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ARTISTS' IDEAS ABOUT ART AND THEIR USE IN EDUCATION.

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SPECIFIC CONCEPTS OF PROFESSIONAL ARTISTS WERE SURVEYED FOR APPLICATION TO ART INSTRUCTION IN SECONDARY SCHOOLS. A REVIEW WAS MADE OF WRITINGS BY ARTISTS, CRITICS, AND HISTORIANS IN SEVERAL AREAS OF ART (ENAMELING, JEWELRY, PAINTING, POTTERY, PRINTMAKING, SCULPTURE, AND WEAVING). THE DATA GATHERED FROM THESE SOURCES OF ART EXPERIENCES WERE USED IN DEVELOPING A QUESTIONNAIRE. THIS QUESTIONNAIRE WAS SENT TO 350 ARTISTS, REPRESENTATIVE OF THE ART AREAS STUDIED. COMPLETED RESPONSES WERE RECEIVED FROM 56 PERCENT OF THE ORIGINAL SAMPLE. FOR THE MOST PART, ARTISTS OF ALL AREAS RESPONDED SIMILARLY TO THE ITEMS OF THE QUESTIONNAIRE. ALL ITEMS (50) WHICH RECEIVED A HIGH CONSENSUS (70 PERCENT AND ABOVE) WERE GROUPED TOGETHER TO FORM HYPOTHETICAL CONCEPTS FOR THE ART EDUCATOR. LOW CONSENSUS CONCEPTS (43 ITEMS) WERE NOTED IN A SECOND GROUPING. THE CONSENSUS REPRESENTED ALL OF THE RESPONDING ARTISTS EXCEPT WHEN SPECIAL AREAS OF ART WERE CONSIDERED. IT WAS RECOMMENDED THAT THE FORMULATED CONCEPTS BE EXPERIMENTALLY TESTED IN THE CLASSROOM. (RS)

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AND
THEIR USE IN EDUCATION

December 1966

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ARTISTS' IDEAS ABOUT ART
AND
THEIR USE IN EDUCATION

Cooperative Research Project No. 5-8300
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John A. Michael

December 1966

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Miami University

Oxford, Ohio

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CHAPTER I

INTRODUCTION

I. BACKGROUND OF THE PROBLEM

From the time the individual is first able to scribble until he is about twelve to fourteen years of age, the child naturally goes through a series of developmental stages in his visual art expression. This innate and natural development has been documented by many persons from Sully (19) to Harris (6), Mendelowitz (13), McFee (12), Lowenfeld (10), and others of the present time, 1966. Having passed through the developmental stages of childhood, the individual arrives at the adolescent period intellectually and critically aware. (10)

While there has been an abundance of research concerning child art and its development, there has been little work dealing with the secondary school level, the adolescent level. Lowenfeld notes this need for more research at the secondary level. He writes:

While our knowledge and concepts of child art have greatly expanded during the past years, the understanding of the art of the adolescent has been greatly neglected. (10)*

It is at this level that the teacher finds it necessary to bridge the gap between the natural spontaneous and free visual self-expression of children and the art of the adult and the professional art world. For the most part, previous studies (Burkhart (25), Michael (27), Frankston (22), and others) have dealt with spontaneous visual self-expression of adolescents using creative art teaching concepts and methods proved successful at the elementary level wherein the individual is left primarily to his own resources, usually after a stimulating experience. Kenneth Beitel has done much research and is continuing to work

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in this direction wherein the student receives little or no teacher guidance involving the introduction of new methods, ideas, concepts, etc. He calls this self-reflective learning which is brought about by feedback, usually accomplished by the use of photographs of the student's own art work at various stages. (24) Concerned with internalization, nondirective interaction, and self-correction, Beittel lets the student arrive at his own method, concepts, and ideas as a result of evaluating and reflecting upon his own work. Concepts, ideas, and methods of professional artists are not introduced.

In contrast to this self-reflective approach is the method of art instruction used by many professional artists who teach. Frequently lacking an understanding and knowledge of adolescence, these professional artist-teachers tend to emphasize known professional techniques and the development of skills and are generally concerned with the specialized training of professional artists, all of which may be quite unrelated to the needs of the secondary student. Somewhat academic and extrinsic in nature, this approach generally employs imitation and often copying of other artists and is diametrically opposite and in contrast to the more intrinsic self-reflective method.

Vincent Lanier, in a recent publication concerning the secondary level, attempts to review the literature dealing with classroom art instruction (concepts, ideas, methods, etc.) He notes that ". . . the literature in art education is not particularly helpful. While there are many relevant concepts about methodology, there is an almost bewildering lack of precision in its structure." (8)* He finally develops his chapter of methodology into three parts: motivation, presentation, and evaluation. During the presentation which he defines as the studio work period, he notes only that the teacher should provide guidance with the art procedure, with problems involving the materials being used, and with personality conflicts. He does not explain or enlarge upon how the teacher is to guide the pupil. Authors in other current volumes dealing with art education avoid

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talking about methods altogether. (21) (2)

The problem still remains, "What does the teacher say and do to instruct pupils during the studio art period?" This is really the heart of the teaching process. Although the self-reflective and nondirective approach whereby the individual works in his own manner with or without stimulation is very important and needs much investigation, it seems entirely possible that it may be educationally advantageous to supplement this type of instruction with the introduction of certain aesthetic concepts, ideas, and procedures or methods. These concepts may be derived from professional artists; their introduction into the art classroom situation may develop a greater awareness of the world of professional art and a greater understanding of the role of aesthetics in the adult world, as well as a higher quality (aesthetic and creative) of art work produced.

Jerome S. Bruner suggests that scholars and experts in a subject field must work with experienced teachers of the subject. Such has not been the situation. He writes:

For the most part, however, the scholars (artists) at the forefront of their disciplines, those who might be able to make the greatest contribution to the substantive reorganization of their field, were not involved in the development of curricula for the elementary and secondary schools. In consequence, school programs have often dealt inadequately or incorrectly with contemporary knowledge, and we have not reaped the benefits that might have come from a joining of the efforts of eminent scholars (artists), wise and skillful teachers (art educators), and those trained in the fields related to teaching and learning (educational psychologists). (1)*

Therefore, it appears conceivable that art educators should turn to professional artists for ideas in developing the most meaningful art instruction at the secondary level. However, because particular concepts,

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ideas, methods, etc., are important to professional artists and their art production, it does not mean that such concepts and methods will necessarily be educationally advantageous in the classroom at the secondary level. The art educator must not abdicate his position to the professional artist or scholar. It is the responsibility of the art educator to experiment and test all concepts and methods derived from artists, or any other source, in an actual classroom teaching situation to see whether they are educationally feasible for classroom use. In so doing, the art educator also must not lose sight of the purpose of art instruction as an aspect of general education at the secondary level. In answer to the question, "Is art in the secondary school for all pupils, or should it be provided only for the talented students?" Ann Lally writes in a publication of the National Art Education Association:

Since art is a part of the daily living of every individual, the junior and senior high school should include in the curricula, learning opportunities for all youth in this significant area of general education. (7)*

This point of view has been reiterated in another National Art Education Association publication, Art Education in the Junior High School. In this publication it is noted that art instruction as a part of general education is not to train professional artists but is to develop the individual in all areas with emphasis on aesthetic, creative, and perceptual growth through his art experiences. (14)**

In a recent national survey of art in the secondary schools conducted by Ried Hastie and David Templeton, they found:

. . . the most important goal for the secondary school art program was that of general education which provides art experiences for all high school youth. Next in importance by a definite margin came

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preprofessional preparation as a foundation for a career in art. . . . This shift in major emphasis for a high school art program has been a gradual one and is not new, having been underway and moving slowly for a quarter of a century. It suggests that the secondary school art program will be more an exploratory one, involving a wide variety of broad units of experience based on ideas and the role and function of art in all of man's activity. It will stress development of understanding and the art method. (23)

Such a program for all students as suggested by Hastie and Templeton, however, may also be important in developing professional artists. According to this rather recent survey (1964), the art teacher must conceive of the art class not only as a place for the talented or gifted pupils who plan to work in some area of the arts in their adult life but also as a place where all students may learn about art and may do art.

II. STATEMENT OF THE PROBLEM

Art teachers at the secondary level are working with adolescents who are critically aware and have the ability to develop conscious perceptual, creative, and aesthetic awareness and intellectualized purpose in their art expression. As such, they are beginning to approach art expression as an adult. The art teacher should be aware of concepts, ideas, methods, etc., currently held by practicing artists in the visual arts so that he (the art teacher) may use these in art instruction when and where they are educationally feasible.

In summary, the problem of this study is to identify concepts (ideas, methods, etc.) held important by practicing artists working in the areas of painting, printmaking, sculpture, pottery, jewelry, weaving, and enameling which may be of use in art education. These seven areas were selected by the investigator because art educators usually involve secondary art students in these art areas.

III. OBJECTIVES

The objectives of this study are

- (1) To identify concepts (ideas, methods, etc.)

held important by practicing artists working in the areas of painting, printmaking, sculpture, pottery, jewelry, weaving, and enameling which may be of use in art education.

(2) To calculate the percentage of agreement (consensus) concerning the concepts (ideas, methods, etc.) among artists in each of the seven areas listed above, as well as all artists combined.

(3) To formulate a list of hypotheses, based upon the items in the questionnaire, which should be tested to determine their educational usefulness in classroom situations in the field of art education.

The underlying assumption of this study is that concepts (ideas, methods, etc.) held important by professional artists may also be important for art students at the secondary level. These concepts, even if proved educationally advantageous by experimentation, must be used in the classroom in such a manner that the needs and characteristics of students, as well as aspects of general education, are considered as methodology is developed.

IV. RELATED RESEARCH

Strange as it may seem, little attempt has been made by anyone to investigate the ideas and methods of practicing artists. As a part of his doctoral work, Paul Edmonston attempted to study objectively and record his own growth and development as a painter over a two-year period. He notes, "If artists would recognize the value of inquiry into their own methods of self-cultivation, we could gain the richest kind of source material for analysis." (26) Carl R. Neidhardt did a similar study concentrating upon his theory of painting. (28) He also feels that the artist is an ideal model for us to study in order to learn about conditions for creative learning. Journals by Eugene Delacroix (3) and Paul Gauguin (5) are most revealing; however, these are personal diaries which do not arrive at any consensus or objectivity.

In 1957 George Pappas attempted to arrive at a consensus of opinion via a questionnaire sent to practicing artists (writers, composers, painters, and sculptors) concerning how they created their art work. He was primarily concerned with the beginning and

development of works of art. Pappas found that the general tone of the responses by artists to his survey was one of individuality, involvement, and flexibility. Of particular interest is his conclusion that the creative artist is not dependent on preconceived ideas for the successful development of his work, but rather he follows his work and allows it to inspire him during its process of development. (29) To the knowledge of the writer, the Pappas research is the only one in this area which has been attempted.

CHAPTER II

METHOD: PROCEDURE

I. QUESTIONNAIRE DEVELOPMENT

Review of literature on art. In the beginning, the literature of the field--writings by artists, critics, and historians--were reviewed in each of the seven areas under investigation: enameling, jewelry, painting, pottery, printmaking, sculpture, and weaving. The writings were screened in such a way that only concepts (ideas, methods, etc.) were selected which, by inspection on the part of the investigator, suggested some promise of usefulness in art education. Available artists were also questioned and interviewed. From these sources, items were formulated making up a preliminary questionnaire.

The questionnaire approach. The questionnaire was used as the most feasible method of arriving at a consensus. According to Thomas Munro, the questionnaire approach of direct inquiry has not been used to its fullest extent in the fields of art and art education. Munro writes:

In the United States, the questionnaire method was overdone a few years ago, especially in education psychology, and this produced a reaction against it that is perhaps equally excessive. Over-zealous graduate students imposed on the time and patience of busy experts, asking them to fill out long and often insignificant questionnaires whose results never justified the pains. However, there is no doubt that a brief, intelligently phrased questionnaire, dealing with specific points and not vague generalities, can bring valuable information that is hard to obtain otherwise. In American aesthetics, the questionnaire has not been excessively used. (15)*

* Reprinted from Art Education: Its Philosophy and Psychology by Thomas Munro by permission of Thomas Munro. Copyrighted 1956.

After having employed the questionnaire method of inquiry with artists, Pappas writes:

Through the use of this method artists in various creative fields could be asked to respond to a structured group of pertinent questions. The replies could then be collected and analyzed. The outstanding advantage of this method of investigation is the fact that it is not as limited as the laboratory experiment and deals with common structured questions that are not always found in the literature pertaining to this area. (29)

Except for a personal interview, the questionnaire seemed to be the only possible method of inquiry for reaching a great number of artists in each of the seven art areas of concern in this study.

Interviews with consultants. After the initial questionnaire was developed in each of the seven areas of art expression, an outstanding local artist (see Appendix A) was requested to serve as a consultant, there being a consultant for each of the seven areas under investigation. The consultant was interviewed by the investigator and was then asked to evaluate, criticize, and give suggestions concerning the questionnaire. Each consultant reviewed the questionnaire item by item with the investigator. Every item was carefully considered.

The final format of the questionnaires. After having been reviewed by the consultants, all related items were then grouped together into the final questionnaires. Although most of the items were designed for a "Yes, Usually" or "No, Usually" answer, four questions were listed at the end which permitted the respondents to verbalize. Artists were also instructed to comment upon any item about which they felt a comment was necessary.

The respondents were given the opportunity to remain anonymous so that anyone desiring to answer, but without having his name related to the answers, could do so. Those so desiring could also check to receive the results of the study. It was hoped that such a provision would provide incentive for a respondent to fill out the questionnaire and to fill it out more conscientiously.

The first area of the questionnaires involved a listing of educational background, noting schools and artists with whom the respondent has studied. This gives some indication of the type of professional education of the responding artists.

The next area of the questionnaires involved early influences of the responding artists and was directed towards indicating the awareness of the influence of particular teachers in school, as well as any influences of childhood.

While the above items were fill-in blanks, the body of the questionnaires was designed for checking "Yes, Usually" or "No, Usually" to certain statements. Because the investigator realized the impossibility of a respondent giving a yes or no answer to many of the items, all such items are interpreted as tendencies rather than absolutes. The questionnaires were designed in this manner so that many ideas could be covered and so that the time of answering a questionnaire would be kept to a minimum.

In addition to the educational background and school-childhood influences, the questionnaires were composed of items having to do with the following areas of concern: drawing and design; purpose, concerns, and influences in art production; stimulation; process--general concerns and considerations; process--preplanning versus spontaneous development; process--part versus whole method of working; art history; work habits; evaluation; the artist, society, and the field of art; and specific art area considerations. The four essay-type questions at the end of the questionnaires involved stimulation, aim and purpose, evaluation, and consideration of the training of the professional artist of and for our times.

In this manuscript the items of the questionnaires appear as either titles of tables or as parts of tables (Tables IV through LXXXI).

Responses to the questionnaires. All returns were tabulated with percentages figured for each item of the questionnaires for which this was possible. Percentages of responses to items for each of the seven art areas were kept separate, but percentages were also figured and posted for all artists of all seven areas combined together. From the responses to the question-

naires, implications for art education were drawn by the investigator. According to the consensus of the responding artists, the items of the questionnaire become the hypothetical concepts held important by professional artists which may also be important for the art educator as he works with students at the secondary level.

II. THE POPULATION

Artist-consultants. Because of the locale of the investigator, the seven artist-consultants are in the area of southern Ohio and northern Kentucky. Each is a practicing and exhibiting artist, having had work in national invitation shows and several one-man shows. Each has been recognized in national publications. See Appendix A for detailed biographical data of each artist-consultant.

Questionnaire respondents. The following sources were used to supply names and addresses of the fifty artists in each category to whom questionnaires were sent: Art U.S.A.: Now (16), Who's Who in American Art (4), Arts in the United States (17), International Directory of Arts (18), Dictionary of Abstract Painting (20), Dictionary of Modern Sculpture (11), Art and Life in America (9), various national art exhibition catalogues, various periodicals such as Art News and Design Quarterly, and listings made by the artist-consultant in each area. The work of the artists chosen represents a variety of styles and approaches. A total of 350 artists, fifty in each of the seven areas--enameling, jewelry, painting, pottery, printmaking, sculpture, and weaving--were sent questionnaires during the month of May, 1966.

The difficulty of obtaining the current address of each of the 350 artists should be noted. Apparently, many move without leaving a forwarding address. When it was possible, these artists were contacted through the gallery that handles their work.

CHAPTER III

RESULTS, DISCUSSION, AND IMPLICATIONS

I. QUESTIONNAIRE RETURN

A total of 350 questionnaires were sent, of which 325 were received by artists. Of those received, 211 or 64.92 per cent were returned. Of the total which were returned, sixteen were not filled out. The reasons given were the following: lack of time, more of a teacher than an artist, inability to answer by yes and no, out of the country on a sabbatical, lack of interest, and death. All other returns were anonymous and without comment. This excellent return indicates the interest of professional artists in the field of art education. Many respondents not only filled out the questionnaire, writing in many comments, but also wrote letters, sent published articles, and gave biographical data far beyond that which was requested. See Table I, Number and Percentage of Questionnaire Returns, for a breakdown by art areas of the questionnaire returns.

Another indication of the interest and concern of the professional artists responding to these questionnaires was the number (155) requesting a return statement concerning the study. See Table II, Requests for Return Statement of the Study.

II. TABULATION OF RESPONSES, DISCUSSION, AND POSSIBLE IMPLICATIONS FOR ART EDUCATION

All of the data presented herein is based upon the respondents of each art area as noted in Table I. The items of the questionnaires appear as tables in which a numbered count for each of the seven art areas is noted; a percentage is given for each art area, as well as for all art areas combined.

It should be noted that while the investigator attempted to force a "Yes, Usually-No, Usually" decision upon the respondent, it is recognized that this is a very limiting response. Therefore, a high percen-

TABLE I
NUMBER AND PERCENTAGE OF QUESTIONNAIRE RETURNS

Art Areas	Number Sent	Returned Unanswered by Artist	Returned-No Forwarding Address, Never Received by Artist	Returned Answered by Artist	Per Cent of Questionnaires Returned
Enameling	50	1	13	25	70.27
Jewelry	50	1	12	29	78.95
Painting	50	2	0	21	46.00
Pottery	50	4	0	34	76.00
Printmaking	50	3	0	34	74.00
Sculpture	50	2	0	18	40.00
Weaving	50	3	0	34	74.00
All Areas Combined	350	16	25	195	64.92

TABLE II

REQUESTS FOR RETURN STATEMENT OF THE STUDY

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelist	22	88.00	3	12.00
Jewelers	29	100.00	0	.00
Painters	14	66.67	7	33.33
Potters	19	55.88	15	44.12
Printmakers	28	82.35	6	17.64
Sculptors	15	83.33	3	16.67
Weavers	28	82.36	6	17.64
All Areas Combined	155	79.49	40	20.51

tage of "Yes, Usually" or "No, Usually" responses does not indicate absoluteness but rather a strong tendency in a particular direction. Some items are such that a "Yes, Usually" or "No, Usually" response means that sometimes this phenomenon occurs at which time the artist usually responds positively or negatively to the situation. Responses usually should not be considered in an isolated manner but should be viewed in relation to other responses of that general area. The items of the questionnaires, appearing as tables, were grouped into sections which relate to specific areas of concern for art and art education.

For clarity, whenever the data suggest an implication for art education to the investigator, such is indicated. All implications for art education are based upon two assumptions by the investigator. The first assumption is that concepts, ideas, and methods of professional artists may also be important for students in art classes at the secondary level. The second assumption is that such concepts, ideas, and methods, if used, practiced, and assimilated by students in art classes at the secondary level, may be of help in bridging the gap between child art expression and an understanding of professional adult art and aesthetics.

It should also be noted that the needs and characteristics of students at the secondary level, as well as certain aspects of general education, must be considered in arriving at any methodology. Each concept, idea, method, etc., should be tested in actual classroom situations before any statement of validity for classroom use can be made. The latter is not the purpose of this study.

Educational background. As shown in Table III, Educational Background of Responding Artists, only 3.5 per cent of the professional artists responding had not attended art schools or universities and consider themselves to be self-taught although they may have studied privately with individual artists. The fact that 37.95 per cent attended both art school and university is interesting and suggests that for some persons both types of schools are needed in the education of a professional artist. However, 58.46 per cent attended only one or the other, art school (27.69%) or university (30.77%). Of all the responding artists, 22.05 per cent noted that they had studied outside the United States although this informa-

TABLE III

EDUCATIONAL BACKGROUND OF RESPONDING ARTISTS

Art Areas	Art School only		University only		Both		Self-Taught		Foreign Study	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Enamelists	9	36.00	7	28.00	9	36.00	0	0.00	8	32.00
Jewelers	4	13.78	9	31.03	16	55.19	0	0.00	4	13.78
Painters	7	33.33	4	19.05	10	47.62	0	0.00	2	9.52
Potters	3	8.82	15	44.12	14	41.18	2	5.88	4	11.76
Printmakers	9	26.47	12	35.29	10	29.41	3	8.82	10	29.41
Sculptors	8	44.45	4	22.22	6	33.33	0	0.00	5	27.78
Weavers	14	41.18	9	26.47	9	26.47	2	5.88	10	29.41
All Areas										
Combined	54	27.69	60	30.77	74	37.95	7	3.59	43	22.05

tion was not specifically requested in the questionnaire.

The above information concerning the educational background of these professional artists may be of use to the art educator in advising students who wish to become professional artists concerning their education.

School and childhood influences. In Table IV one notes that 52.50 per cent of the responding artists indicated particular school art teachers were influential in their early development as an artist, suggesting that school art programs can be influential and may be needed in the development of professional artists. An inspection of Table V reveals that school art teacher influences may occur at any grade level, indicating a need for a continuous program of art education from kindergarten through high school. Of those artists who checked that particular school art teachers were influential, 38.27 per cent indicated that contact with this influential teacher was the first time they had developed any interest in art.

