

THE UNIVERSITY OF WISCONSIN

School of Education

Room 128, Bascom Hall

UNITED STATES DEPARTMENT OF THE INTERIOR

RAY LYMAN WILBUR, Secretary

OFFICE OF EDUCATION

WILLIAM JOHN COOPER, Commissioner

BULLETIN, 1931, No. 20

BIENNIAL SURVEY OF EDUCATION  
IN THE UNITED STATES  
1928-1930

CHAPTER VIII  
ART EDUCATION

BY

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RHODE ISLAND SCHOOL OF DESIGN

EDUCATION

(Advance pages)

Vol. I



UNITED STATES  
GOVERNMENT PRINTING OFFICE  
WASHINGTON : 1931

For sale by the Superintendent of Documents, Washington, D. C.

Price 5 cents

## CHAPTER VIII

### ART EDUCATION

By ROYAL BAILEY FARNUM

*Educational Director, Rhode Island School of Design*

CONTENTS.—Early conditions—Beginnings of art education—Chart of art trends—Changing point of view—Curriculum changes in the United States—The art teacher—Elementary art education—Major art experiences—Correlation of art—Art in the junior high school—Art in the senior high school—New course in New York City—Encouragement of the talented—Expressions from art leaders—Summary of aims in art education—Other factors affecting art education

Art education in the United States has never been on a firmer footing than at the present time. It faces a future secure in the knowledge that during the past 10 years its social, economic, and educational values have been demonstrated and acknowledged and generally put into practice. Educational leaders no longer ignore it; rather one finds an attitude of receptivity and a desire to require it to function in every department of the school system. Not one but many causes have contributed in bringing this about. Perhaps the most important of these is a changing society and a new point of view.

#### EARLY CONDITIONS

Settlers in a new country are primarily concerned with the sheer problem of living. Food, shelter, and clothing are the first essentials. The habits and social conditions which attend the satisfaction of such demands necessarily form a somewhat fixed background upon which future living is markedly influenced. The earlier hardness of life establishes a mental outlook which persists even for generations. Only the strong are revered and only the rugged are approved. What is true of life is true of living, and it was but natural for early Americans to look askance at the seemingly effeminate characteristics of art—art being considered chiefly in terms of painting.

Painting had little or no place in the rough interiors of sixteenth century farmers' homes. That art could exist in their crops, in their homespun, or in their houses and hand-timbered barns never entered their minds. Trivial art was narrowly fixed in their minds, and in keeping with their lasting physique this mental point of view outlived two and three generations.

Thus up to the period just preceding the World War a general recognition of the value of art in education did not, could not exist.

If an enlightened few fought for it, they but planted the seed; it was impossible that they should reap. Numerous factors paved a way for present trends, among them the establishment of schools of art and design, national and international expositions, and the development of manufacturing industry in communities having excellent water power.

### BEGINNINGS OF ART EDUCATION

Up to the opening of the nineteenth century individual attempts had been started to maintain painting and drawing classes in the large cities such as Boston, Philadelphia, and New York. In a few "select finishing" schools the arts of embroidery, drawing, and music were presented for those who otherwise had little to do. But early in 1800 experiments were made in more formal education, and by the middle of the century there developed in a few sections a conscious awakening with respect to the contribution of art in both education and industry.

Probably the great Crystal Palace Exposition of London in 1851 first started manufacturers along the new line of thought. Certainly Great Britain was deeply shocked to note the inferior quality of her industrial products. Her state of mind must have reacted with like effect in the land of her earlier colonies, for in 10 years' time the leading industrial State in America, Massachusetts, was passing laws to require "industrial drawing" as a common-school subject, and a few years later to establish a school to train the teachers needed for this new subject and to employ a State director to promote the work. Then were established other schools in the country, some emphasizing the "fine" and some the industrial character of art expression.

### CHART OF ART TRENDS

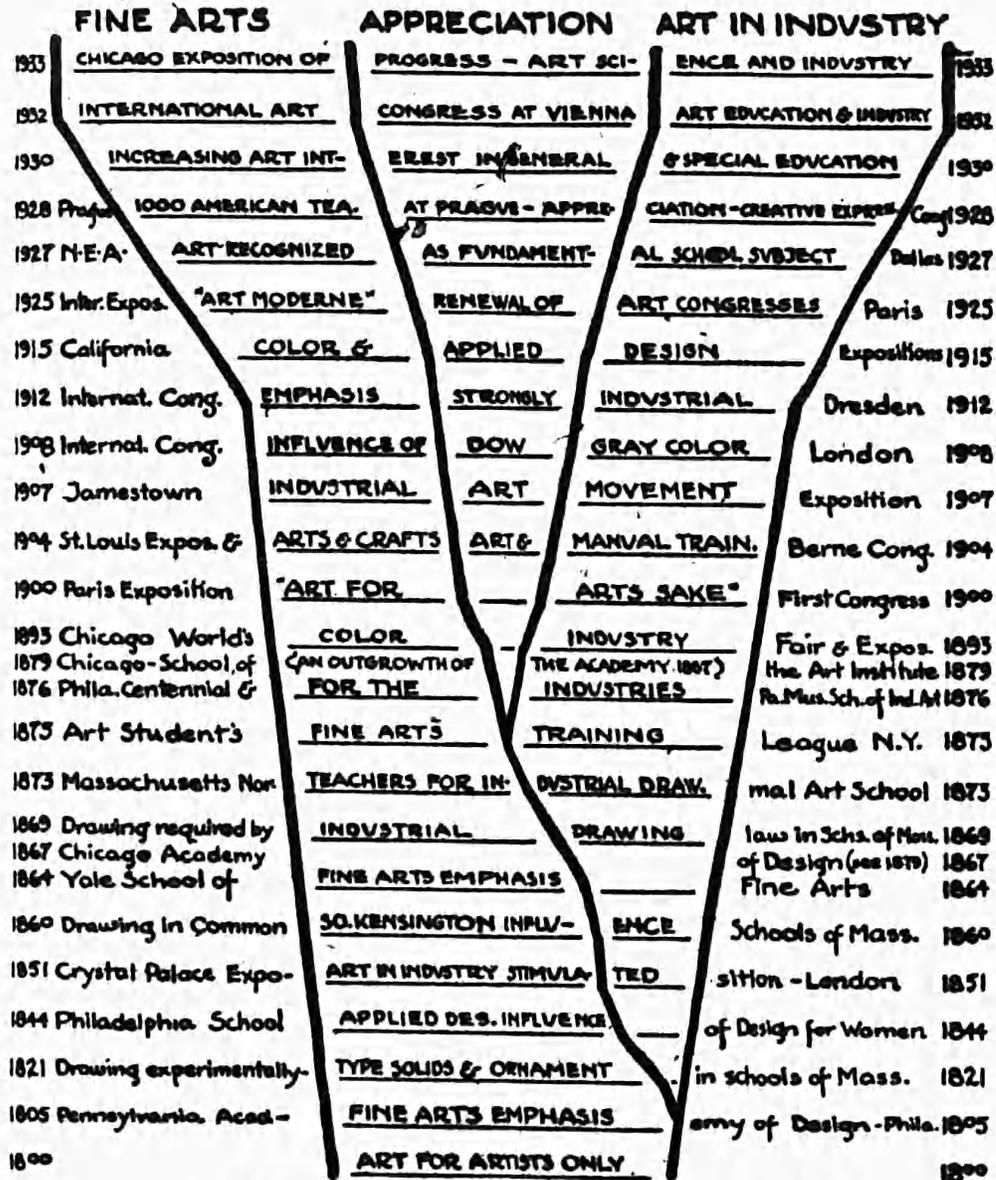
The accompanying chart illustrates the earlier as well as the later influences at work on the present status of art in education.

