

THE NEED FOR UPDATING COMMERCIAL ART CURRICULUMS

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## INTRODUCTION

### Commercial Art:

All art produced as a matter of trade is commercial art, but the term is generally restricted to art used as an aid to business; posters, advertisements, book jackets, and magazine illustrations.<sup>1</sup>

Commercial art is involved with almost everything we see and use today in the United States. Commercial art, particularly in the field of advertising, has been used greatly in the areas of package design, magazine advertisements, newspapers, billboards and television. The expanded use of advertising, in all areas of visual communications, has increased the demand for qualified commercial artists.

Commercial art agencies are receiving more and more accounts because of the extensive use of advertising by television, newspapers and other printed media. Because of this increase in volume of business, reliable advertising agencies need experienced artists or graduating artists whose training will enable them to fit into the structure of the agency with a minimal amount of guidance.

The role of the artist in the advertising agency will vary depending on the size of the firm, beginning in most cases in the large agencies with a general office boy type position. The office boy type position enables the artist to see the general overall workings of the business and the procedural steps taken

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<sup>1</sup>R. G. Haggard, A Dictionary of Art Terms, Hawthorne Books, Inc., New York, p. 89.

in each working assignment. After a period of time (depending on the individual) the artist will be given more difficult assignments such as paste-up, or retouching or an occasional spot illustration. Paste-up includes taking copy, illustrations or photographs, and pasting these component parts into a pre-determined position. Paste-ups are the preliminary steps taken to photographing and platemaking for reproduction. The duties and responsibilities of the artist will change with time and working experiences attained. In time the artist will be given added responsibilities of layout or lettering, depending on experiences. An artist upon learning the basic procedures of a studio or agency may decide to specialize in one particular area, such as layout, lettering or possibly illustration, and work on his own away from the agency, thus becoming a freelance artist. The large agencies usually employ some freelance artist to handle specialties which may arise on certain jobs which are contracted. When special art needs do arise that cannot be handled at the agency or by their employed freelance artists within the agency, outside artists are contracted to fill this need.

The need for qualified artists in the field of advertising has made some colleges, universities, and institutions aware of the necessity to specialize in order for their graduates to meet the criteria for qualification as commercial artists. There are some schools, however, offering courses titled or labeled "Commercial Art", which give only a limited background knowledge of what is expected of artists in industry. Labeled courses of this nature seem to emphasize design on a fine art basis rather than the

razorblade and rubber cement techniques.<sup>2</sup> The commercial artist needs training in assembling the components of the outlay or display which include knowing when to cement, when to cut. These craft skills are important in working out a completed design. Knowledge of the fine art basis of design is excellent for design purposes, but from the professional standpoint the development of technical ability (such as paste-up, layout) is sadly lacking. Courses labeled Commercial Art are often misleading and do not meet the qualification needs for securing employment with an advertising agency. Graduates with this general type of background often find the commercial art field closed to them because of inexperience and the lack of technical training. Schools offering degrees in commercial art should re-evaluate their existing programs in order to establish some sort of standards for training. Re-evaluation and updating of programs will help in the elimination of the quality training gap existing among institutions offering commercial art.

The limited amount of on the job training has forced the art directors to seek young talent from schools where training backgrounds meet the professional standards of the industry. The art directors have by experience found certain institutions capable of supplying the necessary talent when vacancies occur. A survey, made in 1959 by the National Society of Art Directors and compiled by 3500 members, showed twenty professional schools

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<sup>2</sup>Fred C. Rodewald and Edward M. Gottschall, Commercial Art as a Business, (New York: Viking Press, 1960), p. 155.



receiving the greatest majority of votes. The schools most mentioned were:

American Academy, Chicago, Illinois  
 Art Center School, Los Angeles, California  
 Art Students League, New York, New York  
 Carnegie Institute of Technology, Pittsburgh, Pennsylvania  
 Central Academy, Chicago, Illinois  
 Chouinard Art Institute, Los Angeles, California  
 Cleveland Art Institute, Cleveland, Ohio  
 Cooper Union, New York, New York  
 Cranbrook, Detroit, Michigan  
 Famous Artists Course, Westport, Connecticut  
 Kansas City Art Institute, Kansas City, Missouri  
 Layton School of Art, Milwaukee, Wisconsin  
 Parsons School of Design, New York, New York  
 Philadelphia Museum School, Philadelphia, Pennsylvania  
 Pratt Institute, Brooklyn, New York  
 Rhode Island School of Design, Providence, Rhode Island  
 San Francisco Academy of Advertising Art, San Francisco, Calif.  
 University of Michigan, Ann Arbor, Michigan  
 Yale University Art School, New Haven, Connecticut<sup>3</sup>

The fact that art directors in the United States feel that only these twenty schools give the necessary preparation needed in industry means that colleges and universities that are offering commercial art are either uninformed or indifferent to the technical needs of the advertising arts.

The art directors in their survey of 1959 found commercial art students deficient in the following main areas of school training: "Creative thinking: Training in analyzing problems; Realistic problems as assignments; Merchandising, economics, business background; Production and printing knowledge; Paste-up ability; Typography; Commercial method know-how, such as airbrush, retouching, overlays and the ability to draw."<sup>4</sup> The above list

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<sup>3</sup>Commercial Art As A Business, p. 156.

<sup>4</sup>Ibid., p. 156.



covers many areas, indicating the possibility that there are weaknesses even in the art school.

The following section is of literature written by or of professional artists and their opinions on what a student should acquire as far as training and education before pursuing a position in professional work.

Most books on commercial art and careers in commercial art definitely indicate that one pursuing this career should receive as much education as possible in order to communicate and be a member of society. J. I. Biegeleisen, in his book, Careers and Opportunities in Commercial Art, states that, "A College or Art-institute training is important, but it is not absolutely essential." Later, Biegeleisen nearly reverses himself by stating, "if you can afford the time and money to continue your education and training in a college or art institute." By training Biegeleisen states, "I mean the specific courses dealing with art techniques."<sup>5</sup>

The book, Commercial Art as a Business, by Fred C. Rodewald and Edward M. Gottschall, referred to training of Commercial art students and the curriculum study in colleges and universities as merely a concession granted to satisfy the needs of a materialistic world. Schools offering specific courses in commercial art, and set or prescribed curriculums are considered the best for complete novices, while the more advanced student profits from a

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<sup>5</sup>J. I. Biegeleisen, Careers and Opportunities in Commercial Art (New York: E. P. Dutton and Co., Inc., 1963), p. 225, p. 227.

greater liberty of choice.

Richard G. Wiggins, Associated State Supervisor of Art Education of Virginia, surveyed commercial artist, agencies, and studios in the large cities where commercial art is a large business. His findings indicated that there are seventeen (17) traits that are essential to the inexperienced job seeker. Of those seventeen traits, seven are directly connected to the need for printing in a curriculum of commercial art. These seven are paste-up ability; knowledge of type faces; ability to make blowups and reduction; retouch; Ben Day screens; layouts; understanding of reproduction processes; and ability to assemble a job and mark it up for reproduction.

David K. Stone in his book, Art in Advertising, states, "The more an artist keeps abreast of today's fast changing advertising trends, the more his style will be up-to-date. Many artists start in studios at the bottom and learn the technical processes as they move up in the business."<sup>6</sup>

Another artist, John Waddingham, on the newspaper staff of the Oregonian, said that after "disappointments I was forced to draw for reproduction." Later in the article Waddingham points out that the artists working for the newspaper business will "learn to draw to suit the medium."<sup>7</sup>

Harry D. Schorr says, "Many factors are involved in getting

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<sup>6</sup>David K. Stone, Art in Advertising, (New York: Pitman Publishing Corporation, 1961).