One enamelist wrote, "I had no art teachers of quality. I had an excellent creative writing teacher and for many years wanted to write. I think I would have gone into art earlier if I had had a better teacher." Another artist wrote, "Perhaps if I had not been raised in a small community in northern Michigan, whose schools possessed no art teachers, my whole life might have been different. I still cannot define what inner force kept the desire alive through the years to become involved in art."

Since 85.09 per cent of the responding artists (See Table VI) noted that their childhood had an effect upon their art work, childhood experiences should be of particular concern to the art educator. The many comments, wherein the artists indicated what way their childhood affected their art work, are classified into the following remembered experiences from childhood:

- (1) Exposure to art--music and art objects in the home and community; visits to museums; art books available; artist-parents, relatives, or close friends
- (2) Encouragement by parents, teachers, and friends for the child to do art work; art materials supplied

TABLE IV

WERE PARTICULAR SCHOOL ART TEACHERS INFLUENTIAL
IN YOUR EARLY DEVELOPMENT AS AN ARTIST?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	12	57.24	9	42.76
Jewelers	15	62.50	9	37.50
Painters	9	52.94	8	47.06
Potters	14	53.85	12	46.15
Printmakers	14	45.16	17	54.84
Sculptors	5	38.46	8	61.54
Weavers	15	53.57	13	46.43
All Areas Combined	84	52.50	87	47.50

TABLE V
 GRADE LEVEL OF PARTICULAR SCHOOL ART TEACHER'S INFLUENCE
 UPON EARLY DEVELOPMENT AS AN ARTIST

Art Areas	Grades	K	1	2	3	4	5	6	7	8	9	10	11	12	College or Art School	First Art Interest at This Time	Number	Per Cent
Enamelists				2	1		1	2	2	1	3					5	41.67	
Jewelers			1	2	1		1	2	3	2	2			1		4	26.67	
Painters		1			1	1		1	1	2	2			2		4	40.00	
Potters		1			1	3	1		1	1	1			4		3	21.43	
Printmakers		1	1	1	1	1	3	2	1	2	2			1		9	60.00	
Sculptors		2						1			1					0	0.00	
Weavers		1	1	1	1	1	2	1	1	2	1			4		6	40.00	
All Areas Combined		1	5	4	4	3	7	4	12	8	3	11	8	3	12	31	38.27	

TABLE VI

DO YOU FEEL YOUR CHILDHOOD HAS HAD
AN EFFECT UPON YOUR ART WORK?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	19	86.36	3	13.64
Jewelers	20	74.07	7	25.93
Painters	16	94.12	1	5.88
Potters	20	86.52	3	13.48
Printmakers	26	86.67	4	13.32
Sculptors	16	100.00	0	0.00
Weavers	19	73.08	7	26.92
All Areas Combined	136	85.09	25	14.91

(3) Creation of art work, making something; exploration of various materials; development of imagination

(4) Acceptance and praise of art products created by the child

(5) Permissive (free) home atmosphere

(6) Many perceptual experiences; close contact with nature; development of awareness and appreciation

(7) Time to be alone

(8) An inner urge to make things and to do art work

As a result of childhood experiences, many artists commented that one's values, attitudes, impressions, and imagery (symbols) are deeply affected. Many others related that it was during childhood that a vocational choice (artist) was made.

The art educator and parents who deal with children should be aware of the importance of exposure to art, the need for encouragement, acceptance, and praise of art products and art activities by children, the need for creating and making something, the need for exploring materials, the need to use and develop the imagination, the need for many perceptual experiences, and the need to have time alone to do these things. These childhood experiences which artists remember could serve as the basis for building an art program in the elementary school, if not the secondary school.

Drawing and design. The consensus of 82.11 per cent, as shown in Table VII, suggests that a sound training in drawing is a necessary basis for art work for many of the respondents to this questionnaire and is borne out by the somewhat similar consensus, 81.58 per cent as shown in Table VIII, of artists who frequently make sketches or drawings. Weavers (69.70%), jewelers (75.88%), and potters (73.53%) do not feel that training in drawing is quite as important as do artists in the other areas--painters (94.74%), print-makers (93.94%), enamelists (95.83%), and sculptors (77.78%). However, 83.33 per cent of the weavers apparently make sketches and drawings frequently. Potters (66.67%) tend to sketch least, and enamelists (96.00%) and sculptors (88.89%) tend to sketch the most.

TABLE VII

DO YOU FEEL THAT A SOUND TRAINING IN DRAWING
IS A NECESSARY BASIS FOR YOUR ART WORK?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	23	95.83	1	4.17
Jewelers	22	75.88	7	24.12
Painters	18	94.74	1	5.26
Potters	25	73.53	9	26.47
Printmakers	31	93.94	2	6.00
Sculptors	14	77.78	4	22.22
Weavers	23	69.70	10	30.31
All Areas Combined	156	82.11	34	17.89

TABLE VIII

DO YOU FREQUENTLY MAKE SKETCHES OR DRAWINGS?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	24	96.00	1	4.00
Jewelers	22	75.86	7	24.14
Painters	16	76.19	5	23.81
Potters	22	66.67	11	33.33
Printmakers	30	76.92	4	23.08
Sculptors	16	88.89	2	11.11
Weavers	25	83.33	5	16.67
All Areas Combined	155	81.58	35	18.42

Table IX suggests that a sound training in design is a necessary basis for art work. The study of design appears to be almost as important as training in drawing since 79.01 per cent noted that training in design is necessary whereas 82.81% indicated training in drawing is important. Painters (60.00%) and sculptors (62.50%) do not feel that design is as important as do the artists working in the other art areas of this study--enamellists (100.00%), jewelers (86.21%), potters (75.00%), printmakers (75.52%), and weavers (83.33%).

It is interesting to note, as shown in Table X, that 85.64 per cent of the responding artists indicated that design is an integral part of drawing in that one is designing as he draws. Fewer weavers (77.78%) noted that design is an integral part of drawing than did the artists in the other six areas of this study. One respondent defined design as the ability to organize elements, ideas, and materials so that they become one. Another noted that design should not be separated from drawing as each relies upon the same factors which form all good art. These are in contrast to the response of another artist who wrote, "Designing and drawing are different--damn it! I grow tired of making that statement!"

The consensus indicates to the art educator that training in drawing and design are both important as a basis for doing art work and that design is an integral part of drawing. This suggests that drawing and design should have a strong place in the art curriculum at the secondary level.

Purpose, concerns, and influences in art production. When asked to write briefly on "What your aim in creating art is," many and varied aims were listed by the responding artists. These written responses are herein grouped arbitrarily into categories suggested by content. In so doing, no attempt has been made to tabulate according to the number of times an aim was mentioned, or by any other criteria, since many of these aims occurred as yes-no items in the questionnaires. The aims as noted by artists may be classified as follows:

- (1) To express self
- (2) To communicate qualities, ideas, and feelings to self and others
- (3) To give vent to emotions

TABLE IX

DO YOU FEEL THAT A SOUND TRAINING IN DESIGN
IS A NECESSARY BASIS FOR YOUR ART WORK?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	25	100.00	0	0.00
Jewelers	25	86.21	4	13.79
Painters	12	60.00	8	40.00
Potters	24	75.00	8	25.00
Printmakers	22	75.52	7	24.48
Sculptors	10	62.50	6	37.50
Weavers	25	83.33	5	16.67
All Areas Combined	143	79.01	38	20.99

- (4) To experiment, to provide a creative outlet, to make something new and original
- (5) To satisfy and to provide enjoyment
- (6) To develop perfection, skill, technical excellence, quality
- (7) To make a thing of beauty, visual enrichment, ornamentation
- (8) To continue the history of art
- (9) To make a living, money--self-support
- (10) To provide a service and enjoyment of others
- (11) To find greater understanding of materials, tools, art, and self
- (12) To solve technical and aesthetic problems, to clarify images, to develop archtypal forms
- (13) To develop an individual style
- (14) To find truth, to express a personal philosophy
- (15) To glorify God
- (16) To work for an enduring quality in art products that will stand the test of time--immortality, recognition
- (17) To interpret experience

While many of the above categories may be somewhat overlapping, to reduce to fewer classifications would not convey the great variety of aims and purposes of the artists who responded to the question. Whereas the aims of professional artists may not be congruent with those of the student in a secondary art class, it is important for the art educator to note the great variety of aims and purposes of professional artists. These, in and of themselves, present a broad basis for the production of art work upon which the art educator may draw as he guides the development of aims and purposes of his students for the doing of art at the secondary level.

As shown in Table XI, 73.33 per cent of the responding artists indicated that expression and "saying something" are the primary reasons for art while 26.67 per cent pointed out that other purposes are the primary concern for art. (Note the many aims and purposes other than expression in the previous listing.) Although one respondent noted, "It isn't saying something; it's how it is said," and another wrote that art work "should say something to me first," it appears that expression is still held by many artists as the primary purpose for art. Expression appears to be

TABLE X

DO YOU CONSIDER DESIGN AS AN INTEGRAL PART
OF DRAWING IN THAT YOU ARE DESIGNING AS YOU DRAW?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	24	100.00	0	0.00
Jewelers	26	89.66	3	10.34
Painters	17	80.95	4	19.05
Potters	26	81.25	6	18.75
Printmakers	27	84.38	5	15.62
Sculptors	14	87.50	2	12.50
Weavers	21	77.78	6	22.22
All Areas Combined	155	85.64	26	14.36

TABLE XI

DO YOU BELIEVE THAT EXPRESSION AND
 "SAYING SOMETHING" ARE THE PRIMARY REASONS FOR ART?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	18	75.00	6	25.00
Jewelers	21	72.42	8	27.58
Painters	17	85.00	3	15.00
Potters	23	76.67	7	23.33
Printmakers	22	75.86	7	24.14
Sculptors	14	82.35	3	17.65
Weavers	17	54.84	14	45.16
All Areas Combined	132	73.33	48	26.67

least important for weavers (54.84%) and most important for painters (85.00%) and sculptors (82.35%).

Table XII indicates that a little over one half of the responding artists (52.69%) are consciously concerned with communicating certain qualities, feelings or ideas to someone else. Many who responded negatively to this item commented that they are more concerned with communicating to themselves. One said that he is concerned with communicating "ideas only." Communication to self or to someone else appears to be an important concern of the artist. Enamelists (76.00%) and printmakers (59.38%) appear to be more concerned with communicating certain qualities than any other groups. Weavers (40.00%) and jewelers (44.83%) appear to be least concerned.

Many responding artists, 76.11 per cent as shown in Table XIII, apparently are interested in achieving a lasting quality, a feeling of monumentality, so that their art work will stand the test of time. Sculptors (81.11%), painters (90.48%), and enamelists (91.30%) seem to be somewhat more concerned than are the artists in the other art groups, that is, weavers (59.38%), jewelers (73.08%), potters (77.42%), and printmakers (70.97%).

Many responding artists, as shown in Table XIV, indicated that in creating art they are concerned with feeling, thinking, and visual perceiving. Feeling, more of an introspective and intuitive approach, was checked more (21.47%) than the other two areas--thinking (8.38%) and seeing (7.33%); however, many (62.82%) noted that a combination of all three are important. One respondent wrote that one of these three elements--feeling, thinking, and seeing--usually dominates the field, but it may change from art work to art work. The consensus here implies that the art educator should keep the student aware of all three concerns as he develops his art work.

While 41.97 per cent of the responding artists, as shown in Table XV, create some work with a commission or sales idea in mind which may influence the size, color, subject, technique, etc., of their art work and 38.95 per cent, as shown in Table XVI, sometimes consider the final location, background, or place of display of their work as they work on it, 83.06 per cent of the artists as shown in Table XVII find

TABLE XII

IN YOUR ART WORK ARE YOU CONSCIOUSLY CONCERNED
WITH COMMUNICATING CERTAIN QUALITIES,
FEELINGS, OR IDEAS TO SOMEONE ELSE?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	19	76.00	6	24.00
Jewelers	13	44.83	16	55.17
Painters	9	47.37	10	52.63
Potters	17	50.00	17	50.00
Printmakers	19	59.38	13	40.62
Sculptors	9	52.94	8	47.06
Weavers	12	40.00	18	60.00
All Areas Combined	98	52.69	88	47.31

TABLE XIII

DO YOU TRY TO ACHIEVE A FEELING OF MONUMENTALITY,
A LASTING QUALITY IN YOUR WORK?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	21	91.30	2	8.70
Jewelers	19	73.08	7	26.92
Painters	19	90.48	2	9.52
Potters	24	77.42	7	22.58
Printmakers	22	70.97	9	29.03
Sculptors	13	81.11	3	18.89
Weavers	19	59.38	13	40.62
All Areas Combined	137	76.11	43	23.89

TABLE XIV
YOUR PRIMARY CONCERN IN CREATING ART

Art Areas	Feeling, more of an introspective, intuitive approach	Intellectual, involving much thinking, ideas	Perceptual, with emphasis on the visual, interpreting what you see	A combination of all of these
	Number-Per Cent	Number-Per Cent	Number-Per Cent	Number-Per Cent
Enamelists	5 20.00	2 8.00	3 12.00	15 60.00
Jewelers	8 27.59	1 3.45	1 3.45	19 65.51
Painters	5 23.81	1 4.76	0 0.00	15 71.43
Potters	9 26.47	3 8.82	3 8.82	19 55.89
Printmakers	7 21.21	3 9.09	2 6.06	21 63.64
Sculptors	5 25.00	1 5.00	2 10.00	12 60.00
Weavers	2 6.90	5 17.24	3 10.34	19 65.52
All Areas Combined	41 21.47	16 8.38	14 7.33	120 62.82



TABLE XV

DO YOU CREATE SOME OF YOUR WORK WITH A COMMISSION
OR SALES IDEA IN MIND WHICH MAY INFLUENCE THE
SIZE, COLOR, SUBJECT, TECHNIQUE, ETC., OF YOUR ART WORK?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	14	56.00	11	44.00
Jewelers	18	62.07	11	37.93
Painters	1	4.76	20	95.24
Potters	17	50.00	17	50.00
Printmakers	6	17.65	28	82.35
Sculptors	6	35.18	11	64.82
Weavers	19	57.58	14	42.42
All Areas Combined	81	41.97	112	58.03

their main concern is the work itself with no extrinsic consideration or outside limitations. Jewelers (62.07%), enamelists (56.00%), weavers (57.58%), and potters (50.00%) seem to be more concerned with commissions and the ensuing considerations than are painters (4.76%), sculptors (35.18%), and printmakers (17.65%). However, one painter wrote, "I work with little or no consideration, but I am sure that in the past many great works of art were made within limitations." It appears that artists are able to work either with or without extrinsic consideration or outside limitations.

For those artists who work in two different areas such as pottery and sculpture, painting and printmaking, enameling and jewelry, or any other combination, 50.67 per cent, as shown in Table XVIII, seem to approach each area with a different attitude, purpose, mental orientation, and the like while 49.33 per cent do not. The responding artists appear to be equally divided on this matter. One respondent noted, "There is an interrelatedness even though the emphasis may be different at times." Another wrote, "Different disciplines and limitations affect what comes through in each." Still another noted,

This is where the fault lies basically in U.S. crafts and applied arts and U.S. fine arts. There are very few artist-potters. Too many technicians are interested only in process. If you make clay as an art, then ok, but usually a casserole cannot compete with clay sculpture or a non-objective piece. Get it?

For some artists there still appears to be a line between the arts and the crafts which prohibits a similar approach philosophically.

From the comments the implication for the art educator seems to be that all art media may be approached quite similarly as a means of creating art; however, there are special considerations which must be handled in each area. The investigator suggests that the confusion between general art considerations and specific material considerations may be the reason for the rather equal consensus.

Stimulation. When asked to write briefly on "What serves as your greatest stimulus in creating your art?" many and varied responses were made. These

TABLE XVI

DO YOU CONSIDER THE FINAL LOCATION, BACKGROUND,
OR PLACE OF DISPLAY OF YOUR ART WORK
AS YOU WORK ON IT?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	14	56.00	11	44.00
Jewelers	19	65.52	10	34.48
Painters	0	0.00	21	100.00
Potters	7	20.59	27	79.41
Printmakers	2	6.25	30	93.75
Sculptors	10	55.56	8	44.44
Weavers	22	70.97	9	29.03
All Areas Combined	74	38.95	116	61.05

TABLE XVII

AS YOU WORK ON YOUR ART, IS YOUR MAIN CONCERN
 THE WORK ITSELF WITH NO EXTRINSIC
 CONSIDERATION OR OUTSIDE LIMITATIONS?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	21	87.50	3	12.50
Jewelers	17	73.91	6	26.09
Painters	20	100.00	0	0.00
Potters	24	70.59	10	29.41
Printmakers	32	94.11	2	5.89
Sculptors	15	88.23	2	11.77
Weavers	23	74.19	8	25.81
All Areas Combined	152	83.06	31	16.94

TABLE XVIII

IF YOU WORK IN TWO DIFFERENT AREAS SUCH AS
 POTTERY AND SCULPTURE, PAINTING AND PRINTMAKING,
 ENAMELING AND JEWELRY, OR ANY OTHER COMBINATION,
 DO YOU APPROACH EACH AREA WITH A DIFFERENT ATTITUDE,
 PURPOSE, MENTAL ORIENTATION, AND THE LIKE?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	14	63.64	8	36.36
Jewelers	13	52.00	12	48.00
Painters	7	50.00	7	50.00
Potters	13	43.33	17	56.67
Printmakers	11	39.29	17	60.71
Sculptors	4	50.00	4	50.00
Weavers	14	60.87	9	39.13
All Areas Combined	76	50.67	74	49.33

are grouped arbitrarily into classifications empirically derived. No attempt was made to tabulate these according to the number of times a similar response was mentioned, or by any other criteria, since many of these stimuli occurred as yes-no items in the questionnaires. Stimuli in creating art as noted by the responding artists appear to fall into the following categories:

- (1) Materials and tools--qualities, characteristics, challenges
- (2) Process--spontaneous impulses, exploration, experimentation, discovery, search for truth, frustration, technical problems
- (3) Nature and the human form
- (4) Man-made objects and buildings
- (5) Art work--historical and contemporary in museums or in publications
- (6) Satisfaction and enjoyment from doing and creating art, the lasting quality, sense of endurance of work
- (7) Inner drive and desire to create and to do art work, to improve aesthetic and technical quality
- (8) City life
- (9) Contemporary society, the space age
- (10) Color
- (11) Creative companions
- (12) Fellow artists--talking with them, watching them work, seeing their work, reading their material, meeting them at seminars and art conferences
- (13) Preliminary sketching and drawing
- (14) One's previous art work
- (15) Moods, feelings, and ideas--the present, as well as memories of the past
- (16) Desire to communicate
- (17) Public admiration, recognition, ego
- (18) Economic needs
- (19) Commissions, sales, and competition
- (20) Related art areas, such as literature, drama and other visual arts

There appear to be many factors, topics, and motivational forces which serve as stimuli for artists to do their art work. The art educator obviously should not limit his method of stimulation to any one approach if he hopes to stimulate all of his students. Most artists mentioned several things which serve as stimuli.

Many responding artists of all seven areas, 87.10 per cent as shown in Table XIX, mull over ideas about their art work for a period of time before they begin on their art work. Fewer painters (70.00%) mull over ideas than do artists from any other art area--enamellists (95.83%), jewelers (86.21%), potters (86.67%), printmakers (87.88%), sculptors (76.47%), and weavers (96.64%). This consensus indicates that many artists think about ideas for their art work for some time before they start to work. The artist who starts to work directly with the material, having no thought about what he is going to do, appears to be in a minority. This consensus implies that the art instructor probably should develop topics over a period of time and keep coming back to them rather than abruptly assigning a new topic or presenting an idea and expecting this to be acted upon immediately with quality results.

Most responding artists, 95.06 per cent as shown in Table XX, while working on one piece of art work get ideas, approaches, and the like for working on other pieces of art. This suggests that the art educator probably should be very alert regarding the student's development of new ideas and approaches while working upon one piece of art work since these may provide stimulation for the next piece of art work. By being sensitive to the new ideas of each student, generally the teacher may begin to help the student establish his own direction and manner of doing art.

A little over one half, 53.24 per cent as noted in Table XXI, of the responding artists move back and forth from one medium to another as a means of holding onto an awareness and sensitivity of a fresh quality in their work while 46.76 per cent do not. Printmakers tend to do this more (68.75%) than any other group while potters do this least (35.29%). One weaver wrote that this happens naturally. A jeweler said he does it to "avoid boredom." One printmaker wrote that he moves back and forth from one medium to another to find the medium best suited for his concept and for no other reason. Since many professional artists who are usually identified as being outstanding and expertise in one particular area do work in different areas (for whatever reason), it seems that this practice may be used to advantage by the art educator.