The base is narrow, with the rising line allowing much greater space to the fine-arts side of art education. Industrial art was just beginning to awaken. Ascending toward the top the "fine arts" diminishes and industrial art increases until a new element "art appreciation" enters at about the time of the Chicago World's Fair. It remains as a thin wedge in the subconscious mind of education, gradually expanding as the war period depresses both the fine and industrial arts. During the war, the practical side of art gradually gains recognition, chiefly through posters and the field of the graphic arts. In the last decade the "fine arts" is returning to its earlier po-

sition, primarily because of our outstanding architecture. Art appreciation has now become a conscious factor in general education,

**INFLUENCES & TRENDS IN ART EDUCATION**

-1800-1933-  
(ARRANGED FROM EARLIEST TO LATEST)



ART EDUCATION IN 1800 LIMITED TO THE PAINTER'S POINT OF VIEW -- ART IN INDUSTRY ENTERS AS AN EXPERIMENT IN "INDUSTRIAL DRAWING" IN 1821 -- IT GAINS GROUNDS TO 1876 -- FINE ARTS DIMINISHES IN EMPHASIS AND NOW ART APPRECIATION MAKES ITS ENTRANCE -- ART BECOMES "APPLIED" -- CRAFTS NOW DEVELOP -- EMPHASIS ON APPRECIATION INCREASES -- EDUCATORS RECOGNIZE ITS VALUE -- BY 1930 FINE ARTS - INDUSTRIAL ART AND ART APPRECIATION ARE GIVEN EQUAL PLACE

and since the Paris Exposition of 1925 our industrial art is making a phenomenal growth.

## CHANGING POINT OF VIEW

Up to and during the early period of the Great War older pedagogical viewpoints still maintained general supremacy. The three R's continued to reign supreme. Mass education and the "school system" controlled the product just as rigidly as the machine gripped and limited industry and her output. But when once aroused human society can be both ruthless and without tradition. Custom must give way to imperative new demands. Great nations, therefore, swept historical methods to the winds, red tape was slashed, and men began to control machines.

So in these United States what our forefathers did came rapidly to have little bearing upon immediate needs. Action, speedy and with results, became the order of the day. In manufacture, in agriculture, in transportation, in methods of communication, and in many other ways a new light began to shine. Not everywhere, of course, but certainly in the larger, effective areas. And all this had its slower influence in other fields of social activity. A new mental approach began to evolve. For example, the spirit of giving developed to such a point that science was called in to determine what should be the individual's share in the common service. Here was a fresh, quite unhard-of situation, which, under the stress of fevered excitement, became a normal mode of procedure. Surely up to this period any action of this kind would have reaped loud resentment not to say active objection. Such generous and scientific giving undoubtedly infected the essence of boards of education and the town fathers, for more beautiful school plants than one had ever dared breathe about began to blossom forth. An area of educational daring now set in, and, as with war trappings, so with pedagogical harness, tradition was set aside and unhampered experimental activity began to develop especially in our private and practice schools. Thus the stage was set for the decade commencing with the year 1920.

INTERNATIONAL CONGRESSES UP TO THE WAR <sup>1</sup>

Meantime art education was holding its own, though little more—International congresses starting with the great Paris Exposition of 1900 had been organized with inspiring exhibits of school children and gatherings of art teachers from all great nations of the earth. Other countries, however, took them more seriously than the United States. Delegates were appointed by governments and official reports were made. The London Congress of 1908 had so affected

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<sup>1</sup> Congresses of the International Federation for Art Education, Drawing and Art Applied to Industries.

Germany, for example, that the Emperor took steps immediately to promote special schools of art and art courses in art-using industries, just as the great Napoleon had done years before in France. In the Dresden Congress of 1912, the fruits of this move of only four years' duration were in marked evidence in the exhibits of the Teutons. As a result the world center for the toy industry had been transferred from Switzerland to Nuremburg; the best of printing was now found in Leipzig, not London; and likewise dress fittings (now no longer in fashion) were sought by international trade in Dresden, not Paris. The war interrupted the continuity of these 4-year events which have since been reestablished through the untiring efforts of a few inspired art leaders abroad.

### CURRICULUM CHANGES IN THE UNITED STATES

Some one has remarked that the war served to speed up progress by many years. This is unquestionably true in art. The lessons of that period of horror lowered the floodgates of new adventure and daring. Science and invention gave impetus in other directions. So in art, new modes of expression followed new trends of thought. In education art also began to be loosed. By 1920 the fetters of tradition were less binding, and the thought of art as formerly confined to painting now was enlarged to cover a far greater range of human activity.

It was natural that a general accounting of stock must follow such a stupendous cataclysm as shook the world from 1914 to 1918. In the process of stock taking it likewise was inevitable that questions of aim, objective, worth, comparative value, method, etc., should now be raised, not only in the traditional three R's but in all subjects whose service previously had been lightly considered. An interval of school surveys and curricula studies set in, often with a scientific curriculum maker in charge. Previously an art teacher made her own course of study, or, where the specialist was not employed, the regular teacher may have followed quite literally a graded drawing textbook. Now, however, the science of education was applied to the special field with the result that soon art, music, dramatics, etc., took on a new meaning, and were adopted into the enlarging fold of general curricular activities. That for which art education leaders had been vainly striving for 50 years was now bearing fruit, but with it came a new conception of the job of teaching art. The old drawing lesson in a segregated series of three 30-minute periods a week must give place to a correlated project related to many other subjects. Formal drawing now began to receive less time, art a greatly increased amount, as it began to function more successfully.

### THE ART TEACHER

This new trend called for a broader point of view and a far wider horizon of experience. To-day the special teacher is like the college student; he majors in a given course but must study a number of other subjects along with it; so the art teacher specializes but enriches her background with other things. Says William G. Whitford:<sup>2</sup>

It is necessary for teachers and directors of special subjects to engage in a critical analysis of the problems pertaining to their particular field of education and to bring to them all the knowledge it is possible to obtain. Valid judgments, just evaluations, and right educational procedures are essential in this task. For this reason a broad educational background in addition to adequate training in subject matter is required of art teachers and supervisors to-day.