<sup>7</sup>John Waddingham, "Art With a Deadline," American Artist, Vol. XVII, March 1953, pp. 54-57.

a job or in advancing in one. There is no rule--no one key to success. There are certain points, however, which I always stress when someone asks me this same question. When it comes to layout - and that's the most frequent starting point for the young fellow - one must have a sense of design, know good art work when he sees it, and he must be fully familiar with all of the customary drawing and painting styles and techniques, as well as reproduction and printing processes. One should turn himself into a well-rounded fellow: an artist, a designer, a lettering man, and a manipulator of type and engravings.<sup>8</sup>

Elizabeth McCausland said in her book, Careers in the Arts, that the Art Director, Elwood Whitney, put the education requirements for an artist in the following manner. "He must understand typography, and know the processes of reproduction, and a working knowledge of photography."<sup>9</sup> These are three items or areas needed as educational background requirements for beginning artists hopeful of employment in commercial art.

There are certain terms used in and about the commercial art business that are different, new, or non-meaningful to many persons not connected with this phase of art. A few definitions pertinent to a better understanding of the subject are listed below.

COMPREHENSIVE - A finished sketch, or drawing. A comprehensive is usually a close representation of the actual finished product.

ROUGHS OR THUMBNAILS - Quick sketches usually used as ideas

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<sup>8</sup>Arthur Guptill, "So - It's Money You Want," American Artist, Vol. XVII, March 1953, pp. 54-55.

<sup>9</sup>Elizabeth McCausland, Careers in the Art - Fine and Applied. (New York: John Day Co.), 1950.

from which a design can be selected.

LAYOUTS - The arranging of component parts of an advertisement such as copy, photographs, and artwork.

PRODUCTION - Production is the final stages of an advertisement. The art work is completed and in the hands of the printer.

## THE PROBLEM

The purpose of this thesis is to point out the differences that exist in the commercial art curriculums of the art schools, colleges and universities today. One fact already indicated is that twenty specific schools offer and teach subjects in commercial art that meet the need of professional standards. A contrast of art curriculums in colleges with those of the art schools gives a basis for study and re-evaluation of present curriculums.

The following are programs of study, or general information concerning curriculums, of ten schools offering degrees or related degrees in commercial art. The programs are presented in the form of yearly basis, with the number of credit hours allotted. There are four schools, however, that did not present programs of study, but only requirements and the number of hours necessary for graduation. Following the programs is the description of courses offered which will be of help in determining the content of subject matter.

These programs and descriptions are not alphabetical but rather in terms of professional and non-professional status, based on the number of specialized subjects offered.

Chicago Art Institute  
 Division of Design (Industrial Arts)  
 Advertising, Illustration and Printing Design  
 Degree - Bachelor of Fine Arts

<u>FIRST YEAR PROGRAM</u>	<u>COURSES</u>	<u>CREDIT HOURS</u>
	English 161, 162, 163	9
	History of Art 100	6
	Drawing 101	9
	Design 102 (2-D)	3
	Design 103 (3-D)	3
	Color 117	3
	Orientation	6
	<b>TOTAL</b>	<b>39</b>

<u>SECOND YEAR PROGRAM</u>		
	Physical Science 161	3
	Psychology 154 or Biological Science	3
	Social Science 161	3
	History of Art 200	6
	Advertising Design or	
	Advertising Illustration 231	3-9
	Figure Drawing 202 or	
	Painting 201	3-12
	Photography 218/219	3-6
	Lettering	3-9
	<b>TOTAL</b>	<b>39</b>

<u>THIRD YEAR PROGRAM</u>		
	Humanities 156, 157, 158	9
	History of Art 300	6
	Advertising Design 330 or	
	Advertising Illustration 331	6-12
	Figure for Illustration 322 or	
	Illustration 333	6-12
	Typography 328	3-9
	Photography 319	3-9
	<b>TOTAL</b>	<b>39</b>

<u>FOURTH YEAR PROGRAM</u>		
	Mathematics 161 or	4½
	French 101, 102	6
	Humanities 159 (aesthetics)	3
	Advertising Design 430 or	
	Advertising Illustration 431	9-12
	Figure Painting 350 or	
	Illustration 333 or	
	Figure for Illustration 322	9-12
	Production Processes 327	1½
	Electives	7½
	<b>TOTAL</b>	<b>39</b>



Chicago Art Institute  
Description of courses offered:

101 DRAWING: Introduction to structural problems in describing artificial and natural forms. The pictorial functions of shape, texture, movement, light intensity, color, volume and space are considered. Concepts, structural and technical facility in a variety of materials and techniques are stressed.

102 DESIGN: TWO-DIMENSIONAL: Exploration of the two-dimensional surface as related to the visual elements of point, line, shape, volume, value and texture, as applied to structure, motion, depth and pattern. Pictorial composition, two-dimensional constructions and flat pattern are emphasized.

103 DESIGN: THREE-DIMENSIONAL: The investigation of the relationship of objects in space through geometric and organic studies in line, plane and volume, utilizing light and shadow, motion and methods of construction.

117 COLOR: A laboratory course in which the ability to see and understand color is guided by a sequence of specific studies.

230 ADVERTISING DESIGN: Basic tools of the advertising designer. Introduction to styles of type, lettering techniques, layout problems and reproduction processes for advertisements and illustration for papers, magazines, posters, television and pamphlets. Creative exercises in designing with type and illustrations.

330 ADVERTISING DESIGN: Preparation of art work for reproduction. Typesetting, proofreading and engraving processes.

Creative and technical class work supplemented by field trips to printing companies and advertising design studies.

430 ADVERTISING DESIGN: Advanced students explore and develop their individual talents, and interests culminating in the creation of a sample portfolio. Research and analysis of contemporary advertising and illustrating through a project involving a complete advertising and corporate image campaign for a specific type of client.

231/331/431 ADVERTISING ILLUSTRATION: (Figure Indication) Development of the ability to indicate the figure quickly for ad presentation to prospective clients.

202 FIGURE DRAWING: Problems from the human figure in terms of quick sketches and finished drawings. Figure drawing emphasizing portraiture.

322 FIGURE FOR ILLUSTRATION: The problems of adapting the human figure to the requirements of advertising and book or story illustrations. Clothed, costumed and draped models in a variety of settings serve as subject matter for exercise in quick sketching. Large and small finished renderings are made in multicolor or black and white.

350 FIGURE PAINTING: Experimentation with various means in interpreting the figure in painting compositions with reference to historical styles. Portraiture figure painting emphasizing portraiture.

218 LETTERING: Introduction to basic lettering techniques using pencil, brush and pen to develop professional skills, coupled with and investigation of the history of design of letters and alphabets.

218/219 PHOTOGRAPHY: The use of the basic tools of the photographic medium; light, cameras, light sensitive materials and processing and printing.

319 PHOTOGRAPHY: The investigation of major areas of expression in photography; portraiture, architecture, documentation, journalism, and illustration.

327 PRODUCTION PROCESSES: Students prepare work for publication and make portfolios for presentation to art buyers. Field trips to advertising agencies, art and television studios, photographics, engraving houses and typesetters are included.

