAL ACTIVITIES

Conducted Television Production Workshops and organizing
citizen groups to produce programs for Public Access Channels
in:

New Milford, Connecticut
Torrington, Connecticut
Winsted, Connecticut
Waterbury, Connecticut

Guest Speaker, Toastmaster's International, Danbury Chapter

ASSOCIATIONS

Connecticut Higher Education Television Association
American Society for Training and Development
Connecticut Video Consortium

COMMUNITY INTERESTS

Chairman, Cable Television Advisory Committee, New Milford, Conn.
American Red Cross, Danbury Chapter, Fund Raising Committee
(writing grants)
Board of Directors, YMCA, New Milford, Conn.
Assistant District Commissioner, Boy Scouts of America,
Blue Trail District of Connecticut

PETER CHRISTMAN, Adjunct Faculty, Western Connecticut State College

Education

Syracuse University, M.F.A. 1968
Rhode Island School of Design, B.F.A. 1966

Employment

Western Connecticut State College, 1973 - present. Teaching graduate photography, drawing, painting and crafts, in Art Department and Audio Visual Department
Self employed commercial photographer through Ferrara Design, New Milford, Conn., 1973 - present.
University of Miami, 1968-72, Instructor of Art teaching sculpture, drawing and design
University of Miami, Summer festival of the arts, Exhibition director and art coordinator, 1969
Syracuse University, Graduate Assistant teaching drawing and design; also Foundry management and instruction, 1966-68

Grants and Awards

Connecticut Council on the Arts, Artist in Residence Program, 1976, \$1,000
Connecticut Council on the Arts, Honorable Mention (Photography), 1975, \$50
Shell Assists the Arts, Development and design of inflatable theatre sets, 1970, \$2,200
33rd Annual Exhibition of Contemporary American Painting, Owen H. Kenan Memorial Award, 1971, \$1,500

Exhibitions

Group Show, Washington Art Gallery, Washington, Conn., 1975
Paul Voltaire Contemporary Gallery, New Milford, Conn., 1975
Connecticut Council on the Arts Annual Exhibition, 1975
Group Show, Albright Knox Gallery, Buffalo, N.Y., 1974
Annual Competition, Silvermine Guild, New Canaan, Conn., 1974
New Talent, Allan Stone Gallery, New York, N.Y., 1973
The Allegorical Portrait, University of Maine, Gorham, 1973
Medici II Gallery, Miami Beach, Florida, 1972
Hortt Memorial Exhibit, Fort Lauderdale Museum of Art, 1972
Phases of New Realism, Lowe Museum, University of Miami, 1972
33rd Annual Exhibition of Contemporary American Paintings, Palm Beach, Florida, 1971
33 Miami Artists, Miami Art Center, Miami, Florida, 1971
Faculty Exhibition, Lowe Museum, University of Miami, 1971
Temple Beth Am Invitational Exhibition, Miami, Florida, 1971
32nd Annual Exhibition of Contemporary American Paintings, Palm Beach, Florida, 1970
Art Faculty Produces--Art Faculty Collects, Lowe Museum, University of Miami, 1970
Third Annual Membership Exhibition, Miami, Florida, 1970
A Neo-Ethnic Eclectic Environment, Lowe Museum, University of Miami, 1970
Hortt Memorial Exhibition, Fort Lauderdale, Florida, 1970

Peter Christman
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Miami Artists 1970, Lowe Museum, University of Miami, 1970
Seventh Annual Southeastern Exhibit, Atlanta, Georgia, 1970
31st Annual Exhibition of Contemporary American Paintings, Palm
Beach, Florida, 1969
Art and the Social Environment, University of Miami, 1969
Comment '69, Lowe Museum, University of Miami, 1969
Faculty Exhibition, Lowe Museum, University of Miami, 1968
Graduate Thesis Show, Lowe Gallery, Syracuse University, 1968
Artist as Teacher, New York State University at Oswego, 1968
Syracuse Sculpture, Hendricks Chapel, Syracuse University, 1967
Student Show, Lowe Gallery, Syracuse University, 1967
Student Honors Exhibition, Rhode Island School of Design, 1966
New Sculpture, Tonoff Gallery, Providence, Rhode Island, 1966