The past decade has witnessed an increasing number of art teachers who have been absorbed in the schools of the country but with far too few young men going into the work. Two types of teaching positions are open in the public-school field, classroom instruction, and supervision. The individual art instructor is seldom found in the lower grades except in the more progressive schools where the departmental scheme is used. For the classroom teacher the opportunities usually are found in the junior and senior high schools, where the art room is equipped for this special kind of work.

One might think that the administrative side of supervision would attract young men, but two erroneous ideas tend to prevail, the one that it involves a great deal of actual teaching of little children, the other that one's technical ability soon becomes stagnant. With elementary teaching now consisting chiefly of guidance to individual self expression, most of which is done by the regular grade teacher, the man supervisor would direct, seldom teach, and as for technical advancement, that lies wholly within the powers of the individual.

The following summarizes the duties of the present-day art supervisor, a task of no mean proportion:

#### DUTIES OF SUPERVISORS OF ART

(Organize, guide, direct, stimulate)

Organize the art department.

Effectively administer the department as a unit.

Organize and develop the course of study.

Select and organize the subject-matter content. Plan schedules (time allotment and distribution of exercises and projects).

Plan survey of the art needs of the community and determine how the school may help in meeting these needs.

<sup>2</sup> An introduction to art education. New York, D. Appleton & Co., 1929, p. 2.

- Develop effective methods of teaching and classroom procedure (general and specific).
- Diagnose questionable conditions and suggest remedial measures.
- Provide for improvement of teachers in service.
- Raise efficiency of instruction by talks and demonstration to teachers.
- Hold teachers' conferences.
- Criticize and unify results of instruction.
- Develop standards of attainment.
- Make school and classroom visits (observation and suggestions for improvement, demonstration lessons, etc.).
- Correlate art work with other work of the school. (Effective interrelation of work whenever possible.)
- Prepare and use special examinations or tests to measure various phases of art training and results of instruction.
- Devise methods for grading and scoring work.
- Supervise the keeping of departmental records and making of school reports.
- Recommend books, magazines, and other art aids, illustrative and supplementary reading material (library facilities, collateral reading, and study).
- Secure supplies, materials, and equipment (requisition, direct ordering, purchasing, and distributing of supplies).
- Direct the handling and care of materials and equipment.
- Organize tours to museum, art gallery, industrial and commercial organizations, natural beauty spots, etc.
- Cooperate with local museum or art school, public library, community clubs, stores, etc.
- Secure lectures by painters, sculptors, architects, craftsmen, and industrial men on needs and demands of art (illustrated lectures and motion pictures when possible).
- Attend convention on art education (Eastern, Western, Pacific, Southern Arts Association, State and local associations, etc.).
- Present new ideas from conventions, late books, addresses, etc. (Keep up to date.)
- Hold annual exhibitions of school work.
- Select and organize exhibit for Art Association Convention or for other special purpose.
- Community exhibits and exhibition of work loaned from organizations outside the school (community cooperation).
- Plans for Parents' Day Program and other special occasions.
- Provide for publicity of the work of the art department (newspaper items, booklets, posters, etc.).
- Cultivate public speaking (talks and lectures at women's clubs, community affairs, teachers' meetings, and various public gatherings).
- Participate in educational research and make contributions to professional literature.<sup>2</sup>

At the last meeting of the Federated Council on Art Education, held in Washington, D. C., May 12 and 13, 1930, the following resolution which typifies the present point of view pertaining to art teaching in high schools was accepted:

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<sup>2</sup> Whitford. An introduction to art education, pp. 178-79.

## RESOLUTION ON ART TEACHING IN HIGH SCHOOL

1. In meeting the requirements of an art teacher in high schools, there should be personal qualifications as follows: Good health, attractive appearance, skill in oral expression, tactfulness, initiative, cooperation, and a definite interest in art education and the teaching profession.

2. There should be required a general culture and training as follows: Command of English, English literature, sociology, educational psychology, history of education, principles of education, curriculum construction, educational measurements, and practice teaching in the art field.

3. There should be required a technical and professional training in the art field and this training and personal achievement should include the (a) graphic (representative and creative) experience; (b) design; (c) handicrafts; (d) art appreciation.

4. The high-school art teacher stimulates himself, his pupils, and his associates by doing creative work in some field of the arts. It is well for the art teacher to cultivate some "art hobby."—C. Valentine Kirby, chairman; Bess Eleanor Foster; Otto Ege.

It is evident that the trend in demands for the teacher of art is along broad, cultural, and technical lines with a clear understanding of the problems of the general teaching profession.

## ELEMENTARY ART EDUCATION

Undoubtedly more change has been effected between 1920 and 1930 in art for elementary schools than at any other level. This is to be expected, for marked progress has been made throughout the elementary curriculum. Advanced psychological and educational studies have contributed liberally to this field. It is here that much experimentation has enlightened teaching, especially in the realm of emotional expression.

In general, the present aims of art education are pedagogical, economic, and cultural. A modern course of study seeks to train through *mental ability* to create and reproduce from stimulated imagination; to observe facts of line, form, value, and color; to establish motor coordinations and controls; *economically* to aid in the promotion of improved taste in modern manufacture and merchandising; and *culturally* to develop judgment and taste in the discrimination and selection of art and artistic products for personal improvement and pleasure and for community betterment.

In elementary stages the pedagogical aim predominates for the small child is unable to comprehend the other two. As the work advances the development of better taste and an understanding of the esthetic qualities of art becomes a part of the program. Miss Mathias advances this final thought:

For success of our elementary art courses we must have genuine respect for the art quality of every activity and equal respect for the children and their activities. We must challenge every material we give the children to work with and every skill we try to develop; the attitudes we hope to establish; the knowledges we attempt to impart. The challenge is this: Does it have a present value to the child and does it lead to anything worth, while?<sup>4</sup>

### MAJOR ART FUNCTIONS

Five functions of art instruction are offered by Professor Nyquist, of Carnegie Institute of Technology, based upon current objectives. They are:

(1) *Communication*—the usage of pictorial and plastic art as means of informational record and imaginative expression; (2) *observation*—perceptual learning through directed attention to forms, lines, areas, tones, colors, and their combinations and associations; (3) *construction*—development of the capacity for visualization, planning, and objectification of two and three dimensional art problems; (4) *selection*—specific recognitions, comparisons, and judgments of art qualities in commodities; and (5) *appreciation*—currently so called; that is, esthetic contemplation through guided attention to nature and graphic and plastic art for purposes of enjoyment.<sup>5</sup>

### MAJOR ART EXPERIENCES

These five functions achieve their results through the aid of what Prof. W. G. Whitford, in *The School Review*, May, 1924, calls major "art experiences," and are "*drawing*, the graphic experience; *design*, the ornamental experience; *construction*, the motor constructive experience; and *appreciation*, the mental experience."<sup>6</sup> Professor Nyquist summarizes them as follows:

These art experiences contain the major elements of subject matter and pupil activities comprising the scope of elementary art education. Drawing, with its graphic and pictorial phases, is the chief component of the linguistic side of art instruction and is largely directed toward realizing the communication and observation aims of elementary school art objectives. Design, embodying the experience of projective and decorative intention, is completed by the construction experience, consisting of structural planning and motor manipulation, all of which are instrumental in consummating the aim of constructing for esthetic purposes. Lastly, appreciation in both its evaluative and esthetic stages endeavors to attain the highest aim of art as beauty through educating selective judgment and sensitizing esthetic responses.

