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An Illustrative Study of the Developments and Practices in Art Education in the American Public Schools During the Years from 1900 Through 1910: the Elementary Art Program, Kindergarten Through the Eighth Grade

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An Illustrative Study of the Developments and Practices in Art Education in the American Public Schools During the Years from 1900 through 1910: the Elementary Art Program, Kindergarten through the Eighth Grade

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BY

John Stephen Deyoe

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An Illustrative Study of the Developments and Practices in Art Education in the American Public Schools During the Years from 1900 through 1910: the Elementary Art Program, Kindergarten through the Eighth Grade

A Thesis Presented to
the Department of Art
Eastern Illinois University

In Partial Fulfillment of
the Requirements for the Degree

Master of Science in Education

by
John Stephen Deyoe

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INTRODUCTION

The major intention of this paper was the product of an engaging investigation by the author into the concepts, objectives and practices common in elementary art education at the beginning of the Twentieth Century. That period of time has been described by a few art educators of the present time as being the "coming of age" years in the evaluation of art education in general.

The years from 1900 through 1910 were highlighted by frequent opinions suggesting that elementary art should be a practical course intended for the preparation of workers for industry. Some educators were advocating that elementary art should be approached as a training for a more knowledgeable appreciation of the beautiful, while others felt that art could be a harmonious combination of both attitudes. In addition, still another group of educators were opposed to all existing theories and maintained strong individual opinions of their own concerning the objectives of elementary art education.

Realizing that no known intensive research had been previously undertaken in the area, the author concluded that it would be of some educational value if some attention were to

be focused upon the original material published on elementary art instruction during the years from 1900 through 1910. Although the study has been in no way thoroughly exhaustive, considerable periodical and text information on the subject written during the period was carefully researched in detail in order to prepare this paper.

The basic purpose of the author was an attempt to review and illustrate the differing concepts, objectives, and practices which seemed to be common in elementary art education from 1900 through 1910 and with that description, facilitate the reader's awareness of how dramatically the manner of guiding child art has evolved when compared with present-day procedures. As the reader might conclude, both visibly superfluous illustrations as well as forwardly progressive illustrations have been included and discussed. No attempt was made to pass critical judgment upon each isolated concept, objective, or practice, though some may seem foolish or academic in relation to the current theories involving elementary art experiences. Where experiences in elementary art during the early 1900's lacked the creative, self-involvement of the child and were largely highly formal lessons in drill and copy work steeped with technique, precision, and conformity, the child today is exposed to an environment of stimulating experiences which place emphasis on the overall emotional, cooperative, and creative development.

It is the author's wish that the reader will become more familiar with elementary art education as it was practiced in the past, and through this acquaintance, become more aware of the value of present trends in child art.

For the most part, a large portion of this paper was abstracted from the original material in order to capture more accurately the true feeling and purpose of each writer's intention. In view of the transitional flux of educational theories, it would seem somewhat disrespectful to rake the ashes in the pedagogical burial urn with mere critical intent.

As a rule, the primary function of this paper was to represent a historical period in the development of elementary art education by introducing the reader to the dedicated, though at times misguided, educators, as well as the influential factors, concepts, objectives and practices which made elementary art education what it was during the period from 1900 through 1910.

INFLUENTIAL EVENTS AND DEVELOPMENTS WHICH AFFECTED ART EDUCATION: 1900 THROUGH 1910

Years of Transitional Flux

The period of years from 1900 through 1910 has been labeled the transitional years because theories on art education appeared to be in a constant state of change. Shortly prior to that period, many "reforms" began to have their effect on the purposes for elementary art experiences.

About 1900, the United States left a period of adolescence and began a struggle for maturity, according to a few educational historians. Emphasis was switching from the academy to the field of industrial and applied design. Many types of practical applications for art study were being tested.

Influences from Expositions and Conventions

For the most part, the evolution of elementary art from 1900 through 1910 could be traced to the influence of the World's Columbian Exposition at Chicago in 1893. According to some educational historians, the "Art for Art's Sake" theory, which received emphasis at that time, was traced to values in the appreciation of beauty, given attention by the Fair.

Following the World's Fair, which had provided a formal introduction of color to art education, there was a general

improvement in paper, crayons, paints, brushes, pencils and in virtually all materials and methods.

In 1899 a committee of ten on drawing in the public schools was appointed by the National Educational Association.

The aims of art education as stated by the committee were listed as follows:

1. To develop an appreciation of the beautiful.
2. To develop the creative impulse.
3. To offer a consistent development of the faculty of sight.
4. To acquire ability to represent.
5. To prepare pupils for manual industry is purely incidental.
6. The development of professional artists is in no sense the aim of art education in the public schools.

Emphasis on Manual and Technical Skill

The "Art for Art's Sake" movement had made many influences by the early 1900's, but it also created a number of perplexing situations. One problem was that of overemphasizing technical skill, which seemed to make art a subject of reverence when viewed by the masses. In many situations it actually fostered admiration for exhibitionism, but made little provision for art as related to the life of the people. Concerning methods for teaching art, almost no recognition was given to experimental procedures or to the development of originality.

Art was an end in itself. Art as a cultural pursuit was considered worthwhile, elevating, and capable of affecting an individual's moral and ethical nature. These were the fundamental beliefs of the period. They still have their adherents today.

About 1900 the country ceased looking abroad for European innovations to influence art education. Many established and recognized artists, schools and programs and large groups of teachers who had become dedicated to the American school system were assuming their roles in shaping art education.

During a twenty-year period prior to 1917, there existed some doubt and reconstruction in all phases of society, and this also became evident in the arts.

The arts and education during this period met problems which could not be solved simply by encouraging more activity. The new influences to be assimilated were decisive in nature, hard to understand, and are probably still not yet accepted as leavening elements. The basic principles of aesthetic quality were being called into question, and fundamental differences of educational method and objectives were debated. A discouraging stalemate ensued, but it was probably inevitable. No progress of value could be imagined without serious questioning of a great deal of the early teaching of drawing and the arts.

In some circles common ground between art and manual training seemed natural. At the St. Louis Exposition in 1904 the so-called Arts and Crafts Movement made its appearance, and the correlation between art and manual training received much emphasis. The Jamestown Exposition of 1907 illustrated how art and manual training teachers united in an endeavor to produce worthy industrial art products. In the years to follow, the San Francisco and the San Diego Expositions in 1915 showed an even closer

relation between art and industrial education. From their influence objects were made with a definite practical use as an end, demonstrating the union of beauty and utility in common things and for the masses.

Ideas from Abroad

Foreign ideas inspired considerable attention in the area of child study. English and German educationists published reports on child nature, which were revealed through drawings, as early as the early 1880's. Studies of this sort appeared in America soon after. In the published work on the subject prior to the year 1908, Art Education in the Public Schools of the United States, James P. Haney indicated two significant directions in art education.

Study of Child Experiences

Haney proposed that the concentration of one group be on the child, his reactions, his emotional and intellectural growth, and insight into the purpose of that growth offered by the "absurdities" of drawings by children. The works of the group of teachers was centered around the arts. Their observations and conclusions, although based on the work of the child, were generally to be compared with adult concepts of aesthetics. Gradually, the child study attained more emphasis in later years than the other rather confused and often misdirected elementary art education of the first twenty years of the Twentieth Century.

Studies in Education, published by Earl Barnes, covered a study made from 1890 to 1897 on child experiences. In 1902 a second report which was from material obtained partly in England and partly in America was published. Both the first and second works were reports on child experiences. The more recent book included ten studies on the meaning of children's drawings.

By 1908 art education had accepted the value of child study and favored the studies in art work. The child-study group observed that the children's power of organizing and giving voice to their experience could be improved noticeably through drawing. More than once it was noted that each individual expressed ideas better through one medium than another. With no more pretense at meeting the problem than most art teachers now display, it was acknowledged that the beginning of adolescence, and a marked feeling of insecurity as to what one might draw, go together.

An important part of child study in drawing and activity in art was an analysis of drawings in large enough numbers to insure sound generalizations.

Logan (39) spoke of child study in three areas.

> Studies of the sort brought out conclusions in three large areas. First was a better understanding of child ability to learn some of the mechanics of drawing. Second, there began to be established an observable pattern by which children come to maturity of visual perception and picture making. And third, there were the hazy and often contradictory attempts to reconcile excellent views on the nature of children and

their art with the prevailing doctrines on art and beauty and philosophical idealism.

As a rule, child study of the early 1900's was concerned with the work of boys and girls of the nursery school, kindergarten and primary grades but did little with adolescents. One other phase was concerned with the materials used in drawing. This phase encountered minor conflicts over a common procedure to follow. In most cases, teachers were much in favor of pencils and line drawings as being the most valuable means for children to express their ideas. From time to time some teachers showed more favor for the use of larger drawings with more paint and general color usage. As a whole, the enlargement of material variety used by the children was considered a great step forward for art instruction.

Printed Material Concerning Art Education

It was widely assumed that in the first twenty years of the century, art in the public schools was scantly presented as an expression of beauty as the word is known today. The connotation of beauty at that time was primarily concerned with perfectly formed people, pastoral landscapes, or idealistic dreams of a golden past that was no more. For the most part, that type of knowledge relating to what art should be and was, was publicized in the various periodicals of the period.

Periodicals on art instruction were largely unknown before 1900. September, 1901, saw the introduction of the first significant aid to the teacher of art. The Applied Arts Book was described as the "Voice of the Applied Arts Guild."

Two years later, in September, 1903, Henry Turner Bailey became the second editor of the magazine and the title was subsequently changed to The School Arts Book. Bailey held the editorship until 1919. In the eyes of many, The School Arts Book was valued highly as the prime tool for art instruction in the elementary schools. The general philosophy of Bailey's magazine changed substantially during the years to follow. Prior to about 1910, the mission of the arts was greatly influenced by Bailey's ideas.

Drawing from nature was a constantly included item for all grades. Subjects were plant fronds; branches from trees, preferably with nuts and seed pods visible among the leaves; clumps of long grasses; selected garden flowers; and fruits and vegetables mounted individually on display boards or arranged in a basket of some type. The composing of these natural forms in compact pictorial areas was freely borrowed from the ideas of Arthur Wesley Dow and was properly acknowledged. Lettering was stressed for the middle and upper grades, as was design for craft objects in metal, leather, and wood.

The School Arts Book for its first ten years created a picture of art all its own. Perhaps the isolation from the rigid logic of Cubism and the hot color of Fauvism was not much of a loss at that time. Maybe the concentration upon Bailey's nature-oriented concept of beauty and art was influential enough to promote stimulation in the elementary schools and an important source of satisfying activity for the children.

The most frequent contributor of pictorial matter to the magazine was the editor himself, Henry Turner Bailey. His frequency of editorial contributions was questionable as an aid to the creative aspect of schoolwork.

In many issues of The School Arts Book after 1906, the line-drawing assignments by the children were traced directly for use as booklet covers and mural decorations for history. Editorial comment seemed to show little concern over the possible undesirable effects of borrowing and tracing art forms.

"Pictorial drawing," or the disciplined learning to represent objects in careful perspective, was an important topic. The lessons in this category, from the first grade through the ninth grade, were planned to teach all children a conventional group of realistic forms as being the absolute ones for such objects as people, trees, animals, wagons, buildings, and still-life objects. Here again there seemed to be little evidence that Bailey and his art-teacher contributors had realized the idea of individual interpretation of visual forms.

As Logan (39) described the work of Bailey:

> The insight of the child-study psychologists into the pattern of individual growth and expression had not reached The School Arts Book.

The illustrations and examples of child art used in The School Arts Book were unusually rare. Most of the plates were of upper-grade and high-school craft and lettering. Substantial pictorial attention was given to leather work, booklets, ceramics, hand-bound books, jewelry, small furniture pieces,

textile weaving and printing. Decorative ornamentation included the usual twining vines and chopped-up plant forms of the art nouveau influence with emphasis on border decoration.

For the most part, Henry Turner Bailey seemed to advocate practices common to manual training for the bulk of the material contained in his magazine was of the hand-work variety. Most of the lessons in artistic design were involved with the practical application of decoration to the utilitarian items produced in manual training. Such objects as letter openers, book ends, and book covers were so decorated. Many assignments were focused on basket weaving, doll garments, storage envelopes, line drawings for coloring, personal monograms, silhouette illustration, and an assignment on how to make a better mouse trap.

The School Arts Book was largely designed for elementary teachers in the smaller communities where assistance from a special or supervisory teacher was marginal.

Another publication which was supported by both art and manual training was The Manual Training Magazine. It was printed and circulated by the Manual Arts Department of the Bradley Polytechnic Institute in Peoria, Illinois. The purpose of the magazine was, as the title indicates, hand-work in manual training. It also contained some work in design and drawing, but to a rare degree. For the most part, the shop-work assignments had little relation with free expression and were not much more than blue-printed instructions for purposeful objects. Some issues spoke of the possible unification of

art with manual training because both areas were thought to have common goals and that they would benefit one another if combined.

COMMON PRACTICES IN ART EDUCATION AT THE ELEMENTARY LEVEL: 1900 THROUGH 1910

Improving the Status of Art Instruction

To some teachers of art during the early 1900's, the position of art as a subject equal in value, if not more so, in respect to other courses in the elementary school program, seemed in need of some strong upgrading.

In 1901 F. W. Coburn, Secretary for the Art Students League of New York, suggested the possible interrelation of art and the industrial world. He maintained that a unity of that sort was essential for a greater social acceptance of art and its practices.

Coburn (15) felt that properly correlated with the other work of the schools, and including all the handicrafts, art would be held in the highest esteem by educators; and, being adequately correlated, on the other side with the industries outside the school, it would have the respect and constant solicitude of the leaders of the country.

At the National Educational Association convention in 1902, James L. Hughes, Inspector of Schools in Toronto, Canada, felt that art was an important asset to elementary education because many children had adequate ability to become self-expressive in

art but found little satisfaction in other fields, but did not take art because it was not available to them in adequate form.

Hughes (37) maintained that there were many children whose central life power could not be fully kindled by mathematics or science, or history, or literature, or music, who might be aroused to harmonious activity by art. If those children were not allowed to illumine their lives by art study and art expression, the result would be restricted and barren lives. According to Hughes, one of the most pathetic things in the world was a barren life, and no life should be barren. No life could be fully productive unless it yielded its best fruit in fullest measure. No life could yield its richest fruit unless its powers of self-expression had been trained to self-activity. No individual power of self-expression could be trained to its supreme limit of productive activity unless all coordinates of self-expression had been trained, and especially the central element of highest selfhood.

Art should be a high form of self-expression for many children; therefore, all lives must be relatively barren, and some lives pitifully barren, without art training.

In 1903 Bennie Snow, Supervisor of Drawing for the Minneapolis City Schools, called for the establishment of art in the elementary schools which achieved equal status alongside the other important subjects.

According to Snow (58), the teacher of art saw an elaborate and thoroughly up-to-date system of geography books, profusely

illustrated, and rooms with many maps, globes, and sand tables provided in the elementary schools. There was also daily recitation and a daily study period for geography. Yet it was believed that the study of art was not of less importance than a knowledge of the earth's surface.

Snow mainteined that the teacher of art contented himself with such scrappy material as he could glean from libraries, museums, books and magazines, and the wilderness of nature. In spite of this, teachers of art felt that the study of art, with all that it involves, was equal in importance to the study of geography.

The proper test for any subject permitted on the school program was its effect upon the child and his attitude toward it, according to Snow. In light of the experience, handicapped as it was by meager equipment, short periods of recitation time, and insufficient preparation on the part of the teacher, proof that art had stood the test was overwhelming. But it would never be placed upon its proper footing until teachers of art demanded and received for their subject equal recognition with the branches indicated in the epithet "the three R's."

According to Snow, such recognition would mean:

1. As thorough preparation in drawing on the part of the grade teacher as is now required in English or mathematics.
2. A complete equipment of art text-books--not books in which the drawings of children are to be placed, but books containing lessons to be learned, related reading matter, beautiful pictures in color and tone by the best artists, and any other material helpful to the cause, which is now supplied, if at all,

by the supervisor, at an undue expense of life energy, and money.

3. Much additional material in the way of portfolios of fine examples of work from the masters, past and present, from the world of architecture, sculpture, and craftsmanship, and from the best designers and illustrators of our day.
4. A daily recitation period varied in length to suit the age of the child, and in all grades where such time would be of advantage, a daily study period.

Teacher Education for Art Instruction

Many questions were circulated shortly after 1900 concerning the education of teachers for teaching art at the elementary level. Some teachers had relatively inadequate training for instructing a course in art in proper fashion.

Emma Church, Director of the Normal Art Department, Chicago Academy of Fine Arts, presented her views on educating teachers of art at the 1905 meeting of the National Educational Association.

Church (12) maintained that the art teacher must be well trained not only in education but in handling children and their work.

The drawing teacher or supervisor who failed to bring to her professional work a thorough knowledge of the purposes and aims of education in general, and who had not the executive ability to make practical use of that knowledge; who did not know how to make her special subject subserve those aims and purposes; who did not know much more about education than merely how to draw and to criticize drawings, would better seek another

field of work, for she would always be a dead weight and a heavy detriment to the cause she had entered. The efficient drawing teacher must know children, and know how to learn from them, in order to teach. Her best apprenticeship would be experience in the general teaching of the grades in which she taught drawing or supervised.

Church believed that the normal schools should do just as much to prepare the grade teacher to teach art as they did in preparing her to teach any of the other subjects in the curriculum.

Work in Manual Training

During the years from 1900 through 1910, courses in manual training became popular in the elementary schools. Much of the work in manual training was involved with work with the hands in such areas as wood-working, pottery, textiles, home economics, and in other related areas. Many exponents of manual training termed their field "a practical course in art." As a rule, the only actual application of art was in the form of applied decoration for a finished object.

In most issues of The School Arts Book, Henry Turner Bailey allowed space for a section entitled "The Workshop," which usually set forth instructions and blue-prints for making objects of a utilitarian value.

"The Workshop" had, for example, one article containing detailed instructions and a blue-print for the construction of a mouse trap in which the mouse could be captured alive.

Educationists who supported the merits of manual training felt that the subject contributed many valuable experiences for the child in preparing him for a society which needed people with ability of the hand as well as of the mind.

In an address read before the Department of Elementary Education of the National Educational Association in 1904, L. D. Harvey maintained that the various subjects offered in the elementary curriculum were so offered because of the necessity to roundly prepare the child for the activities of life. The subjects selected should be chosen because of their utility value and training value to the child.

In his address Harvey (36) emphasized the necessity of physical activity in the elementary curriculum which was obtained through manual training. The introduction of any particular industry into the field of elementary education or the introduction of any particular form of hand-work, would be justified if it were shown that the mental and physical activities essential for the proper performance of the work so introduced were such activities as were needed by the child at the time when they appeared in the proper unfolding of his powers, and that no other form of work was given at that time which was better for the needs of the child.

In 1907 William Baldwin of the State Normal School in Hyannis, Massachusetts, explained how manual training could be made more purposeful in preparing the child to be a cultured citizen. Baldwin (9) illustrated what had been accomplished in a practical course in manual training.

During the past year, while the girls were cooking and sewing the boys were building an eighteen foot sail boat. With the help of their instructor a boat worth about $200.00 was constructed. The reader may well imagine that nothing more beautiful could well be made by grammar school boys.