## CHICAGO ART INSTITUTE

## Courses Offered

## CREDIT HOURS IN COURSES

5 10 15 20 25 30 35 40

BASIC DRAWING

BASIC DESIGN

COLOR

ART HISTORY

ADVERTISING DESIGN

FIGURE DRAWING

PHOTOGRAPHY

LETTERING

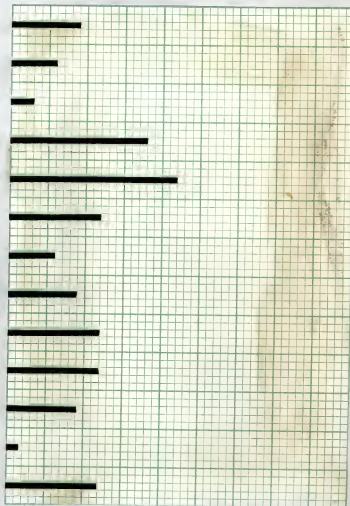
FIGURE ILLUSTRATION  
OR

ILLUSTRATION

TYPOGRAPHY

PRODUCTIVE PROCESSES

PAINTING



Art Hours - 120

General Hours - 36

California Institute of the Arts  
 Chouinard Art School  
 Degree - Bachelor of Fine Arts

During the sophomore year the student's portfolio and records are reviewed by faculty and department chairman to determine eligibility for upper division laboratory work.

<u>FIRST YEAR</u>	<u>NO.</u>	<u>COURSE</u>	<u>CREDIT HOURS</u>
	109	Materials & Methods I	4
	110-114	Color & Design I	4
	114F	Introduction of Drawing I	5
	115	Freshman Drawing	1
	126	Painting Fundamentals I	4
	101	Animal Drawing	1
	102	English Communication	6
	129	History of Civilization	4
		History of Art	4
			<hr/> TOTAL 33

<u>SECOND YEAR</u>	<u>NO.</u>		
	209	Advertising Design I	5
	239	Lettering II	2
	230	Composition	6
	204	Figure Drawing II	5
	208	Design II	4
	237	Creative Photography	4
	202	American History	2
	218	History of Art II	4
	238	American Government	2
	239	General Semantics	2
			<hr/> TOTAL 36

<u>THIRD YEAR</u>	<u>NO.</u>		
	358	Junior Advertising Design Lab (4 terms or alternative)	20
	331	General Psychology	3
	335	Introduction of General Science	3
	353	Elementary Astronomy or Geology equivalent	2
			<hr/> TOTAL 28

<u>FOURTH YEAR</u>	<u>NO.</u>		
	458	Senior Advertising Design Lab (4 terms)	20
	437	Masterpieces of Western Literature	3
	438	Philosophy	3
	447	Anthropology (general)	2
			<hr/> TOTAL 28

Chouinard Art School  
Description of courses offered:

116 LETTERING AND LAYOUT I: Application of drawn and indicated letter forms to layout problems, such as, ads packages, album covers, letterheads and posters, with a consideration of the logic of space, copy and idea behind the message.

209 ADVERTISING DESIGN I: The basic principles of communications as applied to advertising design. Layout procedures, thought and idea analysis; use of thumbnails, roughs, visuals, layouts and comprehensives in the development of design.

230 COMPOSITION: Methods of visualization. Introduction to reproduction methods and techniques. Development of simple advertising forms. Procedures of the advertising profession.

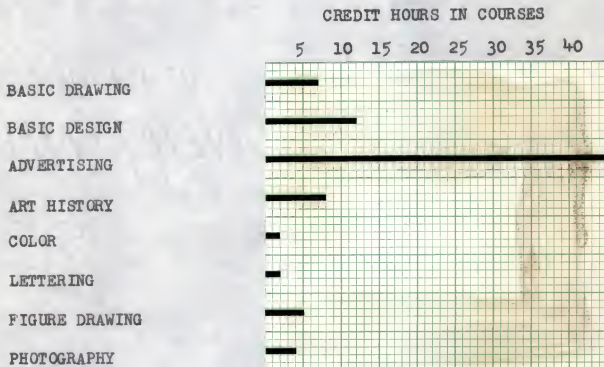
239 LETTERING II: Drawing and indication of basic classic or historical letter forms to be drawn in pencil, written and indicated or simulated roughly with simple ad formats as framework.

358 JUNIOR ADVERTISING DESIGN LAB: (See Below)

458 SENIOR ADVERTISING DESIGN LAB: Exploration of ideas and graphic symbols to express ideas; expansion of mechanical and technical abilities; emphasis on individual; original expression. Problems in advertising design assigned in terms of the restrictions and requirements of professional practice. Field trips, professional practices, job portfolios, guest lecturers.



CHOUINARD ART SCHOOL  
Bachelor of Fine Arts  
Courses Offered



Art Hours - 95  
General Hours - 32

Parsons School of Design -- New York, New York  
 Degree - Bachelor of Science  
 Course: Graphic Design

FIRST YEARCOURSESCREDIT HOURS

Letter Design  
 History of Art  
 Color  
 Graphic Design  
 Life Drawing  
 Three-dimensional Design  
 Oil Painting

4  
 4  
 3  
 3  
 3  
 2  
 4

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 TOTAL 23
SECOND YEAR

History of Art  
 Drawing Problems  
 Graphic Techniques  
 Design in Typography  
 Graphic Design  
 Photography  
 Life Drawing  
 Environmental Design  
 Oil Painting

4  
 3  
 2  
 3  
 3  
 3  
 3  
 3  
 3

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 TOTAL 27
THIRD YEAR

Drawing Problems  
 Professional Procedure  
 Production  
 Life Drawing  
 Projects

3  
 6  
 3  
 3  
 10

Plus one of the following electives;

Graphic Techniques  
 Photography  
 Film Techniques  
 Oil Painting

6  
 6  
 6  
 6

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 TOTAL 31

Parsons School of Design  
Description of courses offered:

112 LETTER DESIGN: An introduction to fundamental letter and type forms with emphasis on their structure and application in design.

113 COLOR: Development of awareness to the interaction of colors by laboratory exercises and free problems.

120 DRAWING PROBLEMS: Introduction to drawing from still life objects, as well as from the imagination, as a means of visual communication.

320 DRAWING PROBLEMS: Emphasis on the solving of a client's problems in visual communication.

150 GRAPHIC DESIGN: Exploration of the visual possibilities of line, plane, tone, shape, color, and texture.

250 GRAPHIC DESIGN: Problems in the layout and illustration of advertising; posters as a means of communications; and packaging from the technical and esthetic points of view.

170 LIFE DRAWING: Drawing in charcoal, pencil, brush and pen of draped and undraped figures.

270 LIFE DRAWING: Development of the individual approach to the drawing of the human figure, utilizing various media and techniques.

174 THREE-DIMENSIONAL DESIGN: Basic approach to three-dimensional design, using such media as paper, wood, metal and plastic.

- 190-290 OIL PAINTING: Fundamental approach to the oil technique, with emphasis on composition and design.
- 390 OIL PAINTING: (elective) Individual problems of pictorial construction emphasizing creative composition.
- 234-334 GRAPHIC TECHNIQUES: Workshop course in silk screen painting, lithography, etching and engraving.
- 247 DESIGN IN TYPOGRAPHY: Problems based on the manner in which various type forms relate to graphic design.
- 262-362 PHOTOGRAPHY: Lectures and workshop course on the use of the camera and of photographs as a commercial expression. 362 emphasizes imaginative approaches.
- 274 ENVIRONMENTAL DESIGN: A course stressing the volumetric character of design and its affect on man's environment considers the role of the graphic designer in a variety of activities from shopping centers and trade fairs through urban planning.
- 345 PROFESSIONAL PROCEDURES: Professional procedures in problems of advertising, studied in seminars conducted by art directors.
- 365 PRODUCTION: Lectures and problems dealing with the media of typography, photo-engraving and printing.
- 368 FILM TECHNIQUES: Problems involving the use of the motion picture as a medium of design.
- 371 PROJECTS: Summation of previous studies through a comprehensive problem and the assembling of a portfolio to suit the

individual student's aims and needs, supplemented by work with critics and lecturers from the professional field.