<sup>4</sup> Margaret E. Mathias. *Art in the elementary school*. New York, Charles Scribner's Sons, 1929, p. 3.

<sup>5</sup> Frederick V. Nyquist. *Art education in elementary schools*. Baltimore, Md., Warwick & York (Inc., 1929, pp. 21-22).

<sup>6</sup> In his book Professor Whitford adds a fifth—Color the chromatic experience, p. 7.

TABLE 1.—*The major aims of elementary art education*<sup>1</sup>

A. GRAPHIC AND PLASTIC ART AS LANGUAGE

	Generalized production		Generalized consumption
1. <i>Communication</i> — "writing" knowledge of-----	<i>Drawings:</i> diagrams, analytical drawings, informational drawings, instrumental drawings, etc.  <i>Designs:</i> costume designs, interior designs, exterior designs, etc.  <i>Colors.</i> <i>Plastic forms.</i>	2. <i>Observation</i> — "reading" knowledge of .	<i>Visual facts</i> expressed graphically, pictorially, chromatically, plastically, etc.  <i>Natural phenomena</i> expressed chromatically, spacially, etc.

B. GRAPHIC AND PLASTIC ART AS BEAUTY

	Generalized production		Generalized consumption
3. <i>Construction</i> of Beauty	Personal <i>Environment,</i> Domestic <i>Environment,</i> Social <i>Environment,</i> Vocational <i>Environment,</i> Religious <i>Environment.</i>	4. <i>Selection of</i> Beauty-----	Personal <i>Commodities,</i> Domestic <i>Commodities,</i> Vocational <i>Commodities,</i> Social <i>Commodities.</i>
			5. <i>Appreciation of</i> Beauty-----  <i>Fine art:</i> architecture, painting, sculpture  <i>Related art:</i> allied arts, industrial arts.  <i>Nature:</i> landscape, marine, flora, fauna, etc.

CORRELATION OF ART

While marked progress in the promotion of art has been made since 1920, it is significant that the last two years have fastened it securely to the general program of education. This may be at-

<sup>1</sup> Fredrik Vickström Nyquist, A. M., *Art education in elementary schools*. Baltimore, Warwick & York (Inc.), 1929, p. 53.

tributed, among other reasons, to the public declaration of principles as defined by the National Education Association: "Health, command of fundamental processes, worthy home membership, vocation, worthy use of leisure, civic education, and ethical character"; and also, to the contribution made by art in the adequate and successful application of these cardinal principles as educators, in their critical searching, have sought to justify the mass of subject matter contained in our general curricula over the country.

Art has correlated everywhere; the school dramatics require costuming, stage properties, back drops, posters, and lighting; projects devised by other teachers call at once for suggestion and practical help from the art supervisor; school and community functions and "drives" look to the art department for publicity. Education in self-expression recognizes drawing as a most important element in the training; vocational outlets, extracurricula activities and the use of leisure time, interest in home and civic improvement, and a study of the development of industry all resort sooner or later to art activity and interpretation. Thus a significant place for art has been made in modern education, especially in its broader sense as the child advances in the grades. As an indication of the general acceptance of correlation, mention might be made of a new series of books following this trend—the "Correlated Art Edition" of "Practical Drawing" which seeks to tie up the numerous school and community activities.

### ART IN THE JUNIOR HIGH SCHOOL

The present six-three-three plan of school organization, or the elementary, junior high, and senior high school divisions, permit of special emphasis in certain directions in the art education work. As has been stated, the pedagogical aim is all important in the elementary grades. It is here that creative expression wins its strongest support, and in these years mental training predominates; technic, unlike those earlier efforts in attempting to teach drawing, is not stressed.

However, in the junior high years the aims may become more narrowly confined to modes of training calculated to arrive at more tangible results both in correlated activities and in individual capacities and talents. This has been so far recognized that textbooks written by Pedro J. Lemos, of Leland Stanford University, and Bess Eleanor Foster, supervisor of art for the city of Minneapolis, have been designed to offer "a well-balanced course covering the field above the sixth grade based on the major objectives of education, command of fundamental processes, health, vocation, worthy home

<sup>1</sup> Practical Drawing Company, Dallas and Chicago, 1930.

membership, civic education, worthy use of leisure, and ethical character."<sup>8</sup>

The city of Baltimore, under the direction of Leon L. Winslow, has issued its art courses in three separate volumes, one for each group of grades. In the introduction for the junior high school course five definite aims are mentioned:

(1) The arousing and preserving of interest in art through the cultivation of appreciation; (2) the enlarging and enriching of esthetic experience through exercise of the imagination and of the creative impulse in design; (3) the furnishing of educational guidance and vocational information, distinguishing between *appreciation* which applies to all pupils, and *creation*, which applies to few pupils; (4) the discovering of talent in gifted pupils; and (5) the furnishing of vocational training for talented pupils.

The growth of junior high schools has opened the way for many additional art teachers in the public-school system and, in many instances, no doubt, has caused far more careful studies of courses and procedure than have ever been made before. The fact that art seems to have entered the field of junior high education as an essential part of its curriculum, moreover, has stimulated art activity both below and above that level. Cumberland, Md., for example, has practically no art work in the grades, but considers it essential in its junior high program and seeks to advance it to the senior level. Its introduction in the grades as a fully recognized subject of educational value is probably a matter of a short time only. In small cities and towns somewhat isolated from the larger centers a longer period is needed for educational advancement, but the fact is significant that when junior high courses are introduced into any community a place for art is unhesitatingly accorded it.

Work in junior high courses varies from talks on appreciation to shopwork and the application of color and design to form in various materials. This may involve metal, leather, wood, paper, textile fabrics, and clay, both form and surface decoration being considered in the final problem. In correlated activities the materials likewise play a prominent part, for a given project may be treated in its broadest aspect. The school pageant would be a typical example.

#### ART IN THE SENIOR HIGH SCHOOL

In general, the 10-year period from 1920 to 1930 has seen much less development in the senior group of high-school years than in those below. In outstanding cases progress has been marked, but only where a broad program under a recognized administrative art leader, as in Buffalo, N. Y.,<sup>9</sup> has been supported by the superin-

<sup>8</sup> Pedro J. Lemos and Bess Eleanor Foster. *Correlated art*. Chicago, Abbot Educational Co., published by Practical Drawing Co., 1927.

<sup>9</sup> Harry W. Jacobs, art director.

tendent, high-school principals, and a corps of well-trained enthusiastic special art teachers. In such cases the last two years more especially have witnessed a close study of modern trends in art and of the vocational outlet, particularly in the field of commercial design. Increased enrollments in professional art schools, as well as an added number of new schools, attest to this fact.