The combination of utility and beauty are here well nigh ideal. One need not wonder that boys and parents as well as instructors are proud of the product.

Baldwin (9) outlined the benefits which were to be obtained through influence from a manual training course at the elementary level.

1. The younger children are helped in forming habits of cleanliness and order in connection with their persons and clothing as in the use of soap and water, hair and clothes brushes.
2. They learn something of how to conduct themselves toward their elders and toward their equals both in the school room and on the school grounds.
3. Clothes pins are provided in the lower grades for rubbers so that each child may care for his own.
4. Each child is expected to keep his own cap and coat on a hook provided for them.
5. Rubbers are removed in the basement so that dirt shall not be brought into corridors or school rooms.
6. Individual towels are made and laundered by the children.
7. In connection with their sewing, cooking and bed-making, many lessons in both dress and manners are given. Such simple questions as shall the father come to the table without a coat and with his shirt sleeves rolled up, are continually coming up in the lower grades. In the grammar grades as to texture, color, cost and appropriateness, and the boys learn how to sew on buttons, to darn stockings and crochet slippers, and something of table manners.
8. Teachers strive to dress simply and in good taste for the sake of the children.
9. Neatness and good taste in dress are commended by the teacher in much the same way as a good paper in drawing or arithmetic would be commended.

10. The primary grade children dress the school doll to be the lady of the play house.
11. The third grade children make beautiful paper dresses for paper dolls.
12. The making of personal gifts at Christmas and other festal times, as baskets, foot stools, and brush brooms afford similar opportunities.

Harvey (35) defended the values of exposing elementary children to a course in manual training in 1907. According to Harvey, manual training as a form of educational effort, involved a systematic training of the hand in construction work, through the use of tools and manipulation of material, as was adapted to the proper development of the motor activity of the hand, initiated, guided, and controlled by mental activities essential for the proper development of the mind. The systematic training of the hand, in construction work, through the proper development of its motor activities, was made a definite end and aim of elementary training.

Manual training dealt with material things, their form, sources, and uses, and, in addition, demanded physical and mental activity in changing the raw material to the finished product; and this was exactly what the individual would have to do who earned his living with his hands.

Manual training was needed in the lowest grades to furnish a form of activity which the physical nature of the child demanded, and it was needed to utilize the activity through systematic, organized work for the development of the child.

Correlation of Art and Manual Training

During the period from 1900 through 1910, some educationists in both art and manual training attempted to combine the two separated areas into one subject which would assume elements from both areas. On the other hand, some teachers argued that the two areas were completely different in concepts and should not be allowed to join as a single course. For the most part, those who advocated combining the two were of the opinion that each area had a deficiency which was corrected through the proposed combination. According to the teachers from both areas who were in favor of a combined art and manual training course, art was not offering enough hand-work skills in crafts, and manual training did little to develop the creative and aesthetic interests of the child. On the other hand, there were a few teachers who felt that there should be more cooperation between manual training and art, but who felt at the same time that a definite cleavage should remain. It was primarily the work of teachers with more conservative, practical, and industrial orientations who endeavored to keep the two areas separate.

In 1901 an article (32) appeared in the Teachers College Record which attempted to clarify and defend the purposes and aims of a course in manual training in the elementery program. It brought out that manual training was not meant to be concerned with the moral well-being of the child but was dedicated to inspiring a knowledge of material and its functions.

The child who took a course in manual training under wise guidance acquired from the work not only a special information involved but also habits, perseverance, orderliness, muscular control, etc. Manual training was not meant for reform of the mental constitution and moral habits of children by courses in hand-work or in anything else. The habits acquired should not extend far beyond the particular sorts of circumstances in which they were formed. The same was true of such powers as adroitness, executive ability, and artistic appreciation, which manual work might have developed. Manual training, according to the article, encouraged an appreciation of design, but not of poetry or music.

The child's experience with hand-work further provided him with permanent interests of a desirable sort, interests in construction design, technical skill, and the lives and conditions of artisans and manual workers of all types.

In 1902 Herold Peyser (45) stated that art and manual training were overlapping in some factors. Art, according to Peyser, contributed decorative qualities and had some influence upon the basic design of an object. Manual training was the factor of skill in producing a given object (book ends, letter openers, pottery, baskets, etc.), according to the techniques of mass production. A basic function was to gain knowledge over material utilization. The utility of the object manufactured was the resulting end. The major stress was planning. Peyser felt that the essential aim of manual

training was one of cultivating an appreciation of the proper use of material in adaptation to an end. A primary concern was to parallel the areas of construction and art. Art refined the proportions of the crafted article through converting a merely useful object into a beautiful and useful object, according to Peyser.

Another educationist in 1902, James F. Hughes (37), felt that art and manual training were better off separated if beauty could influence manual training in no other manner than the mere application of decoration to a finished product. According to Hughes, art was the basis of true manual training. All forms of productiveness were degraded when beauty was subordinated to utility, or when utility alone was considered. The richest beauty could not detract from the highest utility. True beauty could not lessen utility. If the aim to give more beauty rendered any article less useful, then the unity between beauty and utility had been neglected, and a fundamental law of beauty had been violated. Artistic design was one of the most important elements of educative manual training.

Ernest Fenollosa (28) placed both art education and manual training in the same category, according to an article he wrote in 1902.

Fenollosa maintained that manual training and art are not merely entangled, but identical. A line could not be drawn, as the word "manual" seemed to imply, at hand-work, for all forms of visual art demand the highest muscular skill. Neither could

a difference in use justify the cleavage, as if industry produced utensils which were to be consumed, but art luxuries that were to be treasured.

Fenollosa related manual training to art by associating the structural ornamentation in industry with the structural qualities of line used in art. Lines of things had a structural purpose. Art expanded and refined the lines into a fuller meaning.

The social value of art education was twofold. Its identity with the manual or industrial side brought personal work into conscious harmony with the great currents of civilization. Art, however individual in its creation, was no selfish barterer in a detached heaven as some people sneeringly supposed.

A second and more subtle social value was given in the type of being which art embodied. It brought virtually a new dispensation, the age of harmony. A mechanical world carried people out and off into an endless series of time, space, and cause.

In 1903 L. D. Summers (61) emphasized the validity of combining the important procedures of art and manual training. He suggested that teachers of both fields should work together in closer unity. In explaining his views, Summers discussed the origins and values of manual training concepts.

According to Summers, the high schools were the first public schools to introduce manual training, and they had followed the methods used in the technical schools. From the

high school manual training had gradually pushed its way down into the grades, borrowing in many instances the high school methods for class instruction and performance of exercises.

From the opposite extreme, the kindergarten had taught much in manual training, although not technically considered as such. The activities of the kindergarten were entirely lacking in a commercial or utilitarian idea, and were solely for the development of the child. Much of the kindergarten work was ideal manual training, such as clay modeling, free paper cutting, paper folding, and mat weaving.

According to Summers, that type of kindergarten manual training had been of infinitely greater educational value than the more technical kind which had found its origin in the technical schools and then in the high schools. Of all forms of educational training at the manual level, the most valuable was work in clay modeling. Work in no other medium supplied such perfect training for the sense of sight and the sense of touch, at the same time developing conceptions of proportion, form, and beauty of line. Free paper cutting was a fascinating form of manual training, and the use of colored paper delighted the children, Summers added. Mechanical accuracy had its proper place, but a more important accuracy for the first four grades was free-hand accuracy.

Summers believed the contributions of art teachers and manual training teachers were equally valuable. Both fields had a truly educational motive--the development of the senses

of sight and touch. However, even though the manual training teachers had always kept the educational motive in mind, they had concerned themselves too largely with merely technical skill. The goal which was hoped for could not be gained unless the work was looked at in the broader sense. Both teachers of art and teachers of manual training were to be concerned with the educational development of the child by joining forces and working together.

In support of his views, Summers had received many letters from other educators who were sympathetic toward combining manual training and art. He included a few quotations from the letters in his article.

According to Haney (61), who had written in support of Summers' views, much of the teaching of design could best be taught in its direct application, as applied pattern or as structural design, to things that were made. With a definite end for the teaching of the laws of beauty, such teaching would become concrete, not abstract. Beauty in common things, concrete things, could best be taught by the making of such things.

The president of the Milwaukee Normal School (61) also supported the proposal Summers had made. He stated that art could never accomplish its largest good divorced from constructive work, and it was true that constructive work was of little value without art. The teachers in both fields should know each other and each other's work.

Superintendent Balliet (61) supported Summers by stating that it would be valuable to have a joint meeting of art and manual training teachers. He went on to say that there should be a meeting of not only art and manual training teachers, but the teachers of music, and also the teachers of literature, to have art teachers and the others discuss in the broadest way the problem of art education. To have art teachers assume that art education was merely drawing was to narrow the subject in a most unfortunate way.

John S. Clark (61) spoke in support of Summers. He stated that the art movement which was to come would bring great attention to the subjects of design, through putting the work of design on principles rather than upon mere whim, and the execution of design according to principle called for work in manual training, while the study of the application of design and the material used would much improve manual training.

Henry Turner Bailey (61) stated that there was no room in the elementary schools for both art and manual training specialists. Teachers of manual training in the lower grades would ultimately become teachers of manual arts specializing as craftsmen in the high schools. Teachers of tools and teachers of theories were equally undesirable. Teachers who could use tools well, but without taste, and teachers of taste who could do nothing themselves, are blind teachers of the blind.

William T. Harris (61) supported Summers by agreeing that the union of manual training and art was a good proposal. Manual

training had suffered since its beginnings from a separation of its course of study from the fine arts. In connection with manual training, art should be taught in such a way that every child would learn something regarding the principles of good taste in the arrangement of materials and in the form and efficiency of his work.

Colonel Francis Parker (61) maintained that manual training and art were essentially one field. Teachers had made a separation between them. Manual training workers had been considering themselves outside the field of art but in spite of this were exerting some influence. According to Parker, every constructive project was a concrete example of form, proportion, and color of a positive character. Such work became the most powerful aesthetic influence within the possibilities of the schools, and the realization of that possibility meant the cooperation between the art and manual training teachers of the type needed for the new association.

In a description of the trends and progress made in art up until that time, Summers maintained that improvement had been made in the program but that teachers should not ignore the merits of former concepts in a rush for new ideas. He mentioned that at one time a good art supervisor taught clay modeling, free paper cutting, and paper folding, and used colored paper to teach design, and did something in cardboard construction by using pattern sheets, and made use of geometrical solids. That practical and important side of art education had almost

been dropped. Free paper cutting and colored paper work gave place to brush work. Pattern work was almost entirely dropped, while thousands of dollars worth of geometric solids were covered with dust of five or six years. To replace those forms of involvement there was a great deal of nature drawing in the lower grades with water colors, ink and brush work, story-telling with brush work and crayon work, and pose drawing. The same sort of work was carried on through the grades: landscapes from the imagination, pose drawing, water color design, object drawing in mass, dark and light effects after the Japanese, etc.; all of which saved the art work from the hard, inartistic and conventional sort of way into which it seemed to be in danger of going, according to Summers. In addition, he also wondered if many teachers weren't secrificing truth in some of the work done in nature drawing in their anxiety to make the results free and artistic.

Summers felt that the art teacher who was too permeated with the art idea that he had no time for clay modeling, free paper cutting, cardboard construction work, and the legitimate use of the geometrical solids in teaching the pupils how to see and study, was doing a great deal toward making art a field with little significance.

According to Summers, manual training had been making great strides, although there were many false methods of teaching to be rectified, such as beginning the work in the high school, and basing the method of teaching on that of the

technical schools, employing artisans as instructors instead of trained teachers, and trying to make manual training an end in itself instead of a means to an end.

Summers emphasized that in the field of invention and design manual training had shown its weak point. A pupil could not design a good model without knowing the difference between good and bad constructive design, and when the manual training teacher could not explain the difference, there was a deplorable state of affairs. In the field of ornamentation, a poorly designed model was then mutilated by a hideous reproduction which had no relation to the object. The aid of the art teacher was needed to help recognize good constructive design and when it would be enhanced by simple, tasteful decoration; and the art teacher needed the assistance of the manual training teacher to have something to design and decorate.

In the proposed elimination of separate courses for manual training and art, Summers proposed that the teachers in both fields should re-educate themselves in order that they would become a complete instructor of the combined areas. Drawing teachers who neither understood how to teach the use of tools, nor how to use them, would attend summer manual training schools until they acquired that knowledge; and manual training teachers would study art in the same manner. The result would be a teacher capable of teaching a combined course with competence.

In 1904 Ralph R. Whitehead (65) pointed out that the major deficiency of the manual training teacher was his lack of understanding regarding what was involved in artistic expression. He stressed that there was an absolute need for a better knowledge of artistic design in manufactured goods.

Manual training teachers, Whitehead claimed, had difficulty in recognizing the association between beauty and the work of the hand because of the stress of school work and the multiplicity of things they were expected to know rendered it generally impossible for them to spend sufficient time developing their latent faculties. They saw the beauty of some painting by a master artist, or of some example of architecture, but the way of art by which they were created was incomprehensible to them, and the connection between such objects of beauty and the work that was done in wood or in weaving was hidden from them due to their insufficient training in the appreciation and practice of design.

Whitehead emphasized that the practice of working in art by the teachers gave them a better understanding of their task as teachers. The study of art could be made only by the practice of that art, not by reading a statement in a textbook. The daily practice of drawing lines and filling space with design was the only means to success.

Music, according to Whitehead, was the first accessible means for art in children. He maintained that the first training in artistic emotions was best implemented by music. After

work with musical influence, children should work in handicrafts such as clay modeling and basket weaving. The latter should be done with somewhat coarse materials. In handicrafts of that sort and in drawing, kindergarten-age children were mistakenly given work which was too fine and too small for the children, much to their detriment.

As the children grew, the basket-maker could be gradually led on to simple forms of weaving, and in connection with it, to the relation and harmonizing of color. The brush work with water colors which went on at the same time was excellent if capably conducted by one who had an eye for color. At the age of about nine, carpentry of a very simple kind was to be introduced, and at about twelve, simple carving in low relief was to be added.

Whitehead felt that many people had the misconception that anyone who was able to draw or paint was an artist. He suggested that art could be more readily understood as an aid in realizing the beautiful if more emphasis were placed on art in the manual training class. The reality of beauty was trodden underfoot by the turbulent course of commercialism, according to Whitehead.

In an address before the National Educational Association in 1906, James E. Addicott (1) made a request that since art and manual training were such inseparable areas, they should be merged into one subject under the heading "Industrial Arts." He pointed out that certain phases of art and manual training

could be correlated naturally and advantageously. Both art and manual training were essential branches in the course of study in the elementary and secondary schools but had common points which could be better merged as one objective.

Addicott felt that it was best if the art teachers and the mannual training teachers could feel a relation between their subjects, as a unified field, and the work of the world. He felt that there would be possible inadequacies of art and of manual training if they continued to exist as separate fields. According to Addicott, the teacher of art should fully understand the limitations of the material to be used. Such knowledge was impossible to one who had not had much experience in the manipulation of substances involved in manual training courses. The teacher of hand-work had the limitations of material well defined; he usually had the ideas of design well defined also. Sometimes the ideas of design were too well defined, for the straight edge and compass were used at the expense of free-hand designs, and consequently the aesthetic element was not given its rightful place.

Addicott outlined his purpose for combining art and manual training.

1. Art and manual training are fundamentally related and should be so considered in elementary and secondary schools.
2. In all lines of Industrial Arts hand-work and design may be advantageously correlated.
3. The double purpose of this correlation is to elevate and refine the work of the artisan, and at the same time to make the artist's work practical and essential.
4. From the pupils' standpoint, this correlation gives interest, reason, and motive to both art and hand-work.

5. Lastly, the ideal is to make of every teacher-artist an artisan-artist, and of every teacher-artisan an artist-artisan.

In 1907 L. D. Harvey (35) admitted that the artistic development in manual training was not adequate in many cases.

According to Harvey, manual training was not a mere annex to artistic work, nor was it to be employed solely as a medium through which to display the results of constructive artistic design. Each needed to supplement the other because they were closely related. Design for the mere sake of design in art had no real value. Its value was derived from its use; and ample scope was afforded in the field of manual training for effective and valuable artistic training in design and its application to things useful.

William Hammel (31), Department of Manual Arts and Physics at the State Normal and Industrial College, Greensboro, North Carolina, maintained in 1910 that art education became a more important subject when manual training was introduced. Art became not merely a more practical course but a necessary adjunct of hand training, a means of closer communication between the brain and the hand, a medium between thinking and doing. Since the influence of manual training had branched into two broad territories--the arts and crafts and industrial training--and both were interwoven with general education, any question concerning the value of art in connection with those studies seemed more for the sake of argument than for any necessity for conviction, according to Hammel.

Hammel emphasized that there was a need to educate the public in order that they might have more discriminating tastes. He maintained that there was no better solution to the problem than the combined efforts of art and manual training. There was a need for art in everyday life, but there was little artist-artisan material to supply the need all at once. There was no better way to supply the need effectually and generally than through the training of public taste from the very foundations of education in the public schools. Educators had recognized this, and in the short career of manual training in the public schools had taken a great step forward. The arts and crafts in the public schools had given a more real, substantial meaning to handwork, and a greater appreciation of the beautiful, according to Hammel. There could not be what some called an "unnatural union between art and manual training." It was impossible to dissociate the idea of design from that of craftsmanship, or of craftsmanship from design. The designer and the craftsman, however, were too seldom one and the same. This was the "unnatural" situation.

Methods of Art Instruction

During the period from 1900 through 1910, an existence of varied concepts was standard in the field of art education at the elementary level. Each succeeding new year presented new methods of instruction and yet the older, "tried and true" methods were retained. Conflicts in ideas were frequent, but

each teacher seemed to have a ready defense for his particular method of instruction, whether he was an academically oriented professional or one of "the new breed," who were challenging the art education field with their ideas on child experience.

A look at each year between 1900 and 1910 found one general theme held in common by many of the more recognized educationists of the time, despite the varied approaches and constant recriminations. The major concern of elementary art education which seemed common in the minds of many was that of the need for reappraisal of the existing ideas and recognition of the new innovations and attempting to combine the more successful of each. The problem of which ideas should make up the platform for art education at the elementary level seemed to be the basis of the continuing argument.

Practices in 1900 and 1901

In 1900 James Stone (59), Supervisor of Drawing, Worcester, Massachusetts, maintained in an address to the National Educational Association, that nature study and art should be correlated in the elementary curriculum. Stone termed some of the new trends in art education as being "fads" and said they should be carefully judged by teachers of art.

While there was emphasis on correlating art with other branches of study, a specially intimate association of art with nature study seemed a desirable thing. In every elementary school a special room was needed for the purpose of art and nature. That room would become a general receptacle for things

of beauty and things from nature. All drawing material, works of art, potted plants, aquaria, vivaria and breeding cages would be stored in that room. A room of that type would provide a vast amount of material for art work as well as nature study.

Art work of that type required a variety of materials. In the lower grades the children used clay, drawing pencils, charcoal, and colored pencils. In the higher grades water colors were added to the equipment. According to Stone, for the rendering of form, clay was by far the most successful medium. Many things could be satisfactorily represented with common drawing pencils and colored pencils. Where large masses of color were required, water color work would be found most satisfactory.