ANN TUBBS, Adjunct Faculty, Western Connecticut State College

Education

Wittenberg University, B.F.A. 1966

Michigan State University, summer art school 1964

Michigan State University, M.F.A. 1968

Photography course, Mount Clements, Michigan, 1968-69

Studied pottery with Peter Pettus, Alexandria, Va., 1969-70

Studied weaving with Alice Matthews, Detroit, Mich., 1971-72

Studied photography at Penland School of Crafts, North Carolina, 1972

Employment

1973 - present, Adjunct Faculty, Art Department, Western Connecticut State College, Danbury

1972-73, Teacher's aide, third grade, Sherman School, Sherman, Conn.

1971-72, Upland Hills Farm School, Oxford, Mich.

1970-71, Tutored and taught English in the United Mexican American Students Program at Colorado University, Boulder.

1969-70, Secretary at Upjohn's "Homemakers, Inc." in Washington, D.C. Made and sold tie-dyed clothing; Wrote and taught a children's course in Printmaking Without Presses at Smithsonian Institution; did volunteer work in art classes at the Adams Community School in Washington D.C.

1968-69, Taught music and art in elementary grades in Chippewa Valley School District, Mount Clemens, Mich.

1968, Taught sewing to migrant farm workers of Lucas County, Ohio; did volunteer work in rehabilitation program at Toledo State Mental Hospital

1966, Assistant art supervisor for playgrounds, Maumee, Ohio

1965, Taught clay and sculpture section of art practice course at Wittenberg University, Springfield, Ohio

Exhibitions

Mid-Ohio College Art Invitational, 1962 through 1966

Association of College Unions Regional Art Exhibition, 1966-67

Graduate Exhibition, Michigan State University, 1968

Washington Art Association, 1975-77

Private Collections

Crabill Art Center, Wittenberg University, Springfield, Ohio

Kresge Art Gallery, Michigan State University, East Lansing, Mich.

JOHN W. DEEGAN, Director of Planning and Institutional Research,
Western Connecticut State College

Education

B.A.E., Catholic University of America, 1940
M.B.A., University of Pittsburgh, 1961

Employment

Western Connecticut State College, 1973 - present
Supervisor, Engineering and Maintenance, Carnegie Institute and
Libraries, Pittsburgh, Pennsylvania, 1972-73
Head, Engineering Services, Mellon Institute, and Director of Physical
Plant, Carnegie-Mellon University, Pittsburgh, Pennsylvania, 1959-72
Engaged in Architecture and General Contracting, Ridgeway, Pennsylvania,
1946-59

Member of:

American Institute of Architects
Connecticut Society of Architects
American Arbitration Association
American Society of Civil Engineers
American Society of Mechanical Engineers

FACILITIES

Western Connecticut State College is located in an ideal geographical situation for the student who must acquaint himself with original art works of the past and present.

The Danbury Public Library offers exhibitions of professional artists in all media. The Scott Fanton Museum in Danbury focuses on American Art and the Richter Association of the Arts and the Wooster Community Art Center offer additional opportunities to view original works of art through their exhibition programs.

Commuter's distance to New York, one of the world's greatest cultural centers, affords the student at Western Connecticut State College access to countless museums covering every art medium. Other cosmopolitan centers within reasonable access to Danbury are New Haven, with its Yale Gallery and Peabody Museum; Boston, Boston Museum of Fine Art; special and unique collections at Cambridge, Massachusetts, Fogg, Busch-Reisinger, Peabody; Hartford, The Wardsworth Atheneum; New Britain, Museum of American Art; Farmington, Hilltop Museum; Ridgefield, The Aldrich Museum of Contemporary Art; Bridgeport, Museum of Art Science and Industry.

Another asset is the wealth of recognized, professional artists, many internationally known, who reside in the immediate area. As guest lecturers, they can enrich the proposed program.

Many industrial printing plants in the Danbury area are available to offer the student professional training and learning experiences through the college's Cooperative Education Department.

INSTRUCTIONAL FACILITIES AND RESOURCES

Facilities necessary to conduct the Graphic Communications program are available. The majority of facilities are located in White Hall with additional facilities in Old Main and Higgins Annex. The location of multi-purpose classrooms, specialized studios and lecture rooms are identified below.