But an average line-up of the high schools of the country presents only one outstanding feature denoting any great change in policy or point of view. It will be noticed in the chart on page 3 that art appreciation enters into the art education map with gradually increasing space. This subject has received considerable attention in the senior high school. As the general public has become somewhat more art conscious and as our American leaders of merchandising and industry have awakened to a realization of the necessity of art in manufactured products, so the educator has recognized that the children of the schools are the future mass consumers of these same products, and there has entered his consciousness the thought that as future citizens their education should cover his all-important aspect of human progress. Consequently courses in art appreciation, or the understanding of the laws of order and the underlying elements of art, have gradually developed.

Art appreciation offered at once an opportunity for all. Educationally, below the advanced field of specialization, group participation in any activity is highly to be desired. Here was the grand opportunity in art. Both art teacher and educational head have been quick to recognize this and courses have sprung up from east to west and north to south in art appreciation.

These courses have affected each level of the school system, but naturally have a deeper and more permanent significance with the older groups of children, who at the adolescent stage are more susceptible to esthetic impressions. Boys and girls of this age are naturally conscious of their person, their dress, their physical activities, and their general environment. The home and the community become a new world in which they rediscover themselves as emerging inhabitants. Under these circumstances art historically and in current practice has much of vital importance to the pupil's outlook on life and in his living.

Recognizing the new trend and its value in daily application, Mr. Boudreau and Miss Cantrall, in their book on Art in Daily Activities, make the following statement:

Emphasis should be placed upon the fact that this book merely prepares for the more thorough understanding and appreciation desired in the study of art in daily activities. Not until it is amplified with profuse local material will it come into its own. If its users discover beauty about them of which

they formerly were unaware, it will have served half its purpose. Should it, in addition, develop the undiminishing habit of continuously observing and enjoying beauty, the remaining half of its purpose will have been fulfilled.<sup>10</sup>

### NEW COURSE IN NEW YORK CITY

Without doubt the most far-reaching step in a senior high-school program is that recently taken by New York City. A course in art appreciation is required of all high-school students for two periods, a week in the first and second years, or the equivalent in one year, if deemed advisable. The new course of study is a well-printed loose-leaf publication of 132 pages, 8½ by 11 inches, bound in an attractive brown and gold cloth cover. In the introduction Associate Supt. Harold G. Campbell makes the following statements:

We are aware that there has been developing an art for all idea in the trend of modern educational thought that promises to have a powerful and enduring influence on the education of the youth of this country.

Experiments during the last five years in several of the New York City high schools have shown conclusively that a course in art appreciation, in which "the center of interest moves from the intimate to the remote, from the personal to the impersonal, from the student himself to the world about him," is awakening a broader understanding of the meaning of art to the individual, to the home, to the community, and to the industrial world. This course, designed to give to all, and especially to those who have no marked technical ability, a chance to study creatively the art that is related to their immediate surroundings, is apparently meeting a genuine need. It is, moreover, provoking unusual interest in the development of art judgments on the part of the pupils and leading many to a deeper and more sincere study of art as it concerns their future vocations.

In adopting this course the board of superintendents and the board of education are convinced that this move constitutes not only a new departure in secondary education, but also a most progressive step in meeting the interests of every New York boy and girl and in contributing to the future development of art in America.

The course, adopted for the year 1930-31, was worked up during the previous year under the general supervision of Forest Grant,<sup>11</sup> with Laura C. Ferris<sup>12</sup> in charge of a special syllabus committee to work it out. It marks a radical step in syllabus making and seeks to develop the following aim: "(1) To engender love of beauty; (2) to develop good taste; (3) to enrich life and train for leisure; (4) to gratify the desire to create; and (5) to encourage talent."

To carry out the work much illustrative material is required and students participate in class discussion; do voluntary research work by means of collecting, reading, visits to museums, attendance at art

<sup>10</sup> James C. Boudreau and Harriet M. Cantrall. *Art in daily activities*. New York, Mentzer Bush Co., 1929.

<sup>11</sup> Director of art for elementary and secondary education, New York City.

<sup>12</sup> Now head of the department of art, Washington Irving High School.

lectures and extra drawing; keep a portfolio of notes, sketches, and mounted illustrations; and create original designs in line, dark and light and color. The syllabus covers the following subjects: Community, home, school, office, theater, dress, color, printing and advertising art, graphic arts, architecture, painting, sculpture and art in industry. It devotes about 20 pages to suggestive methods under each subject and presents 17 articles on different activities which have been successful in the high schools. These articles are written by the several teachers involved. The syllabus also gives under Sources of Information the names and addresses of exhibitions and art galleries in New York and Brooklyn, circulating exhibits, magazines containing art reviews, art centers and organizations, art schools, lectures, picture dealers, slide makers, and art dealers. There are two and one-half pages of art terms listed without definition, suggestions for equipment with other school facilities, and a rather complete bibliography.

#### ENCOURAGEMENT OF THE TALENTED

While the present emphasis is along general lines of appreciation, undoubtedly such a course as this must stimulate latent and suppressed talent which will be fostered in advanced special classes. That the talented must not be neglected, the following resolution was passed at the fourth meeting of the Federated Council on Art Education held in Washington, May 19, 1930:

*Be it resolved, That—*

(1) Teachers of art in high schools should be producing artists and that their teaching program should be so adjusted as to enable them to continue their productive work for the inspiration of their pupils.

(2) The double objective of art education should be recognized throughout the public schools; namely, (a) general education for art appreciation for all pupils; (b) special training for the talented.

(3) The talented, to be effective, must have technical training which shall develop four activities:

(a) The ability, in common with all other pupils, to get the meaning out of printed statements; to think clearly and logically; to visualize sharply and vividly; to work persistently, with concentration, self-directed and unsupervised.

(b) The capacity for unprejudiced, first-hand observation of and experience with the living work as prerequisite to expression through any appropriate medium.

(c) The freedom to exercise the constructive imagination embodied in some form of original creative expression.

(d) The habit of achieving the highest possible excellence of workmanship appropriate to the grade in every work of the hand.

(4) The talented student, while participating to a reasonable extent in the activity program of the school, should be protected from exploitation, to the

end that he may have full opportunity for growth in personal expression and in the acquirement of the necessary techniques.

HENRY TURNER BAILEY,

*Chairman, Director, the Cleveland School of Art, Cleveland, Ohio.*

MISS SHIRLEY POORE,

*Assistant Supervisor of Art, Long Beach, Calif.*

JAMES C. BOUDREAU,

*Director School of Fine and Applied Art, Pratt Institute, Brooklyn, N. Y.*

There is still much to be done generally throughout the high-school field, but leaders are pointing the way and the background of understanding is becoming clearer as it is being enlarged.