TABLE XIX

DO YOU MULL OVER IDEAS ABOUT YOUR ART WORK
FOR A PERIOD OF TIME BEFORE YOU WORK ON IT?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	23	95.83	1	4.17
Jewelers	25	86.21	4	13.79
Painters	14	70.00	6	30.00
Potters	26	86.67	4	13.33
Printmakers	29	87.88	4	12.12
Sculptors	13	76.47	4	23.53
Weavers	32	96.64	1	3.36
<hr/>				
All Areas				
Combined	162	87.10	24	12.90

TABLE XX

WHILE WORKING UPON ONE PIECE OF ART WORK,
DO YOU GET IDEAS, APPROACHES, AND THE LIKE
FOR WORKING ON OTHER PIECES OF ART?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	24	96.00	1	4.00
Jewelers	28	96.55	1	3.45
Painters	20	95.24	1	4.76
Potters	34	100.00	0	0.00
Printmakers	32	94.12	2	5.88
Sculptors	16	88.89	2	11.11
Weavers	30	96.77	1	3.23
All Areas Combined	154	95.06	8	4.94

TABLE XXI

DO YOU MOVE BACK AND FORTH FROM ONE MEDIUM
TO ANOTHER AS A MEANS OF HOLDING ON TO AN AWARENESS
AND SENSITIVITY OF A FRESH QUALITY IN YOUR WORK?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	12	50.00	12	50.00
Jewelers	17	60.71	11	39.29
Painters	8	38.09	13	61.91
Potters	12	35.29	22	64.71
Printmakers	22	68.75	10	31.25
Sculptors	10	52.63	9	47.57
Weavers	18	64.29	10	35.71
All Areas Combined	99	53.24	87	46.76

Table XXII indicates that very few responding artists (4.28%) try to identify with a particular art movement or approach and direct their art work accordingly. One painter noted that he identifies with a particular art movement but does not direct his work accordingly; another said he subconsciously does. The high consensus (the highest combined consensus in this study) of artists (95.72%) who do not suggests that most artists feel that they work in their own particular manner and are not consciously trying to follow a particular art movement. This implies that the art educator probably should not encourage his classes to work in one particular movement or approach such as cubism, action printing, op art, or pop art but should encourage the student-artist to seek his own direction of working. This does not imply that the student artist should not be made aware of various movements and approaches in art.

While 59.00 per cent of the responding artists, as shown in Table XXIII, are so interested in the appearance of things that they make collections of rocks, nature forms, and small man-made objects, 41.00 responded negatively to this item. The consensus indicates that such collections are important for many artists; therefore, the investigator feels that encouragement of art instructors for making such collections by students in secondary art classes brings about an awareness and sensitivity for many students. Several artists noted that while they do not actually collect things, they take photographs. Others wrote that they simply are impressed and endeavor to remember. Since 41.00 per cent of the responding artists do not collect, perhaps the art teacher should not feel that actual collecting is a mandatory experience, but rather that many students may profit by it. Weavers (74.19%), potters (72.73%), jewelers (72.41%), and enamelists (62.50%) tend to collect more than do the painters (33.33%), printmakers (44.12%), and sculptors (38.89%).

About one half of the responding artists (51.61%) as shown in Table XXIV, indicated that their studio or working area is cluttered with various interesting materials and objects which serve more or less as visual cues influencing them as they work on their art work. The weavers (74.19%) responded more positively to this item than any other group--enamelists (47.83%), jewelers (53.57%), painters (40.00%), potters (50.00%), printmakers (41.18%), and sculptors (50.00%). Several

TABLE XXII

DO YOU TRY TO IDENTIFY YOURSELF WITH A PARTICULAR
ART MOVEMENT OR APPROACH AND DIRECT
YOUR ART WORK ACCORDINGLY?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	1	4.55	21	95.45
Jewelers	2	6.87	27	93.13
Painters	0	0.00	21	100.00
Potters	3	8.82	31	91.18
Printmakers	0	0.00	34	100.00
Sculptors	0	0.00	17	100.00
Weavers	2	6.67	28	93.33
All Areas Combined	8	4.28	179	95.72

TABLE XXIII

ARE YOU SO INTERESTED IN THE APPEARANCE
OF THINGS THAT YOU MAKE COLLECTIONS OF ROCKS,
NATURE FORMS, AND SMALL MAN-MADE OBJECTS?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	15	62.50	9	37.50
Jewelers	21	72.41	8	27.59
Painters	7	33.33	14	60.67
Potters	24	72.73	9	27.27
Printmakers	15	44.12	19	55.88
Sculptors	7	38.89	11	61.11
Weavers	23	74.19	8	25.81
All Areas Combined	112	59.00	78	41.00

TABLE XXIV

IS YOUR STUDIO OR WORKING AREA CLUTTERED
WITH VARIOUS INTERESTING MATERIALS AND OBJECTS
WHICH SERVE MORE OR LESS AS VISUAL CUES,
INFLUENCING YOU AS YOU WORK ON YOUR ART WORK?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	11	47.83	12	52.17
Jewelers	15	53.57	13	46.43
Painters	8	40.00	12	60.00
Potters	16	50.00	16	50.00
Printmakers	14	41.18	20	58.82
Sculptors	9	50.00	9	50.00
Weavers	23	74.19	8	25.81
All Areas Combined	96	51.61	90	48.39

artists noted that their studio is cluttered but the "clutter" does not serve as any influence upon their work. One potter noted that cluttered areas do not stimulate beautiful form. Table XXV indicates that 31.75 per cent responded in the affirmative to the item, "Is your studio or working area neat and orderly with few unnecessary objects in it so that no colors and shapes of objects will influence you?" Many artists (68.25%) indicated that their working area is not neat and orderly. Again, several noted that their studio is neat and orderly but not for the reason given in the item. One may conclude from this consensus that in all probability, sometimes it is advantageous for the working area to be cluttered with many interesting materials and objects which may serve as visual cues and thus influence one's work and sometimes it is advantageous for the working area to be very neat and orderly with few unnecessary objects so that no colors or shapes of objects will influence one. The art teacher should probably try both approaches to maintaining the art laboratory.

Many responding artists, 80.95 per cent as shown in Table XXVI, like to discuss art with other top-level artists of their own special art area. Only 19.05 per cent do not care to do this. Painters (90.00%) prefer to discuss most while sculptors (61.11%) prefer to discuss least. Perhaps the implication for the art educator is that encouragement should be given to pupils who are working in similar art areas to discuss their work and any related matters with each other. Again, the art instructor must remember that while this may be profitable for some, it may not be worthwhile for others.

While some respondents, 38.71 per cent as indicated in Table XXVII, do survey their past work either mentally or actually before they start to create to determine which direction they should go, many other artists (61.29%) do not. Several noted that they do not do this consciously, and two artists noted that they survey their work before they start but not to determine which direction they should work. The implication for the art educator is that while a survey of past work may be helpful for some, for most students this may not be necessarily beneficial.

Table XXVIII indicates that few responding artists (20.21%) except potters (39.39%) and weavers

TABLE XXV

IS YOUR STUDIO OR WORKING AREA NEAT AND ORDERLY
WITH FEW UNNECESSARY OBJECTS IN IT SO THAT NO COLORS
AND SHAPES OF OBJECTS WILL INFLUENCE YOU?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	11	45.83	13	54.17
Jewelers	10	52.63	19	45.37
Painters	8	38.10	13	61.90
Potters	10	29.41	24	70.59
Printmakers	9	27.27	24	72.73
Sculptors	6	33.33	12	66.67
Weavers	6	20.00	24	80.00
All Areas Combined	60	31.75	129	68.25

TABLE XXVI

DO YOU LIKE TO DISCUSS ART WITH OTHER
TOP-LEVEL ARTISTS OF YOUR SPECIAL AREA?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	20	86.96	3	13.04
Jewelers	24	82.76	5	17.24
Painters	18	90.00	2	10.00
Potters	27	81.82	6	18.18
Printmakers	26	78.79	7	21.21
Sculptors	11	61.11	7	38.89
Weavers	27	81.82	6	18.18
All Areas Combined	153	80.95	36	19.05

TABLE XXVII

DO YOU SURVEY YOUR PAST WORK EITHER MENTALLY
OR ACTUALLY BEFORE YOU START TO CREATE TO DETERMINE
WHICH DIRECTION YOU SHOULD GO?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	10	52.63	9	47.37
Jewelers	7	24.14	22	75.86
Painters	9	42.86	12	57.14
Potters	13	48.28	16	51.72
Printmakers	11	32.35	23	67.65
Sculptors	5	33.33	10	66.67
Weavers	14	45.16	17	54.84
All Areas Combined	69	38.71	109	61.29

TABLE XXVIII

DO YOU WARM UP BEFORE CREATING YOUR ART WORK
 BY SKETCHING OR WORKING ON AN OLD PIECE OF WORK OR
 IN SOME OTHER WAY SO AS TO BECOME IN TUNE
 WITH THE PIECE ON WHICH YOU PLAN TO WORK?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	4	17.39	19	82.91
Jewelers	1	3.45	28	96.55
Painters	2	9.52	19	90.48
Potters	13	39.39	20	60.61
Printmakers	2	5.88	32	94.12
Sculptors	2	11.76	15	88.24
Weavers	14	45.16	17	54.84
All Areas Combined	38	20.21	150	79.79

(45.16%) warm up before creating art work by sketching or working on an old piece of work or in some other way so as to become in tune with the piece on which they plan to work. Since a warm up session appears to be advantageous to a few, the art educator probably would seldom use this procedure for an entire class but would note those few students for whom a warm up would be beneficial.

Since Table XXIX shows that many artists (94.02%) responding to these questionnaires noted that problems which they discover as they work stimulate them to continue on the art work at hand, the art instructor needs to be conscious of the student's manner of working so as to be aware of problems in his work which are stimulating him. Such knowledge may help the teacher to guide the student more advantageously into more meaningful experiences in the art laboratory.

Many responding artists, 72.92 per cent as shown in Table XXX, are influenced or inspired in their art work by studying or working in art areas other than their own special area, such as music, literature, or any area of the visual arts. This implies that the art educator may frequently rely upon related art experiences as a means of stimulating his classes. The art educator must realize, however, that not all persons are so influenced or inspired since 27.08 per cent of the responding artists noted they are not so influenced or inspired.

Table XXXI indicates that most of the responding artists (90.32%) do become inspired to create art work when they are not actually doing art work. Potters (82.35%) apparently are least inspired of the seven groups when not actually doing art work. The consensus concerning this item implies that the art educator at the secondary level should make his students aware of the possibility of being inspired to do art work outside the art laboratory. Then the art educator must take advantage of this outside motivation during the art class.

Attending art exhibits and seeing art work of others stimulate 79.35 per cent of the responding artists, as shown in Table XXXII; 20.65 per cent are not so stimulated. Weavers (90.32%) appear to be most stimulated and potters (70.97%) least stimulated by

TABLE XXIX

DO PROBLEMS WHICH YOU DISCOVER AS YOU WORK STIMULATE
YOU TO CONTINUE ON THE ART WORK AT HAND?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	23	100.00	0	0.00
Jewelers	23	96.55	1	3.45
Painters	20	95.24	1	4.76
Potters	30	93.75	2	6.25
Printmakers	30	90.91	3	9.09
Sculptors	15	93.75	1	6.25
Weavers	27	90.00	3	10.00
All Areas Combined	173	94.02	11	5.98

TABLE XXX

ARE YOU INFLUENCED OR INSPIRED IN YOUR ART WORK
 BY STUDYING OR WORKING IN ART AREAS OTHER THAN
 YOUR OWN SPECIAL ART AREA SUCH AS MUSIC, LITERATURE,
 OR ANY OTHER AREA OF THE VISUAL ARTS?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelist	21	84.00	4	16.00
Jewelers	22	75.86	7	24.14
Painters	12	57.14	9	42.86
Potters	24	70.59	10	29.41
Printmakers	27	79.41	7	20.59
Sculptors	12	66.67	6	33.33
Weavers	22	70.97	9	29.03
All Areas Combined	140	72.92	52	27.08

TABLE XXXI

DO YOU BECOME INSPIRED TO CREATE ART WORK
WHEN YOU ARE NOT ACTUALLY DOING ART WORK?

Art Areas	Yes, Usually Number	Percentage	No. Usually Number	Percentage
Enamelists	22	95.65	1	4.35
Jewelers	26	89.69	3	10.31
Painters	15	83.33	3	16.67
Potters	28	82.35	6	17.65
Printmakers	28	84.85	5	15.15
Sculptors	17	100.00	0	0.00
Weavers	32	100.00	0	0.00
All Areas Combined	168	90.32	18	9.68

TABLE XXXII

DOES ATTENDING ART EXHIBITS AND SEEING
ART WORK OF OTHERS STIMULATE YOU?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	19	79.17	5	20.83
Jewelers	25	86.20	4	13.80
Painters	14	73.68	5	26.32
Potters	22	70.97	9	29.03
Printmakers	25	75.76	8	24.24
Sculptors	13	76.47	4	23.53
Weavers	28	90.32	3	9.68
All Areas Combined	146	79.35	38	20.65

attending art exhibits. This consensus suggests that exposure to art is stimulating for many and implies that the art teacher should encourage attending art exhibits for his students as a means of stimulation. Again, he should not expect all students to be so stimulated. One painter-respondent commented, "Yes, if it's a good painter."

Table XXXIII indicates that 44.51 per cent of the responding artists become stimulated by watching other artists of their special area at work on their art. This experience does not stimulate 55.49 per cent. Jewelers (64.93%), enamelists (58.13%), and weavers (51.61%) are the only groups wherein over one half of the responding artists felt that watching other artists at work on their art was stimulating. This implies that demonstrations by the art instructor are stimulating for some students and in some particular art areas and should not be left out of the curriculum.

While many enamelists (80.00%), jewelers (53.57%), potters (51.52%), printmakers (53.13%), and weavers (83.87%), as shown in Table XXXIV, become stimulated to do art work while preparing their art materials, painters (35.00%) and sculptors (43.75%) do not tend to be so stimulated. Two jewelers noted that they are stimulated before they prepare their materials while one potter noted that he generally becomes discouraged at this time. The implication for the art instructor appears to be that some persons do become stimulated while preparing art materials while others are not stimulated and may even become discouraged. At any rate, attitudes about the art work appear to be forming when materials are being prepared. The art instructor should be aware of this and be ready to take advantage of this preparatory period which, many times, is looked upon as a busy-work period and is discounted as having little stimulating potential.

It appears that the art instructor must be very sensitive and aware. He must understand each student and how he creates art work to be able to take advantage of all the many possibilities suggested herein for stimulating and working with the student in the art laboratory.

Process: general concerns and considerations.
Many of the responding artists, 88.20 per cent as shown

TABLE XXXIII

DOES WATCHING OTHER ARTISTS, OF YOUR SPECIAL AREA,
 WORK AT THEIR ART STIMULATE YOU TO DO ART WORK?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	14	58.13	10	41.67
Jewelers	18	64.93	10	35.07
Painters	5	26.32	14	73.68
Potters	13	39.30	20	70.61
Printmakers	11	36.67	19	63.33
Sculptors	4	23.53	13	79.47
Weavers	16	51.61	15	48.39
All Areas Combined	81	44.51	101	55.49

TABLE XXXIV

DO YOU BECOME STIMULATED TO DO ART WORK
WHILE PREPARING YOUR ART MATERIALS?

Art Areas	Yes, Usually Number	Percentage	No, Usually Number	Percentage
Enamelists	16	80.00	4	20.00
Jewelers	15	53.57	13	46.43
Painters	7	35.00	13	65.00
Potters	17	51.52	16	48.48
Printmakers	17	53.13	15	46.87
Sculptors	7	43.75	9	56.25
Weavers	26	83.87	5	16.13
All Areas Combined	105	58.33	75	41.67

in Table XXXV, experience a certain freedom, a liberation, a release as a result of creating a very successful piece of art work. Potters (78.12%) and printmakers (80.00%) appear to experience this least. One potter wrote, "No, it always falls short somehow." Another wrote that he experiences "more of a feeling of euphoria or extreme well-being." One enamelist wrote that he experiences "a feeling of being in tune with the world," while a printmaker noted that he has more of a feeling of "satisfaction, pleasure." Both the consensus and comments indicate that, for the most part, a rather pleasant feeling is experienced after having completed a successful piece of art work.

The art educator may assume that the student in the art class who completes a successful piece of art work will have similar feelings of freedom, liberation, and pleasure. The art instructor who is aware of this feeling probably may further enhance it by praise and encouragement, thus guiding the student towards further expression.

The respondents seem fairly evenly divided when asked to note when they experienced the above-mentioned feelings. As shown in Table XXXVI, 27.74 per cent noted the middle of the experience, 42.20 per cent noted the end, and 30.06 per cent noted sometime after the work is finished. A few (6) commented that it is in the beginning and several marked more than one time. This implies that the art educator must be sensitive to each student in order to know when this feeling occurs if the instructor is going to use it as a means of developing confidence in art.

While 54.95 per cent of the responding artists, as shown in Table XXXVII, indicated that no special art vocabulary such as balance, rhythm, unity) is necessary to their thinking when they create their art work, 45.05 checked that such a special art vocabulary is necessary in their thinking. Enamelists (63.67%), sculptors (58.82%), jewelers (55.17%), and weavers (58.06%) felt more strongly and indicated that such an art vocabulary is necessary in their thinking as they do their art work while only 26.32 per cent of the painters, 22.58 per cent of the potters, and 32.26 per cent of the printmakers felt such a vocabulary is necessary. One respondent wrote that "subconsciously" a special art vocabulary is necessary. A painter noted that he is not consciously aware of any such vocabu-

TABLE XXXV

DO YOU EXPERIENCE A CERTAIN FREEDOM, A LIBERATION,
 A RELEASE AS A RESULT OF CREATING
 A VERY SUCCESSFUL PIECE OF ART WORK?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	22	91.67	2	8.33
Jewelers	24	88.89	3	11.11
Painters	18	90.00	2	10.00
Potters	25	78.12	7	21.88
Printmakers	24	80.00	6	20.00
Sculptors	16	100.00	0	0.00
Weavers	28	96.54	1	3.46
All Areas Combined	157	88.20	21	11.80

TABLE XXXVI

WHEN DO YOU EXPERIENCE A CERTAIN FREEDOM,
A LIBERATION, A RELEASE AS A RESULT OF CREATING
A VERY SUCCESSFUL PIECE OF ART WORK?

Art Areas	The Middle		The End		Sometime After the Work is Finished	
	Number-Percent	Number-Percent	Number-Percent	Number-Percent	Number-Percent	Number-Percent
Enamelists	4 17.39	14 60.87	5 21.74			
Jewelers	8 26.67	14 46.66	8 26.67			
Painters	7 26.92	14 53.85	5 19.23			
Potters	8 27.59	12 41.38	9 31.03			
Printmakers	6 23.08	9 34.61	11 42.31			
Sculptors	7 43.75	4 25.00	5 31.25			
Weavers	8 34.78	6 26.09	9 39.13			
All Areas Combined	48 27.74	73 42.20	52 30.06			

TABLE XXXVII

WHEN YOU CREATE YOUR ART WORK, IS A SPECIAL ART
 VOCABULARY (SUCH AS BALANCE, RHYTHM, UNITY)
 NECESSARY IN YOUR THINKING?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	14	63.67	8	36.33
Jewelers	16	55.17	13	44.83
Painters	5	26.32	14	73.68
Potters	9	22.58	24	77.42
Printmakers	10	32.26	21	67.74
Sculptors	10	58.82	7	41.18
Weavers	18	58.06	13	41.94
All Areas Combined	82	45.05	100	54.95

lary, while a sculptor wrote that he no longer finds a special vocabulary necessary but that he used to.

In answer to the item, "As an artist in your particular area, are you more interested in shape, color, texture, line, form, space, or all of these?" 37.66 per cent, as shown in Table XXXVIII, noted they are interested in all of these art elements; however, color (16.56%), and form (17.21%) seem to be the most important individual qualities with shape (7.79%), texture (9.09%), and space (7.79%) being next and of equal importance, and line (3.90%) being the least in importance.

Color (21.62%) is the most important individual quality for enamelists, form (20.00%) for jewelers, color (27.27%) for painters, form (26.42%) for potters, form (19.67%) and color (16.39%) for printmakers, form (25.92%) for sculptors, and color (34.55%) and texture (23.64%) for weavers. One respondent noted that, "Everything is in relation to the work at the moment; it varies with each piece." One printmaker wrote, "All are subordinate to image; all are means and parts. They may redirect image but are not things in themselves." Several respondents added more categories: design, value, me, clay, and none of these.

Although the highest percentage of the responding artists for this item indicated that all of these design qualities or elements are important for the most part, the artists of each area did select one other area which they felt was important in their particular art field. It then appears that the art instructor should be aware of all of these art qualities as he works with the students in the art class. He may want to make certain that color and form are clearly understood since either one or the other of these qualities was selected as very important by artists of all seven art areas.

Concerning the relationship between idea and media, 79.78 per cent of the responding artists, as shown in Table XXXIX, indicated that their idea and the media are equally important. Some (19.67%) pointed out that their idea is more important than the media while only one artist (.55%) indicated that his idea is not as important as the media. The highest percentage of artists in any particular art area who noted that their ideas are more important than the media appear to be the painters (38.18%). Jewelers (91.67%)

TABLE XXXVIII

AS AN ARTIST IN YOUR PARTICULAR AREA,

IN WHICH ART ELEMENT OR QUALITY ARE YOU MORE INTERESTED?*

Art Areas	Shape		Color		Texture		Form		Space		Line		All/These	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
Enamelist	2	5.41	8	21.62	2	5.41	3	8.11	1	2.70	2	5.41	19	51.34
Jewelers	3	7.50	1	2.50	4	10.00	8	20.00	0	0.00	1	2.50	23	57.50
Painters	3	9.09	9	27.27	0	0.00	4	12.12	5	15.15	0	0.00	12	36.37
Potters	6	11.32	3	5.66	7	13.21	14	26.42	3	5.66	0	0.00	20	37.73
Printmakers	8	13.12	10	16.39	2	3.27	12	19.67	8	13.12	8	13.12	13	21.31
Sculptors	2	7.41	1	3.70	0	0.00	7	25.92	5	18.52	0	0.00	12	44.45
Weavers	0	0.00	19	34.55	13	23.64	5	9.09	2	3.64	1	1.82	15	27.26
All Areas														
Combined	24	7.79	51	16.56	28	9.09	53	17.21	24	7.79	12	3.90	116	37.66

* Each artist was asked to select two.

TABLE XXXIX

WHAT IS YOUR FEELING CONCERNING THE RELATIONSHIP
BETWEEN IDEA AND MEDIA?