It was a mistake to do only one type of art in a school, as it was also to try to do all kinds of work with one kind of material.

In New England, described Stone, there was witnessed a number of fads at that time, which were amusing in some ways. Art teachers had swung swiftly from one extreme to another, at one time casting aside all books, whether for teacher or pupils; at another time holding high carnival in water color painting. Some teachers were recovering from a severe attack of Japanese notan, according to Stone. The prospect ahead would be serene, and the faddists would present nothing very alarming, predicted Stone, if teachers would devote themselves to the highest interests of the children. Many teachers had

already discovered their errors, and had adopted a broad course of making art correlate with every study possible, competing with language itself.

According to Stone, the art teachers in Worcester continued to teach clay modeling and had not discarded type-solids, drawing books for children, and manuals for the teachers. The lead pencil was considered the best tool for drawing.

In 1901, Harriette Rice (47), Director of Drawing in the Public Schools of Providence, Rhode Island, felt that rhythm was an instinct in children which required careful inspiration when encouraged in young children. According to Rice, children had a natural fondness for rhythm. Many children showed an instinctive sense of rhythm in their arrangement of work done in art. It was almost always apparent in their creative work with a brush or pencil. Flowers growing in a row like a border or frieze were favorite arrangements with children. Their illustrative drawings of circus parades showed a spirit and movement like that which was represented in the grand procession of the Parthenon frieze.

Rice stressed that there could be no adequate art instruction which was concerned wholly with free and spontaneous self-expression, regardless of the principles which described beauty, consistency, and harmony in the forms of expression.

Art was not meant for mere recording of facts and experience but was instead a means of teaching art principles and their application to all the creative work that was done in

the classroom. It was the knowledge of art which was coveted for the children. School instruction was to be designed to give more prominence to the teaching of the fundamental laws of art, that each child could discover for himself new and varied methods of art's everlasting truth and beauty.

Practices in 1902 and 1903

In 1902 Ernest Fenollosa maintained that elementary art was falsely conceived to be representation. There was constant talk about landscapes and dramatic groups, about teaching technical advance in shadow drawing, perspective, anatomy, and of the separate study of noses and toes. Art was termed for the most part the painting of things, and when children sat down and expressed their crude ideas, it was felt to be the natural beginning of art education. Instructors, however, were surprised when they found that many children in the middle grades had learned practically nothing from free expression and were incapable of any systematic progress. Nevertheless, Fenollosa felt that that should be no surprise; for the leading artists which he had talked with generally condemned realistic representation in the elementary schools as a waste of time. According to Fenollosa, those artists had said that no child under the age of fifteen or sixteen could master the scientific analysis necessary to represent with accuracy.

Fenollosa maintained that representative art work of children beyond the first or second grade would not improve their feeling toward art but would rather degenerate their

entire approach. He felt that if representative art work were to improve anything, it was largely due to the conscious mastery of influencing visual harmonies. That aspect could not be taught because it was rooted in the mind and must therefore be properly stimulated.

According to Fenollosa, stencil work and block printing were valuable areas in elementary art because both media offered the child secure, flat tones with easy variations. He further believed that young children were interested more strongly with actions, and that color contributed little to the expression of action. The child's interest for color was primarily aimless play.

James L. Hughes (37) in 1902 declared that there was a difference between self-expression and mere expression.

People were too willing to be satisfied with high achievement in the power of expression by the child in oral language, written language, music, manual training, and art. According to Hughes, expression alone added nothing to the total sum of human power. Expression was only a preparation for self-expression. It was not even that in the truest sense. Self-expression, stated Hughes, was not only the desired end of education, but it was the process by which the most comprehensive, the most definite, and the most perfect forms of expression could be acquired. Self-expression was felt to be infinitely more productive than expression. Selfhood should never be divorced from expression. The passive forms of expression

were little more than the passive forms of accumulation in the development of the child. Hughes felt that the selfhood or individuality of the child was his element of divinity.

In 1903, Lillian S. Cushman (22), University of Chicago Laboratory School, pointed out that art education was a unit formed by three elements, which were, in short, utilitarian, aesthetic, and ethical. If any of the elements was unduly emphasized, there was no real art experience.

According to Cushman, there were two extremes in art instruction, both of which failed in maintaining the unity. One of the extremes was uncontrolled self-expression; the other was a technical training so formal and unadjusted to the individual that it did not permit any self-expression. The whole problem seemed to be the development of the creative power, and along with it the technical facility which enabled the individual to express himself adequately.

Cushman observed from her teaching program that a conclusive pattern of creative effort existed in child art. Judging from her observations, it was safe to say that up to age twelve or thirteen the most successful creative stimulus was largely story-telling and work in decoration.

In 1903 Bonnie Snow presented her method of art instruction in the elementary grades.

All grades began their work with the study of landscapes. The little children learned in such elementary exercises the use of water colors, in simple washes, by dictation. The older children expressed different moods and aspects of nature, and studied

various elements in the landscape, such as trees, roads, rivers and houses, according to their ability. They worked from suggestive illustrations, from imagination and memory, and from nature. In the upper grades, according to Snow, a large part of the landscape work was done in pencil and in flat tones of color. Pupils were taught in the fourth grade to use "finders," and along with them the teacher fostered the idea of composition by the judicious use of various shapes and sizes of paper. Charcoal wash and pencil outlines were also used as media in the various grades in connection with landscape study. Snow felt that more time was needed for landscape work in the lower grades than in the upper grades.

John Duncan (26), of the University of Chicago School of Education, supported outline drawing as important art work for small children. He maintained that idea in 1903.

Duncan felt that drawing was a severe exercise of the intellect and will, and that scribbling was the expression of vacuity of mind and purpose.

According to Duncan, the rendering of tone was best done with a brush. The flapping of the pencil back and forth in fatuous shading was a kind of dissipation and led back by an easy road to scribbling. Many upper-grade children had lapsed in that way, covering foolish drawing with a pretense of clever sketchiness and with cheap effects of tone, described Duncan. The teachers should help the child to clarify and define his ideas and his style, and discourage the use of subterfuges and

lazy short-cuts. Duncan warned of the danger in an opposite kind of work. A child could arrive at a convention that was satisfactory and definite enough as far as it went but did not go far enough, and begin to repeat that convention indefinitely, making no advancement. It was at that point that the teacher should enlarge the child's conception of things and stimulate the development of his conventions.

On the importance of outline drawing, Duncan felt that children used outlines because, in the intensity of their impulse, they wanted to get at their ends by the fastest methods. Children did not have time to begin in the center and work out carefully to the edges; they cut out the forms in the quickest way, and that was by running their pencil line around them, filling them in afterward. When there was leisure to give to less vital matters, they added the splendor of fine color.

According to Duncan, children should be allowed to draw outlines because:

1. They are unable to grapple with the third dimension and can get on very well without it. To insist upon it is to balk and befuddle them, and so stop their genuine expression at the fountainhead.
2. Their proper progress is toward more defined statement, and outline drawing calls for that, every touch meaning something particular, whereas tone may stand for either local color, texture, light and shade, or atmosphere, or something altogether vague and silly, and the young artist's intention is unreadable because unmeaning--"signify nothing."
3. Outline drawing is the most direct and economical mode of drawing, and lends itself best to the hot impulse of youth and creative genius.

Lillian Cushman (23) maintained in 1903 that freedom of expression was coupled with the adaptation of materials.

According to Cushman, to gain freedom of expression it was necessary to adapt materials which yielded most readily to direction. Colored chalk, charcoal, and water colors were most commonly and successfully employed for this purpose. Beyond kindergarten, clay was used little, and tradition seemed to confine it to the production of subjects much too trivial for the child of eight or nine.

Cushman explained that a division of growth stages in child art should be realized. Methods must be adjusted to the three states of development, which were motor, visual, and aesthetic. The aim of all art instruction was to hasten the transition from the lower to the higher plane of consciousness, but it could be done only by working out from the known to the unknown. Early art instruction should be formulated on the motor basis. Cushman felt it was best to begin with the concrete medium, clay. Clay called for the usage of the natural method of gaining experience by a sense of touch.

According to Cushman, a motor experience such as walking from tree to tree was one of the best methods of developing space concepts of landscape work. To correct the tendency to make objects in the foreground very small, so that the pictures looked like maps or bird's-eye views, a motor experiment was necessary. In such an experiment performed out-of-doors, a child stood directly in front of the class, and attention was called

to the amount of distance which he covered up. As he walked away, they realized that he seemed to fold up. After establishing the fact that on level ground the observer was as tall as the horizon, there was a motor basis for comparison.

The number of visual interests was greatly increased by utilizing the play spirit. Visualizing exercises in the form of memory games were helpful. Some of the games involved the retention of a succession of form and color images. When objects were placed before the members of a class, they looked at them once, and then drew them from the first impression. The gain in the memory work consisted in obtaining a momentary concentration. All children showed an early tendency toward pictorial expression, but unless the impulse was carefully encouraged, it disappeared. That was due to the fact that the technical training had not kept pace with the general mental development, added Cushman.

The most difficult question related to the method in aesthetic training. Cushman felt that teachers were only on the threshold of the subject. If aesthetic training was to be brought to bear upon the child, like technique it must be adjusted to the level of consciousness. During the period when there was only an unconscious instinct there should certainly be no formulation of principles. Development should progress through the unconscious exercise of artistic judgment. According to Cushman, the furnishing of the kindergarten playhouse, the arrangement of a seed collection, the dressing of a doll, modeling on a sand table, and the construction of a

sled all offered opportunity for consideration of beauty. The weaving of a rug included the choice of colors, the proportion of stripes, and the arrangement of a more complicated design. That work created the idea of a surface decorated by lines and colors.

Cushman believed that aesthetic growth should proceed through the reaction in expression and through the influence of art masterpieces. They were of value in two ways. First, they became an expression of the child himself by presenting an idealization of his own emotions. Second, they furnished technical standards.

Practices in 1904 and 1905

In 1904 Mary L. Bookwalter (11) maintained that the general public should stress more the element of good taste in art and design. She felt that this sort of education should be developed in the schools.

According to Bookwalter, if better things were desired by the masses--not necessarily more expensive, but fine and chaste in design--then the public should become appreciative of good things. The lack of appreciation had been most discouraging to the artisan, for ignorance had placed his products in competition with those of the machine. Discrimination did not come with money, but was acquired by association with beautiful objects and by close study of choice examples, whether furniture, ornaments, pictures, or buildings. What was needed for the people, declared Bookwalter, was some means of general culture along art

lines. When the great uplifting influence of quiet, refined surroundings was felt, then the demands for beauty would find the artisan who could express a beautiful thought in material.

Bookwalter explained the development of aesthetic attitudes by maintaining that manual training had once been merely a series of mechanical exercises, but that within a few years a broader scope had been given to the work by its correlation with art and other studies. The kindergarten had introduced natural expression through the hand-work. If this passed successfully on to the later work in education, there would be through the combined efforts of teachers in art and manual training, a public that would accept only those things which would be a credit to its cities and homes. Such training gave the individual a different basis from which to work, and a more intelligent interest in the various occupations of life.

In 1904 Annette Covington (18), of the University of Chicago School of Education, remarked that painting and drawing should be promoted in the elementary schools by using the best methods to develop their skills and appreciation.

Covington suggested that in addition to studying the relation of drawing and painting to other subjects in the school, it was the aim of the teacher to discover the best ways of developing technical skill and aesthetic power in that work. The age of the child, the motive for his work, his familiarity with the subject to be represented, his previous technical information, his habit of expressing himself in that manner, the pictures

which he had to consult, the technical guidance from his teacher, and the appearance of his environment, were some of the influences affecting the choice of means for attaining the desired result.

Through the memory and imaginative drawings assigned, the teacher was able to correct certain errors which seemed to be characteristic of the early work of all children, both young and old, according to Covington. Many times the child was closely questioned concerning what he intended to show in his drawing, and he generally had a good explanation for his work.

Covington maintained that aesthetic training was stimulated primarily through the study of works by noted and accomplished artists. She emphasized that the appreciation of beauty was the important end of such study. The first step was taken toward the study of masterpieces when there was felt a kinship in endeavor. Attempts at drawing and painting on the part of the children gave them a sense of relationship to these who made pictures. They could take a few steps in analyzing a picture. Their tribute of attention to a picture had value because of their knowledge of some of the problems involved.

According to Covington, children must have the proper environment in order to best promote aesthetic stimulation. To stimulate the perception of beauty, the children should be taken to art museums. They should observe, not merely pictures and sculpture, but examples of applied design. After seeing good examples of architecture, furniture, textiles, metal work, and

bookbinding, they should learn that the design in each case was probably first embodied in a drawing or a piece of modeling. They would thus be more able to understand the importance of drawing and painting in their relation to the manipulated products of the world. Having seen architects' plans, drawings for furniture, and drawings for machinery, they would be in a firm belief that drawing and painting were a universal language, through which a man could make explanations to his fellow men.

In a 1904 article which described the various theories and purposes of art, S. B. Allison (2) Principal of the Walsh School in Chicago, commented on the treatment of art in the elementary classroom and its value to the child.

According to Allison, the art work of children could be called art. It was art, though its motive was not as pure nor its technique beyond criticism. Such crude impulses and endeavor were and had been a necessary stage in the growth of what Allison called autotelic art. However, the time came when the child became conscious of ideals and aesthetic values and was ready for pure art production. However, unless he had had abundant exercise throughout his naive period, the consciousness of aesthetic ideals was fatal to his further aesthetic production.

In 1904 Charles Zueblin (68), of the University of Chicago, felt that art should relate to occupation, social welfare, and culture. The fostering of that type of awareness should be the function of the schools. He stated that the study of art did not include enough exposure to the basic elements of art.

According to Zueblin, many teachers had had the experience of trying to overcome years of neglect or bad teaching. Often, no amount of information, no amount of subsequent training, would neutralize the mistakes of the schools. Unfortunately for many, some types of art training had been merely a sort of encyclopedic survey of the great painters and sculptors of the world. Unless some of the elements of art could be learned, the mere knowledge of art products could not remedy the deficiencies.

Zueblin indicated that the purposes of art education in the schools was not that of drawing instruction alone. Drawing was too seldom the means of recording a peron's impressions.

According to Zueblin, the introduction of work with color had favorable results. It was found, in a Chicago experiment, that while only fifty per cent of the children could reproduce in black and white, about ninety-nine per cent succeeded in the use of color. That implied that children had in them some artistic idea until it was crushed out by blasé methods of instruction.

It had been the custom to stuff children full of facts, described Zueblin. Improvement in instruction allowed them to find out those facts for themselves. Very few of them, however, acquired the very simple, fundamental things such as the conceptions of form, color, and design.

Zueblin placed emphasis on cultural improvement by maintaining that more attention should be given to the fine arts

and their basic concepts in order that people could become more involved with art.

People were being influenced to distinguish a difference between mural painting and easel painting--a work of art related to a building and a work of art not related to anything. There was a gain not only in greater artists, but a culture not merely for the favored people who could go to Europe, but for the multitude who if they could have the knowledge, at least could grasp the fundamental principles that would teach them something of harmony. It was not impossible with training programs in the schools teaching form, color, and design so as to distinctly and valuably influence the mind of the child and lay a foundation for a culture which gave people a sense of harmony and made for the child of the future a more beautiful environment for the expression of his ideas.

In 1904 Lillian Cushman (21) presented some views on the teaching of art in the elementary laboratory school.

According to Cushman, the primary aim of the art work at the elementary level was to afford aesthetic and artistic development. Because art, from its very nature, expressed the interest of the artist, the subject matter of the work, in a large degree, grew out of the organized life and experiences of the children in the school.

The crafts were the basis and initiative for design. Various forms of subject matter afforded the stimulus for pictorial expression. Such expression reinforced the subject matter.

It did so, not because it reiterated facts already known, but it viewed them from the standpoint of a new situation, the aesthetic situation.

Cushman constructed a diagram which indicated important considerations that were involved in planning a course in art instruction (see page 54). In relation to her diagram, Cushman explained the purposes concerning its function. According to Cushman, technique and method were placed between motive and subject matter because they needed to occupy an intermediate position. They represented the means by which the instinct was satisfied through the realization of particular ends, included under subject matter. Subject matter was the constantly changing factor in the course of study. Method was governed by psychology, and technique by the laws of art.

Cushman described courses in drawing and painting and clay modeling. The attempt was to design a course both practical and aesthetic.

For the work in drawing and painting in the elementary school, water color paints, charcoal and pencils were used.

In the selection of subjects there was a close connection with the interests arising in the schools, as was indicated in the outlines for each year. In that there was offered the opportunity to enrich by expression in form and color the impressions of a particular subject in the curriculum, and that expression involved special technical and general aesthetic improvement.

CUSHMAN'S DIAGRAM

Age	Motive or Instinct	Technique	Method	Subject-Matter
	By motive is meant such elemental or racial instincts as the utilitarian or the aesthetic.	What kind of control must the child gain at different ages, so as to insure growth and satisfaction?	How can the desired control best be developed in accordance with stages of mental growth?	Under this is included the individual and temporary interests which must vary with the school environment, the curriculum, and even with the personnel of the classes.
	Do these motives stimulate art expression in the individual?	This is not a question of subject-matter, but of emphasis upon certain phases of expression.		
	If so, which of these seems to dominate at various ages?			

Close analytic study of models, which could be carried on with older students, was not generally possible with those in the elementary groups, but there was developed an appreciation of the aesthetic attitude of mind toward the subject to be represented.

In dealing pictorially with the subjects suggested in the outlines, the emphasis was placed on the technical and aesthetic phases which were within the grasp of the pupil at the time. Through that emphasis there was possible a growth in the power of visualization and muscular control in recording those observations. Aesthetic motives became dominant factors in the selection and arrangement of the subjects in the picture.

Work in design, emphasizing balance in the form and tone qualities of spaces, and their arrangement on the paper with regard to harmony and contrasts of color, dealt with the same aesthetic laws which controlled picture making, but, owing to its greater remoteness from the concrete stimulus, was more evidently controlled by those laws. The skill gained in drawing and painting assisted in that important work.

Work in clay modeling, Cushman maintained, was important for the small child for expressing and relating outside experiences. Clay as a medium seemed to be especially adapted to the use of young children because of the ease with which it could be manipulated, because of the permanent character of the finished product, and because of the real social value of the object which was produced.

Modeling served not only as a mode of expression for the thought which was inspired by subjects included in the curriculum in the elementary school, but was often connected most intimately with the experiences and interests outside the school. For the children of the lower grades, it was valuable as an introduction to drawing and painting, inasmuch as it furnished an opportunity for free expression with the problems of perspective eliminated.

It was much less difficult to reproduce a form in plastic material (modeling it exactly as one conceived it to be) than to represent a form of three dimensions on a perfectly flat surface. Moreover, if the cultivation of the tactual, as well as the other senses, were stressed, the appreciation of actual physical contact with material and the more perfect realization of form would come to the child through two channels simultaneously rather than through one.

The study of pottery, according to Cushman, while a part of the work almost common to the whole school, was so arranged that a new technical problem was presented during each year. The entire course covered the designing and modeling of forms and the decoration of those objects with bright and matt glazes and with underglaze decorations.