PARSONS SCHOOL OF DESIGN  
Bachelor of Science  
Courses Offered

## CREDIT HOURS IN COURSES

5    10    15    20    25    30    35    40

BASIC DRAWING

BASIC DESIGN

ADVERTISING

ART HISTORY

COLOR

LETTERING

FIGURE DRAWING

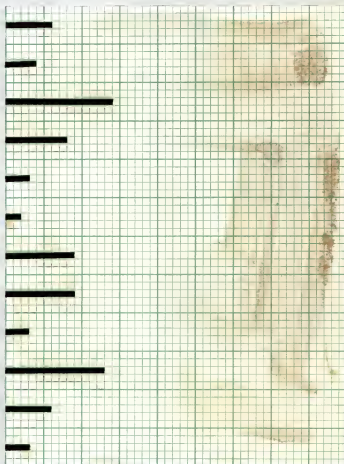
PHOTOGRAPHY

TYPOGRAPHY

 PAINTING (elective)  
OR

FILM TECHNIQUES (elective)

PRODUCTION



Art Hours - 66

General Hours - 62



Pratt Institute, Brooklyn, New York  
Advertising Design and Visual Communications  
Degree - Bachelor of Fine Arts

<u>FIRST YEAR</u>	<u>NO.</u>	<u>COURSES</u>	<u>CREDIT HOURS</u>
	111-112	Figure I	2
	113-114	Creative Design (2D)	6
	115-116	Creative Design (3D)	6
	117-118	Color	4
	119-120	Form and Structure	4
	HA115-116	Survey of Art History and Principles I & II	4
	101-103	English Composition	6
		Physical Education	1
		Military Science	1
		<b>TOTAL</b>	<b>34</b>

SECOND YEAR

	273-274	Lettering	4
	275-276	Design Procedures	4
	277-278	Visual Communications	4
	279-280	Figure II	2
	281-282	Illustration I	4
	293-294	Typography	2
	401-402	Photography I & II	4
	HA215-216	Late 19th Century Art	2
		Contemporary Art	2
		Elective (Social Science)	3
	202	Economic Institutions	3
		Physical Education	1
		Military Science	1
		<b>TOTAL</b>	<b>36</b>

THIRD YEAR

	375-376	Film	4
	377-378	Graphic Design	4
	379-380	Figure III	2
	381-382	Advertising Concepts	2
		Design Systems	2
	383-384	Packaging Design	4
	385-386	Television	4
	389-390	Exhibition Design or	
	395-396	Illustration	4
	451-452	Contemporary Civilization	6
		Electives (Social Science)	4
		Military Science III	3
		<b>TOTAL</b>	<b>39</b>

FOURTH YEARCOURSESCREDIT HOURS

Corporate Design	2
Advertising and Promotion	2
Exhibit and Display Design	2
Packaging Design	2
Elective Project	8
Figure IV	2
Painting	2
Electives, Social Science	6
Great Books I & II	4
Military Science IV	3
<b>TOTAL</b>	<b>31</b>

## Descriptions of courses offered:

111-112 FIGURE I: A basic course in figure drawing as a formal discipline. Emphasis on direct observational drawing and the development of basic structural skills.

113-114 CREATIVE DESIGN (2-D): The two-dimensional surface and its structural amplification; elements of form related to increasingly complex concepts of space and design.

115-116 CREATIVE DESIGN (3-D): Form and space in three-dimensions; the development of method and subject; new materials and tools, manipulative skills.

117-118 COLOR: The formal structure of color through analysis of color theory and notation; the unique experience of color through experiments in various media.

119-120 FORM AND STRUCTURE: Experience natural form related to created plastic form; representation developed from analysis of forms conditioned by perceptual attitudes.

273-274 LETTERING: The history, design, and execution of finished lettering for reproduction; lettering and type indication for layout and composition.

275-276 DESIGN PROCEDURES: Studio equipment, techniques, and procedures from layouts to mechanicals; printing methods and materials.

277-278 VISUAL COMMUNICATIONS: Basic concepts and problems in graphic formulation and symbolism for visual communication.

279-280 FIGURE II: Anatomical structure of the figure and its relationship to form and movement; the figure in its separate and related parts.

379-380 FIGURE III: Creative individual response to the nude and costumed figure.

281-282 ILLUSTRATION I: Illustration methods and problems in various materials and techniques.

395-396 ILLUSTRATION II: Illustration as applied to specific aspects of the visual communication media.

293-294 TYPOGRAPHY: Workshop practice in the setting and printing of typographic design problems.

375-376 FILM: The theory and technology of film making; documentary and animated film projects.

377-378 GRAPHIC DESIGN: Point of sale, direct mail, editorial,

and other graphic design projects. Materials and methods of printing, cutting, and folding are explored to elicit both tactile and visual expression.

381 ADVERTISING CONCEPTS: Advertising concepts and agency procedures in the design of advertisements for the print media.

382 DESIGN SYSTEMS: The theory and application of design systems to visual communication media.

383-384 PACKAGING DESIGN: Graphic and structural design projects in packaging. Production techniques and materials are researched.

385-386 TELEVISION: The theory and technology of television as a mass communication medium; storyboard, animation and graphic design for television. Lectures, projects, and field trips.

389-390 EXHIBITION DESIGN: Structural materials and their application to exhibitions involving graphic and filmic communication.

481 PACKAGING DESIGN: These four design courses constitute a comprehensive design project for an industrial concern selected by the student, culminating a portfolio review at the end of the semester.

474 ELECTIVE PROJECT: An experimental project in print, packaging, film or television, new tools, materials or techniques; graphic and/or structural exposition of new ideas from other fields or any other experiment requiring adequate research and

capable of being communicated visually.

479-480 FIGURE IV: Advanced study of the figure with emphasis on the delineation of character and expression.

483-484 PAINTING: Painting concepts and problems in various painting media.

PRATT INSTITUTE  
Bachelor of Fine Arts  
Courses Offered



Art Hours - 106  
General Hours - 34



Yale University  
 School of Art & Architecture - Graphic Design  
 Bachelor of Fine Arts, Bachelor of Arts, Bachelor of Science

Must have previous college level training in art, humanities, and science.

Students over thirty usually not admitted.

Needs are determined by student's capabilities.

First assigned on basis of portfolio and academic record. (Stress on particular interest)

<u>FIRST YEAR</u>	<u>COURSES</u>	<u>CREDIT HOURS</u>
	Art 17	8
	Art 11	8
	Art 14a or 14b (color)	4
	Art 13	8
	Studio elective	6
	Academic elective	6
	<b>TOTAL</b>	<b>40</b>

<u>SECOND YEAR</u>		
	Graphic Design 120	18
	Studio elective	6
	Academic elective	6
	<b>TOTAL</b>	<b>30</b>

<u>THIRD YEAR</u>		
	Graphic Design 130	12
	Art 34a (photography)	3
	Individual Project	3
	Studio elective	6
	Academic elective	6
	<b>TOTAL</b>	<b>30</b>

#### FOURTH YEAR

<u>ELECTIVES:</u>	<u>CREDIT HOURS</u>
Art 20	4
Art 23	4
Drawing	3
Lithography	3
Printmaking	3

Description of courses offered:

DESIGN: Development of the student's ability to search via investigations of the properties of the material and discovery of new relationships potential to the material.

BASIC DRAWING:

COLOR: Study of the interaction of color.

GRAPHIC DESIGN: An introductory course in visual communications in which design is thought of as a tool for conveying meaning. After the student attains a level of manual control of equipment and materials, problem solving will include the study of letter forms as typographic units, the relationship of basic concepts of visual perception to graphic design, and the principles of typographic composition.