Art Areas	Your Idea Is More Important Than the Media		Your Idea And The Media Are Equally Important		Your Idea Is Not As Important As the Media	
	Number	Percent	Number	Percent	Number	Percent
Enamelists	2	8.33	22	91.67	0	0.00
Jewelers	5	17.24	24	82.76	0	0.00
Painters	8	38.18	13	61.90	0	0.00
Potters	7	22.58	23	74.19	1	3.23
Printmakers	8	26.67	22	73.33	0	0.00
Sculptors	5	29.41	12	70.59	0	0.00
Weavers	1	3.23	30	96.77	0	0.00
All Areas Combined	36	19.67	146	79.78	1	.55

and weavers (96.77%) felt most strongly that idea and media are equally important.

This consensus implies that the art educator should get the student in secondary art classes to be equally concerned with the idea (inspiration, topic, concept) and the media (its qualities, characteristics, and possibilities) except perhaps in painting where the idea may be considered to be very important.

Many of the responding artists, 84.21 per cent as shown in Table XL, indicated that, as they create, their art work does seem to become independent and assume a life of its own. Artists in all seven art areas reacted somewhat similarly and fairly consistently except the weavers; 62.21 per cent of the weavers noted their work becomes independent in comparison to 95.65 per cent of the jewelers, 89.47 per cent of the enamellists, 85.00 per cent of the painters, 90.00 per cent of the potters, 86.67 per cent of the printmakers, and 81.25 per cent of the sculptors. The one jeweler who answered, "No," wrote that this item was "too romantic." However, many artists in all areas mentioned the quality of independence, standing alone, and assuming a life of its own as being a requirement for a finished piece of art work.

The art educator probably should be aware of the presence and importance of this quality of "independence" or "a life of its own" in a piece of art work so as to be able to point this out to the student in the art laboratory. This appears to be an important quality, although specifically different for each piece of art work.

Most of the responding artists, 87.59 per cent as shown in Table XLI, appear to enjoy the technical aspects involved in their particular area of the arts since only 12.43 per cent indicated that they do not. Fewer painters (35.00%) enjoy the technical aspects than any other group of artists.

Since many artists of all areas enjoy the technical aspects involved in their area of the arts, in all probability, the art educator should approach these aspects as satisfying and enjoyable for the student as he works in the art laboratory.

TABLE XL

AS YOU 'CREATE, DOES YOUR ART WORK SEEM TO BECOME
INDEPENDENT AND ASSUME A LIFE OF ITS OWN?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	17	89.47	2	10.53
Jewelers	22	95.65	1	4.35
Painters	17	85.00	3	15.00
Potters	27	90.00	3	10.00
Printmakers	30	86.67	4	13.33
Sculptors	13	81.25	3	18.75
Weavers	18	62.07	11	37.93
All Areas Combined	144	84.21	27	15.79

TABLE XLI

DO YOU ENJOY THE TECHNICAL ASPECTS INVOLVED
IN YOUR AREA OF THE ARTS?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	23	95.83	1	4.17
Jewelers	26	92.86	2	7.14
Painters	13	65.00	7	35.00
Potters	29	87.88	4	12.12
Printmakers	30	93.75	2	6.25
Sculptors	13	76.47	4	23.53
Weavers	28	90.32	3	9.68
All Areas Combined	162	87.57	23	12.43

Table XLII indicates that in response to the question, "Do you find that your outlook or behavior may change as you work on a piece of art work so that you either stop working or go onto another piece more in agreement with your current outlook?" 48.37 per cent noted "Yes, Usually," indicating that they do stop or go on to another piece whereas 51.63 per cent noted "No, Usually," the inference being that they do not stop but continue on the same piece. One print-maker noted that his outlook may change but his work (the same piece) then also changes.

This implies that the art instructor may want to encourage some students to continue working on their art work even though their outlook may have changed while for other students the art instructor may find it advantageous to encourage them to stop working and to go on to another piece of art work more in agreement with their current outlook. Such implications necessitate a very sensitive instructor who is aware of attitude and behavioral changes in his students.

Many responding artists, 71.20 per cent as shown in Table XLIII, have many different pieces of art work in process at one time. Only 28.80 per cent do not have. Artists from all seven art areas responded consistently to this item. The number of pieces in process ranges from two to fifty. Twenty-four artists indicated that they have three pieces in process, eighteen have four pieces, thirteen have five pieces, nine have six pieces, three have seven pieces, four have eight pieces, five have twenty pieces, three have twenty-five pieces, and six have thirty or more. Since so many of the responding artists, as shown in Table XLIV, have many pieces of art in process at one time, perhaps the art instructor should encourage his students to work on many pieces of art. Again, some students may find this a disturbing approach just as some artists apparently do. The art instructor must be sensitive to the student and note which approach best suits his needs and method of working.

Many responding artists, 67.37 per cent as shown in Table XLV, do not go back and work on their art work after it is once considered to be finished; however, 32.63 per cent do go back and work on it. One potter noted that he does this only in refiring. Painters are the only group of artists (61.90%) who

TABLE XLII

DO YOU FIND THAT YOUR OUTLOOK OR BEHAVIOR MAY CHANGE
AS YOU WORK ON A PIECE OF ART WORK SO THAT YOU
EITHER STOP WORKING OR GO ON TO ANOTHER PIECE,
MORE IN AGREEMENT WITH YOUR CURRENT OUTLOOK?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	12	52.17	11	47.83
Jewelers	14	50.00	14	50.00
Painters	12	57.14	9	42.86
Potters	19	57.58	14	42.42
Printmakers	16	48.49	17	51.51
Sculptors	5	31.25	11	68.75
Weavers	11	36.67	19	63.33
All Areas Combined	89	48.37	95	51.63

TABLE XLIII

DO YOU HAVE MANY DIFFERENT PIECES OF ART WORK
IN PROCESS AT ONE TIME?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	20	83.33	4	16.67
Jewelers	16	55.17	13	44.83
Painters	17	80.95	4	19.05
Potters	28	82.35	6	17.65
Printmakers	23	69.70	10	30.30
Sculptors	12	70.59	5	29.41
Weavers	15	57.69	11	42.31
All Areas Combined	131	71.20	53	28.80

TABLE XLIV

IF YOU HAVE MANY PIECES OF ART WORK IN PROCESS AT ONE TIME,
APPROXIMATELY HOW MANY?

Art Areas	2	3	4	5	6	7	8	9	10	15	20	25	30	50
Enamelists		3	2	3	2									
Jewelers	1	2	3	2	3				1					
Painters		1	2	1	3		1	1	1	2	1		1	
Potters		1	1	2		2	1		3	1	1	2	3	2
Printmakers	1	3	4	3		1	1		1	1	1			
Sculptors		5	3	1									1	
Weavers	4	9	3	1	1		1		1					
All Areas Combined	6	24	18	13	9	3	4	1	7	2	5	3	4	2

TABLE XLV

DO YOU GO BACK AND WORK ON YOUR ART WORK AFTER
YOU ONCE CONSIDERED IT TO BE FINISHED?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	10	41.67	14	58.33
Jewelers	4	13.79	25	86.21
Painters	13	61.90	8	38.10
Potters	12	35.29	22	64.71
Printmakers	12	36.36	21	63.64
Sculptors	7	38.89	11	61.11
Weavers	4	12.09	27	87.91
All Areas Combined	62	32.63	128	67.37

tend to go back. Less than one half of all other groups go back and work on art work after it is first thought to be finished. Weavers (12.09%) and jewelers (13.79%) seldom go back.

This implies that the art instructor should encourage those students who desire to work on their art work after having considered it to be finished. However, since many artists do not do this, the instructor should not expect most students to go back and work on previously finished work; the exception may be painting.

Most of the responding artists, 81.32 per cent as shown in Table XLVI, seem to create many pieces, all of which explore a similar theme--subject, color, shape, or technique--producing something of a series; 18.18 per cent do not. Artists in all areas responded fairly consistently, except for the weavers. Two thirds of the weavers answered that they do create a series. Painters (95.24%) and potters (94.12%) appear to work in a series somewhat more than do the other artists--jewelers (71.43%), printmakers (84.85%), and sculptors (76.47%).

Perhaps art instructors at the secondary level should encourage students to develop a series or at least several pieces of art work which explore a similar theme; however, for some few students this may not be advisable.

Closely related to the development of a series is the following item, "Do you work in one direction until you feel you have exhausted most of the possibilities of that direction?" Table XLVII indicates that 66.25 per cent of the responding artists do work in one direction for sometime while 33.75 per cent do not. However, one negative respondent, a weaver, noted that he never exhausts all of the possibilities of a direction. Another respondent, an enamelist, noted that he goes back and forth from one direction to another, not remaining on one for any length of time. Only weavers (46.88%) and sculptors (56.25%) indicated a weak positive (yes) tendency in responding to this item. Painters (81.95%) indicated the strongest positive tendency.

Since many artists do work in one direction for sometime, the art educator may insist that most

TABLE XLVI

DO YOU SEEM TO CREATE MANY PIECES, ALL OF WHICH
EXPLORE A SIMILAR THEME--SUBJECT, COLOR, SHAPE,
OR TECHNIQUE--PRODUCING SOMETHING OF A SERIES?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	20	83.33	4	16.69
Jewelers	20	71.43	3	28.57
Painters	20	95.24	1	4.76
Potters	32	94.12	2	5.88
Printmakers	28	84.85	5	15.15
Sculptors	13	76.47	4	23.53
Weavers	20	66.67	10	33.33
All Areas Combined	153	81.32	34	18.18

TABLE XLVII

DO YOU WORK IN ONE DIRECTION UNTIL YOU FEEL
YOU HAVE EXHAUSTED MOST OF THE POSSIBILITIES
OF THAT DIRECTION?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	17	73.91	6	26.09
Jewelers	21	72.41	8	27.59
Painters	17	81.95	4	19.05
Potters	24	72.73	9	27.27
Printmakers	20	66.67	10	33.33
Sculptors	9	56.25	7	43.75
Weavers	15	46.88	17	53.12
All Areas Combined	123	66.25	61	33.75

students at the secondary level work for sometime in one direction before going in another direction. In working in one direction, something of a series will be developed in all probability.

Most of the responding artists, 91.16 per cent as shown in Table XLVIII, noted they have developed their approach by working in a manner which is most comfortable or right for them in their particular area of the arts. Only 8.84 per cent responded negatively. One potter crossed out the word "comfortable" and inserted the word "genuine." This item may be interpreted as meaning that many artists have developed their individual approach and style by working in a manner which they feel is right (comfortable and genuine) for them.

The art educator, then, probably should be concerned with helping the student in the art laboratory find "his" approach, an approach that is right for him. The student may need to have many, many art experiences, all of which may help him to find "his" manner of working.

While most responding artists, 72.73 per cent as shown in Table XLIX, indicated that they are involved with making shrewd guesses, risks, intuitive hunches, hypotheses, and leaps to tentative conclusions as they create their art, 27.27 per cent indicated they are not so involved. The response indicates that many artists see themselves as taking chances and acting on intuitive hunches, trying to presuppose what will happen in their work. The art process develops ability in hypothesizing and intuitive thinking for many artists. Jerome Bruner (1) noted the great need for such training in the school curriculum. Such appears to be an innate aspect of the creative art process for many artists. The art educator should be aware of intuitive thinking as an integral part of the art experience. He should encourage intuitive hunches, shrewd guesses, and risks on the part of the student as he does his art work.

While some of the responding artists, 39.43 per cent as shown in Table L, indicated that they sometimes have to struggle to prevent themselves from imitating their successes, 60.57 per cent noted that they do not tend to imitate their successes. Potters (53.12%) are the only group of artists wherein more than fifty per cent indicated that they sometimes have to struggle to

TABLE XLVIII

HAVE YOU DEVELOPED YOUR APPROACH BY WORKING
 IN A MANNER WHICH YOU FEEL IS MOST COMFORTABLE
 OR RIGHT FOR YOU IN WORKING
 IN YOUR AREA OF THE ARTS?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	21	95.45	1	4.55
Jewelers	25	96.15	1	3.85
Painters	19	95.00	1	5.00
Potters	33	97.06	1	2.94
Printmakers	26	78.82	7	21.18
Sculptors	14	93.33	1	6.67
Weavers	27	87.10	4	12.90
All Areas Combined	165	91.16	16	8.84

TABLE XLIX

AS YOU CREATE YOUR ART, ARE YOU INVOLVED WITH MAKING
SHREWD GUESSES, RISKS, INTUITIVE HUNCHES, HYPOTHESES,
AND LEAPS TO TENTATIVE CONCLUSIONS?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	13	61.90	8	38.10
Jewelers	19	73.08	7	26.92
Painters	16	84.21	3	15.79
Potters	26	83.87	5	16.13
Printmakers	26	83.87	5	16.13
Sculptors	7	50.00	7	50.00
Weavers	15	53.57	13	46.43
All Areas Combined	128	72.73	48	27.27

TABLE L

DO YOU SOMETIMES HAVE TO STRUGGLE TO PREVENT
YOURSELF FROM IMITATING YOUR SUCCESSSES?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	10	47.62	11	52.38
Jewelers	11	39.29	17	60.71
Painters	5	33.33	10	66.67
Potters	17	53.12	15	46.88
Printmakers	13	40.63	19	59.37
Sculptors	6	35.29	11	64.71
Weavers	7	23.33	23	76.67
All Areas Combined	69	39.43	106	60.57

prevent themselves from imitating their successes.

Since 39.43 per cent do imitate their successes, the art educator should be aware of such tendencies on the part of art students as they work on their art. The art instructor should try to help the student avoid such imitation. Perhaps one method would be that of pursuing a greater depth in the direction in which the student is working or by taking chances in exploring a new direction. A change of media may also be suggested. The art instructor must be aware of the difference between imitating a previous success experience and the pursuance of a particular direction in depth or the development of a series.

Table LI indicates that 84.74 per cent of the responding artists do consciously recognize and consider the characteristic qualities of the material or medium as they create their art work; however, 15.26 per cent do not. Potters (58.83%) appear to be less involved in consciously considering the qualities of the material as they create their art work than any other group in the study. Enamelists (100.00%), weavers (100.00%), sculptors (94.44%), and jewelers (93.10%) appear to be very much concerned with the qualities of the medium as they work. One potter wrote that he does consider the quality of the material "subconsciously." Another potter wrote, "I feel its qualities intuitively." A printmaker wrote that this is now intuitive but not conscious, implying that it had been conscious previously.

Because of the high percentage of artists (84.74%) as shown in Table LI, who do consciously consider the qualities of the medium as they create their art work, the art instructor probably should encourage an awareness and sensitivity to the material on the part of the student as he works on his art. Later, if the student works with the medium for a long time, this awareness may become subconscious.

In response to the item, "Do you find that the art elements in your work require shifting and relating as they grow into a structure which is satisfying to you?" 92.21 per cent, as shown in Table LII, indicated "Yes, Usually," and only 7.09 per cent indicated "No, Usually." Jewelers (100.00%) noted the highest consensus and enamelists (86.96%) noted the lowest.

TABLE LI

DO YOU CONSCIOUSLY RECOGNIZE AND CONSIDER
THE CHARACTERISTIC QUALITIES OF THE MATERIAL
OR MEDIUM AS YOU CREATE YOUR ART WORK?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	24	100.00	0	0.00
Jewelers	27	93.10	2	6.90
Painters	16	80.00	4	20.00
Potters	20	58.83	14	41.17
Printmakers	25	75.76	8	24.24
Sculptors	17	94.44	1	5.56
Weavers	32	100.00	0	0.00
All Areas Combined	161	84.74	29	15.26

TABLE LII

DO YOU FIND THAT THE ART ELEMENTS IN YOUR WORK
 REQUIRE SHIFTING AND RELATING AS THEY GROW
 INTO A STRUCTURE WHICH IS SATISFYING TO YOU?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	20	86.96	3	13.04
Jewelers	26	100.00	0	0.00
Painters	19	91.48	2	9.52
Potters	28	93.33	2	6.67
Printmakers	31	96.87	1	3.13
Sculptors	14	93.33	1	6.67
Weavers	25	89.33	5	10.67
All Areas Combined	163	92.91	14	7.09

Since, for most artists, the art elements require shifting and relating as the art work develops into a structure that is satisfying, the art instructor probably should encourage such in the art work of his students. Not only should many changes be expected, but also they should be encouraged by the art instructor.

Process: preplanning versus spontaneous development. In response to the question, "Do you create your art work from preliminary drawings or plans which are complete and precise?" 65.80 per cent of the responding artists, as shown in Table LIII, answered, "No, Usually," and 34.20 per cent answered, "Yes, Usually." Those who responded most favorably to working from precise drawings or plans were the enamellists (58.34%) and the weavers (51.51%). Those who responded least favorably to this approach were the painters (14.28%), potters (5.88%), and sculptors (27.78%); 41.38 per cent of the jewelers and 38.23 per cent of the printmakers favored working from precise preliminary drawings or plans.

In the closely related follow-up question, "If you create from complete and precise drawings, do you deviate from your preliminary drawings in the final product?" 79.76 per cent indicated that they do deviate, as shown in Table LIV, whereas 20.24 per cent indicated that they do not. The consensus among enamellists indicates that they deviate less (62.50%) than do any of the other groups of artists. Painters (100.00%) apparently deviate the most.

Of the responding artists who make sketches previous to creating a piece of art work, as shown in Table LV, 81.48 per cent do try to think in terms of the medium in which the art piece will finally be developed; 18.52 per cent indicated that they do not. Fewer painters (56.25%) than any other group tend to think in terms of the medium when they make preliminary sketches. Enamellists (95.65%), jewelers (96.30%), and weavers (96.30%) strongly tend to think in terms of the medium when making sketches.

As indicated in Table LVI, of all the responding artists, 59.24 per cent indicated that they work from preliminary sketches, doodles, or drawings which are vague and general; 40.76 per cent indicated that they do not. Some painters (42.10%) and about one

TABLE LIII

DO YOU CREATE YOUR ART WORK FROM PRELIMINARY
DRAWINGS OR PLANS WHICH ARE COMPLETE AND PRECISE?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	14	58.33	10	41.67
Jewelers	12	41.38	17	58.62
Painters	3	14.28	18	85.72
Potters	2	5.88	32	94.12
Printmakers	13	38.23	21	61.77
Sculptors	5	27.78	13	72.22
Weavers	17	51.51	16	48.49
All Areas Combined	66	34.20	127	65.80

TABLE LIV

IF YOU CREATE FROM COMPLETE AND PRECISE DRAWINGS,
DO YOU DEVIATE FROM YOUR PRELIMINARY DRAWINGS
IN THE FINAL PRODUCT?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	10	62.50	6	37.50
Jewelers	16	84.21	3	15.79
Painters	4	100.00	0	0.00
Potters	5	83.33	1	16.67
Printmakers	17	85.00	3	15.00
Sculptors	6	85.71	1	14.29
Weavers	19	86.36	3	13.64
All Areas Combined	67	79.76	17	20.24

TABLE LV

IF YOU MAKE SKETCHES PREVIOUS TO CREATING A PIECE
OF ART WORK, DO YOU TRY TO THINK IN TERMS OF THE MEDIUM
IN WHICH IT WILL FINALLY BE DEVELOPED?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	22	95.65	1	4.35
Jewelers	26	96.30	1	3.70
Painters	9	56.25	7	43.75
Potters	19	76.00	6	24.00
Printmakers	18	60.00	12	40.00
Sculptors	12	85.72	2	14.28
Weavers	26	96.30	1	3.70
All Areas Combined	132	81.48	30	18.52

TABLE LVI

DO YOU WORK FROM PRELIMINARY SKETCHES, DOODLES,
OR DRAWINGS WHICH ARE VAGUE AND GENERAL?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	15	62.50	9	37.50
Jewelers	21	75.00	7	25.00
Painters	8	42.10	11	57.90
Potters	16	48.49	17	51.51
Printmakers	19	61.29	12	38.71
Sculptors	10	58.82	7	41.18
Weavers	20	62.50	12	37.50
All Areas Combined	109	59.24	75	40.76

half of the potters (48.49%) tend to work from vague and general sketches. One potter noted, "I make general sketches, but I never refer to them when working." Jewelers (75.00%) tend to work from preliminary sketches, doodles, or drawings which are vague and general more than any other group of artists.

Table LVII shows that 65.95 per cent of the responding artists do approach their art work without any sketches, but with a general idea in mind; 34.05 per cent indicated that they do not. Printmakers (50.00%) and enamelists (56.53%) tend to work in this manner less than any of the other groups of artists while potters (91.18%) tend to work in this manner more than any other group in the study.

Table LVIII indicates that 48.94 per cent of the responding artists approach their art work without any sketches or vague ideas and work directly with the media, getting inspiration from what happens as they work with the materials; 51.06 per cent indicated that they do not. Jewelers (55.17%), potters (69.70%), and sculptors (55.56%) indicated that they work in this manner more than any of the other groups of artists. Printmakers (32.26%) and weavers (40.62%) use it least.

Concerning the use of preliminary drawings--from precise drawings to none at all--the responses indicate that artists do use all of these approaches, and they appear to be valid for some artists in all seven art areas. However, fewer artists (34.20%) work from preliminary drawings which are complete and precise than any other approach. The greatest percentage, 65.95 per cent, seems to work without any sketches but with a general idea in mind. More artists, (59.44%) tend to work with a general or vague idea in mind (without any drawings) than work without any sketches or vague ideas, working directly with the material (48.94%).