In a 1905 article explaining the application of practices in art education as was described by Ernest Fenollosa, Lillian Cushman (20) evaluated his ideas and their merit along with her own judgments. She maintained that the power of observation of certain age groups in children did not parallel other development.

According to Cushman, if there was to be a continuous growth through art expression, the child should become more and more conscious of visual facts. Attention should in some way be directed to variations of tone, to variations of size, and to variations of shape. That was the weak point in past methods, both pedagogic and unpedagogic, Cushman related. Between the years of six and twelve the increase in the power of seeing was not usually equal to the development along other lines. When the art element had been omitted, one of two interests had usually been depended upon. Either the interest in things and their correct representation, or the interest in an idea and its expression filled the need.

Cushman felt that children did not draw by continual reference to the subject. They drew from the image. The image of some kind of a whole, or of a symbol which stood for the whole, was their model. The only process by which they broke up a whole into its parts, and rendered the parts in their correct interrelations, was by seeing the parts as lesser wholes.

Concerning motivation in art, Cushman believed that artificially inspired expression could not be associated with true art expression. In all questions related to organizations of art work in elementary education, no motive artificially imposed upon the child resulted in real art expression. The child was stimulated to such expression by strong elemental impulses such as story-telling or, as Fenollosa had called it, "the literary motive and the decorative."

Cushman was concerned with the kind of control which could develop out of the satisfaction of the above impulses. She suggested that children could naturally respond to aesthetic impulses and if that was understood, their development could be facilitated by placing emphasis upon the art elements, and by doing that gained the visual power essential for continuous expression.

Cushman questioned technical process because she thought it was harmful to the child's development. According to her, a great injustice would be committed to heritage from the field of so-called new education if people in art placed undue emphasis upon the technical process. There was a danger of beginning to force upon children many formal exercises in the name of aesthetic development. They could be just as isolated and foreign to his own real needs and experiences as were the type-blocks of twenty years prior. Cushman suggested serious appraisal of the real interests out of which it could have been possible to develop a control. The crafts seemed to furnish one splendid initiative. They related themselves normally to the child's life, and they furnished the very basis out of which, according to Fenollosa, the race had developed its art. In the development of decoration the attention was almost immediately fixed upon all of the spaces in any area to be decorated. If the problem was weaving stripes into a rug, it was not a question of stripes alone, but of the spaces into which the stripes were dividing the rug. The mind soon acquired

the habit of noticing how particular things were cutting a certain space. When that habit was acquired, the individual had progressed greatly in the development of real visual power.

In 1905 Emma Church (12) stressed that art education should not involve too much emphasis on the result of the child's work but should concentrate on development.

According to Church, the selection of media and just how much improvement in execution to demand as growth and development progressed, were among the art teachers' most serious problems. Precocity was always to be avoided, but best effort should be striven for always. The teacher should measure her efficiency by the results in child development and not by results in the child's work.

Too much of the elementary school art work and industrial work, in some of the exhibitions as well as writing and arithmetic and other studies, was pitifully the work of the teachers, according to Church. This was done more for the sake of result than for the sake of the child, and done at the expense of overwrought nerves and body.

In the primary grades, there should be much less instruction, much more and better inspiration to live that precious period of life in a natural, simple way, and seeing and expressing in a manner that was truly childish.

Church stressed that the major aim of art should be creativity. The purpose of art at the elementary level was to take the initial step in artistic creation in fostering the love of beauty which grew into good tastes, and to train the senses to

perception of form and color, and to give the power of expressing oneself in another way, and to accomplish all this in accordance with the laws and sequence of natural development.

In 1905 James Hall (30), Director of the Art Department of the Ethical Culture School in New York City, maintained that the aims of art in the elementary schools should be involved with the perfection of drawing skills to the extent of copying and tracing the work of successful artists. According to Hall, development of the ability to sketch characteristically any simple object was a necessary part of art study. The objects that were given to the children to draw during the art periods should be objects fine in themselves, including leaves, flowers, birds, butterflies, and other natural objects. Besides those objects, there were simple vases, some household utensils of the time, and many from other times and lands that history and geography lessons suggested.

Hall believed that a knowledge of how to sketch well never came without the frank study of good examples. According to his theory, copying had been too long discarded. Copying and even tracing excellent examples, such as the characteristic brush outlines of the Japanese, or the less difficult examples of the pencil and charcoal sketches of Western artists, should form a part of the work. The artistic qualities of a drawing were convincingly shown in the effort of copying it, if the teacher had presented his lesson correctly. Lessons should be required after a copying assignment which called for similar original efforts.

Hall maintained that the art teacher should give enough strength to the work in art so that other subjects would not have to supplement art in order that more validity and importance would be attached to art education. He felt that art was not meant to be a crutch for teaching other subjects. The art lesson, according to Hall, should always be one in which the result is artistically complete in itself. The teacher who could not arouse interest in the art lesson without fastening it to some other subject was missing the distinctively artistic interest altogether.

The subject of art lessons, wrote Hall, should include enough variety to involve the principles of perspective. He felt that the beauty of nature and of art was dependent upon the rhythmic gradations of size and of value which resulted from the factors of perspective. By the study of pictures and by presenting subjects which had obviously gained their beauty through the effects of perspective, it was possible to teach foreshortening and convergence without the drudgery that had been attached to the ghastly type solids, Hall emphasized.

Hall explained that the aim of art education was a modest one. The pupils should become able to draw simple subjects adequately and freely with character.

Equal in importance, art was giving the children an understanding of the simple laws of arrangement, of form and color, and was teaching them habits of working according to those laws, without which order and beauty were impossible.

Through the study of beautiful examples and through practice under wise guidance, pupils should learn to work according to the laws of composition, long before those laws were presented abstractly.

According to Hall, there was too little use made of the fine examples of the past. Reaction to the academic teaching of the different schools of historic ornament resulted in discontinuing altogether the study of classic examples. Studies of fine examples, of their spirit more than of their literal forms, needed to be revitalized as an important part of the study of design.

Hall believed that the teaching of color should aim at giving as much pleasure in harmonious combinations as did musical harmony. A logical and comprehensive course of color teaching, suited to the elementary grades and not involving too much time devoted to scaling needed to be promoted. To cultivate the color sense necessarily involved a grasp of the laws of color harmony.

In the area of structural design, Hall expressed the idea that the aim should not be to stimulate pupils to make different forms for the sake of originality alone, but rather to induce ability to think out, independently, a successful form for the simple constructions which they attempted. Good taste based on a study of good examples was better than originality.

Hall maintained that proper art education was the result of the dedication of the teacher to high principles and standards

and to keeping art as a course in its own right. The accomplishment of that purpose was dependent upon teaching representation, design and structural beauty. Such teaching included a sympathetic study of nature and of the master examples of art which had endured the passing of time.

The art teacher should be watchful, warned Hall, and guard against influences tending toward the subversion of the true aim of art education, the study of the beautiful. Of those influences, two were especially apparent at that time. One was the urging of some educators, resulting in an ill-advised correlation with other subject areas, which made a pack-horse of art education, according to Hall. The other influence was an effort to force unnatural unions between art and manual training, which resulted in misapplied designs and tortured contours in objects lacking restraint or beauty.

Leslie A. Miller (43) in 1905 expressed the idea that art education could not have a set of values which were incapable of being improved upon.

No course of study, as formulated by any superintendent, could possibly be regarded as final, just as no method or system, or set of exercises, however excellent, could possess any but a transitory value. This was the law of growth, maintained Miller.

Miller believed that many educators were attempting to attach a definite practical factor to art education. He stated that the methods that were used at the kindergarten

level and in the primary grades were common in the higher grades, while the converse was perhaps equally true, little children being often expected to handle problems which they could not possibly know anything about and which were entirely out of place in the elementary grades. There was almost no end to the suggestions which were available for the teacher for making art in the elementary grades both attractive and profitable.

According to Miller, the emphasis in art education at the elementary level was to improve the sense of proportion. It was the training of that sense which was the end aim of all efforts.

In 1906, William A. Baldwin (8) emphasized some criticism of art education.

1. There is no central thought upon which the course is built.
2. Each course is a patchwork of good things without systematic arrangement.
3. The work does not grow out of and return into the life of the child.
4. The results do not show a continuous systematic growth in power to think clearly, appreciate adequately, nor express correctly.

Baldwin explained that criticisms were a common thing because many ideas existed on how to conduct properly lessons in art education.

According to Baldwin, the commonly accepted purpose of a public school education was to prepare each child for good citizenship. There was needed a concern as to what contribution a course in art made toward that preparation. Primarily, art was important in making a child fit to express, in a simple

way with pencil and paper, such things as the ordinary man would need to express. That power required a certain amount of training in technique which every child ought to get and which provision was made in most of the art courses in the elementary schools at that time. That was the so-called practical side of the subject. It was receiving and was to continue to receive a major part of the attention.

Baldwin explained that besides the practical approach to elementary art, there was another view toward the subject which involved the emotions and was, at times, difficult to supervise. That emotional factor emphasized the appreciation of the beautiful and was to be designed for the general public. He felt that in general art educators who planned courses forgot to plan for the children of the masses. According to Baldwin, those same art educators thought of the appreciation of the art treasures of the art museums in Europe when they handled lessons in appreciation. That was a handicap for the children because nine-tenths of them would never have the opportunity to view them or come into contact with that type of art. He maintained that there should be some type of art instruction which was better suited for those children.

Baldwin supported the theory that art education should have a desirable influence on the common man in a manner to which he could effectively apply his knowledge. Art should influence:

1. His home and its furnishings.
2. His door yard and garden.

3. His dress and his manners.
4. His appreciation of birds and the woods and of parks and parkways.

Practices in 1906 and 1907

In 1906 Wilbur Jackman (38) expressed the idea that design was an important function in elementary art education because the aim was to discourage copy work.

According to Jackman, the introduction of the study of design was an important step in the direction of proper organization. Artistic design focused attention of the children upon the relation of form to function. As that relation became more refined, the merit of the results continued to rise. The work in design became more useful as it became freer from the tendency to copy its forms from other times. Jackman felt that copying seemed to be a natural inclination. The art of a people was their most enduring monument, and it was the embodiment of their ideals. Those two facts would always cause it to command a respectful attitude of mind in those people who studied the significance of design, from which it was a short step to actual imitation.

Jackman maintained that it was to be remembered that ideals had not only changed, but they had grown and were still growing. The proper development of design required that children should draw directly upon nature and not from other art, for their forms and materials. Otherwise, they could not remain original; they could not become productive; they degenerated into copyists.

In 1907 F. B. Sawvel (55) encouraged the addition of art education to all elementary school programs. He explained that the purpose of art was to contribute to the development of the mind and not to make professional artists.

According to Sawvel, form, color, and light and shadow could portray or express to the child's mind the most interesting, instructive, and tangible factors of his environment. No other study developed the powers of observation and attention more than art work. That particular kind of observation made for a certain definiteness and completeness and a definite, complete knowledge and ideas that were worth working for.

Sawvel warned that the purpose of art training in the public schools should not center around the training of professional artists, but its aim should be to develop the entire circle of necessary ideas and make the mind artistic in its likes and in the exercises of its powers. Omit or neglect art training and there would be restricted and narrow lives and a dwarfing of those minds whose special aptitude and natural self-expression was form and color and the beautiful.

Some industrial schools embodied something of the idea, but they were too much regarded as places to obtain facility enough to command a salary rather than to gain mastery of ideas and principles for their own sake and value. According to Sawvel, "Art for Art's Sake" sounded very ideal but as an educational principle it was the true road.

In 1907 E. C. Colby (16), State Director of Drawing and Manual Training, New York, discussed the improvement in art education which made the subject more correlated with education rather than with industry. The primary purpose of art education was the total aesthetic development of the child.

According to Colby, up until that time art in the public schools was considered a specialty, unrelated to other subjects in the curriculum. It was introduced into the schools of New England as a result of an industrial need without any thought of developing the mental powers of the child. In the course of time, however, the necessity for unification in the school curriculum became apparent to some educational leaders, and efforts were made to place art on an educational basis in the same rank with other studies.

It became necessary to develop the aesthetic value of the subject, to bring the child to the appreciation of the beautiful in works of art, in nature, and in his own surroundings. It was necessary to develop all of the educational possibilities of art instruction and to so correlate it with the other subjects taught as to prove its value in placing the child in proper relation with his environment, develop his mental powers, and form a solid basis for special work in the extensive fields of pure and applied art.

Colby maintained that much improvement had been carried on in art education in spite of the obstacles encountered. But many of the obstacles were being overcome. Educators and

artists had watched the steady progress of new methods in art training with approval, and in response to public sentiment on the subject, many well facilitated art schools for the training of teachers had been established. About that time almost all of the larger cities were adding directors of drawing and manual training to their teaching staffs, and teachers were expected to be prepared to teach art and manual training subjects with the latest and most advanced methods.

According to Colby, it was then becoming more generally understood by the people that the ideal art instruction in the schools served to develop the latent talent for drawing, designing, constructing, illustrating, painting, and, still more important, to develop mental power, securing accuracy of observation and power of comparison, the ability to plan new combinations of objects and of thoughts, and the attainment of individuality of thought and expression. It brought the child new ideals and a new sense of the beautiful in nature and in art.

Colby pointed out that the major purpose of art education was changing from developing only talented children to developing every child. The aim was to expose the child to every creative faculty which would aid both hand and mind. The purpose of art instruction in the public schools should be to lead the children to observe, to think, and to study for themselves; to train the eye to see form, color, and tone values correctly; to develop the imaginative and creative faculties; to cultivate a taste for and appreciation of good art; and to

give the hand skill needed by children for expressing their ideas on paper and in material. In short, they would be able to create, to draw, to construct, and to appreciate the useful and the beautiful.

Colby emphasized that the need of art as a foundation stone in education should be apparent to every thinking individual. There was no other study in the school curriculum that had a more important bearing on the child's future career than art. There was no important industry in the country that did not depend largely upon the creative faculties of the hands and minds of art-trained operatives. Without design, there could be no beauty.

Art instruction in the public schools had a practical aim, according to Colby. It was to develop talent, mental power, character, ideals and standards. More than this, the mission of art instruction was to exercise a moral power over the homes and lives of the people.

It was to meet the demands of an industrial progress never paralleled in the world's history that art should be elevated in the educational system. It should be elevated to a higher plane by its unification with the school curriculum, by which children could be developed into useful, well rounded, practical and intelligent citizens capable of taking a part in finding a solution to the problems of the age.

In 1907 Ambrosine Salsbury (48) took a critical look at the art work being presented in the newspapers, advertisements, dime novels and badly illustrated children's literature. She

felt that children were being poorly influenced into accepting that type of caricature art as being good art and that preventive measures should be taken by means of censorship in order that the standard of quality could be raised.

Salsbury's campaign emphasized three major tasks to be assumed by both the school and the parents.

1. Parents and educators should unite in forming a censorship over Five-Cent Art, and endeavor by every means to raise the standard of quality.
2. Practical supervision of all reading matter must form the main point of the censorship.
3. Cooperation between school and home must also proceed from the censorship, as the work of the schools, where all that is good morally and artistically is daily given, suffers considerably from the presence of Five-Cent Art.

In an article written in 1907 concerning the assignment of landscape drawing in the elementary grades, William A. Mason (40) indicated that children gained nothing from constant drill in drawing from fixed objects. He described a group of pictures done by a third-grade class and the motivation that was used.

According to Mason, no two drawings had been alike. The teacher had sketched nothing on the board but detached and unrelated details such as trees, clumps of trees, hill slopes, a path, a river, a boat, a house and a wind mill. The children placed and grouped the subjects according to their sense of balance and artistic relation; the result was a complete justification for that kind of creative effort in drawing.

Mason emphasized that success in drawing actual objects was a matter of age, not of drill. Creative effort must have some recognition. For all-round service in education, it was as valuable as drawing itself. When the exercise of creative

imagination was combined as it was in landscape drawing, grouping and placing of natural forms, rendered in their typical colors in simple flat washes, comparatively easy of attainment, the exercise fulfilled every natural requirement of the course of study.

In 1907 Henry Read (46), Director of the Students School of Art in Denver, was critical of the way in which art was being taught in the public schools. He felt that the schools were wasting time with encouraging self-expression in other subjects and should be concerned only with instructing correct drawing procedures.

Read explained that from his experience, the average child could not see with any approach to correctness, and had little or no manual dexterity in the use of the pencil or other instruments. The sense of sight and the correlated sense of touch had not received systematic training so that for any of the practical purposes of life, the proportion in that respect had been entirely inadequate. The defect seemed to have resulted from two main causes.

In the first place, Read related, it was the exception to meet an elementary teacher who could draw. In the second place, the limited time given to art was practically wasted by trying to cover too much ground and in thinking that the encouragement of self-expression in the illustration of other subjects was training in drawing.

Read could not visualize any system of supervision, or any outline of a course, no matter how excellent and well

arranged, to compensate for the lack of sound training and practical skill in the teacher. It was either a widespread delusion, or a conventional acceptance of conditions which needed reform, that created those conditions. According to Read, such words as "inspiration" and "enthusiasm" had been greatly overworked in school literature at that time. He declared that more technical qualification should be demanded of the teacher.

The school time alloted to art was not sufficient to allow the average child to acquire a useful knowledge of form and construction, together with fair manual skill in its representation, and proficiency was needed as a preliminary to further study. Read felt that excessive time was given to such premature demands as composition, color, illustration, design, and nature study.

Read concluded by stating that his remarks were based upon the conditions prevailing in the elementary schools at that time. He stressed that the first step in the direction of improvement was to look the facts squarely in the face and attempt to understand their meaning.

D. R. Augsburg (3) in 1907 described a short-cut technique in teaching drawing. The method, according to Augsburg, was designed to be taught by all teachers and learned by all children.

One of the essential aims in drawing was to provide the fundamental processes of mechanical skill in combination with the aesthetic element.

Augsburg indicated what should be included as fundamental processes taught in the elementary grades.

1. Position, or the relation of objects,
2. Direction, which indicates the surface of objects,
3. Proportion, or the relative size of objects, and
4. Perspective, or the distance away of objects.

In 1907 Lena Fuller Cleveland (14) discussed the possibility of substituting illustrative drawing for the standard copy work used in the elementary school art program. She maintained that if illustrative drawing was to be approached successfully, it was better to present the story in a pleasing manner, level the standards with those of the classwork in a spirit of play, keep expectations low, and assume that all work attempted by the children was a promising gain.

According to Cleveland, illustrative drawing in the first grade was mostly symbolic. To expect more from a five-year-old child was expecting a miracle. It was better to devote the time given to art to illustrating different stories than to spend too much time on one in order to perfect it. Teach the child to delve into his own mind to invent a way to make the picture, for in that process lies the value of illustrative drawing at that age. Cleveland cautioned not to give the child the impression that if he waits long enough, his teacher and his classmates would tell him just how to do it.

Practices in 1908 and 1909

In 1908 James P. Haney (33) edited a book which dealt with a symposium which was to be contributed to the American Committee

of the Third International Congress for the Advancement of Drawing and Art Teaching, which was held in London that year. The material in Haney's book was primarily an illustration of the practices common in art education in America at that time. As Haney explained his purpose:

> An attempt to make plain in the field of the arts something of the force which animates their teaching, this symposium is, in a way, a resultant of the thing it would explain. It is the product of a spirit which finds pleasure in service, a spirit which moves the many to work together that the cause of the arts may prosper.