PAINTING:

LIFE DRAWING:

DRAWING - ANALYTICAL:

LETTERING: Historical and practical background of Roman letter forms. The first half of the term is devoted to built-up letter forms and the second half to calligraphic letter forms.

EXPERIMENTAL FILM: Individual work in film making. Emphasis on experimentation and the aesthetic of the image. Group discussions. Guest critics.

INTERMEDIATE PHOTOGRAPHY:

ADVANCED PHOTOGRAPHY: Limited to graphic design students.

GRAPHIC DESIGN 120: Design, lettering typography, photography, binding, materials, and processes.

GRAPHIC DESIGN 130: Advance of study conducted in course Graphic Design 120.

ELECTIVE: Courses elected (although some are counseled to choose) additional disciplined study.

ART 17: Introductory course in visual communication in which design is thought of as a tool for conveying meaning after the student attains a level of manual control of equipment and materials, problem solving will include the study of letter forms as typographic units, the relationship of basic concepts of visual perception to graphic design, and the principles of typographic composition.

ART 11: Design development of the students ability to search via investigations of the properties of a material and discovery of new relationships potential to material.

ART 20: Life drawing emphasizing anatomy.

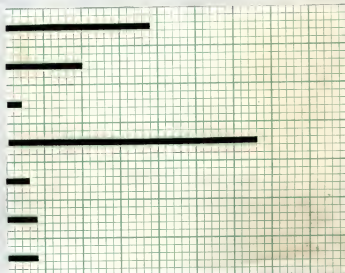
ART 23: Compositional drawing, emphasizing landscape, still-life and figure.

YALE UNIVERSITY  
Bachelor of Arts, Bachelor of Fine Arts,  
and Bachelor of Science  
Courses Offered

CREDIT HOURS IN COURSES

5    10    15    20    25    30    35    40

BASIC DRAWING



BASIC DESIGN

COLOR

ADVERTISING

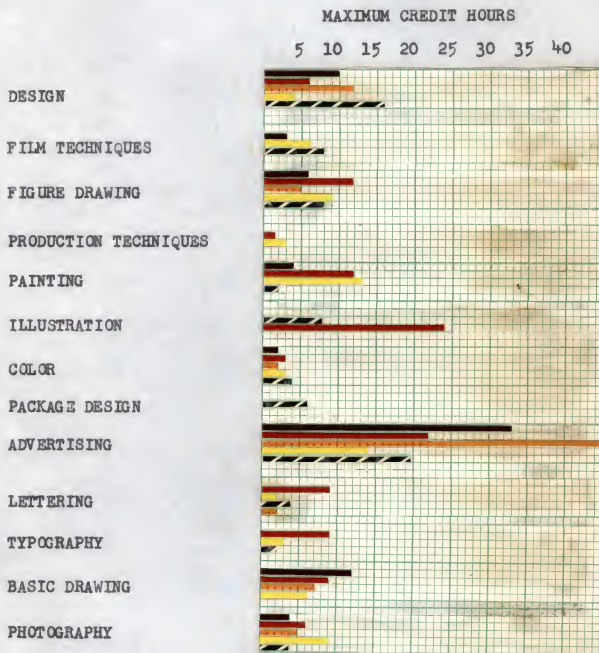
PRINTMAKING

PHOTOGRAPHY

PAINTING

Art Hours - 82  
General Hours - 18

## ART SCHOOL OFFERED COURSES



Chicago

Chouinard

Parsons

Pratt

Yale

University of Illinois, Urbana, Illinois  
 College of Fine and Applied Arts  
 Degree - Bachelor of Fine Arts

<u>FIRST YEAR</u>	<u>NO.</u>	<u>COURSES</u>	<u>CREDIT HOURS</u>
	117-118	Drawing	5
	119-120	Design	5
	121-122	Drawing Theory	4
		Foreign language or elective	8
	101-102	Rhetoric & Composition	6
		Physical Education	2
		<b>TOTAL</b>	<b>30</b>

<u>SECOND YEAR</u>			
	111-112	Intro. to Ancient & Medieval Art	6
	125-126	Life Drawing I & II	4
	131-132	Elementary Composition	4
	141-142	Still Life	4
	161	Calligraphic Design	3
	162	Letter from Design	3
		Physical Education	2
		Humanities Sequence	6
		<b>TOTAL</b>	<b>36</b>

<u>THIRD YEAR</u>			
		Art History	3
		Graphic Design I & II	6
		Typography	3
		Introduction to advertising	3
		Art Elective	10
		Social Science Sequence	6
		<b>TOTAL</b>	<b>31</b>

<u>FOURTH YEAR</u>			
		Graphic Design III & IV	10
		Art Elective	4
		The Art of Industrialized Society	2
		Natural Science Sequence	6
		Electives	11
		<b>TOTAL</b>	<b>33</b>



UNIVERSITY OF ILLINOIS  
Bachelor of Fine Arts  
Courses Offered

## CREDIT HOURS IN COURSE

5 10 15 20 25 30 35 40

BASIC DRAWING



BASIC DESIGN



ART HISTORY



FIGURE DRAWING



CALLIGRAPHIC DESIGN



LETTERING



ADVERTISING



ELECTIVES



Art Hours - 94

General Hours - 34

University of Iowa, Iowa City, Iowa  
School for Fine Arts

Degrees - Bachelor of Arts and Bachelor of Fine Arts	
76 General Hours	76 General Hours
50 Art Hours	64 Art Hours

No program schedules are listed in this catalog for the School of Fine Art. However, the catalog does offer a description of courses offered.

#### UNDERGRADUATE PROGRAM REQUIREMENTS:

Rhetoric program (reading, writing, speaking)	8 semester hours
Physical Education	4 semester hours
Literature	8 semester hours
Social Science	8 semester hours
Natural Science	8 semester hours
Historical Cultural Studies	8 semester hours
Foreign Language	12 semester hours

#### Description of courses offered:

1:134 LIFE DRAWING: Drawing from figure model in varied media.

1:142 DESIGN: Basic approach to the general field of design. Emphasis on fundamental principles and their application of modern products, architecture, interiors, furniture, and visual communications. Lecture and studio projects.

1:147 PHOTOGRAPHY FOR THE ART PROFESSIONAL I & II: A basic course in camera and darkroom techniques and in photographic theory. Emphasis on subjects common to the field of art.

1:148 Advanced level, and emphasis on the use and processing of color.

1:172 GRAPHIC DESIGN: Problems in advertising layouts,

illustration, lettering, calligraphy, rendering techniques, and publication design.

1:177 PRODUCT DESIGN: Preliminary study of industrial design, studio practice in drawing, sketching and rendering, along with basic model-making techniques and package design. Fundamental communications skills are emphasized along with simple project development.

1:179 LETTERING AND ILLUSTRATION: Instruction in the basic techniques. Type faces and alphabetical styles are studied along with book illustration and various media problems.

University of Kansas, Lawrence, Kansas  
Degree - Bachelor of Fine Arts

<u>FIRST YEAR</u>	<u>COURSES</u>	<u>CREDIT HOURS</u>
	Design I & II	4
	Introduction of Drawing I & II	6
	Nature and Museum Study	2
	Sculpture I	2
	Jewelry I	2
	Introduction to Art History	3
	Pictorial Composition I	3
	Composition	3
	Literature	6
	Elective	
	<b>TOTAL</b>	<b>29 plus</b>

<u>SECOND YEAR</u>		
	Commercial Art I & II	4
	Design III & IV	4
	Life I & II	6
	Painting I & II	6
	Nature & Museum Study II & III	4
	Industrial Illustration I	2
	Ornament I	2
	Composition & Literature III	3
	Fundamentals of Speech	2
	<b>TOTAL</b>	<b>33</b>

<u>THIRD YEAR</u>		
	Commercial Art III & IV	4
	Design V & VI	4
	Graphic Processes	2
	History of Art	6
	Elements of Advertising	3
	Journalism	3
	Electives	9
	<b>TOTAL</b>	<b>31</b>

<u>FOURTH YEAR</u>		
	Commercial Art V & VI	4
	Design VII & VIII	4
	Electives	20
	<b>TOTAL</b>	<b>28</b>

University of Kansas  
Description of courses offered:

GRAPHIC PROCESSES: A study of the printing presses, type, and typesetting, and practical experiences in the print shop.