In order that the writer might be substantiated in his own analysis of trends in art education, a letter was sent to a few educational leaders in art throughout the country asking for comments on the following topics, which are slightly recast for this writing: (1) The scope of art appreciation—broad or narrow? (2) Appreciation taught by lecture or performance, or both? (3) What is the trend in creative expression? (4) Is it on the increase? (5) Is more or less guidance accorded it? (6) Is emphasis on technical, graphic and practical arts increasing or diminishing? (7) Is work with the talented increasing? (8) Are outside influences affecting art education in your community favorably or otherwise?

The answers are quoted in part as follows:

(Amy Rachel Whittier, Head of Department of Teacher Training, Massachusetts School of Art, Boston)

#### ART APPRECIATION

*Tendency:* The tendency on the part of progressive art teachers is to enlarge the field and include both fine and applied art.

*Practice:* The major part of all organized courses throughout the State of Massachusetts and New England deals with painting almost exclusively.

Some of the graduates of our high schools come to art school with a slight acquaintance with architecture, sculpture, costume, furniture and textiles.

*Causes:* 1. Lack of time because of lack of understanding the need, on the part of school boards, superintendents, and principals. 2. Lack of adequate material. There are many good reproductions of paintings, much provided information about them and the artists, but almost nothing that helps along the lines of other arts.

I am not forgetting that each year adds a little (1) to the education of those who control and organize time and funds; (2) to the available reproductions and printed help; (3) to the courses offered for credit by the various colleges and universities, but as yet we are feeling only a hopeful increasing interest.

*Method:* Still largely lecture in upper classes; question and answer in lower classes. But there is an encouraging increase of learning through experience, viz.: (1) Visits to museums, exhibitions, factories, stores; (2) acquaintance with art through drawing from art products.

*Creative expression* is on the increase and it is receiving more intelligent guidance as teachers come to understand its purpose better. More teachers are

putting the emphasis upon the expression of the idea first and learning how to "stand by" ready to keep the pupil to a better technical execution when he needs that help—instead of placing the emphasis upon technical execution first. There seemed to be at first a tendency on the part of the teacher to accept what appeared to be slovenly work and to make no effort to help the pupil to better results, but with clearer vision of the meaning of creative expression this tendency is disappearing. Perhaps this sums it up. There is now a material desire on the part of both teacher and pupil to search for technical help as it is needed, not to have it imposed by the teacher.

#### INCREASE OR DECREASE IN EMPHASIS ON TECHNICAL, GRAPHIC, AND PRACTICAL ARTS

The distinction between the three is a bit hazy in my mind and even the terminology does not clarify the fog, but I am venturing an expression of opinion on the following interpretation:

##### *On increase*

Graphic—illustration. Representation of object. Expression of ideas by representation or design (using pencil, crayon, or brush).

Technical—mechanical and instrumental drawing. I think the character is changing slightly.

Practical expression in clay, wood, textiles, and metal.

#### SPECIAL WORK FOR THE TALENTED

There are an increasing number of Saturday and late-afternoon classes sponsored (1) by private institutions such as settlements, museums, and clubs; (2) by art teachers who give their time and invite the boys and girls who are interested; (3) by public-school systems (many of these classes are held during school hours for the benefit of talented children).

#### INFLUENCES AFFECTING ART IN MASSACHUSETTS

Industry—The attitude of its leaders. Exhibitions. Lectures—at department stores. Extension courses. New ideas and practices in modern education.

#### TENDENCIES RELATIVE TO THE TRAINING OF ART TEACHERS

Better understanding of the grade teachers' problems, work, and objectives.

With the "new education" this is essential, hence the courses required for art teachers in training are including those which will give this result.

(Elmer A. Stephan, Director of Art, Pittsburgh Public Schools, Pittsburgh, Pa.)

In my new course of study for the Pittsburgh public schools, I have listed a heading called "Every Day Art." Under this caption we are including appreciation from a very wide and inclusive standpoint. Such items as arrangement of schoolroom furniture; arrangement of bulletin board; waste paper, and chalk marks; the beauty of the school grounds; the back yard; the community signboard are all included as studies in art appreciation. In addition, we are using during each year of the first six definite picture study subjects,

which include seven paintings outside of Pittsburgh, one painting from our own Carnegie Institute collection, and one piece of architecture per year. I would conclude from our own work that art appreciation was becoming a larger field of opportunity and more inclusive in its scope.

Our method is necessarily both lecture in the appreciation of fine art, and performance in the applied arts. A demonstration on the part of the child is always our aim. We encourage him, therefore, to carry on the demonstration outside of school, especially in the home, believing we have an entire family to educate, rather than just the child.

More stress is laid on creative expression from day to day. We have discarded entirely in the first two grades definite training in construction and illustration, believing that the adult procedure should not be forced upon the child until he asks for help. Creative expression is guided, however, through various principles of design so that the child gains a knowledge of underlying facts without reproducing the adult's models.

The talented child is cared for through special classes in certain buildings. Having completed his day's work he may be transferred to the art room, or he may spend his study and activity periods with the art teacher. In addition, one or two of the most talented boys and girls from each building are sent to the Carnegie Institute each Saturday morning for additional instruction provided for by the institute. About 250 students from fourth, fifth, and sixth grades make up the enrollment of this class. Then again, special talented students from the senior high schools are sent each Saturday morning to the Carnegie Institute of Technology where they may elect to take drawing, modeling, or design. In this way about 400 students who are especially talented are given additional instruction gratis.

Perhaps the greatest factor influencing art education in Pittsburgh is the work of the Carnegie Institute. On one Sunday alone, 12,000 people attended the International Exhibition, and an additional 600 a lecture on the exhibition. Moreover, the Carnegie Institute makes it possible for us to have all junior high-school students attend three lectures a year, one on architecture, one on sculpture, and one on painting, at the institute. The institute provides the lecturer, the board of education provides the car fare.

(May Gearhart, Supervisor of Art, Elementary and Junior High Schools, Los Angeles, Calif.)

In my department we feel very decidedly that art appreciation courses should deal with the need and the evidence of art anywhere it exists. The old lecture type of education is not nearly so effective as the present procedure which encourages student contribution such as the collecting of materials, reports on visits to museums, art galleries, and modern shops, reports on current commercial art and new architecture, analysis of wall pictures and illustrated books, and experiments with various mediums. Through group discussion the class generates standards which have a permanency not characteristic of esthetic culture handed to them already arranged by the teacher or lecturer. Full group participation is essential.

Belief in the value of creative expression has grown to such an extent that in elementary schools we are achieving results of a vigorous and sincere quality quite beyond anything attained in the formal teacher-directed courses of the past. Junior high schools are continuing along this avenue. The high schools

are inclined to be conservative but we observe an increasing tendency to offer a more liberal type of performance in art. Our State university and advanced art schools are giving a consideration to present-day tendencies in art and education that is most encouraging.

More and more classes in public schools and private art schools in California are being organized to meet the needs of the talented child. If he acquires a formal technique and becomes stylized or adopts the conventions of his instructors, the results are not satisfactory. If he is exposed to an esthetic atmosphere, and an art environment and if possibilities are offered for self-development and independent growth, a priceless gift is saved for him.