In observation of the progress art education had made prior to 1908, Haney felt that improvement was being made. According to Haney, considerable work in quick sketching had taken the place of the former dictated approach to the model drawing, a practice which found its counterpart in the free-hand working sketches which were coming to occupy an important place in the elementary teaching of constructive drawing for the shops.

Haney explained that through the teaching of technique, an increasing effort to make the approach simpler and more direct, to convince the child that what he was doing was something which would give him an immediate power of expression, an ability to use his skill in practical fashion, whether quickly to sketch from pose or model, accurately to develop dimensioned plan and elevation or appropriately to devise some simple design to decorate a model to be created by his own hands.

Haney maintained that the changes in the art course had not been accomplished without the protests of those who were

strong in the belief that the primary purpose of the work in art was not to give technical skill and ability to produce, but a nicer sense of taste and a keener power of appreciation. Many courses of study presented an effort to effect a compromise between those points of view. Educators of that point of view gave a certain amount of skill, will developing from the earliest years, aesthetic elements of form, pattern and color, in exercises designed to lead to appreciation of those in the work of master painters or designers.

Haney commented on two important influences which tended to shape the purpose of art education during the early 1900's. He explained that on the one hand there had been an insistent economic pressure urging the development of skill and technical knowledge useful in industry. On the other hand had been the desire for beauty and the wish to teach a curriculum giving culture. The first of those forces was a reflection of the industrial spirit of the age; the second, an expression of that idealism which was unsuspected by its possessors, but was nonetheless an inherent element of American character, according to Haney. Teachers of art should realize the presence of the two different influences, the shop with ideals of the craftsman, preaching exactness, and the studio urging freedom and individuality. Haney stated that besides the two influences on art education, there was the genetic-psychologist with reminders concerning the necessity of adapting every educational process to the child's age, stage of development, interests, and social environment.

Further in Haney's work, Colin A. Scott maintained, in a section on elementary art education, that the new methods of art instruction were eliminating the need for drawing books, which were common in former years. Art education had broadened out so that it had overflowed the banks of the textbooks. An attempt was made to go directly to nature for inspiration. The child-study movement had revealed something of the natural interests of young children, and as a result it was proposed that they work in clay as well as in line drawing, and that color was just as important to them as form, according to Scott. Kilns for firing the pottery and figurines had been added in some schools, and workshops had been started in which stained glaze copper and brass work, appliqué, and other crafts yielded an interesting field for the application of design. Borders for rugs which were never intended to be made were becoming less and less the fashion.

Scott maintained that one of the most solid and satisfactory features of the progress in art education at that time had been the way in which the teaching of art had been related to many of the other subjects in the school program, such as illustration work in literature.

In another section of Haney's book, Julia Cecilia Cremins illustrated how the time given to art instruction and manual training varied from one area of the country to another. According to Cremins, the variations were in their way an indication of the relative value placed on the subjects of art and manual training in the cities represented in her report.

In San Francisco, Buffalo, Albany, Detroit, and a few other places, one hour a week was set aside in all grades, from the first through the eighth, for the teaching of the arts. In Chicago, ninety minutes each week was given to art in all the grades; in addition to this, in the first and second years, one hundred fifty minutes were given to manual training, while the third, fourth, fifth, and sixth grades devoted ninety minutes to constructive work, and the seventh and eighth, one hundred eighty minutes. The schedule showed an evident emphasis on the value placed on constructive work. The report noted Boston as devoting two and one-half hours to art and manual training in the first year, three hours in the second, third, fourth, fifth and sixth years, and five hours each week in the seventh and eighth years. This was the largest proportion of time given in any city to the teaching of the arts.

Cremins stated that New York allowed two hours a week in the first, second, and third years; three hours in the fourth, fifth, and sixth years, and two and two-thirds hours in the seventh and eighth years. Indianapolis reported one hundred twenty-five minutes in the first, second, and third years; one hundred thirty minutes in the fourth year; one hundred fifty minutes in the fifth and sixth years, and one hundred seventy minutes in the seventh and eighth years. Philadelphia reported one hundred minutes each week given to art and manual training in the first four years with an additional twenty minutes in the last four years.

Cremins suggested that more supervisory teachers could be used to raise the standards in art education. She felt that the teaching of art in the elementary grades could be done by the elementary teachers under systematic supervision. The supervisory teachers had been trained in methods of teaching as well as in their profession, according to Cremins. The supervisory teachers were doing systematic work throughout the country. The methods which were employed by them in teaching the grade teachers were practically identical everywhere. They planned the work, explained the provisions, and were responsible for its successful completion. Cremins maintained that there was a general movement toward establishing art as a vital part of the general curriculum, and not a specialty.

Another topic in Haney's book stressed four important phases of art instruction in the elementary program. Cheshire L. Boone (33) first explained the purpose of approaching art from the standpoint of the child.

According to Boone, the one contribution of psychology which had been most valuable to art teachers was the discovery that teaching from the child's position was the really effective and valid approach. It was then an accepted fact that children learn most readily in the atmosphere of their own thinking and by means of their own natural vocabulary. The moment art teachers accepted that idea, it became possible to teach the subject adequately; children then had some tangible ideas with which to begin.

Boone divided art into four distinct parts; illustrative drawing, object drawing, design, and mechanical or working drawing. To those was added a related phase, picture study, which, in theory, aimed to illustrate and explain the application of design and drawing in the fine arts. According to Boone, that classification was a generally accepted one. It had been evolved as a result of an attempt to fit art instruction into the general curriculum and make it not only a harmonious element, but a vital one.

Boone maintained that there was a decided tendency to coordinate art with hand-work as two phases of manual arts. To accomplish that, elementary art work had become largely a teaching of object drawing and applied design, because those topics were of greatest use and profit in connection with shop work and the crafts.

By description, Boone explained the procedures of each of the above four art areas. Illustrative drawing, according to Boone, developed aptitude in effective expression by graphic means, and it built up a power of mentally picturing common forms. It was an important function to help children acquire a graphic vocabulary. Illustrative drawing culminated in the production of pictures full of the sense of reality and simple enough to be emphatic.

Object drawing, Boone explained, sought to cultivate in the child accurate observation and the memorizing of common forms in their ordinary positions and surroundings. It also developed a sense of the third dimension, which involved an

appreciation of the solidity of form and of balance and weight as compared with movement. Those aims seemed to be less artistic than cultural, though there was no reason why the two motives could not coincide, according to Boone.

Design in the elementary school had to do with the form, proportion, and color of the products of construction and with the decoration or embellishment of those products in an adequate way, described Boone. As a prerequisite, the children were given some knowledge of process and the limitations of materials, and as complete and thorough a training in design theory as seemed feasible. Boone outlined the general aims of design as being: (1) to teach the relations of forms, size, and tone at the basis of harmony; (2) to teach the importance of utility in design, because design was a study of craft and not fine art; (3) to teach design as related to process and material and as defining the kind and treatment of motif.

Boone described how a successful design unit could be presented to elementary children. In the unit the child first learned to work in a given material such as clay, textile, or wood. At that time, the first forms and decoration were dictated. The restrictions were carefully defined. Exercises were given to compose a design for a similar article with slight modifications. That was followed by other problems, each involving new elements in technique or new forms of decoration. Later problems included the execution of individual models.

In the presentation of a given problem to the class, great care was exercised to furnish a basis for working, according to Boone. It was at that point that theory was valuable. As a preparation, the children were taught to divide given spaces, oblong, square, and circular, into interesting patterns, which followed certain structural as well as aesthetic laws. They were taught the synthesis of areas in order to make patterns following the same laws, and were instructed in the decorative use of floral and animal forms and the decorative use of letters.

Boone explained that after having studied the principles, the child was given a motif. That motif was a blank form for decoration, such as a flower pot, or a book rack. More often, it was a unit from which a pattern was to be made. For geometric ornament the unit could be square, cross or circle to be used as a starting point for space composition or border. It could also be a flower, leaf, or insect. The child received a concise statement of the form of design desired, whether surface patterns, panel, or border. If the problem was a border, the construction was discussed and the method of repetition settled. According to Boone, color was taught more from the practical, technical point of view than as a theory. It could only be studied properly in connection with material and process.

Mechanical drawing was described by Boone as being often refered to as a form of artistic expression. By use of mechanical drawing, one defined the sizes and shapes of elements in a structure and indicated methods of construction and sometimes decoration.

The subject included working drawings of simple articles to be made in wood, metal, or clay. Those drawings gave the dimensions of the proposed structure and showed how the parts were put together. According to Boone, a second aim of mechanical drawing was to teach the conception of the third dimension. Such crafts as pottery and woodwork produced solids, and to devise and execute things by those crafts the child must be able to think in solid terms.

Boone stated that in most cities it seemed to be the practice to give children just enough mechanical drawing to enable them to read plans and details for use in the shop. Lack of sufficient time for the arts made it necessary that some phase of the work be condensed, and mechanical drawing was the subject most affected. It was acknowledged that thorough grounding in the fundamental ideas of plain projection was an invaluable business asset, and since many boys left school at the end of their elementary training, it was desirable that they have that training.

Boone maintained that the improvements made in art instruction were responsible for bringing more validity and interest to art education in general. According to Boone, the models used were more interesting. Both teachers and children had found it more enjoyable to produce brilliant, impressionistic renderings of sprays of flowers, fruit, birds, insects, and landscapes, since the more exacting standards of excellence had been lowered.

There was a kind of drawing which remained in some courses, living on its reputation as a distant relative of design. According to Boone, this was the copying of historic ornament; it was, however, fast disappearing as the newer and better methods of teaching design were developed.

Boone explained that most elementary art work was done with the pencil, and rendered in flat tones of gray or color. The sketching of plant forms, animals, and groups of still life, where mass was the consideration, was executed directly with the brush, but the pencil was the almost universal tool. The bulk of elementary art was comprised of rapid sketches of objects, studies for design, lettering and working drawings for the shop.

According to Boone, the reconstruction that was going on in the teaching of art at that time pointed to a more useful interpretation of the mission of the arts, to a more consistent endeavor to plan the course of study around ideas, not processes, and to eliminate those elements which could not justify their existence on utilitarian grounds. Boone emphasized that art teaching would not be put on a sordid, commercial basis. Conceptions of beauty had changed, and so had the convictions of teachers as to what aspects of beauty were to be considered in the elementary school. Supervisors were leaving painting, pose drawing, and history and appreciation of art to the high school and the art school. Children of elementary grades were too young to make headway with these, but they could gain facility in the use of the pencil and acquire such fundamentals of design as

would prove to be an excellent foundation for future study of the fine arts and for the trades. Technical education claimed a larger proportion of boys each year, and there was a steady, increasing demand for drawing that could be used. Boone felt that it was evident that the school of the future must offer in the last year or two of its elementary period, an industrial course for those who could not attend high school. Both in elementary school and in the high school, art would occupy a strategic position by virtue of its importance in the total school curriculum.

A book entitled Theory and Practice of Teaching Art was written in 1908 by Arthur Wesley Dow (25), Professor of Fine Arts at Columbia University. Dow maintained that art education was important in developing the whole person to act in an appreciative and discriminating manner.

According to Dow, the true purpose of art teaching was the education of the whole people for appreciation. Art was a training which called for a very direct exercise of the critical powers, developing judgment and skill. It was a training that would increase the individual's efficiency in any calling.

The general public had not thought of art education in that way, but had acknowledged the value of drawing, especially when it could serve some utilitarian purpose.

Dow emphasized that an important function of art education was the appreciation of beauty.

According to Dow, a better understanding of the true usefulness of art recognized creative power as a divine gift, the natural endowment of every human soul, showing itself at first in a form known as appreciation. That appreciation led a certain number of people to produce actual works of art. More important, it led the majority to desire finer form and more harmony of tone and color in their environment and things for daily use. It was the individual's right to have full control of those powers.

In describing art for the upper elementary grades, Dow felt that the subject matter in art should include more difficult line themes and should observe more difference of tone quality. Children at that level should be ready to observe form in nature and color and composition in historic art. Drawing and painting of still life, animals, figures, and outdoor landscapes should be practiced. Design could have special applications in the manual arts. House decoration and room furnishing could give practical direction to studies in good form and color.

In 1908 Mary Elliot Shepard (57), Associate Supervisor of Drawing, South District Schools, Hartford, Connecticut, maintained that wet drawing paper and color wash were an effective combination for children in the first four elementary grades. According to Shepard, the process was used in landscape drawing with highly successful and pleasing results.

In a 1909 address read before the annual meeting of the Massachusetts Normal Art School in Boston, Dr. Charles W. Eliot (27) emphasized that art education was an important contributing factor in shaping the well educated citizen. Eliot felt that art was not receiving the attention it should have as a valuable part of total education.

According to Eliot, Massachusetts was the first area of the country to recognize the need of art education, and the first state to maintain a normal art school on state resources. However, he felt that the school was never adequately supported and that in general, drawing, painting, and modeling had never obtained their adequate places in either the elementary or the secondary schools.

Eliot pointed out that in schools in which art was being taught, the subject was often utterly inadequate. An hour or an hour and a half a week was considered liberal time.

Eliot stressed that art was as valuable and important a mode of expressing thoughts and making exact records as language itself. Yet the major part of the population, particularly the native-born, were insensible to beauty and indifferent to ugliness. According to Eliot, industry must systematically cultivate the workman's sense of fitness and grace and the study of fine arts should exist in the schools on a level with the study of science, philosophy, and literature.

Eliot explained that the influence of the art teachers was threefold. They trained the eyes and hands of the children and gave them another means of expressing and recording

what they saw; they developed artistic quality in our national industries and so promoted the intellectual interest of the men and women employed in them; they cultivated in the population at large the precious sense of beauty.

In general, Eliot concluded that more time was needed for art subjects in the schools, better appreciation of art was needed for the educational leaders, and more sympathy from the public was needed to support art education.

In 1909 Hermann W. Williams (67), Supervisor of Drawing, Haverhill, Massachusetts, wrote an article explaining the attitudes and definitions of teaching art and drawing in the elementary grades.

According to Williams, there were few school systems where drawing did not have considerable time devoted to it. The word "drawing," explained Williams, called up in the minds of different educators varied concepts and notions. Public-school drawing meant to some, work based entirely upon the drawing book of thirty years previous. To others, drawing meant a course of study which trained the hand, mind, and eye, and which was defined with the finest in painting, sculpture, and architecture. To still others, it meant a close association with manual training. In that reference, drawing was that part of the course which was considered useful chiefly as a means of attaining decoration for the manual training models. Lastly, drawing meant a vague combination of art, manual training, and industrial education.

Williams questioned the difference between drawing and manual training. Drawing was manual training, but it also contained the principles of art, which were vitally important. Drawing, according to Williams, also was the most efficient and least expensive means, when properly conducted, of training the hand and mind of the young person.

Manual training, however, paid particular attention to teaching the use of tools and hand-work. It emphasized accuracy and developed various faculties of the mind which could not otherwise be reached. According to Williams, the practical attitude in the manual training work had been the reason why so much stress was being laid upon industrial education. Manual training had been the beginning of industrial education.

Williams explained that in most cases, the actual making of models was considered manual training, and the decoration of them or the designing of the models as drawing. According to Williams, there should not be any distinction between the two steps in the process, but the reason for its existence was probably the fact that there were separate normal schools producing drawing teachers who did not teach woodwork, or else manual training teachers who did not incline toward the artistic.

Williams felt that art instruction from books was not an ethical procedure and that the direct use of them by the children was not a means of exercising true art ability and expression.

According to Williams, there were two types of books; there were books of instruction for the teacher, and there

were copybooks for the children. In teaching art, it was almost impossible to obtain satisfactory results without something for the class to see in the way of an example. On the other hand, copying from the book entirely was not going very far educationally and was not done by the more advanced teachers. Chart illustrations were used largely to produce an "atmosphere" to give the child a general idea of what was wanted and to show a variety of ways of doing it and to establish a standard of work. Books for the teachers were intended as textbooks and manuals, giving the teachers suggestions pertaining to the lessons. Books of that kind were good from that point of view, but if a person were to attempt to learn to draw simply by reading the literature of art, he would not progress very far in artistic skill, according to Williams.

Williams felt that industrial education and art were related through manual training.

Industrial education did not affect the elementary schools particularly, as material covered required a comparatively mature mind. Drawing, manual training, and industrial education came in about the order named and completed the circle. Williams explained that drawing was introduced first in the lower elementary grades because drawing was a simple form of hand training. Later on in the grades, manual training was introduced because at this time the children were ready for more difficult exercises and concrete models. The drawing exercises at this time became more like art, correlating with handwork. Industrial education was introduced beyond the elementary

school and meant training for money-making trades. Mechanical and free-hand drawing came into all three areas, because drawing was one of the fundamentals of a technical training course in the same way that the three R's were the foundation of an academic course, according to Williams.

Williams felt that a good teacher of art would first of all find out what the lesson meant, and what results should be obtained. A teacher should plan the method of presentation. Each detail should be carefully considered, and nothing left to chance. According to Williams, when details were left to chance, they generally went wrong. The material for the exercise should be prepared. When the time came for the lesson, the class should be quiet and attentive. The lesson should be explained in a simple but forceful way, and it should be illustrated by charts, drawing books, drawings by the teacher or by former pupils, or by any convenient material. After the demonstration, whatever was required to carry out the work might be distributed and the work begun. According to Williams, the ability to draw on the blackboard was always desirable, but still more important was the ability to plan the steps in a lesson so that they would come in a logical order and be fully understood by the children.

In a description of what a course in elementary art might be, Williams listed fifteen major considerations:

1. Observation - Exercise in seeing; lines; shapes; values and color.
2. Expression - Design and composition.
3. Color - The theory of color and the development of the color sense.

4. Memory - Exercise to develop the memory, from the blackboard and from nature.
5. Mental Imagery - Developing the faculties which tend toward creative ability and originality.
6. Accuracy - Mechanical drawing. Cutting, making, and pasting.
7. Judgment - Exercises in criticism.
8. Good Taste - Talks by the teacher, with exercises.
9. Handicraft - Elementary manual training.
10. Use of the Eye - Exercises to teach method in employing the sense of vision.
11. Information (Theory) - Model drawing, perspective, projection.
12. Thought Stimulation - Exercise planned to open up fields of thought not reached by other studies.
13. General Culture - Pictures, architecture, textiles, pottery, sculpture, and study of the beautiful.
14. Industrial training - Studies in useful occupations.
15. Relaxation - Artistic busy work.

Williams illustrated how teachers might distribute the fifteen considerations with particular grade levels in mind.

First, Second, Third Grades - Observation, color, handicraft, relaxation.
Fourth Grade - Observation, color, handicraft, mental imagery, relaxation.
Fifth Grade - Observation, color, handicraft, use of the eye, mental imagery, accuracy.
Sixth Grade - Observation, expression, color, thought stimulation, accuracy, memory, manual training.
Seventh Grade - Observation, expression, color, information (theory), judgment, memory, manual training.
Eighth Grade - Observation, expression, judgment, general culture, good taste, information (theory), color, manual training.