While some of the responding artists (34.20%) do work from preliminary drawings or plans which are complete and precise, most artists (79.76%) indicated that they do deviate from these drawings in the final product. It is conceivable that the art instructor may have some students who feel a need for working from preliminary drawings that are precise and complete (especially in certain craft areas) while other students would find this way of working very restricting. Since

TABLE LVII

DO YOU APPROACH YOUR ART WORK WITHOUT ANY SKETCHES,
BUT WITH A GENERAL IDEA IN MIND?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	13	56.52	10	43.48
Jewelers	18	64.29	10	35.71
Painters	13	68.42	6	31.58
Potters	31	91.18	3	8.82
Printmakers	16	50.00	16	50.00
Sculptors	13	72.22	5	27.78
Weavers	18	58.06	13	41.94
All Areas Combined	122	65.95	63	34.05

TABLE LVIII

DO YOU APPROACH YOUR ART WORK WITHOUT ANY SKETCHES
OR VAGUE IDEAS AND WORK DIRECTLY WITH THE MEDIA,
GETTING INSPIRATION FROM WHAT HAPPENS
AS YOU WORK WITH THE MATERIALS?

Art Areas	Yes, Usually Number	Percentage	No, Usually Number	Percentage
Enamelists	11	45.83	13	54.17
Jewelers	16	55.17	13	44.83
Painters	9	42.86	12	57.14
Potters	23	69.70	10	30.30
Printmakers	10	32.26	21	67.74
Sculptors	10	55.56	8	44.44
Weavers	13	40.62	19	59.37
All Areas Combined	92	48.94	96	51.06

many of the responding artists who make preliminary sketches try to think in terms of the medium in which the art piece will finally be developed, the art instructor should probably encourage the student who makes preliminary sketches to think in terms of the medium as he creates his sketches or drawings. Since 59.24 per cent of the responding artists work with preliminary sketches, doodles, or drawings which are vague and general, 65.95 per cent work without any sketches but with a general idea in mind, and 48.94 per cent approach their art work without any sketches or vague ideas and work directly with the media, getting inspiration from what happens as they work with the materials, any one of these approaches, plus the use of precise preliminary sketches, seems valid for the art educator to use in working with his students. Most responding artists indicated that they use several of these approaches, not confining themselves to a particular one; therefore, the art educator should encourage different approaches in the art laboratory. Since many artists in all seven areas utilize all of these approaches, they appear to be valid for all seven art fields.

Process: part versus whole method of working.
In response to the question, "Would you say that your method of working is one of discovery since you tend to complete one part at a time, then go on to the next part, complete it, and finally discover a total unity at the end when all the parts have been completed?" 31.76 per cent, as shown in Table LIX, indicated "Yes, Usually" whereas 68.24 per cent indicated a comparatively high percentage for working in the part method. One potter wrote "I use the part method only when working on the wheel." Printmakers (12.90%) and sculptors (18.75%) tend to use this method least. Many of the responding artists, as indicated by the consensus, do not use the part method; however since some professional artists do use this method successfully, it appears to be a valid approach for them.

In response to the companion question, "Would you say that your method of working is one of working over the whole piece, doing a little on each part, the entire piece being equally complete all over at any given time?" 76.92 per cent, as shown in Table LX, indicated "Yes, Usually," and 23.08 per cent indicated

TABLE LIX

WOULD YOU SAY THAT YOUR METHOD OF WORKING IS ONE OF DISCOVERY SINCE YOU TEND TO COMPLETE ONE PART AT A TIME, THEN GO ON TO THE NEXT PART, COMPLETE IT, AND FINALLY DISCOVER A TOTAL UNITY AT THE END WHEN ALL THE PARTS HAVE BEEN COMPLETED?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	9	23.80	16	76.20
Jewelers	11	39.64	17	60.36
Painters	8	42.10	11	57.90
Potters	15	50.00	15	50.00
Printmakers	4	12.90	27	87.10
Sculptors	3	18.75	13	81.25
Weavers	8	32.00	17	68.00
All Areas Combined	54	31.76	116	68.24

TABLE LX

WOULD YOU SAY THAT YOUR METHOD OF WORKING IS ONE
 OF WORKING OVER THE WHOLE PIECE, DOING A LITTLE
 ON EACH PART, THE ENTIRE PIECE BEING EQUALLY COMPLETE
 ALL OVER AT ANY GIVEN TIME?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	20	95.24	1	4.76
Jewelers	21	77.78	6	22.22
Painters	17	83.50	3	16.50
Potters	25	75.76	8	24.24
Printmakers	26	81.25	6	18.75
Sculptors	10	66.67	5	33.33
Weavers	13	56.52	10	43.48
All Areas Combined	132	76.92	39	23.08

"No, Usually." The consensus indicates that more artists of every group work by the whole method. However, it should be noted here that some artists checked "Yes" for both methods of working. It is conceivable that at times an artist may use both approaches and on the same piece of art work. One painter noted that he uses "a combination, really." One printmaker felt that the two approaches are interrelated. A weaver indicated that this approach was not the nature of loom weaving (yardage) but was more appropriate for tapestry weaving. One potter noted that he used this method when his work is more sculptural. Another wrote, "The total unity of the piece has to be firmly in mind. Naturally, what part you work on will depend upon the project--a mug, a ceramic plaque." Another printmaker noted, "Neither (method of working) is true; I finish parts, or I do not finish them. The whole is a growing labile image which pre-exists and coexists throughout. The parts are worked individually though they affect the whole and change it."

For the art educator, the implication from the consensus appears to be that the whole method is more important for the responding artists; and, therefore, it may be more important for the student at the secondary level. However, the parts method should not be discounted since it appears to be valid for some professional artists and is probably also valid for some students. From the comments by the respondents, there is an interrelationship of parts to the whole of which the art instructor should make his students aware.

Art history. Table LXI indicates that while 62.90 per cent of the responding artists felt that a historical knowledge of their art area is important for them in their work; 37.10 per cent do not. Over one half of all the artists in all seven areas answered "Yes, Usually" to this item except the printmakers (46.88%). The painters (80.95%) and sculptors (75.00%) favored historical knowledge of their art areas more than any of the other groups of artists in this study. One potter noted that a historical knowledge of pottery was important, "not for copying but for general awareness and enrichment." One painter wrote, "No, but it has some influence."

Since many of the responding artists felt that a historical knowledge of their art area is important for them in their work, the art instructor probably

TABLE LXI

IS A HISTORICAL KNOWLEDGE OF YOUR ART AREA
IMPORTANT FOR YOU IN YOUR WORK?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	15	65.22	8	34.78
Jewelers	17	58.62	12	41.38
Painters	17	80.95	4	19.05
Potters	22	66.67	11	33.33
Printmakers	15	46.88	17	53.12
Sculptors	12	75.00	4	25.00
Weavers	19	59.38	13	40.62
All Areas Combined	117	62.90	69	37.10

should feel obligated to present a historical background to the students in whatever area they are working as this may prove beneficial.

In response to the item, "Do you ever attempt to create art work in the manner of some other artist, school, or historical period to see what you can learn from this experience?" 23.53 per cent, as shown in Table LXII, indicated "Yes, Usually," and 76.47 per cent indicated "No, Usually." The enamelists (37.50%) and weavers (41.35%) noted the greatest tendency to create art work in the manner of some other artist, school, or historical period to see what they can learn from this experience. One potter wrote, "I used to as a student." A weaver commented that he makes "adaptations" and works in the manner of others "to learn certain techniques." A painter wrote "only when learning," and an enamelist noted, "as a student, yes."

It appears that the art instructor should seldom have his students work in the manner of some other artist, school, or historical period although from the written comments by artists, this approach has been used for learning certain techniques and for developing certain concepts and understandings.

Very few of the responding artists, 5.98 per cent, as shown in Table LXIII, indicated that the artists of their special area must be schooled by imitation, copying the work of other artists, while 94.02 per cent (one of the highest combined consensuses of this study) indicated they should not. Only a few painters (21.05%) indicated approval of schooling by imitation and copying; percentagewise, this is much more than any of the other groups of artists. No enamelists, jewelers, or sculptors, and only one printmaker indicated approval. One painter wrote, "They always are." A potter noted, "Usually the student does this. It's when he gets out that he gets his own style, etc. Nowadays they don't--too bad! Not too many potters make good honest pots. Too much influence." And a printmaker commented, "I do believe the printmaker should understand tradition. I believe that artists are schooled by early imitation of masters, perhaps by copying (although I have never done such). I did imitate Rembrandt, Goya, and Piranesi."

With such an overwhelming consensus of the responding artists (94.02%) disapproving of schooling

TABLE LXII

DO YOU EVER ATTEMPT TO CREATE ART WORK IN THE
MANNER OF SOME OTHER ARTIST, SCHOOL, OR HISTORICAL
PERIOD TO SEE WHAT YOU CAN LEARN FROM THIS EXPERIENCE?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	9	37.50	15	62.50
Jewelers	5	17.24	24	82.76
Painters	5	23.81	16	76.19
Potters	8	23.54	26	76.46
Printmakers	3	9.09	30	90.91
Sculptors	2	11.76	15	88.24
Weavers	12	41.35	17	58.65
All Areas Combined	44	23.53	143	76.47

TABLE LXIII

DO YOU BELIEVE THAT THE ARTIST OF YOUR SPECIAL AREA
MUST BE SCHOOLED BY IMITATION, COPYING
THE WORK OF OTHER ARTISTS?

Art Area	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	0	0.00	24	100.00
Jewelers	0	0.00	29	100.00
Painters	4	21.05	15	78.95
Potters	3	9.37	29	90.63
Printmakers	1	3.12	31	96.88
Sculptors	0	0.00	18	100.00
Weavers	3	10.00	27	90.00
All Areas Combined	11	5.98	173	94.02

by imitation and copying the work of other artists, the art educator should discourage copying and imitation by art students at the secondary level. As the one potter suggested, the student becomes so influenced that he can never develop his own style of working.

Work habits. In response to the question, "Do you attempt to keep a systematic schedule for working on your art work?" 48.94 per cent of the responding artists, as shown in Table LXIV, indicated "Yes, Usually," and 51.06 per cent indicated "No, Usually." Painters (80.00%), potters (58.82%), and sculptors (50.00%) appear to try to maintain more of a systematic schedule than do enamelists (37.50%), jewelers (39.29%), printmakers (43.75%) and weavers (40.62%).

While a systematic schedule appears advantageous for some artists, especially painters, for other artists it is not so important. The art instructor who insists on a systematic schedule for all students may find that for some this interferes with their art expression.

Table LXV shows that 44.68 per cent of the responding artists set deadlines for themselves while 55.32 per cent do not. More enamelists (58.34%), jewelers (58.62%), potters (51.61%), and weavers (53.13%) set deadlines for themselves than do painters (19.05%), printmakers (27.27%), or sculptors (38.89%). Many of the artists who work in craft areas are concerned with commission work which frequently involves deadlines. Since the painters attempt to maintain a systematic schedule, perhaps they do not find deadlines necessary.

Since deadlines appear to be advantageous for some artists, the art instructor probably should set them, noting how his students react. Possibly some students will do better work while others may find deadlines to be confining and restricting. The instructor must then be sensitive to the needs of each student and instruct accordingly.

Table LXVI shows that having short periods of time to work on art work does bother 72.43 per cent of the responding artists while 27.57 per cent apparently are not bothered. Weavers (61.29%) appear to be the artists who are least bothered; and potters (81.82%), the most bothered.

TABLE LXIV

DO YOU ATTEMPT TO KEEP A SYSTEMATIC SCHEDULE
FOR WORKING ON YOUR ART WORK?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	9	37.50	15	62.50
Jewelers	11	39.29	17	60.71
Painters	16	80.00	4	20.00
Potters	20	58.82	14	41.18
Printmakers	14	43.75	18	56.25
Sculptors	9	50.00	9	50.00
Weavers	13	40.62	19	59.38
All Areas Combined	92	48.94	96	51.06

TABLE LXV

DO YOU SET DEADLINES FOR YOURSELF?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	14	58.34	10	41.67
Jewelers	17	58.62	12	41.38
Painters	4	19.05	17	80.95
Potters	16	51.61	15	48.39
Printmakers	9	27.27	24	72.73
Sculptors	7	38.89	11	61.11
Weavers	17	53.13	15	46.87
All Areas Combined	84	44.68	104	55.32

TABLE LXVI

DOES HAVING SHORT PERIODS OF TIME TO WORK
ON YOUR ART BOTHER YOU?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	17	70.83	7	29.17
Jewelers	22	75.86	7	24.14
Painters	15	71.43	6	28.57
Potters	27	81.82	6	18.18
Printmakers	22	68.75	10	31.25
Sculptors	12	80.00	3	20.00
Weavers	19	61.29	12	38.71
All Areas Combined	134	72.43	51	27.57

This data implies that the art educator probably should try to schedule large blocks of time for art classes since many students may feel handicapped by short work periods as do many professional artists. No specific length of work period was mentioned by any artist.

Table LXVII indicates that 56.45 per cent of the responding artists produce art work at a fairly even rate while 43.55 per cent do not. Painters (60.00%), potters (57.58%), printmakers (66.67%), and sculptors (88.87%) tend to produce art work at a fairly even rate more than do enamelists (47.87%), jewelers (48.28%), and weavers (36.67%). Sculptors seem to produce art work at a much more consistent rate than do artists of any other area.

The art educator may expect about one half of his students to produce art work at a fairly even rate if they produce art work at a rate similar to the professional artists. The remainder of the students may be more erratic in their art production. The indications from the professional artists are that the art instructor cannot expect a class of students to work at a similar speed and all produce a certain number of pieces of art work in a specified period of time.

Evaluation. According to Table LXVIII 87.91 per cent of the responding artists consciously make an aesthetic judgment of what is good and bad in their work; 12.09 per cent do not. Potters (80.64%) and printmakers (80.00%) do this less than any of the other groups of artists; 100.00 per cent of the enamelists, 94.12 per cent of the sculptors, 90.32 per cent of the weavers, 89.65 per cent of the jewelers, and 85.71 per cent of the painters make such a judgment. For the most part, the responding artists in all art areas of this study tend to make aesthetic judgments of their work.

The implication for the art instructor at the secondary level is that he probably should encourage, if not insist, that the art student consciously evaluate or make a judgment of what is good and bad in his work. The art instructor, because of his background and experience in the arts, should be able to help the student in this evaluation.

TABLE LXVII

DO YOU PRODUCE ART WORK AT A FAIRLY EVEN RATE?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	11	47.87	12	52.17
Jewelers	14	48.28	15	51.72
Painters	12	60.00	8	40.00
Potters	19	57.58	14	42.42
Printmakers	22	66.67	11	33.33
Sculptors	16	88.89	2	11.11
Weavers	11	36.67	19	63.33
All Areas Combined	105	56.45	81	43.55

TABLE LXVIII

DO YOU CONSCIOUSLY MAKE AN AESTHETIC JUDGMENT
OF WHAT IS GOOD AND BAD IN YOUR WORK?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	23	100.00	0	0.00
Jewelers	26	89.65	3	10.35
Painters	18	85.71	3	14.29
Potters	25	80.64	6	19.36
Printmakers	24	80.00	6	20.00
Sculptors	16	94.12	1	5.88
Weavers	28	90.32	3	9.68
All Areas Combined	160	87.91	22	12.09

Table LXIX shows that only 20.21 per cent of the responding artists, as they are creating their art work, consider it in relation to, or compare it with, the work of other well-known artists in their area while 79.79 per cent do not. Artists of all areas appear to be rather consistent in response to this item. More of the responding artists, 42.07 per cent, as indicated in Table LXX, appear to consider their work in relation to, or compare it with, work of other well-known artists in their area after the work is finished whereas 57.93 per cent do not. Painters (57.14%) and sculptors (52.94%) tend to consider their work in relation to other well-known artists after they have finished more than do artists of any of the other art areas--enamellists (39.13%), jewelers (48.28%), potters (34.38%), printmakers (34.38%), and weavers (41.94%). However, artists of all areas tend to be more concerned with comparing their work in relation to that of other artists after they have finished their work rather than as they are creating it. Many more artists indicated that they do not consider or compare their work with that of other well-known artists in their area either as they create it (79.79%) or after they have finished (57.93%).

The art educator may find it advantageous for a few students to consider or compare their art work with that of well-known artists in their areas as they create it while for some it would be more profitable to do this after the art work is finished. However, for many, there may be no need to consider their work in relation to, or compare it with, the work of others either as it is being created or after it is finished. This is not to be interpreted as meaning that the student should not be made aware of the art work of well-known artists in the area in which the student is working. The implication is that most artists work in their own direction and are not trying to compare or compete with other top-level artists in the field. Again relating this to the classroom, the art instructor would not generally compare or consider one student's work in relation to another's as they work or after the work is completed. However, for some few students this may be advantageous.

In response to the question, "Did you find it necessary to have developed an understanding of the basic craft of your area and to have mastered certain fundamentals before you produced any creative art work

TABLE LXIX

AS YOU ARE CREATING YOUR ART WORK, DO YOU CONSIDER
YOUR WORK IN RELATION TO, OR COMPARE IT WITH,
THE WORK OF OTHER WELL-KNOWN ARTISTS IN YOUR AREA?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	6	24.00	19	76.00
Jewelers	7	25.00	21	75.00
Painters	6	28.57	15	71.43
Potters	6	18.75	26	81.25
Printmakers	7	21.21	26	78.79
Sculptors	2	11.11	16	88.89
Weavers	4	12.90	27	87.10
All Areas Combined	38	20.21	150	79.79

TABLE LXX

AFTER YOU HAVE FINISHED YOUR WORK, DO YOU CONSIDER
IT IN RELATION TO, OR COMPARE IT WITH, THE WORK
OF OTHER WELL-KNOWN ARTISTS IN YOUR AREA?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	9	39.13	14	60.87
Jewelers	14	48.28	15	51.72
Painters	12	57.14	9	42.86
Potters	11	34.38	21	65.62
Printmakers	11	34.38	21	65.62
Sculptors	9	52.94	8	47.06
Weavers	13	41.94	18	58.06
All Areas Combined	79	42.07	106	57.93

of quality?" 89.07 per cent of the responding artists, as shown in Table LXXI, indicated "Yes, Usually," and 10.93 per cent indicated "No, Usually." Artists of all seven art areas reacted consistently and similarly. One potter wrote, "No, my early work was as creative as my present work but had less facility and class than my present work." A sculptor wrote, "It all happens together." A printmaker commented, "Discourage exercises in technique; technique which is not tied to an experience that causes its use is unassimilated and quickly forgotten by the student." Another printmaker noted, "Simple works of quality may be found in any classroom." Still another printmaker wrote, "I see a distinction between basic craft and fundamentals. I have seen too many students with no craft but with an idea about the graphic image produce good, even exciting, first prints to doubt this distinction."

The consensus of the responding artists (89.07%) indicates almost overwhelmingly that some basics of their art area must be understood before one can produce any creative art work of quality. Whether these basics are thought of as "a basic craft" or as certain "fundamentals" does not make a great deal of difference herein. The implication to the art instructor is that certain basics about art and an art area need to be taught before very much creative art work can be accomplished by the students in art classes at the secondary level. However, as the potter indicated, creative work is possible without the basics. But without the basics the student cannot produce creative work of a professional aesthetic quality. The art instructor should take note of the advice from the one printmaker who noted that technique must be tied to experience. Fundamentals and basic craft, without being related to meaningful art work and art expression, are meaningless to the student. From the consensus of this item one may conclude that although some artists felt they are able to do creative work without an understanding of the basic craft or fundamentals of their art area, most of those responding indicated it is necessary to develop craft and fundamentals before very significant work can be accomplished.

In answer to the question, "How do you know when a piece of art work is finished?" many and varied criteria were listed by the responding artists. These comments are herein grouped arbitrarily into cate-

TABLE LXXI

DID YOU FIND IT NECESSARY TO HAVE DEVELOPED
 AN UNDERSTANDING OF THE BASIC CRAFT OF YOUR AREA
 AND TO HAVE MASTERED CERTAIN FUNDAMENTALS
 BEFORE YOU PRODUCED ANY CREATIVE ART WORK OF QUALITY?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	19	86.36	3	13.64
Jewelers	25	89.29	3	10.71
Painters	18	90.00	2	10.00
Potters	32	94.12	2	5.88
Printmakers	26	83.87	5	16.13
Sculptors	12	75.00	4	25.00
Weavers	31	96.87	1	3.13
All Areas Combined	163	89.07	20	10.93

gories suggested by the written responses. In so doing, no attempt was made to tabulate them according to the number of times a concept occurred. The responding artists noted the following criteria in determining when a piece of art work is finished:

- (1) Intuition--one feels it or senses it
- (2) Technically complete, excellent craftsmanship
- (3) Requirements demanded by artist fulfilled, problem solved, idea embodied
- (4) Complete expression, says all the artist wanted to say
- (5) Aesthetically satisfying design, visually successful, unified clarity, parts related to the whole, suitable equilibrium achieved
- (6) Dictation by the art piece, authoritarian sense of rightness, conviction, unique aesthetic personality, life of its own
- (7) Comparison with one's other work--each new piece must say something new and more
- (8) Deterioration of interest, no urge to continue
- (9) No change possible without altering the whole, anything added would detract
- (10) Ideas for other work emerge, it starts to change into something else
- (11) Possibilities for continuing exhausted, can not think of anything else to do

The art instructor may use the above criteria in helping the art student to evaluate his art work and in helping the art student to decide when to stop on a piece of art work. Since many of the responding artists find this to be a perplexing problem, the art student may need much guidance from a sensitive instructor in evaluating his art work.

The artist, society, and the field of art.
In response to the question, "As a person are you consciously concerned with society in general and what is going on in the world?" 92.71 per cent of the responding artists, as shown in Table LXXII, indicated "Yes, Usually," and 7.29 per cent indicated "No, Usually." All groups responded somewhat similarly and consistently, each indicating an affirmative response of more than 88.00 per cent.

Such a strong positive reaction notes a general concern with the larger community in which professional

TABLE LXXII

AS A PERSON ARE YOU CONSCIOUSLY CONCERNED
 WITH SOCIETY IN GENERAL
 AND WHAT IS GOING ON IN THE WORLD?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	22	91.67	2	8.33
Jewelers	29	100.00	0	0.00
Painters	20	95.24	1	4.76
Potters	30	88.24	4	11.76
Printmakers	32	94.12	2	5.88
Sculptors	16	88.89	2	11.11
Weavers	29	90.00	3	9.37
All Areas Combined	178	92.71	14	7.29

artists live. Apparently artists do not retire to their studio, secluding themselves from what is going on in the world. This implies that the art educator should develop in his students a consciousness of society and what is going on in the world. Such awareness may serve as a backdrop for the creating of art work.