When creative art is the subject for a parent-teacher conference there is no difficulty in arousing a sympathetic and intelligent interest.

On our coast there is a very definite and growing interest in art and this interest is evidenced by the following: Activities of city planning commissions, additions to art galleries and museums, the opening to the public of the Huntington Galleries, improvement in civic buildings, opening up of highways through scenic areas, participation in community plays, pageants and rose tournaments, improvement in architecture of commercial buildings and homes, the importance of landscape gardening, and the notice given to beautiful flower gardens and flower shows.

(Esther Wuest, Supervisor of Art, Portland, Oreg.)

Among the recent trends in art education the effort to awaken the need for art among all classes of people, or the relation of art to life, seems one of the most vital. As to the future of this movement it will doubtless result in more people doing their own thinking as to art products and a greater development of appreciation.

The tendency seems to be to promote all forms of art for practical use as well as for esthetic pleasure. I believe the modern conception is very broad.

Method would depend largely upon the group and the time allotment. In daily sessions the actual work is essential. In large groups the lecture method with criticisms on problems brought to class.

The trend in creative expression is toward the development of individual ideas. Progress is the result of creative thinking, not of imitation.

I believe that all forms of creative expression are on the increase.

The amount of technical guidance is dependent upon the subject and the individual student. The most important factor in the development of creative expression is to make it possible for the expression of ideas by creating an environment conducive for expression.

One of the most progressive steps in the development of special talent was the summer session of creative art expression, sponsored by the Portland (Oreg.) School Art League. The session continued for 6 weeks, 5 days per week. The pupils were selected from grades 6, 7, and 8 of the elementary schools.

The school was organized to allow each student to express freely his own individual ideas in whatever medium he chose, including representation and construction problems.

The widespread interest of our various civic organizations has contributed to promoting art in our schools. Excellent poster contests have given us State and national recognition.

Architectural contests have been sponsored by our local newspapers.

## SUMMARY OF AIMS IN ART EDUCATION

It is apparent that not only has there developed a marked trend in art education along lines of general art appreciation for every boy and girl, with a slight impetus in the direction of more effective consideration for the talented, but there is also a tendency to advance along lines of "newer educational" procedure with basic educational objectives. The subject has surely won a secure footing for further development with support from administrators increasing steadily.

Mr. Kirby, State director of art in Pennsylvania, clearly sums up the present situation in the *Virginia Teacher*, for July, 1929,<sup>12</sup> as follows:

Art education is no longer to be regarded as a special subject, a pigeonhole in the educational desk, a mere patch on the educational quilt, but rather a well-thought-out design woven into the educational fabric, enriching every phase of the school, home, and community life. Through its purposeful and cooperative aims art commands the attention and respect of the superintendent and other school authorities, who to a large extent control its destiny. The aims may be described as follows:

1. To bring into the lives of all the boys and girls everywhere the knowledge of beauty and the joy of expressing it.
2. To develop skills and to discover special inclinations and gifts into various fields requiring designers, decorators and professional artists.
3. To train specialists in art education to meet the great demands for teachers and supervisors of art and intelligent executives and sales people in departments of commerce and industry.
4. To cooperate with all agencies in furthering general school studies, health education, the conservation of resources, fire and accident prevention, human welfare, and a finer citizenship.
5. To create a desire for more attractive school buildings and grounds, the finer things in the home, the school, the shop and in life.

## OTHER FACTORS AFFECTING ART EDUCATION

This report would be far too incomplete if it failed to mention briefly the work of other agencies in the present field of art education, such as private schools, museums, etc.

Private schools in the United States quite naturally take the lead in trying newer ways of conducting their work. They are freer to change at will. Practice schools of our teachers colleges are privileged in large measure to do likewise. During the past decade the Progressive Education Association has done much to promote creative expression in all the arts and to show the way in art advancement for the more unwieldy public schools. Individual efforts likewise have been blazing new trails, an outstanding example being that of Charles Woodbury, the well-known painter, and Mrs.

<sup>12</sup> Published at the State Teachers College, Harrisonburg, Va.

Elizabeth Perkins in the Woodbury schools. Their work, based upon their book, *The Art of Seeing—Mental Training Through Drawing*,<sup>14</sup> is developing through the summer school at Ogunquit, Me., opened in 1924, and is the continuation of Mr. Woodbury's summer classes that closed at the time of the war. The summer school started with a small group of 20, and in the last two years has reached its limit of 100 students.

The Woodbury Training School in Applied Observation, which was incorporated in 1927 to meet the need for teachers and focus the many applications of the teaching, started with 40 part and full time pupils. It had 90 students enrolled in its third year, 50 per cent of whom were teachers.

The object of the teaching is mental and emotional training through line and color. These records of clear sight and thought form a basis for general education as well as for training in the fine and applied arts.

One of the important means used for drawing is the special motion-picture film, made by Eastman Teaching Films (Inc.). In setting students to draw from motion pictures the start is made at the fundamental impulse to be interested in things happening—moving. Figures and animals must be seen as wholes; it becomes impossible to copy a part. The line can not be imitative as the student is forced by the conditions to generalize in order to get motion. The student must take the large and comprehensive approach which leads to further observation and study direct.

Drawing from motion pictures does the following things: (1) Insures interest and personal choice; (2) quickens observation; (3) increases and orders memory; (4) supplies information needed to put over a purpose; (5) supplies original material for design and illustration; (6) increases the value of visual education departments throughout the country; (7) increases appreciation of art through self expression; and (8) by its obvious connection with general education helps to make drawing a major subject in schools and colleges.

While this chapter deals more especially with the elementary and secondary fields of art education mention of the unique policy current at Brown University, Rhode Island, is justified as it strikes so directly at the heart of progressive ideas in art. The foregoing institution believes that all students would be better off with some art contacts, for, to a very large extent, community as well as national leaders are the products of our colleges and universities.

Therefore, courses that will help the future leading citizen in his position of influence should be offered and should be based upon cur-

<sup>14</sup> *The Art of Seeing—Mental Training Through Drawing*. New York, Charles Scribner's Sons, 1925.

rent trends as affected by past expression. To carry this idea into effect Brown University has a small but well-lighted general practice studio where individual creative work is done, a practicing artist who is also a teacher engaged to head the department with an assistant professor's title, and a special studio built for him, with the stipulation that he shall continue his creative work in order that a very real artistic atmosphere may be maintained. Prof. Will S. Taylor, mural and landscape painter, within the last five years has built up a growing and popular department in real art appreciation. He is at present engaged upon a series of large murals for the Natural History Museum in New York. Both men and women are in his courses. He starts his students with lectures on current art in many fields, supplemented by experimental studio practice. He works from the present to the past in contrast to customary practice and thus builds an immediate and growing appreciative interest in the present environment of his students, which leads psychologically and naturally to the more remote historic periods that have their bearing on things to-day.

If talent is discovered, opportunities are given for majoring in art, and arrangements for advanced technical work are happily made with the Rhode Island School of Design, where its specially selected galleries of all forms of fine and practical arts expression function regularly in Professor Taylor's general courses.