COMMERCIAL ART I, II, III, IV,: I.- An introductory course in advertising and editorial art. Basic principles of lettering, and their application. II.- Emphasis on general fundamentals and techniques for finished art. III.- Advanced lettering. IV. - Rough layout, executed in black and white and color in a variety of professional media.

COMMERCIAL ART V: Comprehensive layout for professional presentation of ads, posters, folders, and packaging.

COMMERCIAL ART VI: Finished art for reproduction. Advanced problems in advertising illustrations, color separation, and the use of special papers.

GRAPHIC PROCESSES II: A lecture course in planographic printing processes and their use in modern advertising production, supplemented by practical problems in preparation of copy for reproduction.

TYPOGRAPHY: Origins and influences on the form of typographic communications with emphasis on current trends.

FASHION ILLUSTRATION I, II, III, IV: I.-Fundamentals of drawing the clothed human figure. Introduction of various basic rendering techniques. II, III, IV.-Advanced fashion illustration and

layout with emphasis on professional competence in all media.

EDITORIAL CARTOONING: The pictorial presentation of political and social issues for news media.



UNIVERSITY OF KANSAS  
Bachelor of Fine Arts  
Courses Offered

## CREDIT HOURS IN COURSES

5 10 15 20 25 30 35 40

BASIC DRAWING



DESIGN



ART HISTORY



SCULPTURE



JEWELRY



COMMERCIAL ART



LIFE DRAWING



PAINTING



INDUSTRIAL ILLUSTRATION



GRAPHIC PROCESSES



ELEMENTS OF ADVERTISING



ELECTIVES



Art Hours - 66

General Hours - 58

Wichita State University  
Advertising Design  
Degree - Bachelor of Fine Arts

Requirements for graduation with a Bachelor of Fine Arts:

1. A minimum of eighty (80) hours of art distributed as follows:
  - a. 12 hours in basic art courses
  - b. 68 hours in major or related professional areas

Prerequisites:

Basic Art I & II  
Life Drawing I, II, III, IV  
Painting II

Descriptions of advertising courses offered:

**LETTERING:** A study of hand lettering and type. Emphasis on formation of characters, spacing and techniques of professional lettering for advertising.

**LAYOUT:** Introduction to advertising theory and visual communication. Fundamentals of respective functions of copy, art, plans, and media in advertising. Production principles.

**DRAWING FOR COMMERCIAL ART:** Directed practice in drawing in various media for commercial art. Outside assignments with weekly critique.

**FASHION ILLUSTRATION I, II, III, IV:** Development of the fashion figure for use in advertising. Interpretation of varied textures of fur, fabrics, leathers, etc. Problems in layout peculiar to fashion advertising. Work in media for newspaper and magazine reproduction.

**ADVERTISING DESIGN I, II, III, IV:** Organization of factual

material for use in contemporary advertising. Thorough knowledge of commercial processes of reproduction. Layout problems. Development of portfolio of professional samples. Work in black and white and full color in all commercial media.

ADVERTISING ILLUSTRATION I, II: A study in the techniques of illustration as used in contemporary communicative arts; practical problem-solving.

DELINEATION: Theory of one, two, and three-point perspective, followed by extensive application involving background objects, and figures. Examination and exploration of the artists materials.

DIRECTED READING IN ART: Supervised study and research in advertising. Weekly consultation and reports.

University of Colorado, Boulder, Colorado  
 Degree - Bachelor of Arts, Bachelor of Fine Arts (with permission)

The following courses are a basic background for students interested in pursuing a commercial art curriculum:

Basic Design	2
Basic Painting	2
Life & Composition	4
Life & Anatomy	6
Advanced Life Drawing	4
Advertising	6

The following are a description of professional courses offered:

LETTERING: A combined lecture and studio course dealing with calligraphic communication.

PHOTOGRAPHY: Emphasis placed on selective photography. Training in the use of the view camera, and in darkroom procedures. Application of photography in layouts.

ADVERTISING DESIGN AND LAYOUT I, II, III: Problems in advertising illustration and television graphics design. Various media explored stress on individuality, critical judgment and creativity.

## UNIVERSITY OF COLORADO

## Courses Offered

## CREDIT HOURS IN COURSES

5 10 15 20 25 30 35 40

DRAWING

DESIGN

PAINTING

LIFE AND COMPOSITION

LIFE AND ANATOMY

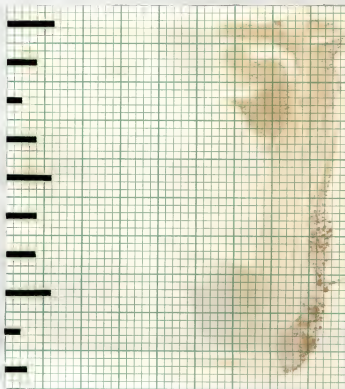
LIFE DRAWING

ADVANCED LIFE DRAWING

ADVERTISING

LETTERING

PHOTOGRAPHY



Kansas State University, Manhattan, Kansas  
Degree - Bachelor of Arts

<u>FIRST YEAR</u>	<u>COURSES</u>	<u>CREDIT HOURS</u>
	English	6
	History (Western Civilization)	6
	Drawing I, II	4
	Design I, II	4
	Art History I, II	6
	Elective	2
	Ceramics	2
	Physical Education	0
	<b>TOTAL</b>	<b>30</b>

<u>SECOND YEAR</u>		
	Natural Science	8
	20th Century Art History	3
	Oral Composition	2
	Modern Language	6
	Sculptor Design III	2
	Water Color I	2
	Printmaking I	2
	Oil Painting	2
	Figure Drawing I	2
	Elective	2
	Physical Education	0
	<b>TOTAL</b>	<b>31</b>

<u>THIRD YEAR</u>		
	Modern Language	6
	Social Science	6
	Natural Science	8
	Elective	2
	*Major Concentration	6
	English Proficiency	0
	*Major Concentration Rel.	2
	<b>TOTAL</b>	<b>30</b>

<u>FOURTH YEAR</u>		
	Social Science	6
	Math, Philosophy, or Logic	3
	Literature	6
	Major Concentration	6
	Elective	6
	Major Concentration Rel.	2
	<b>TOTAL</b>	<b>29</b>

\* Major concentration related subjects - Figure Drawing II, Water Color II/Design III or by advisement.



Kansas State University, Manhattan, Kansas  
Degree - Bachelor of Arts

The degree offered at Kansas State University is a Degree of Art with a concentration in Commercial Art. The curriculum for the Bachelor of Arts in Art requires 120 credit hours. There is a requirement of 45 hours in art class with a core of 29 hours, and 16 hours for concentration in the desired field. The sixteen hours of concentration should provide a minimal basis for establishing professional competence. Some of the concentration possibilities will be predominantly in one of the following mediums; painting, printmaking, ceramics, sculpture, art history, art education, and various forms of commercial art study.

Descriptions of courses offered:

DESIGN I, II: Introduction to laboratory practice in principles and elements of design.

DRAWING I, II: Fundamentals of drawing as applied to the realistic and expressive representation of objects through the use of a variety of media and approaches.