Williams illustrated how time might be given to elementary art according to a particular grade level.

Sixth, Seventh, Eighth Grades - Two forty-five-minute lessons a week.
Fourth and Fifth Grades - Three thirty-minute lessons a week.
First, Second, Third Grades - Three twenty-minute lessons a week.

Concerning the use of models as subjects for drawing, Williams felt that vegetables made excellent models and were most favorable in the lower grades. Vegetables, according to Williams, were easier to draw than vases or glasses because they were not based on any particular geometric solid and were not hollow or transparent. A rough approximation of the general shape of the model gave a fairly satisfactory result and avoided the mysteries of ellipses or vanishing edges and difficult textures. Williams felt that it was unfair to lead a child against a problem which he could not conquer. It was demoralizing to a class to ask the children to attempt an exercise where their best efforts would give a result which was so inferior, when judged by ordinary standards, that it seemed a joke. Teachers should employ exercises where it was reasonably certain that good, hard work would produce a perfect result. According to Williams, a simple thing done well was much better than a difficult thing which was only half-understood.

In a description of what functions should be included in planning lessons in elementary art, Williams felt that drill exercises were good in training the power of observation. That was done by means of lines of different lengths, angles of different sizes, and the comparison of areas of varying shapes.

Williams described expression as being design and composition. Design should be introduced early in the elementary school and continue throughout the education of the child. In teaching design, it was to be remembered that design applied as much to shape and proportion of an article as it did to its

decoration. According to Williams, with the exception of mechanical drawing, design was one of the most useful features in an art course. It held a very important place in the new courses in industrial education. Design should be a flexible subject and could be presented in a dozen different ways, depending upon the maturity of the child.

Williams maintained that handicraft, manual training, and industrial training had separate goals within themselves in relation to different age groups. He felt that the three areas should not be judged for their merits by similar standards. According to Williams, handicraft meant the simple toys which young children make, such as boxes constructed from paper or cardboard, paper furniture, garlands of various ornaments, and whatever they have constructed with their hands. The success of the exercises depended upon the ability of the teacher to approach the lesson from the child's point of view. An article which could seem entirely uninteresting to an adult might be extremely attractive to a small child. Good teaching should be concerned with the maturity of the scholar at each step in his development. According to Williams, the results of the handicraft should not be judged by the commercial standards accepted by adults, but by the success which the teacher had in adapting the work to the age of the class.

Williams described manual training as a difficult kind of hand-work where mature tool skills were learned. The models that were made had a certain value. The work should be carried

on in a special room with the proper apparatus and a special teacher. The subject taught might be woodwork, printing, or any other subject which did not require a great deal of skill to obtain a reasonable finished result.

According to Williams, industrial training might begin in the ninth grade. The major concern of industrial training was the teaching of practical occupations and involved more advanced skills learned in manual training.

In 1909 James P. Haney (34), Director of Art and Manual Training in the Public Schools of New York City, stated that art was an important factor in child expression. Haney felt that expression through pictures was vital when expression through language was difficult. Illustrations should be required of the child both as a means of putting his knowledge of form and proportion to direct use and as a means of testing the successes of other lessons which his vocabulary was too scant to allow him to express in words.

Teaching from drawing aids, according to Haney, caused the child to see fine movements in line and subtle elements of porportion. On the other hand, modeling required the child to see in mass and to appreciate the construction of the solid form, to comprehend the play of light and shadow and the planes of the modeled form. It also gave the child an opportunity to learn through the tactile sense how forms felt as well as looked.

According to Haney, art was an important contributing factor in design. The child who was taught design came to know

the varied aspects of plant forms, and which of them were decorative and suited to his purpose. Some fine lines and proportions could appear in one view, some in another. No decorative translation was to be attempted before that search was made.

Haney maintained that the value of aesthetic training in the elementary school was increasing with each year. On the side of the individual, it led to a larger capacity for self-enjoyment, to higher standards of living, and to creative ability invaluable in all phases of industry. On the side of the state, aesthetic training appeared as one of the most important agents making for industrial supremacy. The child was trained in taste and the school and its work became influenced by the elements of beauty.

In judging the artistic accomplishments of a child, Haney felt that only a reasonable pattern of evaluation should influence the standards of quality. Neither the smooth product of automatic performance, nor the labored result of elaborate dictation should interfere with the individual and honest work of the pupil. Children's work should be childish; it should acknowledge the youthful hands that made it, according to Haney. Higher technical excellence may rightly appear in each successive grade, but in no class should the desire for unwarranted perfection be allowed to serve as an excuse for the evils of dictation.

In 1909 Lou E. Colby (17) constructed a manual designed for use by elementary teachers in the teaching of art. The

manual described the methods of conducting lessons in art and illustrated various assignments which Colby considered to be appropriate for the elementary level. Included in her material were such assignments as: drawing from imagination, nature, people, animals, and other objects; painting and color; making and decorating; working in clay; and cutting paper.

In the introduction, Colby described the book as non-technical in the educational and art sense. The basic aims were to make the child's first crude efforts as purposeful as his later and more formal ones, to create reasonable standards, to encourage originality and invention, to cultivate freedom as well as exactness, to develop observing power and skills of the hands, and to assist the child to sense the quality of beauty in the useful things of life.

Colby advised that careful planning was necessary in order to achieve satisfactory goals. It was the teacher's duty to select the aids which would contribute to the desired results and to make a play of work in accord with the local school conditions. In many cities, according to Colby, a supervisor planned a course adapted to the local situation. Sometimes the course specified in detail the work for each day. In other cases, it gave only the general plan, leaving the teacher to work out the details. In many places, the elementary teacher planned her own course.

Colby suggested that to make the year's work a success, the elementary teacher should survey not only the particular

assignment to be taught the following day, but survey the whole ground to be covered during the year. The plan should be formulated on paper. That was the only way to insure a balance of work.

In 1909 The School Arts Book (4) carried a fold-out supplement entitled "Chart of a Course in Drawing, Design, and Handicarft for Elementary Schools to be Followed by The School Arts Book, 1909-1910." Henry Turner Bailey was presumed to be the writer.

The chart included a discussion of illustrative drawing, and its contribution to the elementary program.

Bailey maintained that illustrative drawing should begin in the first grade and continue through all the grades. Illustrative drawing should reflect the interests of the child and be a natural graphic expression of his thought. It should occupy a prominent place in the required schedule and be allotted a sufficient amount of time to insure good work.

Bailey felt that as the child developed, the assignments should become more varied. Personal experiences during vacations and holidays, observations of the changing seasons, of the weather, or of day and night, scenes suggested by Mother Goose, by fables and myths in the lower grades, would be followed in the upper grades with maps and diagrams in relation to history, geography, and arithmetic, and pictures in connection with history, literature, and the history of art.

According to Bailey, special topics should be made the subject of work in sketch books so that children could learn

to gather and record data regarding a particular subject from all available sources.

Gradual improvement should be expected to come from practice in illustrative sketching and from object drawing through which children should be continually gaining skill in the expression of form and appearance, according to Bailey.

Bailey stated that children should be stimulated by seeing pictures such as those found in the magazines and reproduced from masterpieces, and by comparing their work with that of other children.

Bailey emphasized that the work should be judged by standards of attainment reasonable for each grade and not by adult ideas of perfection. The standard should not be for above the average of the drawings produced by a given class.

In 1909 Ora Strange (60), Art Director in the Public Schools of Taunton, Massachusetts, expressed that figure drawing for young children needed assistance from the teacher.

According to Strange, children, when left to themselves, naturally attempt to draw other children. Crude as the drawings are, they often show much life and action. In the beginning the drawings are perfectly satisfactory to the child, but soon he becomes aware of his limitations of power and is ready and anxious to learn. At that point the teacher should give help. The children must not only learn how to observe but how to express.

Strange maintained that for beginners in the area of figure drawing, action figures consisting of straight lines were

helpful. If members of the class performed some simple physical actions, the mental image would be intensified and better representations would result. According to Strange, the children would attempt to draw the action as they remembered it. Brush and ink would be best for that type of work, for the masses should be put in, no chance for detail would be given, and there would be no opportunity for erasure.

According to Strange, during the first few years the work was spontaneous and the teacher had only to guide it. During the later years the children became conscious of their limitations, and the teacher became the leader to show them not only how to express, but how to select appropriate and stimulative objects.

Practices in 1910

In 1910 Frank F. Frederick (29), Director of Industrial Arts, Trenton, New Jersey, discussed a need for separating the more talented children from the other children in art and directing them into an advanced, concentrated study program which would better prepare them for careers in society and industry.

According to Frederick, the general scheme of art instruction in the public schools was sound, but the one major weakness was the fact that the specially gifted child was not properly encouraged. The designers, art teachers, illustrators, painters, sculptors, and architects of the future were the gifted children.

In his program, Frederick attempted to place the more gifted children in an advanced class after they had spent a

year in the elementary art class. Those children utilized extra time on Saturdays and devoted all their attention to one branch of art expression for one year.

Frederick described one such plan and its accomplishment.

> This year they are drawing groups of still life--making careful, truthful, painstaking drawings in charcoal that many an art supervisor, who does not know the hard road the successful designer abroad has to travel, would consider hard, tight and absolutely inartistic. Last year they drew from casts of architectural ornament. . .Next year they take up modeling or mechanical drawing or some one of the several different but closely allied branches into which art work may be divided. As a different kind of work is taken up each year, students may enter the class at the beginning of any year, and when the course is completed, in eight or ten years, those who have continued in the class will have had an all-round training in art expression, and a thorough grounding in the elements of art, and will be sufficiently accurate and skillful to enter shops, factories, potteries, etc., not as designers, of course, but as skilled assistants, able to grow into designers; or if they feel called to take up the work of the professional artist, they can at once enter the advanced classes of art schools, or at least, do much stronger work in any class than their classmates who have not received this special training.

In 1910 Henry Turner Bailey (6), editor of The School Arts Book, was asked by several of the readers, to circulate a questionnaire for the purpose of discovering the most common reasons for teaching art in the elementary schools. The questionnaire was presented to seventy supervisors and teachers of art throughout the country. With the replies, Bailey compiled a list of twenty purposes which were cited by two or more art educators.

The list was published in the order of frequency of choice.

1. Develops appreciation of the beautiful.
2. Gives command of the universal language for expressing ideas of form.
3. Cultivates accuracy of observation.
4. Gives skill of hand.
5. Increases the value of industrial products.
6. Promotes appreciation of excellence in manufactured articles.
7. Helps to establish good habits of thought and action.
8. Gives power to express beauty.
9. Encourages originality or individuality.
10. Develops the creative faculty.
11. Enhances the enjoyment of color.
12. Stimulates the imagination.
13. Develops judgment.
14. Reveals natural ability.
15. Is a help in other school studies.
16. Increases the desire for beautiful surroundings.
17. Awakens ambitions in pupils when other studies fail.
18. Furnishes many a means of livelihood.
19. Increases interest in commonplace things.
20. Promotes enjoyment of life.

The items on the above list, according to Bailey, were used in support of a stand favoring art instruction in the schools by the educators who submitted the contributions. At that time, many school boards required their teachers to supply valid reasons and purposes for the presence of their subject in the school curriculum.

In an article on design written in 1910 by Arthur W. Scribner (56), Supervisor of Drawing, Lawrence, Massachusetts, a suggestion for the use of stencils was presented. According to Scribner, stencils were beneficial to children in laying out borders and surface patterns. His proposal called for the use of several types of stenciled mats which were to be arranged, combined, and traced by fourth, fifth, and sixth grade children. A different stenciled mat was designated for each grade level.

The method was used so that children achieved more successful, rhythmic repeat designs.

Scribner classified the stencils into three groups. Angular units, consisting of straight-line units, were used by the fourth grade. Rhythmic units, consisting of straight- and curved-line units, were assigned in the fifth grade. Rhythmic units, consisting only of curved-line units, were used by the sixth grade. Scribner emphasized that the use of the stencil mats was merely an aid to the children in making conventional designs. It was not designed to eliminate the opportunity to create original design.

According to Scribner, two or more lessons should be given in cutting, planning, and tracing the different units. Immediately following that activity, there should be lessons on tracing and modifying one or more forms previous to planning and designing arrangement.

In repeating certain groups, Scribner stated that the necessity of certain modifications would become apparent. Many children would be able to cut original forms of attractive proportions and would see, in simple plant forms, motives that would resemble some of the units, according to Scribner.

Scribner concluded that once the receptive minds of children were opened to correct seeing and imagining, the barrier to original design would be cleared away forever. For children who had limited perseverance and ingenuity, the units would be especially helpful as an incentive to create original groupings.

In 1910 Mary A. Pearson (44), State Normal School, North Adams, Massachusetts, felt that drawing was not receiving the emphasis it should have had in early art training. Pearson indicated that discussions, decorative work, and handicraft were consuming much of the time that should have been devoted to lessons in representation.

Pearson maintained that teachers could arouse interest and direct the observation of the younger elementary children by using fewer words and using the time for activity. According to Pearson, time was often used in extracting verbal answers to questions that would better be answered through drawing assignments. The teacher should constantly study to find how few words were necessary to awaken interest, to relate the work to that which preceded, to get the child to really study the object before him, and, after the drawing assignment, to make a critical comparison guided by his knowledge of principles, and to discover his own mistakes and then try again.

Pearson described how a successful drawing class could be conducted. According to Pearson, the teacher should draw with and for the children often, so that ideas could be inspired. The children's drawings should be exhibited before the class and discussed for encouragement.

Following the study of type and similar forms, the intelligent copying of outline drawings of houses and other architectural forms was worthwhile, according to Pearson.

Pearson suggested that the use of illustrations from advertising and furniture catalogs furnished the child with the

correct observation of principles. The object could be redrawn or translated into line, with the teacher, as a means of further drill.

In 1910 John C. Van Dyke (64) wrote a book which attempted to explain the conflicts which were occuring at that time over the procedures and purposes of art instruction. Van Dyke felt that too much attention was given to copy work and maintained that if art were to be a valid form of expression, copying the accomplishments of the great artists was not developing anything more than ability to duplicate the success of others.

According to Van Dyke, the students in the public schools were taught to admire the style of great sculpture and painting, or at least the manner or method of the master artist. Any method looked better than attempting an original form.

Van Dyke stated that there was considerable discussion concerning the merits of originality, self-assertion, and individuality, but there was little practical demonstration of it.

ART INSTRUCTION IN THE DIFFERENT ELEMENTARY GRADES: 1900 THROUGH 1910

The teaching of art in the elementary schools during the years 1900 through 1910 was, in most cases, related with the age of the child. However, the assignments seemed to have little variety, other than a more advanced form of the same medium, as the child progressed through the grades. The introduction of more challenging media seemed to be reserved for the private art schools.

In general, the teachers seemed to be primarily interested in either developing hand skills or conditioning the sense of appreciation of beauty. In scattered locations, art education appeared to be a vague combination of both aims.

Child study seemed to have influenced elementary art in the lower grades, particularly in the kindergarten. But by the time the child had progressed to the upper elementary grades, art instruction began to have more practical and technical significance.

Art Instruction in the Kindergarten

In 1908 Arthur Wesley Dow (25) expressed that art in the kindergarten should be understood as a rudimentary appreciation or judgment concerning rhythm and fitness which formed the foundation for mature expression later.

Dow felt that if the child had created a melodious movement of line or color, complete in itself, it was the first step in art expression. Applications would easily follow in a natural pattern.

In 1910 Caroline Cronise (19) of the Chicago Kindergarten Institute maintained that the artistic efforts of young children were caused by the practical power of observation in conjunction with the skill of the hand.

According to Cronise, the child did not spontaneously reproduce any object which he had considered pretty. Some object with which he had been interested practically and concretely had motivated him. In short, the child had told about the things which were important to him.

Cronise maintained that the child created art forms as he spoke. Both his words and his art work were fragmentary and detached in relation to one another. The child spoke spontaneously of the things which interested him, and drew or modeled just as spontaneously those things which he cared for. According to Cronise, the child hoped that his ideas were able to be understood, both verbally and pictorially. The child should be encouraged to talk for the sake of expressing an idea clearly, never to show off his skill. Cronise emphasized that all criticisms should tend to lead him to discover where his expression wasn't clear or complete. Criticism should help him to discover things and obtain a better image. For instance, if the child drew a man without arms, the teacher should inquire

as to how the man could put on his hat, or, if he had reached the landscape stage and had placed a horse in the sky, the teacher should ask what the horse was standing upon.

In respect to decorative work in the kindergarten, Cronise cautioned that careful procedure was necessary. According to Cronise, if decorative art was involved with making border designs and patterns, it occupied a very small place on the schedule. The child enjoyed repetition and rhythm, but if he was required to labor long and painfully making and placing each unit of his design or border, the object of the work would be defeated. He would become bored and tired and hate the work. Cronise felt that the child never should be required to make an abstract design, for there was no such thing at the kindergarten age level. Decorative design meant the making of a harmonious pattern in a given space for a given purpose. Production and climax should be near enough together for the child to realize the reward of his labor. Stringing beads, according to Cronise, was an excellent kind of decorative design. If the beads were carefully selected in relation to color and form, the child was particularly happy in making combinations out of them. However, even that simple form of design, when uninteresting units and vulgar colors were given him to combine, was as harmful as would be the hearing or singing of discordant and vulgar music, particularly because the first impressions were so lasting.

According to Cronise, four important aims should be realized in kindergarten art work.

1. Cultivation of imagination and expression.
2. Increased power of observation.
3. Manual training.
4. A slight degree of aesthetic feeling.

Concerning the many types of material commonly used for accomplishing the above aims, Cronise listed clay, paints, paper, and crayons as the most successful. According to Cronise, clay was the best for the younger children because solids could be represented as solids without the confusion which resulted from having to represent an object of three dimensions on a flat surface.

Cronise explained her purpose in selecting certain materials for art in the kindergarten.

According to Cronise, clay gave an opportunity for quick repetition of any interesting unit, which in turn gave use to invention and logical thought on the part of the child. Nothing was better than clay for pictorial or representative work for children of the kindergarten age or younger.

The use of crayons of the large type should be encouraged constantly, and it should be the purpose of the teacher to watch each individual child and develop his power to see more accurately, according to Cronise.

In 1910 Ida Hood Clark (13), Supervisor of Elementary Manual Arts, Milwaukee, Wisconsin, maintained that art in the kindergarten should be creative work involving illustration of stories, games, and songs. Clark mentioned that painting of objects observed on trips to parks, such as people, animals, birds, trees, and flowers and making simple designs could be included.

Clark expressed the idea that some technical work should be introduced by way of learning how to moisten and mix water colors and the use of the paint brush.

According to Clark, art work at the kindergarten level should recognize the needs of the child. All modes of expression should be chosen and varied according to the needs of the children and must involve the most fundamental activities. Construction, clay modeling, painting, drawing, free-hand cutting, designing, building with blocks, and gardening were necessary occupations for expression, according to Clark.