WHITE HALL

Graphics Studios: Room 321-322
These rooms contain working space for 15 students.

- 1 Charles Brand Etching Press
- 1 small hand press
- 1 large Lazlo Etching Press
- 1 full size Charles Brand lithography press
- 20 lithography stones
- Heating plates
- Large sinks in each room
- 2 large trays for soaking of paper
- Storage cabinet, stanchions for art work and shelves in both rooms.

Painting Studios: Room 337 and 338 - space for 25 students

Located adjacent to the gallery on the third floor of White Hall, these two spacious studios are used for drawing and painting studios. Four sinks included in each room; racks for holding paintings; 25 easels and taborets.

Art Gallery:

The White Hall Art Gallery is located on the third floor of White Hall. It is an area of 1,820 square feet. Track gallery lighting and carpeting complete the gallery, providing a showcase for both student and professional shows.

Metal and Jewelry Studio: Room 315 - space in two rooms for 20-25 students.

Four small kilns for enamelling work. Centrifical casting machine for silver work. Large grinder-polisher machine. Numerous hand tools for work in silver and copper. Portable electric tools for fine grinding and polishing of silver.

Crafts Room: Room 314 - working space for 25 students.

Two sinks, several small kilns, large tables for multi-purpose activities. Currently used for design, jewelry and crafts classes.

Art Education Room: Room 316 - space for 40 students.

This room contains three storage rooms, 4 sinks, 3 horizontal files, hotpress and supplies, free-standing paper cutter, storage cabinets, bins and stanchions.

Art History Room: 329

This large room has space for 80-100 students. Built-in electronic double screen with built-in electronic microphone set-up.

Equipment Room: 326

This room is used by all members of the art department for the storage of special collections, some daily-used AV equipment (proximity to art history room is ideal) and houses sculpture stands for gallery shows and presentations.

Sculpture Studio: 00-005

Space in two rooms for 20-25 students. Facilities include table saw, band saw, sander, grinder, and scroll saw. Portable tools include skill saw, sanders, sabre saw, power drills and grinders. Tools are available for wood carving, stone carving and work in plaster. There are two complete welding outfits for oxygen-acetylene welding. Also one arc welder. Each welding unit has metal table with firebrick. Studios equipped with exhaust fans, and floor drains. Adequate water supply for each room. Studio is equipped with 20 sculpture stands and several woodworking benches. Outdoor area behind studio permits working outside on individual or group projects.

Ceramics Studio: 012

Space for 20-25 students. Large well equipped ceramics lab. Two closets for storage and drying of clay objects. Pug mill for conditioning of clay. One large gas oven and three smaller electric ovens. Six electric potters wheels and five kick wheels. Large supply of glazes and tools for pottery making. Four six foot wedging boards. One large electric kiln, top, loader. Ten cubic foot capacity. Room includes six large tables for student work. Ample storage facilities.

Audio Visual Classroom: 112

Space for 22 students. 2 photographic copy stands. 4 dry mount presses. 5 reel to reel tape recorders for audio editing.

Audio Visual Production Room: 114

Space for 15 students. Production center facilities for super 8 editing and sound mixing. Animation stand and audio facilities.

Equipment Distribution Center: 013

Students reserve and sign out necessary equipment for course work.

OLD MAIN

Student Dark Room: Space for 10-15 students. Three enlargers; one with color head, 3 dryers, thermostatic mixing valve for one large sink. Varied software and chemistry.

TV Studio: Space for 20 students. Black and white and color facilities, 3 cameras and optical multiplexer (color capability) with 16 mm optical & magnetic sound, super 8 magnetic sound and 35 mm slide. Complete audio mixing console, video tape recorders in a variety of formats from 1/2 inch to 3/4 inch to 1 inch. Editing capabilities in 1 inch and 3/4 inch.

Publications Room: 1 ditto machine, 1 mimeo machine, 2 offset printing presses, 1 folder, 1 exposure cabinet, 1 offset master-maker.

HIGGINS ANNEX

Chart Room: 018
Space for 32 students. Sixteen double stationed drafting tables.