COMMERCIAL ART TECHNIQUES: Drawing techniques and tools used in various mediums related to commercial art.

LETTERING I, II: Study of traditional lettering forms including Roman, Gothic, text script, and some contemporary adaptations of these.

PROBLEM IN ART I: (credit arranged) Work offered in drawing, painting, sculpture, printing, ceramics, crafts, and commercial art.

FIGURE PAINTING: Painting from the human figure with oil and plastic media.

FIGURE DRAWING I, II: Sustained drawing of the human figure using a variety of media. Introduction to human anatomy used by artists.

PROBLEMS IN ART: Work offered in commercial art.

COMMERCIAL ILLUSTRATION I, II: Problems in layout and finished illustration for newspapers, magazines and general advertisings.

KANSAS STATE UNIVERSITY  
Bachelor of Arts  
Courses Offered

## CREDIT HOURS IN COURSES

5 10 15 20 25 30 35 40

ART HISTORY

DESIGN

DRAWING

LIFE DRAWING

SCULPTURE

OIL PAINTING

WATER COLOR

CERAMICS

MAJOR CONCENTRATION  
(Commercial Art)

COMMERCIAL ART TECHNIQUES

LETTERING

COMMERCIAL ILLUSTRATION  
(Main Concentration)

PRINTMAKING

ETCHING

Art Hours - 45  
General Hours - 75

# LIBERAL ARTS COLLEGES & UNIVERSITIES OFFERED COURSES

MAXIMUM CREDIT PER COURSE

DESIGN

ADVERTISING

FIGURE DRAWING

ILLUSTRATION

BASIC DRAWING

PACKAGE DESIGN

TYPOGRAPHY

PAINTING

LETTERING

PRODUCTION

PHOTOGRAPHY

U. ILLIN.

U. IOWA

KANS. U.

WICHITA U.

KANSAS ST. U.

COLORADO

## OBSERVATIONS

The comparisons of the curriculum of the five art schools and six liberal arts schools definitely point up the advantage of attending the art institutions. The art schools offer more courses relating to commercial art than do most of the liberal arts colleges used in this survey. There is another advantage of the art school and that is the large number of hours per week devoted just to art. The basic concept of the institute programs is to prepare students as professionals for the industry in the professional arts.

However, one feature lacking in the program of the art schools is study in other areas which promote a well rounded individual, able to fit into society in general. The graduates from art schools have a training in art, but very little training in other areas needed to develop the attitudes and understanding needed by contemporary man. The degree offered presently by most of these schools have a minimum of required subjects. The subjects which are needed to develop modern attitudes and understanding of an individual are in such areas as the social sciences, humanities, and the biological sciences.

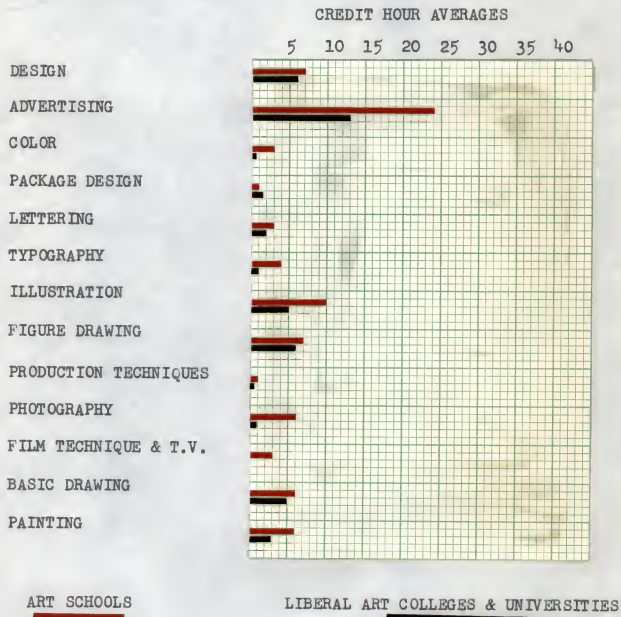
A comparison of the curriculums of the art schools shows certain weaknesses in the technical training offered as well as in the academic field. Weaknesses appear in the areas of production, films and the graphic arts. The titles of the course offerings indicate that three of the five schools offer not one course in these areas of production, films, and the graphic arts.

However, the schools not offering these courses may include this training in the areas designated as advertising.

The liberal arts schools compared appear to have no concept of needed subjects for a sound program in commercial art, with the exception of the Universities of Illinois and Kansas. These two schools appear to have definite goals and ideas of what constitutes a good, sound program. Most of the schools do, however, promote the area of design but vary the concentration of hours considerably, thus adding to the idea of a need for some type of standard for commercial art.



ART SCHOOLS, LIBERAL ART COLLEGES  
AND UNIVERSITIES COURSE  
COMPARISON AVERAGES



## OBSERVATIONS AND COMPARISONS OF GRAPHS

The preceding graphs, based on the number of hours of credit per course, indicate the importance placed by the schools on these subjects. The graphs show definite areas of training which indicate the strongest features in the curriculums of these schools. There are also certain areas which indicate just a familiarization due to hours designated to these courses. The courses showing this particular feature are color, typography, and production processes.

The strong points of the four art schools definitely lie in the area of design. The design subjects make up the bulk of credit hours for students majoring in commercial art. Three of the five schools surveyed indicate similar ideas and stress on basic design which possibly points up a strong area of graphic and advertising design.

One other reason why the art schools turn out more proficient artists is the ratio in credit hours versus the class participation. The range is from a usual ratio of three to one classroom participation of credit such as at Yale University, to seven to one at Chouinard Art School; however, this ratio is the exception rather than the rule. Most of the liberal arts schools adhere to a three to one ratio but Wichita State University has a ratio of three to two, which cuts down the class participation for the large number of hours needed in the degree offered.

The reproduction and associated courses by contrast seem to receive very little attention as indicated by the designated

hours of each school. Three of the five schools offer a course in production with an average of two credit hours allocated to it. Considering that these are art schools, the indication it would seem, is that this area of training would receive stronger direction to satisfy the demands of industry.

The curriculum offered by the Chicago Art Institute by comparison looks to be the most well rounded program of the five schools used in this survey. The program has its three outstanding courses, but in comparison to the other schools there is a reasonable distribution of hours among the subjects. The comparison of this program to the average of the five schools shows that Chicago is above the average in several areas of training, indicating a well rounded background for its graduating students.

The graphs for the liberal arts schools is very erratic as to the subjects offered to students wishing to pursue commercial art. The only area where there is any degree of agreement on necessary courses is in the area of design. Basic and advertising design have a unanimous participation by the six schools, but the range in hours available is quite surprising when noting the reputation of the selected schools.

The overall tendency of the liberal art schools is to stress more of the fundamentals such as figure drawing, basic design, and drawing rather than the technical courses needed.

A comparison of the art schools and liberal arts schools shows that there are only two areas which coincide when averaged out: basic design and illustration. The comparing graph points

out that professional schools place more emphasis on the technical courses, such as color, lettering and photography, which will prepare graduates for stronger, diversified areas of the business. The areas of production methods and typography indicate that more emphasis is needed in order to prepare for the competitive field of commercial art.

## CONCLUSIONS

The professional agencies needs and desires in technical training for qualified graduates appear to be well founded, as shown by this survey of art schools and universities curriculums in the field of commercial and advertising art. There is a definite need for a standardization in curriculum courses offered by the art school as well as university. Standardization does not necessarily mean equalization of credit hours, but a need to cover the areas important in all phases of commercial art for better trained graduates.

Programs of study are important, but the need really lies in the area of qualified and interested instructors for the promotion and success of the commercial art curriculums. Schools presently acclaimed as professional use many professional artists on their staffs as instructors, who bring the present trends, needs and ideas of the trade to the students.