Art Instruction in Grade I

In 1906 Edith Barnum (10), a teacher at the Horace Mann Elementary School in New York City, discussed art instruction for the first grade. She maintained that self-expression should be the prime concern in planning the lessons. According to Barnum, if art instruction failed to be self-expression, it ceased to be art and, as a result, became a mechanical exercise, if not an injurious one. Much of the so-called art work of the past had been a mechanical exercise. Self-expression demanded thoughts, ideas, and feelings, with the power to reveal them to others. Art expression depended upon the proper balance of motive and technique.

Barnum described some of the subject matter which was related to work in first-grade art. Areas such as nature study, literature, the study of primitive life, and experiences from the child's everyday life furnished suitable subjects for the

art lessons, according to Barnum. The decoration of many articles made in manual training was also the subject of many lessons.

Relating the art work to those studies, among other advantages, resulted in an economy of time, which was necessary in the short school session.

Barnum felt that development was necessary in many areas. The media that were found most satisfactory in the work in the first grade were crayons, charcoal, and brushwork with ink and water color paints. White, gray, and Manila drawing paper were used along with charcoal and Japanese rice paper. Much work was done on the blackboard with the broad side of the crayon. That type of work was especially valuable in the fall when the child first came to school, for the large movements developed his motor skill and muscular control, according to Barnum. Excellent results were obtained with charcoal and charcoal paper. The large marking crayons were used on drawing paper and permitted large, free movements and were especially good for seat-work drawing, according to Barnum. Ink, used with a brush, furnished a medium for quick, broad work, which was a desirable skill. Valuable lessons were also given in neatness and in the care of property, for the child was held accountable for the condition of his paint box, brush, and water pan.

Barnum supported the theory that children should compare one another's work in order to improve their own. According to Barnum, there were certain principles to be followed for

improving self-expression. Lessons were planned with special reference to drawing, placing, arrangement, spacing, proportion, and color. The child should have a knowledge of those principles not as ends in themselves, but as means to aid him in the best expression of his ideas. They led him to feel that his pictures were something besides a mere representation, that they were harmonious wholes.

Barnum expressed the idea that work in design in the first grade should not begin until the child felt some need for it. By that means the child became more actively interested and creative. Too often, children were allowed to make designs which they had no real motive for creating, the work being performed in order to apply certain rules and directions which were given them. According to Barnum, that type of work resulted in a more or less mechanical exercise with little opportunity for growth. When the child wished to make a design for the cover of his notebook, or a decoration for his bow and arrow, or for a piece of pottery, he had a real purpose in creating the most beautiful design in his power, so he put himself into the work. In making a design to be applied to some special use, the shape, size, and purpose of the object to be decorated should be considered. The child did not gain that experience when the designs were not used.

According to Barnum, every art lesson furnished an opportunity for the growth of the imagination. The clearness of the child's expression depended upon his power to see with

his mind's eye. The illustration and imaginative work transported him to other times and places, and he created the new scenes and conditions which he pictured.

In conclusion, Barnum felt that as the results of the art work were reviewed, it should be realized that the project justified the time devoted to it. Barnum believed that in presenting art in that way, with self-expression as an aim and the gaining of technique as a means, experiences were offered which paralleled those of life, resulting for the child in his well rounded development. According to Barnum, there was no doubt that during the first year's work the child gained in concentration, self-control, and judgment, as well as in power to see, to visualize, to express himself definitely, to appreciate beauty, and to work independently.

In 1909 Walter Sargent (49) of the University of Chicago felt that art in the first grade should be closely associated with work in industrial arts. Sargent described what type of art work would best suit that proposal. In many situations Sargent recommended that the teacher should set the example of good taste which would then more successfully develop the child's originality.

Sargent emphasized that in the teaching of design, a subject which should exert a direct influence in developing good taste, teachers should foster originality by protecting the children from opportunities for imitation. Sargent recommended that the children should, however, become familiar with well

selected examples of design, and should have an opportunity to imitate them as a direct influence in developing originality, and as the introduction to the study and practice of design. According to Sargent, familiarity with and discrimination of what was excellent was a much more valuable asset than the ability to produce what did not exist before if it was not good enough to be in itself a reason why it should have existed at all.

Sargent maintained that the ability to produce good designs unaided was not often within the power of immature minds. Children who had no example or suggestion to follow and attempted an original arrangement generally liked it because it was their own production. A commonplace result was then fixed in their minds and influenced their next attempts.

Sargent believed that under any circumstances of instruction, originality in design was evident in only a few children. With knowledge of this fact, it was of great importance that standards of excellence were established, and that children produced their first designs under the stimulus of excellent examples. The emphasis of the value of imitation as a means of developing ability to represent, of awakening and guiding ideas of design should not be interpreted as a recommendation that children should copy finished objects, but that they should be allowed to work with and imitate the methods of a skillful instructor.

For work in construction at the first-grade level, Sargent maintained that the sand table offered great possibilities for that area. The sand was readily shaped to represent various configurations of land and on them, with easily shaped materials, different locations and occupations could be represented.

According to Sargent, modeling in clay or other plastic material was an occupation which commanded strong and long-sustained interest. Both hands were required to shape the responsive material into the desired form, and every touch made an evident modification.

Sargent felt that cutting pictures and other given shapes from paper gave valuable training in using a common implement, for the purpose of shaping material to a predetermined form. It developed control over a tool and at the same time clarified spatial images and was an important part of manual work in the primary grades. According to Sargent, practice in paper cutting of pictures and given forms resulted in marked progress in the ability to control the hand so as to follow an outline. The effect upon the power to imagine form clearly was seen in added vigor in drawing with the pencil and also in representing objects in silhouette by free-hand paper cutting.

For work in design, Sargent stated that two lines of work should begin in the lower grades and be evident throughout the elementary program. First was the designing of objects to serve a particular and useful purpose. Second was practice in

repeated drawing and spacing of units and shapes in order to gain facility in estimating space relations and to develop an appreciation of rhythmic intervals in spacing.

Sargent summarized the general aims and outcomes of art instruction in the first grade. According to Sargent, during the first year in school the children should become familiar with the colors most easily recognized, such as red, orange, yellow, green, blue, and violet. That could be done by placing before the children a fairly large sample of one after another of the colors, and have them collect objects of a similar color. In fragments of cloth and paper, and flowers and leaves, any color under consideration would be discovered and its sensation perceived more clearly than by chance observation. The use of colored crayons and water colors for drawing was an important means of training the recognition and discrimination of color, according to Sargent.

Sargent felt that a reasonable standard of accomplishment had been reached if at the end of the first year in school the children had developed a habit of expressing their ideas with the pencil so that drawing seemed to them a matter of course, if they had gained ability to handle simple material such as paper, clay, sand, and blocks so that such materials assumed desired shapes, and if they had gained some ideas of good spacing and arrangement under guidance of the teacher, and had begun to enjoy the rhythmic spacing of forms and to discover the general distinctions of color.

That their graphic expressions during the first year were crude and their construction inaccurate when judged by adult standards, and that their standards of good design were gained from their instructors, were not causes for apprehension, according to Sargent.

Sargent felt that the primary teacher who drew with and for the children and who constructed objects with them was furnishing the most potent stimulus and inspiration for progress toward individual ability. In comparison, methods and courses without that example were of secondary value.

Art Instruction in Grades II and III

In 1906 Mary Upham (62), second-grade teacher at the Horace Mann Elementary School in New York City, discussed suitable art work for the second grade. Upham maintained that three major considerations should be included in the planning.

1. Work that calls for exercise of judgment and personal feeling as to arrangement and color. This may include simple patterns with application, and pictorial drawings of flowers, trees, houses, animals, figures, and landscapes.
2. Design, drawing, or pictures relating to other subjects in the curriculum.
3. Drawing and painting from nature.

According to Upham, the subjects used for art lessons should be as varied as the interests of the child. The study of flowers, seeds, fruits, vegetables, domestic animals, pets, and some of the processes of agricultural and pastoral life was exposed to the child. He had read fairy tales and Mother Goose stories, so he painted, drew, and cut those objects from paper. Sometimes, he worked from large drawings made by the teacher, and again from memory or from imagination.

Upham emphasized that the work in art should not be confined to nature study, but should use objects from nature in a manner that gave more opportunity for free personal choice, comparison, selection, and invention. The children made covers for their pressed leaves and flowers. On the covers they painted a flower or leaf and added some simple letters. They also could make bookmarks, or any other article that could be used and on which a flower illustration would be appropriate, according to Upham.

Upham suggested that using various expedients for causing children to think of arrangement, interesting masses of dark and light, and of color harmony, would eliminate making a child compose a work of expression. Color harmony was easily secured with the children by giving them a set of crayons or colored papers in harmonious tints. The arrangement of masses is more difficult and could be approached by cutting paper objects which the child would put into a picture after arranging them until he found a combination more suitable than others. At other times, several different drawings of the subject for illustration could be made on the blackboard and the children questioned concerning their choice and reasons for it.

Upham maintained that the study of successfully completed pictures would acquaint the child with what is good and, unconsciously, would help him to make his own picture. According to Upham, the child should be allowed to copy parts or the whole of masterful illustrations for the study of action, color,

and construction. Stories related to the pictures under discussion, or to the life of the artist, could add to the interest. Upham added that children often distinguished between good and bad pictures far better than adults imagined.

According to Upham, some work in design was necessary in the second grade. Motifs for elementary pattern consisted of natural forms or groupings of lines and spots. Rhythmical borders of straight lines were given first. Those were followed by patterns for small rugs to be woven with the manual training class in connection with the primitive life work. The rugs were of the simple, banded variety for which the child chose the number of bands, the spacing of them, and the colors. Later, borders of flowers, trees, animals, and figures were made and sometimes applied to bowls, book covers, festival cards, and related articles.

Upham illustrated some other types of work covered in design for the second grade. According to Upham, festivals served as occasions for direct applications of design and pictorial illustration. If only a print were pasted on a card, the child exercised choice in spacing and in the color of the card. If he painted or cut the picture, there was further choice and selection.

Upham supported the theory that different materials produced more varied results. Such materials as water color paints, colored crayons, pencils, scissors, and colored paper were included. The work was done sometimes in mass, and at other times

in outline. Often, the same subjects were done in both ways. In such cases the mass painting was given first, afterward the outline drawing because the work in mass encouraged the child to look for the large, general character, which was most important.

In summary, Upham concluded that if at the end of the second grade the children could put more beauty into their work than when they began the year, if they could see their own mistakes and the mistakes of their classmates more quickly when the work was put up for criticism, and could know a little more surely how to correct their mistakes, if they could see the good points and tell why they were good, they had gained as much as could be expected.

In 1906 Henry Turner Bailey (5) discussed the teaching of design to second- and third-grade children. Bailey maintained that the assignments should be approached with few expectations and careful guidance.

Primary children should not be forced to do much original work in decorative design at the second- and third-grade level, according to Bailey. They were incapable of genuinely original work of real value. About all the teacher could do was to present certain typical arrangements of line and color and encourage the children to make similar arrangements.

Bailey emphasized that in the primary grades the whole aim was to make things that the children enjoyed and that were not bad from the point of view of a person of informed taste in design:

> . . .things that can be gracefully outgrown, rather than things that stimulate an appetite for the narcotic of thoughtless decoration, and the fire water of pyrotechnic color.

In 1910 Walter Sargent (50) maintained that art work at the second- and third-grade levels had more significance than during earlier art experiences. According to Sargent, the change of attitude toward the results was apparent as the children grew older. They soon ceased to be totally satisfied with manual expression as a mere activity without regard to the quality of the product. During the first year in school, the child's impulse to produce something had found an outlet in lines or shapes. The crudity of the result seldom interfered with his exultation as he displayed his production, or caused him to pause before he proceeded to his next attempt, according to Sargent.

In the second and third grades, the product seemed to make an impression on the child and gain importance in his estimation. The children showed indications of concern for the truth of the representation and the quality of the construction. They desired greater knowledge and more adequate means for carrying out their ideas.

Assignments in representation involved drawing pictures of houses and studying how the gables were shaped, how doors and windows were placed, and chimneys joined to roofs. According to Sargent, the children could cut pictures of houses from paper or trace them; and by actual muscular movements over shapes, they gained a more clear perception of them. They

could also cut patterns for the construction of houses from paper or cardboard, and they could build sand houses.

Sargent maintained that after a child had gained what he could from observation, and his progress in representing a given object seemed to have reached its limit for a time, the tracing of good pictures of the object often gave fresh impulse to his expression. The tendency of tracing, when not used with discrimination, to become a hindrance to original observation, had often prevented teachers from availing themselves of its great value as an occasional stimulation, according to Sargent.

Sargent proposed that in addition to free, illustrative construction, the second and third grades should experience the first steps in well planned work which required careful measurements and exact delineation of patterns. According to Sargent, that meant the beginning of working drawings. During the first year, the paper cutting that demanded an approach to exact following of a predetermined shape was based upon outlines furnished to the children, such as pictures and patterns. In the second and third grades, Sargent described, the children began to make their own patterns and came to appreciate the value of the rule as an instrument for determining measurements and straight lines with precision.

Sargent illustrated that bookmarks, weather signals, flags, pin wheels, covers, envelopes and folders for school work, illustrative diagrams such as plans for school gardens, and other

projects of that sort gave opportunity for planning objects by simple patterns in the flat.

According to Sargent, it was important that during the second and third grades a few fundamental geometric relations be thoroughly learned by repeated use. The relations of vertical, horizontal, and parallel lines were involved in drawing and construction. The right angle should also be mastered so it could be drawn free-hand in any position.

Sargent stated that work in design involved planning simple forms to be constructed and decorated with suitable decoration. Objects such as holiday greeting cards and souvenirs, bookmarks, and covers for school papers were constructed. The decorations consisted of units and borders which the child readily invented by placing pegs and lentils, and afterward selecting and drawing the best of these arrangements, according to Sargent.

The invention of the children in second and third grade could easily be directed along the lines of good types of design by the example of the teacher.

According to Sargent, children in the second grade should learn to discriminate hues of color more exactly than during the first year. They should be able to pick out objects the colors of which were similar to the samples shown by the teacher. During the third year, the children should learn to distinguish color values.

In summary of the work covered in art during the second and third grades, Sargent concluded that a reasonable standard

of accomplishment had been reached if at the end of the third year in school the children, in addition to increased facility in drawing, had also added to their resources of expression a somewhat definite knowledge of a few typical objects and had fixed in mind certain fundamental geometric relations such as vertical, perpendicular, horizontal, and parallel, not as definitions but as means of comprehending and expressing form; if they had developed their ability to embody ideas in materials, not only as a result of increased skill of hand, but also because of the added power given by some command over such an aid to accuracy, foresight, and economy as a foot ruler; if they had better ideas of good spacing and proportion and an increased pleasure in ability to distribute forms over a surface in consistently related measures, and to discriminate qualities of color.

The stimulation of leadership and example of the teacher continued to be a factor of the first importance in securing these results, according to Sargent.

Mary Upham (63), teacher at Horace Mann Elementary School in New York City, wrote on art instruction in the third grade in 1906. Upham maintained that the work should not differ extremely over the work presented in the second grade. Repetition was an important factor.

According to Upham, the major purpose for repetition was to awaken memory, to connect the present effort with past achievement, to strengthen the foundation already laid, and to make it

of immediate use. Upham explained that while the work at times appeared to be identical during the second and third grades, it was different, for the child was a little older, had a little more experience in seeing and doing, a little more appreciation, a little more power, and a year's additional growth of mind and muscle. With that taken into consideration, the exercises were planned to continue that growth.

Upham illustrated some procedures and assignments which were used in third-grade art instruction.

The subject matter, according to Upham, was in part old and in part new. The use of flowers, fruits, vegetables, animals, figures, and landscapes in both representation and in design was repeated. Early trade and transportation, and early life in the community were studied in the third grade, and much of the landscape and figure work was connected with those subjects. Ships of various types, one or more in a given space, a frieze of ships in which each child contributed his own, borders of ships on plates or bowls, camels in a space or in a frieze, characteristic landscapes, river scenes, children in native costume performing characteristic chores, were all some of the new subjects.

The child worked as before directly with the brush in mass, with pencil outlines first and full color work afterward, with colored crayons, and occasionally with paper appliqué. No new medium was introduced, according to Upham.

Story illustration was a common practice, with the children drawing outlines copied from the teacher's work on the blackboard. The outlines were finished and then several painted compositions of the subject were hung up to suggest possible color schemes, after which the children decided upon their colors and painted their outline drawing.

Art Instruction in Grades IV and V

In 1907 Ethelwyn Miller (41) discussed drawing and painting for art work in the fourth and fifth grades.

According to Miller, the year opened with nature drawing and painting. In that type of work, two considerations were uppermost. First, the subjects selected were to be good in line, mass, and color. Second, the subjects should furnish the opportunity for handling the different tools of expression. For those two reasons, work began with directing attention to characteristic lines of stems, flowers, and leaves; to the dark and light massing of flowers and leaves; and to the strong colors of autumn flowers and vegetables.

Miller maintained that manual training work furnished splendid subjects for the working out of art principles. During the year there were abundant opportunities for the application of the exercises in rhythm, subordination, proportion, symmetry, dark and light arrangement, and color. Designs for general outlines, borders, and all-over designs, whether for bowls, baskets, blankets, rugs, or book covers, were excellent subjects, for they all depended upon the art principles for

their excellence, according to Miller. The child was led to see that until he had secured a satisfactory arrangement of spaces, it was useless to plan the dark and light arrangement or the colors.

Miller explained that keeping in mind the fact that art instruction in the schools had for its purpose an appreciation of harmony and not primarily the production of a work of art, there should be the study of excellent pictures and fine examples of architecture, sculpture, textiles, furniture, and pottery. Those examples were brought to the attention of the child in connection with his simple exercises in order that art could become unconsciously a vital part of his life. The recognition of harmony in color was not a thing that could be reasoned out or learned from a book. It was an unconscious development brought about by a constant association with the best examples of color art work.

Miller described fifth-grade art as being a summary of art instruction in the preceding grades.

Building upon the work in spacing, massing, and coloring accomplished during former art instruction, the children proceeded from the breaking up into harmonious sizes and shapes of the space enclosed within the square, to that enclosed within the rectangle; from massing in three tones to five tones; in dealing with color, from dark and light to dark, medium, and light; and in hue from combinations of two colors to combinations of three.

According to Miller, a successful problem of the year was to design a tile made from clay, glazed, and fired under the direction of the manual training teacher. The tile was square, and since a square was the simplest space for children to handle, the problem in spacing the design was a suitable one with which to begin the design work. With examples and questions, the children were guided to observe the principle of principal and subordinate masses, Miller explained. A number of charcoal sketches were made and a choice made from them furnished opportunity for discussing why certain designs were acceptable and the others commonplace.

From the problem which dealt with the square, the class advanced to a similar problem with the rectangle. The new problem took the form of a book cover or a portfolio and was worked out in the same manner as the tile problem. One additional element, that of lettering, was introduced at that point and was based upon the work done during the fourth year.

For work in still-life drawing, Miller felt that the repetition of line drawing was an important factor in arriving at a better quality of line.

According to Miller, in using a still-life group, the teacher chose the objects with regard to large and small masses, dark and light masses, harmonious colors, and the elements of perspective involved. The class then planned the placing of the group upon the drawing paper. The outline drawing of the group, which followed, was a lesson in line and

was repeated until the children intelligently secured a good line quality. If it was necessary to hold the interest of the class, the objects were changed. The experience gained by criticism of the drawings of the class at the close of each activity period was a valuable contribution, according to Miller. The next step was a lesson on painting in the spaces in black and as many tones of gray as were needed to enable the children to recognize and express relative values of color. Finally, the attention was centered upon the difference in hue.