Table LXXIII shows that 41.01 per cent of the responding artists indicated there is a greater need for the successful contemporary artist to have a good knowledge and philosophic positioning and less and less a need for the mechanics of art whereas 38.20 per cent noted they do not. Although no other type of response was indicated on the questionnaires, 20.79 per cent wrote that both knowledge and mechanics are important. Weavers (62.07%), sculptors (56.25%), potters (53.33%), and painters (47.62%) felt most strongly concerning this item. Jewelers (32.14%), enamelists (34.78%), and printmakers (35.48%) felt less strongly.

Since no decisive consensus developed from the responses, the art educator may imply that both a good general knowledge, as well as philosophic positioning, and the mechanics of art are important for students in the art class.

Table LXXIV shows that 84.36 per cent of the responding professional artists indicated that currently there is a breaking down of the lines between the various areas of the arts such as between painting and sculpture, sculpture and jewelry, pottery and sculpture, painting and enameling, painting and weaving, painting and printmaking, and the like while only 15.64 per cent do not. Printmakers (71.88%) and painters (76.19%) noted there is less breaking down of the lines between the various areas of the arts than any of the other groups of artists. The sculptors (94.45%) noted a breaking down of the lines between the various arts more than any other group.

It appears that almost all areas of the arts and crafts are being looked upon by artists as legitimate areas for aesthetic expression. Traditional barriers are being broken down. The art instructor may use all seven areas as valid for art expression by his students. However, as indicated by an earlier item, many artists feel they approach each art area differently since they apparently believe there is no great

TABLE LXXIII

FROM YOUR EXPERIENCE AS AN ARTIST, DO YOU FEEL
 THERE IS A GREATER NEED FOR THE SUCCESSFUL
 CONTEMPORARY ARTIST TO HAVE A GOOD GENERAL KNOWLEDGE
 AND PHILOSOPHIC POSITIONING AND LESS AND LESS
 A NEED FOR THE MECHANICS OF ART?

Art Areas	Yes, Usually Number-Percent		No, Usually Number-Percent		Both Number-Percent	
Enamelists	8	34.78	8	34.78	7	30.44
Jewelers	9	32.14	14	50.00	5	17.86
Painters	10	47.62	6	28.57	5	23.81
Potters	16	53.33	8	26.67	6	20.00
Printmakers	11	35.48	10	32.26	10	32.26
Sculptors	9	56.25	4	25.00	3	18.75
Weavers	10	62.07	18	34.48	1	3.45
All Areas Combined	73	41.01	68	38.20	37	20.79

TABLE LXXIV

DO YOU FEEL THAT CURRENTLY THERE IS A BREAKING DOWN
 OF THE LINES BETWEEN THE VARIOUS AREAS OF THE ARTS
 SUCH AS BETWEEN PAINTING AND SCULPTURE, SCULPTURE
 AND JEWELRY, POTTERY AND SCULPTURE, PAINTING AND
 ENAMELING, PAINTING AND WEAIVING, PAINTING
 AND PRINTMAKING, AND THE LIKE?

Art Areas	Yes, Usually		No, Usually	
	Number	Percentage	Number	Percentage
Enamelists	20	90.90	2	9.10
Jewelers	23	85.19	4	14.81
Painters	16	76.19	5	23.91
Potters	27	90.00	3	10.00
Printmakers	23	71.88	9	28.12
Sculptors	17	94.45	1	5.55
Weavers	25	86.21	4	13.79
All Areas Combined	151	84.36	28	15.64

interrelatedness between any two areas of the arts.

Specific art area considerations. (1) Enameling. As shown in Table LXXV, 40.91 per cent of the responding enamelist indicated that a certain limitation prevails in enameling which does not permit an aggressiveness and assertiveness of expression more suitable to sculpture and painting; 59.09 per cent do not, feeling that no limitation prevails. For many enamelists (59.09%), then, this art area permits as much expression as any other art area. The art instructor may look upon enameling as a valid means of expression for many of his students. However, some students may find enameling to be limiting, not permitting so much expression as sculpture or painting.

Many responding enamelists (87.50%) work for a jewel-like quality in their enamels; only 12.50 per cent do not. The art instructor may emphasize this quality as being most desirable in the enamel work of his students.

In response to the question, "Do you think of enameling as another means of painting which may utilize large areas, as well as small areas?" 50.00 per cent indicated "Yes, Usually," and 50.00 per cent indicated "No, Usually." Since the responding enamelists are equally divided, the art instructor may find some students want to think of enameling as another means of painting utilizing large, as well as small areas, while other students do not.

(2) Jewelry. According to Table LXXVI, 39.29 per cent of the responding jewelers noted that a certain limitation prevails in jewelry making which does not permit an aggressiveness and assertiveness of expression similar to sculpture or painting; 60.71 per cent do not. Therefore, for many artist-jewelers, this art area permits as much expression as any other art area. The art instructor may look upon the creating of jewelry as a valid means of expression for many students, but for a few, jewelry making may not permit so much freedom of expression as painting or sculpture.

Most jewelers (89.66%), as they design a piece of jewelry, do consciously take into consideration that it will be worn by someone. Only 10.34 per cent do not; they probably think of a piece of jewelry as a

TABLE LXXV

SPECIFIC AREA CONSIDERATIONS: ENAMELING

Concept		Number	Per Cent
In working with enamels, do you feel a certain limitation prevails which does not permit an aggressiveness of expression perhaps more suitable for sculpture and painting?	Yes, Usually	9	40.91
	No, Usually	13	59.09
Do you work for a jewel-like quality for your enamels?	Yes, Usually	21	87.50
	No, Usually	3	12.50
Do you think of enameling as another means of painting which may utilize large areas, as well as small areas?	Yes, Usually	11	50.00
	No, Usually	11	50.00

TABLE LXXVI

SPECIFIC AREA CONSIDERATIONS: JEWELRY

Concept		Number	Per Cent
In jewelry making do you feel a certain limitation prevails which does not permit an aggressiveness and assertiveness of expression perhaps more suitable to sculpture or painting?	Yes, Usually	11	39.29
	No, Usually	17	60.71
As you design a piece of jewelry, do you consciously take into consideration that it will be worn by someone?	Yes, Usually	26	89.66
	No, Usually	3	10.34
Do you consider the mixing of metals to be desirable in a piece of jewelry?	Yes, Usually	9	50.00
	No, Usually	5	27.78
	Sometimes	4	22.22

piece of sculpture, and the fact that it will be worn by someone is of very little concern. According to the consensus, the art instructor, for the most part, should make his students consciously aware that the jewelry piece will be worn by someone, therefore, as it is being created, consideration must be given to the person and the anatomy of the person who is to wear the piece.

Many jewelers (50.00%) consider the mixing of metals to be desirable or acceptable in a piece of jewelry; 27.78 per cent do not while 22.22 per cent indicated "Sometimes." The implication for the art instructor is that the mixing of metals in a piece of jewelry is acceptable if not desirable.

(3) Painting. Table LXXVII indicates that 84.21 per cent of the responding painters are concerned with the carrying quality of their paintings while 15.79 per cent are not. This implies that the art instructor should make his students aware of the carrying quality of their paintings as they are developed. Carrying quality, the visual impact from a distance, appears to be a quality of considerable concern to artists and, therefore, should be of concern to art students.

Of the responding painters, 72.38 per cent turn their paintings up-side-down to see them in a different position and to get a different view point during the painting process; 27.62 per cent do not. One artist noted that he does this but feels it is a "bad habit." Since so many professional artists utilize this procedure, the art instructor may also encourage his students to turn their pictures up-side-down to get a different point of view during the painting process.

Only 41.18 per cent of the responding painters agree that a well-begun painting may be left at any one point and that it still looks good while 58.82 per cent disagree. One painter noted that it depends on the type of painting you are making. Since it appears that many artists do not feel that their painting may be stopped at anyone place and it will still look good, the art instructor cannot evaluate the paintings of most of his students until they have finished. The painters themselves do not feel the paintings look good at various stages of development.

TABLE LXXVII

SPECIFIC AREA CONSIDERATIONS: PAINTING

Concept		Number	Per Cent
Are you consciously concerned with the "carrying quality" of your paintings?	Yes, Usually	16	84.21
	No, Usually	3	15.79
During the painting process do you turn the picture up-side-down to see it in a different position and to get a different view point?	Yes, Usually	15	72.38
	No, Usually	6	27.62
Do you agree that a well-begun painting may be left at any point and that it still looks good?	Yes, Usually	7	41.18
	No, Usually	10	58.82

(4) Pottery. Table LXXVIII indicates that only 24.24 per cent of the responding potters feel that a certain limitation prevails in pottery work which does not permit an aggressiveness and assertiveness of expression similar to sculpture or painting; 74.76 per cent do not, feeling that no such limitation prevails. For most potters, then, this art area permits as much expression as any other art area. The art instructor may look upon the creating of pottery as a valid means of expression for many students.

Of the responding potters, 25.00 per cent feel that pottery must have a dimension of utilitarian function while 75.00 per cent do not. Since the consensus indicates no utilitarian function is necessary for pottery, the art instructor need not insist that utilitarian function is a criteria for pottery making and evaluation. However, utilitarian function may be important for some students but not necessarily important for others.

In response to the question, "Should the finished piece reflect the method of forming?" 56.25 per cent indicated "Yes, Usually," and 43.75 per cent indicated "No, Usually." Since the responding potters are almost evenly divided, the art instructor may have art students who leave throwing rings and other indications of the method of forming, as well as students whose pieces do not reflect the method of forming. The art instructor should accept both approaches as valid for particular students.

(5) Printmaking. Table LXXIX indicates that 38.71 per cent of the responding printmakers, as they work on their art, think about printing in reverse; 61.29 per cent do not. One artist noted that he thinks about the plate printing in reverse only when lettering occurs in the composition. The consensus implies that it may be necessary for the art educator to make some students consciously aware that the print will be the reverse of the plate or block while for others this is of little concern.

Many responding printmakers (64.29%) are concerned with the carrying quality of their prints while 35.71 percent are not. This implies that, for the most part, the art instructor should make his students aware of the carrying quality of their prints as they are developed.

TABLE LXXVIII

SPECIFIC AREA CONSIDERATIONS: POTTERY

Concept		Number	Per Cent
In pottery do you feel a certain limitation prevails which does not permit an aggressiveness and assertiveness of expression perhaps more suitable to sculpture or painting?	Yes, Usually	8	24.24
	No, Usually	25	75.76
Do you feel that pottery must have a dimension of utilitarian function?	Yes, Usually	8	25.00
	No, Usually	24	75.00
Should the finished piece reflect the method of forming?	Yes, Usually	18	56.25
	No, Usually	14	43.75

TABLE LXXIX

SPECIFIC AREA CONSIDERATIONS: PRINTMAKING

Concept		Number	Per Cent
In processes wherein printing occurs in reverse, do you think about this as you work?	Yes, Usually	12	38.71
	No, Usually	19	61.29
Are you consciously concerned with the "carrying quality" of your print?	Yes, Usually	18	64.29
	No, Usually	10	35.71

(6) Sculpture. Of the responding sculptors, 93.75 per cent, as shown in Table LXXX, overwhelmingly do not believe a piece of sculpture should have a pronounced frontality; only 6.25 per cent believe a frontality is important. One sculptor noted that only a relief needs to be viewed from the front. Therefore, the art instructor should get his students to consider all sides of a piece of sculpture (other than a relief) as it is being developed and not to concentrate on any one side.

Whereas only 53.33 per cent of the responding sculptors feel that the incidental should be eliminated from sculpture, subordinating inorganic forms such as clothing, 100.00 per cent work for simplified and compact form in their sculpture. Herein the implication for the art instructor is that while he should stress simplified and compact form as highly desired qualities for his students to achieve in their sculpture, the incidental and subordinate inorganic forms such as clothing are more or less a matter of choice, dependent upon the purpose and taste of the student.

Many of the responding sculptors (75.00%) find shadows to be intriguing and an important aspect of their sculpture; however, 25.00 per cent do not. Such a consensus indicates that the art instructor should make most art students consciously aware of shadows as an important aspect in the development of a piece of sculpture. For some few students, however, shadows may not be important.

Of the responding sculptors, 91.67 per cent do concentrate on the inner expression; only 8.33 per cent do not. One sculptor commented that he is concerned with the inner expression but not consciously. The implication for the art instructor is that he should make all art students aware of and concerned with the inner expression of the piece of sculpture as it is being developed.

In response to the question, "Do you feel that surfaces should remain as they happen naturally as a result of the process?" 64.29 per cent of the responding sculptors indicated "Yes, Usually," and 35.71 per cent indicated "No, Usually." Two respondents noted "Sometimes." Since many sculptors tend to leave the surfaces as they happen naturally as a result of the process, the art instructor should accept this as a

TABLE LXXX

SPECIFIC AREA CONSIDERATIONS: SCULPTURE

Concept		Number	Per Cent
Do you believe a piece of sculpture should have a pronounced frontality?	Yes, Usually	1	6.25
	No, Usually	15	93.75
Do you feel that the incidental should be eliminated from sculpture, subordinating inorganic forms such as clothing?	Yes, Usually	8	53.33
	No, Usually	7	46.67
Do you work for simplified, compact form in your sculpture?	Yes, Usually	15	100.00
Do you find shadows to be intriguing and an important aspect of your sculpture?	Yes, Usually	12	75.00
	No, Usually	4	25.00
Do you concentrate on the inner expression?	Yes, Usually	11	91.67
	No, Usually	1	8.33
Do you feel that surfaces should remain as they happen naturally as a result of the process?	Yes, Usually	9	64.29
	No, Usually	5	35.71

valid procedure. However, since 35.71 per cent apparently change the surfaces, the art instructor may also accept changing the surfaces as a valid procedure. Perhaps it depends upon the purpose of the student as he works on a particular piece of sculpture whether the surface is left as it happens naturally or whether it is changed.

(7) Weaving. Table LXXXI shows that 68.99 per cent of the responding weavers believe that weaving does permit an aggressiveness and assertiveness of expression similar to sculpture or painting; 31.03 per cent do not, feeling that a certain limitation prevails. While for many, weaving permits as much expression as any other art area, there are some who do not feel that it does. The art instructor may look upon weaving as a valid means of expression for many students, but for others, he may regard it as limiting.

Most artist-weavers (86.21%) frequently look at the woven area of a piece before it is finished; 13.79 per cent do not. The implication for the art instructor is that most students will profit from this procedure of frequently looking at the woven area before it is finished.

Of the responding weavers, 77.78 per cent tend to use simple weaves and emphasize texture and color; 22.22 per cent do not, the assumption being that they are more concerned with complicated weaves. The art instructor should encourage simple weaves and emphasize texture and color for many students; however, some may find more complicated weaves as a valid means of creating art work.

In response to the question, "What type of loom do you use?" The responding artists indicated little agreement as to which is used, nine being noted. They are LeClerc, Dorest, Purington, Macomber, Lily, Norwood, Kessenick, Gilmore and Bexell. All widths were noted up to six feet. Rising shed, counter balance, Jack type, rug, and inkle were types listed. The looms range from two harness to twelve harness. One respondent noted that she has twenty looms of all types. Apparently no one loom or type is in general use by artist-weavers.

TABLE LXXXI

SPECIFIC AREA CONSIDERATIONS: WEAVING

Concept		Number	Per Cent
In weaving do you feel a certain limitation prevails which does not permit an aggressiveness and assertiveness of expression perhaps more suitable to sculpture or painting?	Yes, Usually	9	31.03
	No, Usually	20	68.99
Do you frequently look at the woven area of a piece before you have finished it?	Yes, Usually	25	86.21
	No, Usually	4	13.79
Do you tend to use simple weaves and emphasize texture and color?	Yes, Usually	21	77.78
	No, Usually	6	22.22

CHAPTER IV

CONCLUSIONS: HYPOTHESES FOR ART EDUCATION

The investigator posits the belief that a consensus of approximately 70 per cent and above indicates a strong tendency representing a majority of the responding artists. Those items wherein such a high consensus is indicated form a nucleus of hypothetical concepts (ideas, methods, etc.) for the art educator upon which he may base his instruction that will probably be appropriate for many students. These hypotheses of high consensus compose Group I. However, these high consensus concepts may not apply to all students. Because all of the respondents to the questionnaires are recognized, successful, and producing professional artists, any concept which is noted by any one artist must be considered to be valid for that particular artist. Therefore, many concepts which have not received a high consensus may be valid for some few art students, just as these concepts are valid for some few artists. Such low consensus concepts (20 to 65 per cent) are noted in a second grouping of hypotheses, Group II. It is recommended that all concepts of both groupings need to be tested experimentally to determine their educational feasibility for classroom use at the secondary level.

Many of the hypotheses listed herein, although based upon the consensus and the concepts of the original individual items of the questionnaires, are stated as educational directives for the art instructor, the art curriculum, and the art student. The percentage which appears with each hypothesis indicates the consensus for that particular item in the questionnaire from which the hypothesis was derived. The consensus represents all of the responding artists except wherein special art areas are noted in the hypothesis.

GROUP I: HYPOTHESES BASED UPON HIGH CONSENSUS

1. The professional artist attends an art school, university, or both for his training (96.41%).
2. Childhood experiences (other than school experiences) are influential upon the art work of pro-

professional artists (85.00%). Some of these experiences as classified from the comments of the responding artists are

- a. Exposure to art
 - b. Encouragement to do art work
 - c. Creation of art work, exploration in various materials
 - d. Praise and acceptance of art products created by the child
 - e. Permissive (free) home atmosphere
 - f. Many basic perceptual experiences, close contact with nature
 - g. Time to be alone
 - h. An inner urge to make things and to do art work
3. A sound training in drawing is a necessary basis for art work (82.11%).
 4. The art student frequently makes sketches or drawings (81.58%).
 5. A sound training in design is a necessary basis for art work (79.01%).
 6. Design is considered as an integral part of drawing in that one designs as one draws (85.64%).
 7. Expression and "saying something" are the primary reasons for art (73.33%).
 8. One endeavors to achieve a feeling of monumentality, a lasting quality, in his art work (76.11%).
 9. As one works on his art work, his main concern is the work itself with no extrinsic consideration or outside limitations (83.06%).
 10. One mulls over ideas about his art work for a period of time before working on it (87.10%).
 11. While working upon one piece of art work, one gets ideas, approaches, and the like for working on other pieces of art (95.06%).
 12. One does not try to identify one's self with a particular art movement or approach and direct his art work accordingly (95.72%).
 13. One discusses art with other art students who are working in one's special area (80.95%).
 14. One is stimulated to continue the art work at hand by problems which one discovers as one works (94.02%).
 15. One is influenced or inspired in his art work by studying or working in art areas other than his own special art area such as music, literature, or any other area of the visual arts (72.92%).
 16. One becomes inspired to create art work when he is not actually doing art work (90.32%).

17. One is stimulated by attending art exhibits and seeing art work of others (79.35%).

18. One experiences a certain freedom, a liberation, a release as a result of creating a very successful piece of art work (88.20%).

19. Concerning the relationship between ideas and media, the idea and the media are equally important (79.78%).

20. As one creates, the art work becomes independent and assumes a life of its own (84.21%).

21. One enjoys the technical aspects involved in one's area of the arts (87.57%).

22. One has many different pieces of art work in process at one time (71.20%).

23. One creates many pieces of art, all of which explore a similar theme--subject, color, shape, or technique--producing something of a series (81.32%).

24. One develops his approach by working in a manner which he feels is most comfortable or right for himself in working in his area of the arts (91.16%).

25. As one creates his art work, he is involved with making shrewd guesses, risks, intuitive hunches, hypotheses, and leaps to tentative conclusions (72.73%).

26. One consciously recognizes and considers the characteristic qualities of the material or medium as he creates his art work (84.74%).

27. In one's work, the art elements require shifting and relating as they grow into a structure which is satisfying (92.91%).

28. If one creates from complete and precise drawings, he deviates from his preliminary drawings in the final product (79.76%).

29. If one makes sketches previous to creating a piece of art work, one tries to think in terms of the medium in which it will finally be developed (81.48%).

30. One approaches his art work without any sketches, but with a general idea in mind (65.95%). This is the highest consensus concerning preplanning versus spontaneous ways of working.)

31. One's method of working is that of working over the whole piece, doing a little on each part, the entire piece being equally complete all over at any given time (76.92%).

32. In one's special art area, one must not be schooled by imitation, copying the work of other artists (94.02%).

33. One is bothered by short periods of time to work (72.43%).

34. One consciously makes an aesthetic judgment of what is good and bad in his art work (87.91%).

35. During the creating of art work, one does not consider his work in relation to or compare it with the work of well-known artists in his special art area (79.79%).

36. One must develop an understanding of the basic craft of one's art area and must master certain fundamentals before producing any creative art work of quality (89.07%).

37. As a person, one is consciously concerned with society in general and what is going on in the world (92.71%).

38. Currently there is a breaking down of the lines between the various areas of the arts such as between painting and sculpture, sculpture and jewelry, pottery and sculpture, painting and enameling, painting and weaving, painting and printmaking, and the like (84.36%).

39. One works for a jewel-like quality for one's enamels (87.50%).

40. In designing a piece of jewelry, one consciously takes into consideration that it will be worn by someone (89.66%).

41. One is consciously concerned with the "carrying quality" of his paintings (84.21%).

42. During the painting process, one turns the picture up-side-down to see it in a different position and to get a different view point (72.38%).

43. Pottery permits an aggressiveness and assertiveness of expression similar to that possible in sculpture or painting (75.76%).