TEACHING RESOURCESSlide Collection

The collection covers the History of Painting, Sculpture, Architecture, Primitive Art, Graphic Art as the main categories with additional categories of Jewelry, Ceramics, Textiles, Stained Glass, Drawing, Crafts and Design. Special categories include American Art, Primitive Cultures, Photography and Afro-American Art. A recent count showed the collection at 20,000 with new collections of Urban Design, Typography and Illustration on order. This slide library is housed in Room 309 White Hall.

Graphic Arts Collection

Through gifts, donations and purchases, the art department has under its curatorship a collection of 48 prints. This collection of lithographs, etchings, serigraphs, posters, woodcuts and engravings is ideally suited for student's visual education. In addition the Western Connecticut Collection of Visual Art which includes 15 paintings and watercolors supplements the Graphic Arts Collection.

Ruth A. Haas Library

The college library exceeds 120,000 volumes. Materials specific to this program include 2325 titles in the circulating art collection and 92 titles in the reference art collection the art collection has materials in the fields of print media and engraving, painting, decorative arts, drawing and design, and architectural drawing.

PROGRAM EVALUATION

The Art department foresees a four year period before accurate evaluation can occur. Throughout that four year period department members, students and appropriate administrators will formulate criteria to be applied for evaluation. An on-going committee will examine the program at least twice a year to see how all individual courses and procedures are meeting stated objectives and current needs.

Through questionnaires and personal contact, the art department anticipates keeping records of graduating students, their acceptance in graduate school and their roles in business and industry.

APPENDIX A

SELECTED GRAPHIC DESIGNERS Fairfield County

Graphics Group
431 Post Road East
Westport, Conn.

Lakeside Shelly Ltd
Westport, Conn.

Studio Services
1218 Post Road
Fairfield, Conn.

Country Studios
85 West Street
Danbury, Conn.

Walter Lauf Associated
Route 6
Bethel, Conn.

Chelsea Advertising
Main Street
Danbury, Conn.

Charles Haas
Ideas and Associates
49 Grand Drive
Ridgefield, Conn.

Design Images
Ridgefield, Conn.

Knudsen Moore
Advertising Studios
50 Washington Street
Norwalk, Conn.

Ford James Advertising
45 Riverside Drive
Westport, Conn.

Ads & Images
8 West Street
Danbury, Conn.

APPENDIX B

PRINTERS - DANBURY AREA

AA Quick Print, Ridgefield	Mideastern, Inc., Brookfield
Alden Printcrafters, Bethel	New Fairfield Press, New Fairfield
Business Lithographers, Inc., Brookfield	Photronic Labs, Inc., Danbury
Candlewood Printers, Danbury	Presto Pringing Co., Inc., Danbury
Condit Manufacturing Co., Sandy Hook	Print-A-Rama, New Fairfield
Continuous Catalog Service, Inc., Danbury	Robell Printing, Inc., Ridgefield
Danbury Printing & Litho., Danbury	S&N Associates, Inc., Brookfield
Data Publications, Inc., Danbury	Sandy Hook Printing Service Sandy Hook
Economy Copy Center, Danbury	Sir Speedy Instant Printing Danbury
G&B Lithographers, Brookfield	C. S. Tepfer Publishing Co., Inc., Ridgefield
General Printing Coroporation Bethel	United Reproductions, Inc., Danbury
Grolier Enterprises, Inc., Danbury	Warren Press, Bethel
Hamilton Press, Inc., Danbury	
Hannan Printing Service, Danbury	
Kay-Ess, Inc., Danbury	
The Letter Shop, Danbury	



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March 30, 1977

TO: Mrs. Bernice C. Niejadlik, Chairman and
Members of the Board of Trustees

Enclosed please find copy of the Evaluators' report concerning Western's proposed undergraduate program in Graphic Communications and the Institutional response.

As you will recall, this program proposal was approved for planning purposes at the March 12, 1976 Board meeting. Western is now seeking authorization to implement the program after licensure by the Commission for Higher Education. A resolution will be prepared for Trustee action at the Board meeting on Friday, April 1, 1977.

Cordially,

Betty Higgins

Betty Higgins
Executive Assistant

EAH/h