In summary, Miller maintained that when the children left the fifth-grade art instruction, they should understand the principles of repetition, subordination, symmetry, and proportion as related to spacing. In massing, they should be able to handle combinations of three, four, and five tones, and in color, to understand the difference between hue and dark and light.

In 1910 Walter Sargent (51) described the practices of art for grades four and five. Sargent recommended that work should continue in representation, construction, and design as during the preceding grades.

According to Sargent, the method of study for representation should be an introduction to the study of the principles of perspective. Important were the principles of foreshortened circles and rectangles and different levels above and below the eye.

Sargent explained that if the child's own observation would not carry him far enough, sketches made for him by the teacher would usually interpret the facts of appearance sufficiently to enable him to express the problem assigned to him.

Sargent felt it was wiser to treat perspective efforts incidentally during the fourth and fifth years and to postpone, if possible, problems which involved a definite study of perspective procedures.

According to Sargent, an important matter, and one which appealed strongly to children at that age, was that of correct proportions as a necessary element in truthful and satisfactory representation. They readily discerned whether a drawing was too tall or too short as compared with the actual object, and they developed ability to estimate relative lengths of parts with some degree of precision.

To avoid mechanical slowness, there needed to be an alternation of lessons in making rapid sketches which expressed as much as possible by a few lines or brush strokes with other lessons where a single drawing was carried to completion by being worked over and made as correct as possible.

For work in construction, Sargent stated that problems varied with the conditions of different localities. Some instructors prefered to use constructive work as a center for other subjects. Others planned a course to develop appreciation of industries and occupations, and still others chose as a basis for the problems the immediate needs and interests of

the school and the home. Whichever belief was emphasized, much of what was valuable in the rest was included, and in most cases an opportunity was offered for experimentation with plans and designs and for the increased mastery of tools and materials.

Sargent discussed possible assignments in construction work. According to Sargent, the children at the fourth- and fifth-grade levels were ready to make many worthwhile projects. Many objects useful and interesting to the children could be made from tough paper and later from cardboard. That material could be shaped by folding, cutting, and pasting so easily that it stimulated invention and was especially adapted for objects which were to be planned by means of patterns, according to Sargent. Continued use of the rule with the addition of compasses and triangles and more complete control of the scissors gave children the mechanical means for planning and completing objects.

Envelopes for street-car tickets, Christmas cards, invitations, clippings, etc., called for careful patterns and measurements so that the envelope would be of the required size. Picture mounts, portfolios, sketch-book and lesson covers, and boxes of various kinds were among the suitable objects.

According to Sargent, the sort of working drawing required in making patterns for the above objects acquainted the children early with the means of predetermining the shape the material would take, and it was the best sort of preparation for later drawings which represented three dimensions. Some of the

patterns involved drawing to scale and translating two dimensions into three.

With vellum, lining paper, tape, paste, sewing linen, and a punch, the cardboard work could be extended to include interesting and simple forms of bookbinding. For example, notebooks, pocket memorandum pads, needle cases, book covers, portfolios, and clipping files could be included.

Sargent believed that weaving was an occupation of universal interest. It developed some acquaintance with textiles and processes and called for a knowledge of color. The looms for small articles could be of the simplest construction and could be made by the children themselves. Clay work in tiles and simple pottery shapes was valuable as a medium of expression of form in definite terms, and together with weaving furnished a means of developing concrete interest in industries of the present and past. Sargent felt that some of the domestic activities of sewing and cooking form an important part of the work in the fourth and fifth grades.

Woodworking also formed an important part of construction. Such articles as pencil boxes, windmills, weather vanes, toy carts, sleds, and water wheels were made from thin wood using a knife.

For work in design, Sargent felt that planning and decorating objects should be an important consideration. In addition to borders, the children should repeat units over surfaces, spacing their distribution by the eye unaided by mechanical measurements.

The spacing of printing on covers for school work, the planning of margins, titles, etc., on school papers, so that language, spelling, and arithmetic papers would present a good appearance and the simple decoration of constructed forms all furnished appropriate problems.

According to Sargent, children of the fourth and fifth grades should have general practice in the use of water color in connection with nature and object drawing. Special emphasis should be placed upon the study of color hues or the step by which one color merged into another. If samples of two colors adjacent in the spectrum, for example, green and yellow, were placed at a little distance apart, the children could collect and arrange samples so as to form well graded steps from green to yellow. Later, they could represent those steps with water colors. The children should also learn to make even, flat washes of color over given areas.

In summary, Sargent felt that a reasonable standard of accomplishment had been reached at the end of the fifth year in school if to the increased facility in graphic expression, which came from continued general practice, had been added definite training in guided proportions of shapes and slants of lines, so that the mind was able to retain and compare the image of the object with that of representation and discern their likenesses and differences. That was likewise true if children could bring to their constructive expression an acquaintance with new tools, a greater mastery of materials, and

a knowledge of patterns that enabled them to think out processes and forecast results more intelligently, and if they had constructive interests that led them to find satisfaction in originating projects and carrying them to a worthy completion. They should also have found increased pleasure in well related spaces, in the best solution of simple problems in design, and in the greater familiarity with color that came from continued study aided by the addition of new areas of expression in the form of water colors.

Art Instruction in Grades VI and VII

In 1907 Ethelwyn Miller (42) discussed the procedures needed in art for the sixth and seventh grades.

Miller found that children in the sixth and seventh grades showed less interest in merely representing and more interest in the use of line, mass, and color. The plan for the two grades was as follows:

1. The statement of a principle, its illustration in design and expression.
2. Exercises in the use of the principle in creating harmony.
3. Application of these exercises in design, handwork, pictorial work, or in drawing from nature.

Miller suggested that excellent examples of dark and light massing were found in photographic reproductions of Venetian pavements. From a number of enlarged drawings, each child made his own choice and copied it, keeping in mind that his aim was to reproduce the same proportion of dark and light. This was followed by original designs in dark and light.

Miller pointed out that care should be taken in judging the work of the sixth and seventh grades. Teachers should not place undue emphasis on the execution of the work and lose sight of the aim of the art course, which was appreciation.

In 1910 Walter Sargent (58) maintained that children in the sixth grade should receive training in the problems of design. Such problems as a book cover, which demanded the experimental arranging of title, ornament, and other elements until the space relations were most pleasing were appropriate.

Sargent emphasized that art work performed in the fourth and fifth grades should have developed a habit of keen observation and correct representation of relative proportions and slants of lines in the objects drawn. Work in the sixth grade should develop still more power and freedom in representing the facts of form and structure. Definite progress toward that end was made when pupils developed the habit of thinking out the directions and limits of lines before they were drawn by moving the brush or pencil over the paper experimentally in the path the line was to take.

Sargent felt that the child who learned to represent things as they were gained a knowledge of form which enabled him to justify his courage when later, with increased aesthetic judgment, he ventured to alter the actual to conform to his ideal, and thus produced designs and compositions embodying natural forms.

For work in construction, Sargent observed that a desire to produce things which had a definite use and a willingness

to spend time mastering tools so that they could be utilized as an added means of dealing with material were characteristic of the sixth-grade children. The making of simple mechanical apparatus, such as involved in toys that work, and the production of objects that were of evident use in the school and the home were especially appropriate for the sixth grade.

According to Sargent, sixth grade was a suitable age to introduce bench work for working in wood which involved the use of tools demanding strength and skill. If bench work was postponed until the sixth grade, it came at a time when the stimulus of new material and means of handling it were especially effective.

Sargent suggested that the construction work for sixth-grade boys and girls should bring them into contact with outside industries in the home and neighborhood, for example, sewing, cooking, constructive work, agriculture, etc. Experiments along the line of industrial work which produced, by industrial methods, material for use in the school system promised exceedingly valuable results.

Sargent believed that for design work in the sixth grade, the best results in decoration were usually obtained by limiting a problem to a few elements, such as a border design, where the only choice was in margins and modifications of corners, or a lesson cover with its printing and perhaps a monogram or other suitable ornament.

Continued use of water colors developed ability to discriminate colors more accurately. The children should learn to mix paints so as to match any given sample or produce any desired color. Special emphasis should be placed upon color values or the changes in effect when a color passes into light or into dark. According to Sargent, the children should make charts showing values of the same color in carefully graded steps between black and white.

In summary, Sargent maintained that accomplishment had been reached at the end of the sixth year if the drawing had grown more free and correct, because each line was carefully calculated, and if representation of objects showed their solidity and position; if more difficult tools were mastered, and if the children were able to make things which appeared to them as worthwhile as contributions to general or individual needs. All such things involved intelligent planning. And the design object was achieved if the children were able to design simple construction problems so that the results would be not only adequate to their purpose but tasteful in form and ornament and if ability to match colors and to discriminate between different tones was increased.

In 1910 Walter Sargent spoke of art in the seventh grade as a subject where the child developed a wider appreciation for accuracy in detail.

For work in representation, Sargent stated that the use of drawing as a means of explanation and description in connection

with other school subjects should be included as an important part of the work. That type of illustrative drawing offered to the teacher an excellent means of judging the extent to which drawing had become a practical means of expression. It plainly indicated the particular points in which the work was strong and the phases which required more skill and knowledge.

Sargent emphasized that the drawing should be so conducted that there was the maximum of observation and interpretation on the part of the child. According to Sargent, the ability to draw grew as the child compared his drawing with the object or idea and discerned points of likenesses and differences so clearly that he knew where his drawing needed alteration and where it did not.

Sargent expressed the idea that experiments seemed to show that better progress was made when children learned to draw a few things fairly well than when they passed rapidly from one object to another with no gain at each step which related definitely to that which followed. Thoroughness of mastery at that age was likely to be in inverse ratio to the number of different subjects undertaken.

Sargent strongly believed that a person could seldom draw well an object the general type of which he had not mastered and made his own so that he could draw it readily from imagination.

Assignments in construction, according to Sargent, consisted primarily of a type of industrial work. Among the projects suited to the abilities of the children were portfolios,

letter files, and simple forms of bookbinding required in the making of sketch books, and the binding of reference material gathered from magazines by teachers and children. The local needs usually suggested the best problems.

By the seventh grade, the tools used in the preceding grades should be handled with a degree of skill, Sargent felt. The projects completed should show more accuracy. For the most part, the construction work of grade seven should be designed in such a way that the boys and girls were brought into increasingly close relation with the occupations of home and community, according to Sargent.

Sargent proposed that the children should know something of the historical and artistic evolution of industries, particularly those that were related to their own constructive work and to local occupations.

During the seventh grade, the phases of design which called for judgment regarding the fitness of things and the beauty of proportions and outlines and the suitability of ornament were of increasing importance. The problems of construction work were also excellent problems in design. According to Sargent, the children should be brought up with the idea, impressed by example rather than precept, that the possibilities for beauty were found mostly in the planning and proportioning of essential parts of objects and not rooted in added ornament.

Sargent expressed the idea that development of a feeling for beauty of form came in part by the careful drawing of plant

forms suggested for nature drawing, but that that type of work should be supplemented by practice in securing a freedom of style, which could be gained by making many free sketches of plant forms with a brush.

Continued use of water color paints developed ability to match colors more accurately. According to Sargent, the children should be expected to distinguish and record relatively subtle differences in color tones, such as the difference between the green on the lower and upper sides of leaves. In addition to practice in matching colors, a special study of color intensities aided discrimination.

In summary, Sargent maintained that after a course in seventh-grade art, the children should have developed skill and accuracy in the lines with which they were working, so that in drawing, the general character of objects could be shown by a confident, rapid sketch and the details truthfully recorded in a careful drawing. In constructive work, if the tools were handled rapidly and with certainty resulting from much practice, the objectives had been attained. In the field of design, there should be an appearance of an increasing pleasure in objects that were well planned and constructed from a utilitarian standpoint and were finely proportioned and shaped from the standpoint of formal beauty.

Art Instruction in Grade VIII

In 1910 Walter Sargent (54) illustrated the work in art which was suitable for the eighth grade.

According to Sargent, the increased maturity of children of the eighth grade should bring an ability to sketch rapidly things which they wished to describe, with a more accurate delineation of the proportions, position, and structure; to select with little hesitation the lines which expressed individual characteristics; and to appreciate and enjoy representing things that were beautiful in form and color.

In describing the procedures of eighth-grade art work, Sargent explained that the common use of drawing as a means of explanation and description should continue to be an important part of the work. Facility in the descriptive use of drawing did not come from slowly and carefully finished work. It was gained only by practice in rapid sketching. On the other hand, rapid descriptive drawing tended to become superficial unless supplemented by some serious and painstaking representation. Memory and imaginative drawing should also receive consideration, as ability in that area was necessary for the spontaneous expression of ideas.

In any line of graphic expression, whether it was rapid sketching or accurate delineation, the eighth-grade children should learn to draw by selecting the most expressive lines, which were usually the long lines, and drawing them in proper relation and using them to base details upon, proposed Sargent.

Sargent believed that careful, detailed drawings directly aided nature study and developed a habit of accurate observation. If correctly directed, such drawing did not hinder

aesthetic expression and, in addition, furnished some of the most valuable training in that direction.

Children in the eighth grade should have acquired sufficient ability in the use of implements and tools to undertake assignments involving detailed plans and skillful execution. The various projects should be of an evident practical value, and the workmanship sufficiently excellent to command respect.

Each child who assumed an assignment in woodworking should be able to construct during the year one or two articles of furniture such as chairs, desks, tables, cabinets, or book racks, which could be put to actual use in the school or home.

Eighth-grade children should, in order to improve aesthetic judgment, make or have access to collections of pictures of well designed architecture, including public buildings for towns similar in size and means to their own, and be encouraged to report on the most beautiful scenes in town. Where cameras were owned by the children, a collection of local views should be made. A study of one place under various aspects gave results full of interest and artistic suggestion. Sargent illustrated work of that sort by suggesting that a street scene or a landscape at various hours of day and night and in the different seasons might be appropriate.

Continued use of water colors in the eighth grade should develop increased discernment and enjoyment of colors as they occured in nature. Children of that age should also become

familiar with simple color harmonies, partly by acquaintance with good examples and partly by experimenting with colors in rendering them more pleasing in combination.

In summary, Sargent proposed that by the end of the eighth-grade art course, children should have gained ability to use drawing as a common means of expression and to make rapid descriptive sketches, careful, well constructed drawings, and truthful records of observations, as the occasion required. Eighth-grade children should be able to undertake common construction problems with a knowledge of tools and processes and some ability to convert raw materials into a finished product, according to a predetermined idea. They should have taste in choosing what was good among objects relating to the home and community and should enjoy beauty of form and harmony of color in nature and in art.

Eighth-grade children should have such a knowledge of familiar artists and fine art that they might intelligently desire reproductions for their own enjoyment.

They should also have gained an interest in productive labor sufficient to interpret things in terms of the effort and skill required to produce them and should have developed a healthful enjoyment in the exercise of their own abilities which demanded for its satisfaction an occupation which added to the well-being of the community.

SUMMARY

The period of time from 1900 through 1910 was only a small slice out of the evolution of art education in the American elementary schools. Nevertheless, the progress achieved by the educators of the period, though somewhat fumbled and misguided in objective, was probably more experimental and more energetic than during any prior ten-year duration. Although educators saw the benefit and value of art instruction, they looked at the purposes with far different preconceptions than those of today's art educators.

The streams of thought involving the concepts, objectives, and practices of elementary art appeared to be as numerous as were the educators who supported the presence of art experiences in the elementary curriculum. The theory that art could be an important contribution to the total development of the child was beginning to germinate in scattered locations around the country. Many influential figures in elementary education attained prominence with their varied theories concerning the hows and whys of artistic experience. Educators and critics who appeared strongly in support of, or vehemently opposed to, some particular procedure governing the presentation of art to elementary children became the influential and often-quoted

resources during the period, even though their ideas were not always the most progressive.

Two major schools of thought influenced the procedures of elementary art instruction from 1900 through 1910. One of those philosophies was the "art instruction for the appreciation of beauty" theory (sometimes refered to as "drawing"). The other philosophy was the "art instruction for the purpose of practical production" theory, which received its main support from the manual training class. In addition, "industrial education" began to appear in the upper elementary grades about 1909. Industrial education was largely a technical version of the rapidly disappearing manual training class. In theory, industrial education proposed closer teamwork between art and industry in order that manufactured products might become more decorative and appealing.

Most educators involved with elementary art instruction during the early 1900's appeared to have, more or less, chosen definite positions in the power struggle between art and manual training. Such people as L. D. Harvey, William A. Baldwin, and William Hammel advocated the value of hand-work obtained in the manual training course. Arthur Wesley Dow, Annette Covington, Lillian Cushman, Leslie Miller, and James Parton Haney felt that elementary art should stress the appreciation of beauty with related exercises in design and drawing. On the other hand, a few educators seemed to desire a more moderate position and combined the basic practices of both areas. Among the

moderates were Henry Turner Bailey, Ernest Fenollosa, and Mary Upham. A pioneer figure in the area of industrial education was Walter Sargent.

Despite the contrasting theories which existed in elementary art education from 1900 through 1910, the attention given to the field was a substantial increase over prior years. During the decades which followed, more improvement took place. As the years passed, many of the theories which seemed to have little association with child development were gradually realized and weeded out from the objectives for child art experiences.

The elementary art program of the present is in distinct contrast to the methodical efforts of the early 1900's. In recent years, the developments in art education at the elementary level tend to stress intellectual, emotional, social, perceptual, physical, aesthetic and creative growth of the individual more than the acquisition of such skills as the professional might require to produce an art form. For that matter, the total growth of the child is involved, and activities in art are essentially a function of education and a medium through which the teacher can understand better the child's needs and development. Considerable emphasis is placed upon the concept that the child must develop in relation to his social group and must contribute to the group life around him.

In most elementary curricula today, there are two major objectives for teaching art:

1. Art is included in the school program to assist the child to develop to the full extent of his needs and capacities.
2. Art is offered to assist the child to become a useful, valued, and co-operative member of his social group.[1]

The two major objectives for teaching art at the elementary level could be defined more specifically:

1. To provide an opportunity for children to develop a feeling of responsibility toward the community.
2. To develop individual and group co-operation in securing and maintaining an ideal environment.
3. To assist in developing emotional stability.
4. To help to bring about efficient methods of thinking and to encourage initiative.
5. To develop good taste particularly with regard to objectives selected for the immediate environment of the home and to develop greater discrimination in personal creative output.
6. To develop interest in the arts of leisure time activities.
7. To develop skills, not in isolation, but in relation to the needs of expression.[2]

These objectives are broad and involve the total personality within its social environment.

The objectives used today are in distinct contrast to the former "training of hand and eye" which was common from 1900 through 1910 and succeeding years. Important as it is to have the child produce the best artistic product of which he is capable, the object produced is actually a by-product. The most important product of an elementary art program is a properly educated child, and not a piece of art or craft work.

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[1] Charles D. Gaitskell, Art and Crafts in Our Schools (Toronto: The Reyerson Press, 1949), p. 9.

[2] Ibid.

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