44. Pottery does not need a dimension of utilitarian function (75.00%).

45. A piece of sculpture does not have a pronounced frontality (93.75%).

46. Shadows are intriguing and an important aspect of sculpture (75.00%).

47. One concentrates on the inner expression of a piece of sculpture (91.67%).

48. One works for simplified, compact form in a piece of sculpture (100.00%).

49. The woven area of a piece of weaving is frequently looked at before the piece is finished (86.21%).

50. Simple weaves are used and texture and color are emphasized (77.78%).

GROUP II: HYPOTHESES BASED UPON LOWER CONSENSUS

1. School art teachers at any grade level from kindergarten through high school and college are influential in the early development of an artist (52.50%). (Many artist respondents did not have any art instruction in school before college because none was provided and, therefore, would naturally have to respond negatively to this item in the questionnaire.)
2. Art training of the professional artist is aided by foreign study (22.05%).
3. One is consciously concerned with communicating certain qualities, feelings, or ideas to someone else (52.69%).
4. Of primary concern in creating art is a combination of the following: aspects of feeling (more of an introspective, intuitive approach), intellectual aspects (much thinking, ideas), and perceptual aspects (emphasis on the visual, interpreting what you see) (62.82%).
5. One creates some art work with a commission or sales idea in mind which influences the size, color, subject, technique, etc., of the art work (41.97%).
6. One considers the final location, background, or place of display of a piece of art work as it is created (38.95%).
7. When working in two different areas such as pottery and sculpture, painting and printmaking, enameling and jewelry, or any other combination, one approaches each area with a different attitude, purpose, mental orientation, and the like (50.67%).
8. One moves back and forth from one medium to another as a means of holding on to an awareness and sensitivity of a fresh quality in his art work (53.24%).
9. One is so interested in the appearance of things that he makes collections of rocks, nature forms, and small man-made objects (51.61%).
10. One's studio or working area is cluttered with various interesting materials and objects which serve more or less as visual cues, influencing one as he works on his art work (51.61%).
11. One's studio or working area is neat and orderly with few unnecessary objects in it so that no colors and shapes of objects influence one (31.75%).
12. One surveys his past work either mentally or actually before starting to create to determine which direction he should go (38.71%).

13. One warms up before creating art work by sketching or working on an old piece of work or in some other way so as to become in tune with the piece on which he plans to work (20.21%).

14. One is stimulated to do art work by watching other artists of one's special area work at their art (44.51%).

15. One becomes stimulated to do art work while preparing his art materials (58.33%).

16. When one creates his art work, a special art vocabulary (such as balance, rhythm, unity) is necessary in his thinking (45.05%).

17. One is somewhat more interested in color (16.56%) and form (17.21%) rather than in shape (7.79%), texture (9.09%), line (3.90%), or space (7.79%) but is very much concerned with all of these art qualities (37.66%).

18. When one's outlook or behavior changes as he works on a piece of art work, he either stops working or goes onto another piece more in agreement with his current outlook (48.37%).

19. One goes back and works on his art work after it was once considered to be finished (32.63%).

20. One works in one direction until he feels he has exhausted most of the possibilities of that direction (66.25%).

21. Sometimes one has to struggle to prevent himself from imitating his successes (39.43%).

22. One creates art work from preliminary drawings or plans which are complete and precise (34.20%).

23. One works from preliminary sketches, doodles, or drawings which are vague and general (59.24%).

24. One approaches his art work without any sketches or vague ideas and works directly with the media, getting inspiration from what happens with the materials (48.94%).

25. One's method of working is that of discovery since one part is completed at a time, then the next part is completed; finally one discovers a total unity at the end when all the parts have been completed (31.76%).

26. A historical knowledge of one's special art area is important for one in his art work (62.90%).

27. One attempts to create art work in the manner of some other artist, school, or historical

period to see what can be learned from this experience (23.53%).

28. One attempts to keep a systematic schedule for working on his art work (48.94%).

29. One sets deadlines for himself (44.68%).

30. One produces art work at a fairly even rate (56.45%).

31. After one has finished his art work, he considers it in relation to or compares it with the work of well-known artists in his special area (42.07%).

32. There is a greater need for the successful contemporary artist to have a good general knowledge and philosophic positioning and less and less a need for the mechanics of art (58.99%).

33. In working with enamels, a certain limitation prevails which does not permit an aggressiveness and assertiveness of expression perhaps more suitable for sculpture or painting (40.91%).

34. Enameling is considered as another means of painting which may utilize large areas, as well as small areas (50.00%).

35. In jewelry making, a certain limitation prevails which does not permit an aggressiveness and assertiveness of expression perhaps more suitable for sculpture or painting (39.29%).

36. Mixing of metals is desirable in a piece of jewelry (50.00%).

37. One may leave a well-begun painting at any point and it still looks good (41.18%).

38. A finished piece of pottery should reflect the method of forming (56.25%).

39. In processes wherein printing occurs in reverse, one thinks about this as he works (38.71%).

40. One is consciously concerned about the "carrying quality" of his print (64.29%).

41. One eliminates the incidental from sculpture, subordinating inorganic forms such as clothing (53.33%).

42. In a piece of sculpture, surfaces remain as they happen naturally as a result of the process (64.29%).

43. In weaving, a certain limitation prevails which does not permit an aggressiveness and assertiveness of expression perhaps more suitable for sculpture or painting (31.03%).

It is obvious from studying the hypotheses derived from the questionnaires that many, many

different concepts (ideas, methods and approaches, etc.) have been identified and appear to be valid for practicing professional artists. If the basic assumption of this study is accepted (concepts held important by professional artists may be important for art students at the secondary level), then art instructors must be extremely aware of the many, varied, different, and frequently opposing approaches, concepts, and methods employed by professional artists and be ready to use any of these whenever they are educationally feasible with particular students. In such a position, the art instructor must become extremely knowledgeable and sensitive concerning each and every student in his class, as well as the field of art. This truly demands an individualized approach in art education by a sensitive instructor who has an extensive background in the visual arts.

CHAPTER V

SUMMARY

I. BACKGROUND

From the time the individual is first able to scribble until he is about twelve to fourteen years of age, the child goes through a series of developmental stages in his visual art expression. Having passed through these stages, the individual arrives at the adolescent period intellectually and critically aware. It is at this adolescent level that the teacher finds it necessary to help the individual bridge the gap between the natural spontaneous visual art expression of children and the art of the adult and the professional art world. Since the adolescent is beginning to approach art activity as an adult, the art educator must be aware of concepts (ideas and methods, etc.) of professional art and artists so that he may use these as he instructs students at the secondary level.

This study proposes to identify and determine a consensus of some concepts (ideas, methods, etc.) of professional artists in several areas of art which may be appropriate for art educators to use with students at the secondary level. At the present time there is a vagueness and ambiguity concerning such concepts.

The underlying assumption of this study is that concepts (ideas, methods, etc.) held important by professional artists may also be important for art students at the secondary level. These concepts become hypotheses to be tested experimentally by art educators. After being proved to be educationally advantageous, these tested and approved concepts (ideas, methods, etc.) must be used in the classroom in such a manner that the needs and characteristics of students, as well as aspects of general education, are considered.

II. OBJECTIVES

The objectives of this study are the following:

(1) To identify concepts (ideas, methods, etc.) held important by practicing artists working in the areas of enameling, jewelry, painting, pottery, printmaking, sculpture, and weaving which may be of use in art education.

(2) To calculate the percentage of agreement (consensus) concerning the concepts (ideas, methods, etc.) among artists in each of the seven areas listed above, as well as all artists combined.

(3) To formulate a list of hypotheses, based upon the items in the questionnaire, which should be tested to determine their educational usefulness in classroom situations in the field of art education.

III. METHOD

Writings by artists, critics, and historians were reviewed in each of the seven art areas under investigation. These writings were screened in such a way that only concepts (ideas, methods, etc.) were selected, which, by introspection on the part of the investigator, suggested some promise of usefulness in art education. Available artists were questioned and interviewed. From these sources and the art experiences of the investigator, items were formulated making up a preliminary questionnaire.

After the initial questionnaire was developed in each of the seven art areas, an outstanding local artist was requested to serve as a consultant, there being a consultant for each of the seven areas under investigation. The consultant was interviewed and was then asked to evaluate, criticize, and give suggestions concerning the questionnaire.

After having been reviewed by the consultants, all related items were grouped together forming the various sections of the final questionnaires. Although most of the items were designed for a "Yes, Usually" or "No, Usually" answer, four questions were listed at the end which permitted respondents to verbalize. Questionnaires were then sent to fifty outstanding artists in each of the seven art areas, a total of 350 artists. The roster of artists was compiled from suggestions by the consultants and by the investigator referring to national exhibition catalogues and other publications wherein outstanding artists were listed. An effort was made to select artists representing many different approaches so that no bias would be present in the sampling.

All responses to items of the returned questionnaires were tabulated with percentages calculated for each item in which this was possible. Percentages of responses to items for each of the seven art areas were kept separate, but percentages were also figured and posted for all artists of all seven art areas combined.

IV. RESULTS AND IMPLICATIONS

Of the 350 questionnaires sent out, 325 were received by artists. Of those received, 211 or 64.92 per cent were returned. Of the total returned, sixteen were not filled out. The items of the questionnaires were analyzed according to the grouping of specific areas of concern for art and art education. Generally, artists of all seven areas responded similarly to the items of the questionnaires.

Educational background. The consensus indicated that most of the responding artists were trained at either a university, an art school, or both. Only 3.59 per cent considered themselves to be self-taught. More than one out of every four respondents had studied outside of the United States.

School and childhood influences. Particular school art teachers were influential in their

early development as an artist for a little over one half of the respondents, suggesting that school art programs can be influential and may be needed in the development of professional artists. Responses indicate that this influence may occur at any grade level, suggesting a need for a continuous program of art education from kindergarten through high school. Of those artists who noted that particular school art teachers were influential, 38.27 per cent noted that contact with this influential teacher was the first time they had developed any interest in art. Since 85.09 per cent felt their childhood had an effect upon their art work, childhood experiences generally should be of particular concern to the art educator.

Drawing and design. The consensus indicates that training in drawing and design are both important as a basis for doing art work for most of the responding artists and that design is an integral part of drawing. This suggests that in all probability drawing and design should be emphasized in the art curriculum at the secondary level.

Purpose, concerns, and influences in art production. When asked to write their aims in creating art, the responding artists gave many and varied responses which the investigator classified into seventy categories. Yet about three fourths of the responding artists indicated that expression and "saying something" are the primary reasons for art while over one half noted that they are concerned with communicating certain qualities, feelings, or ideas to someone else. The art educator, then, may rely upon expression as being an important reason for doing art, but probably he should also consider communication, inner drive, and other motives as legitimate.

Over three fourths of the responding artists are concerned with achieving a feeling of monumentality, a lasting quality in their work, a recurring concept also noted in the written statements of aims. This lasting quality may apply to craftsmanship, significance of design, and message --all of which the art educator should be aware in the work of his students.

While many of the responding artists are concerned with a combination of feeling, thinking, and perceiving in creating their art, feeling was selected more than either thinking or perceiving, indicating a tendency towards an emotional approach to art work. The art instructor may want to keep the importance of all three qualities in mind when helping students develop their art work. However, feeling may be given special emphasis.

While less than one half of the respondents create with a commission, a sales idea in mind which may influence the size, color, subject, technique, etc., of their art work or consider the final location, background, or place of display of their art work as they work on it, the foremost concern for many artists is the work itself with no extrinsic considerations or outside limitations. The consensus indicates that artists may work with or without limitations as the need arises and suggests that the art instructor may find it educationally advantageous sometimes to set limitations in the art laboratory.

Stimulation. Many and varied responses were made to the inquiry, "What serves as your greatest stimulus in creating your art work?" These written responses were classified into twenty categories which the art educator may use in the classroom. Such findings indicate that the art instructor probably should not limit his method of stimulation to any one stimulus or approach if he wishes to stimulate all of his students.

Since approximately nine out of ten of the responding artists mull over ideas about their art for a period of time before they begin on their art work, the art instructor probably should develop topics over a period of time and keep coming back to them rather than abruptly assigning a new topic or presenting an idea and expecting this to be acted upon immediately with quality results.

From the many related items concerning stimulation, it appears that most responding artists tend to be quite stimulated from discovering new ideas and problems encountered in their own work, from talking with other artists at their ability level, from attending exhibits, and from

being inspired when they are not actually working at their art. About three fourths indicated they are inspired by studying or working in art areas other than their own special art area such as music, literature, or any other area of the visual arts. Over one third survey their past work either mentally or actually before starting to determine which direction to go while over one half maintain a working area cluttered with various interesting materials and objects which serve as visual cues, influencing them as they work. Over one half make collections of rocks, nature forms, and small man-made objects, and still others (over one half) become stimulated to do art while preparing art materials. A few become stimulated by a warm-up period of sketching, etc., before doing their art work. These items suggest many concepts which the art educator may use in the classroom to stimulate and inspire his students.

Process: general concerns and considerations. While most of the responding artists experience a certain freedom, a liberation, a release as a result of creating a very successful piece of art work, this may occur in the middle, at the end, or sometime after the work is finished, depending upon the artist. The art educator, assuming that the student who completes a successful piece of art work will have similar feelings, may further enhance it by praise and encouragement, thus guiding the student towards further expression and a favorable attitude.

A special art vocabulary appears to be important in their thinking for about one half of the responding artists. Color and form were selected as holding more interest for them than were shape, texture, line, or space. All of these art elements were important for a little over one third of the respondents. Although it appears that the art instructor should be aware of all of these art qualities as he works with the students in his art class, he may want to emphasize color and form as being very important.

Concerning the relationship between idea and media, more than three fourths of the respondents felt that idea and media are equally impor-

tant. The painters placed more emphasis on idea than did any of the other groups of artists. The consensus implies that the art student probably should be equally concerned with idea and media except perhaps for painting when the idea may be considered to be more important.

Almost three fourths of the responding artists indicated they have many different pieces of art work in process at one time, the range being from two to fifty pieces; and more than three fourths noted they create many pieces, all of which explore a similar theme--subject, color, shape, or technique--producing something of a series. Two thirds noted they work in one direction until they feel most of the possibilities of that direction have been exhausted. Nine tenths of the responding artists indicated they developed their approach by working in a manner which is comfortable or right for themselves as they work in their area of the arts.

According to the consensus of the above items, emphasis seems to be on a natural approach wherein one finds his way of working and follows it, experimenting and creating many pieces in whatever direction he is interested. This approach is in great contrast to the approach often used at the secondary level wherein each student works on one piece of art and, upon finishing it, is given an assignment to do another piece which is frequently completely unrelated to the first in topic, technique, or media. And so the curriculum develops, ad infinitum. A new methodology may be developed for students at the secondary level by following the consensus of the professional artists as indicated in the above items.

For more than nine out of ten of the responding artists, the art elements require shifting and relating as the art work is developed into a structure which is satisfying. Therefore, the art student probably should be oriented to change and a trial and error approach as he works on his art. Most respondents also indicated a conscious recognition and consideration of the characteristic qualities of the material as they work on their art. The art instructor probably should

develop such an awareness on the part of his students as they develop their art work.

Process: preplanning versus spontaneous development. Concerning the use of preliminary drawings--from precise drawings to none at all--the consensus indicates that the responding artists do use all of these approaches and that these methods appear to be valid for some artists in all seven art areas. However, fewer artists (one third) seem to work from preliminary drawings which are complete and precise than from any other approach. The greatest number (two thirds) seem to work without any sketches but with a general idea in mind. More artists (over one half) tend to work with a general or vague idea in mind (without any drawings) than work without any sketches or vague ideas, working directly with the materials (about one half). Of those responding artists who work from preliminary drawings or plans which are complete and precise, most indicated they deviate from these methods--from precise drawings to none at all--all such approaches may be valid for the art educator to employ with students at the secondary level.

Process: part versus whole method of working. Since over three fourths of the responding artists indicated the whole method is used whereas less than one third indicated the part method is used, the whole method (wherein the artist works over the whole piece, doing a little on each part, the entire piece being equally complete all over at any given time) is probably important for the art student at the secondary level. However, the parts method (wherein the artist completes one part at a time, then goes on to the next part, completes it, and finally discovers a total unity at the end when all the parts have been completed) should not be discounted by the art educator since it appears valid for some professional artists and is probably also valid for some art students.

Art history. Since almost two thirds of the responding artists felt that a historical knowledge of their art area is important for them in their work, the art instructor probably should feel obligated to present a historical background to the students in whatever area they are working as this

may prove educationally advantageous.

While over three fourths of the respondents do not create art work in the manner of some other artist, school, or historical period and 94.02 per cent (one of the highest combined consensuses of the study) felt that artists must not be schooled by imitation or copying the work of other artists, the art instructor may do well not to use imitative and copy methods in the art laboratory.

Work habits. Although almost one half of the responding artists attempt to keep a systematic schedule of working on their art work, and even fewer set dead lines, over one half noted they produce art work at a fairly even rate. Short periods to work bother about three fourths of the respondents. These responses imply that for some students the art instructor may want to set deadlines and attempt to set a systematic schedule while for other students such may be very restricting. Many students may find short periods of working time to be frustrating.

Evaluation. While almost nine out of ten of the responding artists consciously make an aesthetic judgment of what is good and bad in their work, few consider their work in relation to, or compare it with, the work of other well-known artists in their area--either as they are creating it or after it is finished. However, more artists do compare their art work after it is finished. Apparently the art educator should encourage students to consider what is good and bad in their work but generally not encourage them to compare their work with the art work of others.

Nine out of ten of the responding artists indicate that some basics of their art area must be understood before one can produce any creative art work of quality. The implication for the art instructor is that certain basics about art and a specific art area probably need to be taught before very much creative art work can be accomplished by students in art classes at the secondary level. However, as one respondent noted, "Creative work is possible without the basics." But without the basics a student probably will find it very difficult to grow and produce creative

work of a professional and aesthetic quality. Fundamentals and basic craft, however, are meaningless to the student without being related to meaningful art work and art expression as indicated by another respondent.

The artist, society, and the field of art. Most of the responding artists, as persons, are consciously concerned with society in general and what is going on in the world. Such a strong positive consensus (nine tenths) indicates a general concern with the larger community in which professional artists live. This implies that the art educator probably should develop in his students a consciousness of society and what is going on in the world as a backdrop for creating art work.

Most of the respondents felt that currently there is a breaking down of the lines between the various areas of the arts such as between painting and sculpture, pottery and sculpture, and the like, indicated to the art educator that almost all areas of the arts and crafts are being looked upon by artists as legitimate areas for creative art expression.

Specific art area considerations. Art educators probably should stress the following concepts (ideas, methods, etc.) as they work with students in the art laboratory at the secondary level since a high consensus of the responding artists of particular art areas is noted for the following:

Enamelists work for a jewel-like quality in their enamels.

Jewelers, as they design a piece of jewelry, do consciously take into consideration that it will be worn by someone.

Painters are concerned with the carrying quality of their paintings. They also turn their paintings up-side-down to see them in a different position and to get a different point of view during the painting process.

Potters do not feel that pottery must have a dimension of utilitarian function.

Printmakers are somewhat concerned with the carrying quality of their prints.

Sculptors do not believe a piece of sculpture should have a pronounced frontality; however,

they find that shadows are an intriguing and an important aspect of sculpture. Sculptors also tend to concentrate on the inner expression of a piece.

Weavers frequently look at the woven area of a piece before it is finished; they also tend to use simple weaves and emphasize texture and color.

V. CONCLUSIONS

All items of the questionnaires which received a high consensus (50 items received 70 per cent and above) are grouped together (Group I) forming hypothetical concepts (ideas, methods, etc.) for the art educator upon which he may base his instruction that will probably be appropriate for many students. But since all of the respondents to the questionnaires are recognized, successful, and producing professional artists, any concept which is noted by any one artist must be considered to be valid for that particular artist. Therefore, many concepts which have not received a high consensus may be valid for some few art students just as these concepts are valid for some few artists. Low consensus concepts (43 items received approximately 20 to 65 per cent) are noted in a second grouping of hypotheses (Group II). The consensus represents all of the responding artists except wherein special art areas are noted in the hypothesis. All hypotheses are based upon specific items of the questionnaires.

Group I, high consensus.

1. The professional artist attends an art school, university, or both for his training (96.41%).
2. Childhood experiences (other than school experiences) are influential upon the art work of professional artists (85.00%).
3. A sound training in drawing is a necessary basis for art work (82.11%).
4. The art student frequently makes sketches or drawings (81.58%).
5. A sound training in design is a necessary basis for art work (79.01%).
6. Design is considered as an integral part of drawing in that one designs as one draws (85.64%).

7. Expression and "saying something" are the primary reasons for art (73.33%).

8. One endeavors to achieve a feeling of monumentality, a lasting quality, in his art work (76.11%).

9. As one works on his art work, his main concern is the work itself with no extrinsic consideration or outside limitations (83.06%).

10. One mulls over ideas about his art work for a period of time before working on it (87.10%).

11. While working upon one piece of art work, one gets ideas, approaches, and the like for working on other pieces of art (95.06%).

12. One does not try to identify one's self with a particular art movement or approach and direct his art work accordingly (95.72%).

13. One discusses art with other art students who are working in one's special area (80.95%).

14. One is stimulated to continue the art work at hand by problems which one discovers as one works (94.02%).

15. One is influenced or inspired in his art work by studying or working in art areas other than his own special art area such as music, literature, or any other area of the visual arts (72.92%).

16. One becomes inspired to create art work when he is not actually doing art work (90.32%).

17. One is stimulated by attending art exhibits and seeing art work of others (79.35%).

18. One experiences a certain freedom, a liberation, a release as a result of creating a very successful piece of art work (88.20%).

