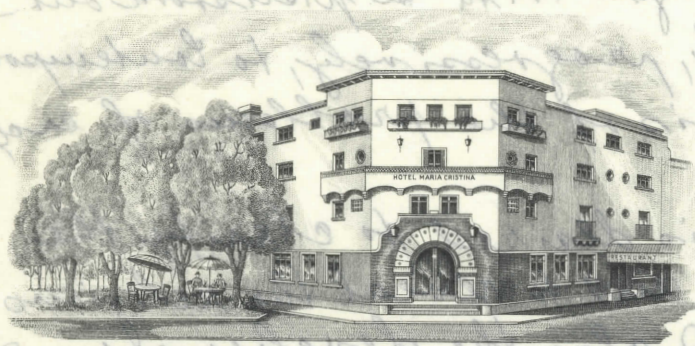




Hotel Maria Cristina

LERMA N° 31.

MEXICO, D.F.

TELS. ERIG. 14-57-30 MEX. L-15-35

January 19, 1942

Mr. Lewis Jones, President
Bennington College,
Bennington Vt.

Dear Lewis:

As I recall the many points covered in our last conversation concerning the advisability of formulating a new plan for a more definite and concrete program for our curriculum for next year, I have arranged a tentative schedule, based upon my experience. In reviewing the years of my incumbency at B. C., I feel that I myself have gained much, and that my teaching plans can now be crystallized on a surer and sounder basis.

I believe that the Introduction to Art, as I have developed it during the last three or four years, is now a good working plan. It is intended to give the student a fairly broad general background in art.

All students desiring to secure a knowledge of the arts in general sense, will benefit, regardless of whether they are going to major in Art or in any other field. Minor changes in this course could easily be made, in correlation with other courses. I consider such an Introductory course a basis for a general education. The following would be a tentative outline for the course:—

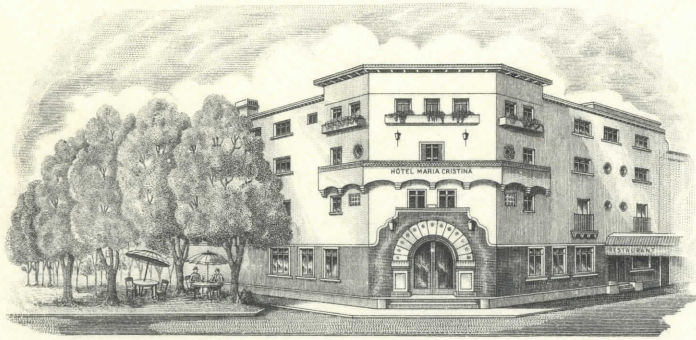
A combined theoretical and studio course, over

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in which, to give the student a knowledge of the most important epochs of the history of art, I begin with a prehistoric outline, and follow clear through, progressively, to contemporary art. A comparative analysis of the problems of each culture is made.

Particular emphasis on form is desired to clarify the power of human ingenuity, and to reveal the religious and social backgrounds, and also the development and progress of human mentality. Attention also is directed to the problem of form in each of the epochs, and also how they were solved.

Reading matter is assigned for each week, and a problem of three-dimensional form is brought to class by each student. Criticism and general discussion is held to give the student a better understanding of the aesthetic philosophy of the human race. Two papers, a summary of the course, with an analysis, are required from each student. — sculpture as a basic course.

Studio work, in three-dimensional forms for beginners as well as advanced students, encompasses modeling; individual projects, portraiture and composition. This leads to the discovery development of a sense of composition and the meaning of form and space relationships. Individual criticism is made giving the students an opportunity however to work independently as much as possible. As soon as a student is able to deal with composition, she begins to work in material. It is necessary to teach the student craftsmanship to enable her to do creative work.



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The various materials used are plaster of Paris, wood, stone, ceramics, and experiments with new material, such as the various plastics. Work in material gives the student a feeling for the material, and it is a good introduction for beginners. All students who take Ceramic Sculpture or Pottery learn to glaze and to fire their own work. Advanced students have an opportunity to experiment with different glazes. They also learn to apply design to many varieties of arts and crafts and finally, piece molds in plaster of Paris enable the student to learn how to make use of their sculpture for one or more pieces.

Please excuse pen and ink.
With best wishes, I am

Very Sincerely yours
Lina Morales