An evaluation of the graphs of these ten schools reveals the differences are really not as wide ranging as one would think. The professional schools need to improve on their programs, particularly in reproduction, and in developing a well rounded individual; and the liberal arts schools need to have a better understanding of the general needs of the profession. The liberal arts schools in general offer too little in too few of the needed specialized subjects in commercial art; such as color, photography, typography and production processes.

The present trend in the liberal art schools is the emphasis

toward the fine arts and the well rounded, educated individual rather than the applied arts. The commercial art training is superficial and not specific enough to present an accurate concept of the demands and needs of the industry. The courses offered appear only to be a concession to student desires. The trend also appears to indicate that liberal arts institutions serve as a general training base for further specialization.

Curriculums should be set up with courses labeled to indicate the specific content of the course. Subjects of importance need an allocated time devoted just to their specific instruction. The various curriculum programs of this survey indicate that many of the course offerings in the liberal art colleges do not accurately describe the course content. Colorado, Iowa, Kansas State, and Wichita State universities list courses which have such general titles that the content of the course is not indicated. As a result, these curriculums may slight some areas supposedly included.

The area of Commercial Art in advertising has many specific areas where one can concentrate, and schools need to be more explicit as to what is taught in these areas if they wish to be realistic in graduating acceptable, qualified artists. The general approach to exacting needs will not produce the desired product in commercial art.

There can be a professional attainment in commercial art for students in universities and colleges. These schools graduate qualified graduates in other areas, so too, qualification can be achieved in commercial art. These schools train and graduate



students in such fields as engineering, business, and architecture; and their education and training enable them to secure employment in their desired fields. The field of commercial art in many ways is more specialized than other areas of education but this area can be modernized to meet present day needs and standards.

The attainment of these qualified commercial artists can be achieved in the school if the departments will evaluate and up-date their present programs. Up-dating programs will necessitate the procuring of qualified, professional instructors and the modernizing of facilities, and a closer contact of staff and students with the industry. Other departments do this, and one might study their achievement and apply their techniques to the department of commercial art. Other departments keep abreast of the industry by letting instructors participate in their specialized fields by professional consultation and sabbatical leaves.

Curriculums and programs of study are difficult to point out as ideal, as weaknesses are evident and certain subjects may be slighted. However, many subjects are needed in this particular field of art to maintain a certain qualification standard. The curriculum must include courses in package design, typography, and production processes to meet the basic qualifications standard. Because of this need a Bachelor of Fine Arts degree requirement meets the criteria with its large concentration of art subjects and hours.

The program most ideal to meet the needs is a program similar to the one already used by the Chicago Art Institute.

This particular program is designed for a Bachelor of Fine Arts degree, which requires 156 hours for graduation, However, due to the situations in most colleges and universities this program is impossible. A program of this nature would require another year if the ratio of classroom participation to credit hour of three to one is to be maintained. However, this program could be revised to meet the demands of the universities with some modifications.

The following is suggested for consideration as a possible program of study:

<u>FIRST YEAR</u>	<u>COURSES</u>	<u>CREDIT HOURS</u>
	English	6
	Speech	2
	Color	3
	Drawing	3
	Physical Science	4
	Design (2-D)	3
	Design (3-D)	3
	Art History	6
	Physical Education	2
	<b>TOTAL</b>	<b>32</b>
 <u>SECOND YEAR</u>		
	Psychology or Biology	7-8
	Social Science	6
	Art History	6
	Photography	3
	Lettering	3
	Figure Drawing	3
	Advanced Design or	
	Advanced Illustration	3
	<b>TOTAL</b>	<b>31-32</b>

Faculty review and evaluation interview of student's records and work of first and second years for acceptance for further study in commercial art.

<u>THIRD YEAR</u>	<u>COURSES</u>	<u>CREDIT HOURS</u>
	Humanities	6
	Social Science	3
	Advertising Design or	
	Advertising Illustration	6
	Mathematics	3
	Figure for Illustration or	
	Illustration	6
	Typography	3
	Package Design	3
	<u>TOTAL</u>	<u>30</u>

<u>FOURTH YEAR</u>		
	Portfolio & Art Readings	2
	Bookkeeping	3
	Humanities	3
	Physical Science	4
	Advertising Design or	
	Advertising Illustration	6
	Production Processes	3
	Economics	3
	Figure Illustration	3
	Electives	6
	<u>TOTAL</u>	<u>33</u>

The program with the screening type interview of the faculty concerning students records and portfolio in the first two years should develop a better understanding of what is expected by the department.

Commercial Art programs in many colleges and universities need to be re-examined to see if they are fulfilling the training needs vital to the industry. The programs need to offer more courses of the technical nature such as typography, reproduction, etc., with conditions closely representing those of the professional agency.

Programs presently in use that are handcuffed by limiting art hours due to degree stipulations should consider offering a five year program of changing the type of degree offered. The departments and programs under restrictions might meet the

commercial requirements by extending the program an additional year in order to gain the needed experience in Art. The change in degree considered depends on the feelings of the department as to needs for the artist, from the Bachelor of Arts to the Bachelor of Fine Arts. The latter is the stronger of the two, as far as academic backgrounds.

The present offerings in this particular area of art in most schools throughout the United States definitely need to be evaluated, and some standard established for the preparation of commercial artists and those allied areas used in the advertising arts.

"Viewed as a whole, our art schools suffer from a lack of over-all practical standards. In this they probably reflect the entire art situation today."<sup>10</sup>

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<sup>10</sup>Fred C. Rodewald and Edward M. Gottschall, Commercial Art as a Business, (New York: Viking Press, 1960), p. 152.

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## APPENDIX

In partial fulfillment of the requirements for a Master's Degree at Kansas State University. The following section contains examples of the candidate's work.

The examples presented are paintings completed in the oil medium with the idea of working for a better understanding of design. The following examples deal mainly with abstraction of subject matter.



UNTITLED  
Oil 24" x 36"

Courtesy of Manhattan Board of Education



"PEACEFUL INTERLUDE"

Oll 40" x 30"



"CHRIST"

Oil 10" x 26"

Courtesy of Reverend E. J. Gerber



"THE CITY"

Oil 2' x 6'6"

Courtesy of Mr. & Mrs. Paul Van Nostran





UNTITLED

Oil 24" x 34"

Courtesy of Manhattan Board of Education

THE NEED FOR UPDATING COMMERCIAL ART CURRICULUMS

by

CHARLES B. YANCEY, JR.

B. S., Kansas State University, 1960

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AN ABSTRACT OF A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF ARTS

Department of Art

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

1968

The purpose of this study is to point out the need for a re-evaluation of existing programs of study in many liberal arts colleges and universities offering commercial art curriculums. The study attempts to point out possible deficiencies in the liberal arts programs of commercial art in order that interested institutions may reorganize curriculums to meet the demands of industry.

The contents include various opinions by professional artists in advertising concerning the education and the training needed by graduates for employment as commercial artists. Eleven school programs are listed (when available) with descriptions of the courses offered relating to commercial art. Graphs were compiled in order to present a visual comparison of the available courses offered by the different art schools, liberal art colleges, and universities in commercial art. Observations of these graphs and programs compiled enabled the author to compare these differences in order to point out possible shortcomings of the existing emphasis of liberal art colleges in commercial art.

The concluding portion of this paper is the evaluation of the study based mainly on graph information. The authors' opinions indicate the importance of achieving a standard in instruction necessary to promote quality graduates in the advertising industry. The author submits a program which he considers ideal for a commercial art oriented student. The curriculum program is divided into a basic or lower division studies and an upper or specialized division of studies.