19. Concerning the relationship between ideas and media, the idea and the media are equally important (79.78%).

20. As one creates, the art work becomes independent and assumes a life of its own (84.21%).

21. One enjoys the technical aspects involved in one's area of the arts (87.57%).

22. One has many different pieces of art work in process at one time (71.20%).

23. One creates many pieces of art, all of which explore a similar theme--subject, color, shape, or technique--producing something of a series (81.32%).

24. One develops his approach by working in a manner which he feels is most comfortable or

right for himself in working in his area of the arts (91.16%).

25. As one creates his art work, he is involved with making shrewd guesses, risks, intuitive hunches, hypotheses, and leaps to tentative conclusions (72.73%).

26. One consciously recognizes and considers the characteristic qualities of the material or medium as he creates his art work (84.74%).

27. In one's work the art elements require shifting and relating as they grow into a structure which is satisfying (92.92%).

28. If one creates from complete and precise drawings, he deviates from his preliminary drawings in the final product (79.76%).

29. If one makes sketches previous to creating a piece of art work, one tries to think in terms of the medium in which it will finally be developed (81.48%).

30. One approaches his art work without any sketches, but with a general idea in mind (65.95%). (This is the highest consensus concerning preplanning versus spontaneous ways of working.)

31. One's method of working is that of working over the whole piece, doing a little on each part, the entire piece being equally complete all over at any given time (76.92%).

32. In one's special art area, one must not be schooled by imitation, copying the work of other artists (94.02%).

33. One is bothered by short periods of time to work on art work (72.43%).

34. One consciously makes an aesthetic judgment of what is good and bad in his art work (87.91%).

35. During the creating of art work, one does not consider his work in relation to or compare it with the work of well-known artists in his special art area (79.79%).

36. One must develop an understanding of the basic craft of one's art area and must master certain fundamentals before producing any creative art work of quality (89.07%).

37. As a person, one is consciously concerned with society in general and what is going on in the world (92.71%).

38. Currently there is a breaking down of the lines between the various areas of the arts

such as between painting and sculpture, sculpture and jewelry, pottery and sculpture, painting and enameling, painting and weaving, painting and printmaking, and the like (84.36%).

39. One works for a jewel-like quality for one's enamels (87.50%).

40. In designing a piece of jewelry, one consciously takes into consideration that it will be worn by someone (89.66%).

41. One is consciously concerned with the "carrying quality" of his paintings (84.21%).

42. During the painting process, one turns the picture up-side-down to see it in a different position and to get a different view point (72.38%).

43. Pottery permits an aggressiveness and assertiveness of expression similar to that possible in sculpture or painting (75.76%).

44. Pottery does not need a dimension of utilitarian function (75.00%).

45. A piece of sculpture does not have a pronounced frontality (93.75%).

46. Shadows are intriguing and an important aspect of sculpture (75.00%).

47. One concentrates on the inner expression of a piece of sculpture (91.67%).

48. One works for simplified, compact form in a piece of sculpture (100.00%).

49. The woven area of a piece of weaving is frequently looked at before the piece is finished (86.21%).

50. Simple weaves are used and texture and color are emphasized (77.78%).

Group II, lower consensus.

1. School art teachers at any grade level from kindergarten through high school and college are influential in the early development of an artist (52.50%).

2. Art training of the professional artist is aided by foreign study (22.05%).

3. One is consciously concerned with communicating certain qualities, feelings, or ideas to someone else (52.69%).

4. Of primary concern in creating art is a combination of the following: aspects of feeling (more of an introspective, intuitive approach), intellectual aspects (much thinking, ideas), and perceptual aspects (emphasis on the visual, interpreting what you see) (62.82%).

5. One creates some art work with a commission or sales idea in mind which influences the size, color, subject, technique, etc., of the art work (41.97%).
6. One considers the final location, background, or place of display of a piece of art work as it is created (38.95%).
7. When working in two different areas such as pottery and sculpture, painting and print-making, enameling and jewelry, or any other combination, one approaches each area with a different attitude, purpose, mental orientation, and the like (50.67%).
8. One moves back and forth from one medium to another as a means of holding on to an awareness and sensitivity of a fresh quality in his art work (53.24%).
9. One is so interested in the appearance of things that he makes collections of rocks, nature forms, and small man-made objects (51.61%).
10. One's studio or working area is cluttered with various interesting materials and objects which serve more or less as visual cues, influencing one as he works on his art work (51.61%).
11. One's studio or working area is neat and orderly with few unnecessary objects in it so that no colors and shapes of objects influence one (31.75%).
12. One surveys his past work either mentally or actually before starting to create to determine which direction he should go (38.71%).
13. One warms up before creating art work by sketching or working on an old piece of work or in some other way so as to become in tune with the piece on which he plans to work (20.21%).
14. One is stimulated to do art work by watching other artists of one's special area work at their art (44.51%).
15. One becomes stimulated to do art work while preparing his art materials (58.33%).
16. When one creates his art work, a special art vocabulary (such as balance, rhythm, unity) is necessary in his thinking (45.05%).
17. One is somewhat more interested in color (16.56%) and form (17.21%) rather than in shape (7.79%), texture (9.09%), line (3.90%), or space (7.79%) but is very much concerned with all of these art qualities (37.66%).

18. When one's outlook or behaviour changes as he works on a piece of art work, he either stops working or goes onto another piece more in agreement with his current outlook (48.37%).
19. One goes back and works on his art work after it was once considered to be finishedth (32.63%).
20. One works in one direction until he feels he has exhausted most of the possibilities of that direction (66.25%).
21. Sometimes one has to struggle to prevent himself from imitating his successes (39.43%).
22. One creates art work from preliminary drawings or plans which are complete and precise (34.20%).
23. One works from preliminary sketches, doodles, or drawings which are vague and general (59.24%).
24. One approaches his art work without any sketches or vague ideas and works directly with the media, getting inspiration from what happens with the materials (48.94%).
25. One's method of working is that of discovery since one part is completed at a time, then the next part is completed; finally one discovers a total unity at the end when all the parts have been completed (31.76%).
26. A historical knowledge of one's special art area is important for one in his art work (62.90%).
27. One attempts to create art work in the manner of some other artist, school, or historical period to see what can be learned from this experience (23.53%).
28. One attempts to keep a systematic schedule for working on his art work (48.94%).
29. One sets deadlines for himself (44.68%).
30. One produces art work at a fairly even rate (56.45%).
31. After one has finished his art work, he considers it in relation to or compares it with the work of well-known artists in his special area. (42.07%).
32. There is a greater need for the successful contemporary artist to have a good general knowledge and philosophic positioning and less and less a need for the mechanics of art (58.99%).
33. In working with enamels, a certain limitation prevails which does not permit an ag-

gressiveness and assertiveness of expression perhaps more suitable for sculpture or painting (40.91%).

34. Enameling is considered as another means of painting which may utilize large areas, as well as small areas (50.00%).

35. In jewelry making, a certain limitation prevails which does not permit an aggressiveness and assertiveness of expression perhaps more suitable for sculpture or painting (39.29%).

36. Mixing of metals is desirable in a piece of jewelry (50.00%).

37. One may leave a well-begun painting at any point and it still looks good (41.18%).

38. A finished piece of pottery should reflect the method of forming (56.25%).

39. In processes wherein printing occurs in reverse, one thinks about this as he works (38.71%).

40. One is consciously concerned about the "carrying quality" of his print (64.29%).

41. One eliminates the incidental from sculpture, subordinating inorganic forms such as clothing (53.33%).

42. In a piece of sculpture, surfaces remain as they happen naturally as a result of the process (64.29%).

43. In weaving, a certain limitation prevails which does not permit an aggressiveness and assertiveness of expression perhaps more suitable for sculpture or painting (31.03%).

If the basic assumption of this study is accepted--concepts held important by professional artists may also be important for art students at the secondary level--then, one must conclude that art instructors must be extremely aware of the many, varied, different and frequently opposing approaches, concepts, and methods employed by professional artists. It is recommended that these concepts need to be tested experimentally in the classroom. Then the art instructor must be ready to use any of these whenever they are educationally feasible with particular students. In such a position, the art instructor must become extremely knowledgeable and sensitive concerning each and every student in his class, as well as the world of art. This truly demands an individualized approach in art education.

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APPENDIXES

APPENDIX A: ARTIST-CONSULTANTS

Enamelist: Helen Worrall, Art Supervisor, Reading Public Schools. Studied at Ohio University, Athens; Cleveland Institute of Art; Cranbrook Academy of Art, Bloomfield Hills, Michigan. Studied with Kenneth Bates. Exhibited: Cincinnati Ceramic Guild; National Jewelry and Related Objects Exhibition; Miami National ceramics Exhibitions; Ceramic Nations at Syracuse, New York; Michigan Craftmen's Show, Detroit; Ohio Ceramics Exhibitions, Youngstown; Decorative Arts Exhibitions, Wichita, Kansas; Ball State Teachers College Craft Exhibition Invitational, Muncie, Indiana; National Religious Art Exhibitions, Birmingham, Michigan; New Sacred Art Exhibition, Cincinnati; ACC National Invitational Enamel Exhibition, Museum of Contemporary Crafts, New York City; Designer-Craftsmen Exhibitions of Ohio, Tenth International Exhibition of Ceramic Art, Invited American Artist; Ohio University Invitational Exhibition. Solo shows: Iowa State University; Holiday House, Cincinnati. Many awards and in the permanent collections of Thomas C. Thompson Company and the Cincinnati Ceramic Guild.

Jeweler: Florence Penn. Studied at Kansas State College, Pittsburg, Kansas; Columbia University, New York City; The Art Institute of Chicago; The Art Students League, New York City; John Herron Art Institute, Indianapolis; California College of Arts and Crafts, Oakland. Studied with Margaret DePatta. Exhibited: Norfolk Museum, Virginia; American Jewelry Today Exhibition, Everhart Museum, Scranton, Pennsylvania; First Annual Jewelry Makers Show, Peinberg Gallery, Plattsburg, New York; Ohio Artists-Craftsman Exhibition, Columbus Gallery of Fine Arts. Solo shows: Bates Gallery, Edinboro, Pennsylvania; Hiestand Hall Gallery, Oxford, Ohio; Walkup Gallery, Oxford, Ohio. Jewelry exhibited at National Art Education Association and Western Arts Association Conferences in Chicago, Grand Rapids, Cincinnati, Louisville, Cleveland, and Dallas. Numerous commissions for special pieces of work.

Painter: Herbert P. Barnett, Dean, Art Academy of Cincinnati. Graduate, School of Museum of Fine Arts, Boston; student in Europe, 1929-1932. Instructor in Painting, University of Vermont, 1943; Norfolk Art School of Yale University, 1948; Director, Norfolk Art School of Yale University, 1949; Head of School of Worcester Art Museum, 1940-51; Associate Professor of Art (Affiliate) Clark University, 1946-51. Special Exhibitions; Robert Hall Fleming Museum, Manchester, Vermont; Philadelphia Art Alliance; Fitchburg Art Center; Worcester Art Museum; Cincinnati Art Museum; Boston, Grace Horne Gallery; New York, Marie Harriman Gallery, Contemporary Arts, Inc., Mortimer Levitt Gallery; Wittenberg College; Miami University; Dayton Art Institute; Paintings in permanent collection of Cincinnati Art Museum, Worcester Art Museum, Pennsylvania Academy of Fine Arts, Amherst College Museum of Art, Randolph-Macon Woman's College Art Gallery, University of Arizona Gallery of Art. Awards: Manchester, N.H.; Pennsylvania Academy; Hallmark Art Award.

Potter: Roy Cartwright, Professor, University of Cincinnati. Studied at Mt. San Antonia College, Walnut, California; University of Southern California, Los Angeles; California College of Arts and Crafts, Oakland; School for American Craftsmen, Rochester Institute of Technology, New York. Instructor at Cleveland Institute of Art; University of Illinois, Champaign. Exhibited; Young Americans-1962, New York City; Syracuse Ceramic National, New York; Emergence: Student-Craftsmen, New York City; Miami National Ceramic Exhibition, Florida; Mt. Diablo Pageant of Arts, Walnut Creek, California; Tenth Annual Artists Show, Syracuse, New York; Rochester Fingerlakes Exhibition, Memorial Art Gallery, Rochester, New York; Sixteenth and Eighteenth Annual Ohio Ceramic and Sculpture Show, Butler Institute of American Art, Youngstown, Ohio; The May Show, Cleveland Museum of Art; Craftsmen of Illinois, Springfield; Cookies, Breads, and Cookie Jars, Museum of Contemporary Crafts, New York City; Scripps Ceramic Invitational, Claremont, California. Solo shows: Studio I, Oakland; Studio II, Oakland; California College of Arts and Crafts; Whitewater Valley Art Association, Connersville, Indiana.

Printmaker: Darrell W. Brothers, Professor, Villa Madonna College, Covington, Kentucky. Studied at John Herron Art School, Indianapolis, Indiana; Ball State Teachers College, Muncie, Indiana; Indiana University, Bloomington, Indiana; and the State University of Iowa. Studied with Mauricio Lasansky, Rudy Pozzatti, Leon Golub, Arthur Deshaies, Alton Pickens, Harry Engel, and Harold Altman. Instructor, Hamilton Public Schools; Bedford Public Schools, Cincinnati Public Schools, University of Kentucky Northern Center. Collections: Montgomery Alabama Museum of Fine Arts, Kentucky State Fair Collection, Julius Fleischmann Collection. Awards: Kentucky State Fair; Annual Regional Exhibition, Virginia Intermont College, Bristol; Kentucky State Fair; Louisville Advertising Club; The 36th and 37th Louisville Art Center Annual, J. B. Speed Art Museum; The Zoo Arts Festival, Cincinnati, Ohio. Special Exhibitions: Arts Club, Louisville, Kentucky; Murray State College, Murray, Kentucky, The Old State Capitol, Baton Rouge, Louisiana; Women's City Club, Cincinnati, Ohio; KKAE Art Galleries, Cincinnati, Ohio; Indiana Artists Exhibition, John Herron Art Institute; Wichita Art Association Galleries, Wichita, Kansas; Philadelphia Sketch Club; University of Kentucky Art Gallery, Lexington, Kentucky; Ball State Drawing and Small Sculpture Show; Washington Water Color Club, United States National Museum, Smithsonian Institution, Washington, D.C.; Print Exhibitions Gallery, Chicago, Illinois; Art Association of Newport, Rhode Island; Bedley Gallery, New York City; Boston Printmakers, Boston Museum of Fine Arts, Cincinnati Vicinity Show; Cincinnati Art Museum; Graphic Art Exhibition, Portland Museum of Fine Arts, Portland, Maine; Springfield Museum of Fine Arts, Springfield, Massachusetts; Hunterdon County Art Center, Clinton, New Jersey; Traveling Group Exhibitions: American Prints Around the World, 1961-63; Fendrich Gallery, 1962-63; Dixie Group Shows I, II, and III, 1963-64.

Sculptor: Edgar Tafur. Studied at University of Andes, Bogota, Colombia; University of Florida; and the University of Cincinnati. Exhibited: Flair House Galleries, Cincinnati; University of

Florida; Western College, Oxford, Ohio; Antioch College, Yellow Springs, Ohio; Our Lady of Cincinnati College; College of Mt. St. Joseph, Cincinnati; Dayton Art Museum; Cincinnati Art Museum, Butler Art Institute; Highland Gallery, Cincinnati; Gallery Vendome, Pittsburgh; Upstairs Gallery, Toronto, Canada; Mansfield Gallery, Montreal, Canada; Grinnells Galleries, Detroit, Michigan; Historical House, Lexington, Kentucky. Work in many private collections. Work written up or reproduced in publications: Artes Visuales, Pan American Union, Craft Horizons, and International Arts of Monte-Carlo, Monaco.

Weaver: Mildred Fischer, Professor, University of Cincinnati. Studied at Mount Holyoke College; Kunstgewerbeschule, Vienna, Austria; School of the Art Institute of Chicago; Cranbrook Academy of Art, Bloomfield Hills, Michigan. Studied with Martta Taipale (Finland), Else Halling (Norway), and certificate from Wetterhoff Institute of Handicrafts (Finland). Instructor at Tudor Hall School, Indianapolis; Madison, Wisconsin Public Schools; Stephens College; Knox College; Fort Wayne Art School; Lindenwood College (Head of Art Department). Exhibitions: Throughout U.S. and Great Britain in major group shows. Works have been included in exhibitions circulated by American Federation of Arts, Smithsonian Exhibition Services, and the Victoria and Albert Museum (London). Solo shows: Fort Wayne Art Museum; People's Art Center, St. Louis; Mills College of Education, New York City; Museum of Contemporary Crafts, New York City; Grand Rapids Art Museum, College of Mount St. Joseph, Cincinnati; University of Cincinnati; Stephens College; Whitewater Valley Art Association Gallery, Connersville, Indiana. Work written up or reproduced in publications: Craft Horizons, Handweaver and Craftsman, American Weaving, Crafts Design, Design Through Discovery, Modern American Tapestries, and Creative Design in Wall Hangings and Tapestries.

APPENDIX B: ARTIST-RESPONDENTS TO QUESTIONNAIRES

Enamelists

Ames, Arthur	Lame, Pauli
Ball, Fred	Magden, Norman E.
Barlow, Margaret M.	Podell, Jean
Bates, Kenneth	Puskas, John A.
Bristori, Eileen	Read, Donna
Cole, Fern	Renk, Merry
Drerup, Karl	Runyon, Treva
Dudley, Virginia	Salzer, Lisel
Glass, C. Jane	Schwarcz, June
Halsted, Martha W.	Sheffield, Sam Jr.
Hultberg, Paul	Sturm, Dorothy
Jeffery, Charles B.	Winter, Edward
Krevit, Rose	

Jewelers

Armstrong, Roger R.	Herrold, Clifford H.
Bacopulos, Gregory P.	Kingston, L. Brent
Bartel, Marvin	LaBarbera, Andrew J.
Beckman, Jane	Pence, Coralyann
Boothby, Frances Holmes	Scherr, Mary Ann
Bond, Kener E.	Smith, Carlyle H.
Brandt, Michael	Stevens, Bernice A.
Brown, Warren D.	Thiel, Richard G.
Bryner, Irena	Tompkins, Donald
DiPasquale, Dominic T.	Trimble, Irene
Dutson, Lellon S. Jr.	vonNeumann, Robert A.
Easton, Roger D.	White, Kay
Ebendorf, Robert W.	Wildenhain, Marjorie McIlroy
Elkins, Lane	Ziegfeld, Ernest
Griner, Ned	

Painters

Aronson, David	Lee, Doris
Barnet, Will	Lytle, Richard
Bischoff, Elmer	Morsberger, Philip
Blanch, Arnold	Motherwell, Robert
Bohrod, Aaron	Osver, Arthur
Christ-Janer, Albert W.	Pereira, I. Rice
Collins, William C.	Stamos, Theodoros
Diebenkorn, Richard	Thompson, Ralston
Frankenthaler, Helen	Williams, Hiram
Hartigan, Grace	Zoretich, George
Hultberg, John	

Potters

Arneson, Robert
Autio, Rudy
Beittel, Kenneth R.
Carey, J. Sheldon
Colson, Frank A.
Dahoda, Peter
Farrell, Bill
Ferreira, Thomas
Frey, Viola
Heino, Otto
Heino, Vivika
Kim, Ernie
Lakofsky, Charles
Littlefield, Edgar
Melchert, James
Ng, Win
Prieto, Antonio

Randall, Theodore A.
Raynor, Louis
Rhodes, Daniel
Sanders, Herbert H.
Sax, Bill
Soldner, Paul
Sperry, Robert
Takemoto
Truax, Harold
Turner, Robert
Tuska, John R.
Vergette, Nicholas
Wildenhain, Marguerite
Williams, Gerry
Wood, Beatrice

Printmakers

Achepohl, Keith
Antreasian, Garo Z.
Benson, William
Boone, Garret J.
Burke, James
Casarella, Edmond
Chafetz, Sidney
Colescott, Warrington
Deshaies, Arthur
Driesbach, David F.
Edmondson, Leonard
Frasconi, Antonio
Hammer, Sid
Heller, Jules
Ihle, John L.
Kaericher, John C.
Kaplan, Jerome

Kohn, Misch
Landau, Jacob
Marx, Evelyn
Myers, Malcolm H.
Ponce De Leon, Michael
Perlmutter, Jack
Peterdi, Gabar
Roberts, Donald
Rusk, Andrew
Schuferdecker, Joan
Singer, Arnold
Stasik, Andrew
Summers, Carol
Wald, Sylvia
Wayne, June
Wolfe, Robert Jr.

Sculptors

Amino, Leo
Anargyros, Spero
Barbarossa, Theodore C.
Bertoia, Harry
Campoli, Cosmo
Caparn Steel, Rhys
Gutman, Ruth
Hansen, James Lee
Lewitt, Sol

Lipman-Wulf, Peter
Michaels, Glen
Rosenthal, Bernard
Segal, George
Seley, Jason
Squier, Jack
Sullivan, Milton F.
Werner, Nat
Zorach, William

Weavers

Amram, Mortense
Berglund, Hilma
Bolster, Ella S.
Bornst-Langdon, Janice
Caldwell, Eleanor
DiMare, Dominic L.
Freeman, Claire
Frey, Berta
Garrett, Cay
Guerhonprez- Elsesser,
Trude
Hall-Norton, Kate J.
Hallman, H. Theodore Jr.
Henkel, Estella M.
Hoffman, Lilly E.
Howell, Marie
Huntsman, JoAnn
Kaestner, Dorothy

MacDonald, Jerry
McDaniel, Claribel
Meredith, Dorothy L.
Parrott, Alice
Powell, Marian B.
Robinson, Hester A.
Roosbach, Ed
Sailors, Robert D.
Sekimachi, Kay
Skowronski, Hella
Strengell, Marianne
Tenbroeck, Janet
Tuverson, Audri
Van Dommelen, David B.
Wieman, Laura Matlack
Zachai, Dorian