Such a policy of art education forms a very potent capping to the more elementary steps developed below the college level and suggests a most vital method of meeting that almost universal and pathetic ignorance of art expression, with its social and spiritual meaning, in the minds of our boards of education and our educational administrators.

#### MUSEUMS

An increasing interest in the country's art museums has led to serious and successful efforts in educational work conducted by these organizations, usually in cooperation with city schools, higher institutions, and organized adult groups. The museums in New York, Boston, Worcester, Cleveland, Toledo, Detroit, and the far west have employed well-trained educational workers, and through these agencies the work of appreciation in the schools is being most effectively supplemented.

The following, quoted from a pamphlet on the educational work of the Cleveland Museum in 1927, indicates the character and purposes of this work.

All of the activities discussed in this paper have been intended to extend the acquaintance and make more intimate the relation between the public and the works of art afforded by the museum. As knowledge of the museum has

grown among the people of the community, it has led to further services. School officers meet at the museum for conferences; teachers meet for demonstrations of teaching art appreciation both through the collections and through drawings; clubs seek consultation in preparing programs for the season's study; parents seek advice regarding the art education of their children; and social workers come for consultation in many connections. As such service usually is in response to an immediate need, its value is direct and important. But the greatest educational factor of the museum must always be the enjoyment of the works of art; and it is the chief service of the department of educational work to develop this enjoyment among the people.

#### TEACHING HELPS

With the increased interest in art education teachers have sought material to aid them in class work as illustrative material, design sources, and matter for appreciation courses from every available place. Magazines, advertising literature, house organs, posters, and many other current pieces of commercial production have been and are being used.

In recognition of this need the school supply houses have generously prepared various helps which they have distributed freely to teachers. *Everyday Art*, a little magazine, published in color by the American Crayon Co., is sent monthly to thousands of teachers, including some abroad. *The Drawing Teacher*, a "little folder of teaching projects for the art teacher," is mailed each month to some 30,000 addresses by Binney & Smith Co. A valuable little booklet on pencil sketching has been published and freely distributed by the Venus Pencil Co. Another at a small cost was published by the Dixon Crucible Co., also on the use of the pencil. While this is undoubtedly excellent advertising material the professional way in which they are prepared and the generous service which such help renders by these and other houses has a direct and beneficial influence in the promotion and development of art education.

#### SUMMER SCHOOLS

Art courses in connection with summer classes of our colleges and universities and summer art schools have continued with increasing registration to draw from the teachers during the vacation months. These schools, however, have had little or no influence in promoting new ideas in art education. They have rather sought to supplement the previous training of the teacher by added technical work, largely for purposes of enjoyment, or by courses in methods following traditional and current ideas. Three such summer art schools are the Berkshire Summer School of Art at Monterey, Mass., a delightful tent-house encampment in the heart of the Berkshires; the Boothbay School of Art at Boothbay Harbor, Me., and the summer school at

Chester Springs, Pa. Here some 400 art teachers gather for both inspiration and vacation during six weeks of the summer.

#### PRAGUE INTERNATIONAL ART CONGRESS (1928)

The international art congresses, mentioned earlier in this report, were gatherings of art teachers from all over the world to discuss for one week general topics of mutual interest. Following a reorganization meeting in 1925, at Paris, the next large congress was planned and held at Prague, Czechoslovakia, in the summer of 1928. Three official American delegates were appointed by Secretary Kellogg as follows: Royal B. Farnum, chairman, State director of art education and principal of the Massachusetts School of Art;<sup>12</sup> George J. Cox, head, department of fine arts, Teachers College, Columbia University; and C. Valentine Kirby, State director of art education for Pennsylvania.

An exhibit of school work from all parts of the United States was prepared, seven speakers were appointed, and the congress was opened with the astonishing number of approximately 1,000 American art educators in attendance, the largest delegation outside of Czechoslovakia. Some 27 countries were represented and two large exposition buildings were filled with exhibits of school work. The official languages were English, French, and German and all papers were translated for the benefit of each group.

President Masaryk visited the exhibition upon two occasions and seemed especially interested in some original drawings of our Oklahoma Indians.

At the closing meeting it was unanimously voted to accept the invitation from Vienna to hold the next congress in that city in 1932.<sup>13</sup>

#### FEDERATED COUNCIL ON ART EDUCATION

Reference has already been made to the Federated Council on Art Education, an organization composed of three representatives from the seven large art bodies in the United States: American Federation of Arts, American Institute of Architects, Association of Art Museum Directors, College Art Association, Eastern Arts Association, Pacific Arts Association, and Western Arts Association.

During its brief existence since 1925 the council has made four studies in the fields of elementary school art and college art, art museum educational work, and art terminology. Reports have been

<sup>12</sup> Now educational director, Rhode Island School of Design.

<sup>13</sup> Huger Elliott, director of education, Metropolitan Museum of Art, New York City, chairman of United States of America committee for Vienna.

issued on the first two and last subjects and a study is now under way in the high-school field.<sup>17</sup>

The work of the Federated Council on Art Education thus far has been supported by the Carnegie Corporation and membership fees of the member associations. There is need of permanent support for an organized clearing house of this type, for its very smallness, coupled with its representative character, makes it a practical working body that has exceptional opportunities for effective service in art education.

#### CARNEGIE CORPORATION

The continued activities of the Carnegie Corporation in the field of the arts has done much to stimulate educational work in art, at the college level more especially. Its fellowship grants have permitted much scholarly study, but in addition its gifts of especially selected art teaching material, consisting of books, prints, photographs, and a few textiles, with cabinets to contain them, have been of inestimable value in promoting greater efforts in art among many colleges. Quoting from the 1930 report of the president, Frederick P. Keppel:

The present program of the corporation in the arts really began with the report upon *The Place of the Arts in American Life*, issued in 1924. Since that time, \$2,300,000 has been voted; not a large sum in terms of the total income of the corporation, but relatively large in terms of the total appropriations devoted to new enterprises during the period. \* \* \* The past year \* \* \* has witnessed three important changes. The acceptance of Frederic A. Whiting, for 13 years director of the Cleveland Museum of Art, of the presidency of the American Federation of Arts gives to that organization the full-time service of a man of wide experience and great influence; the College Art Association, which, in its more limited field, is the outstanding American agency, is contemplating an administrative reorganization which should greatly increase its availability; and, finally, the election of Doctor Suzzallo brings to the service of the Carnegie Foundation one of the leading spirits of his generation in the broader aspects of art education.

These changes, plus the larger share of the income of the corporation which will shortly be available, combine to make possible a period of larger activities in the arts for the future.

#### FINAL CONCLUSION

A brief glance over the past decade leaves a most optimistic feeling with regard to the future of art education in this country. The Nation is surely awakening. There is a growing enthusiasm in support of art in our public schools. Private schools are beginning to

<sup>17</sup> Report on elementary school art; report on art instruction in colleges and universities; report on terminology. Leon L. Winslow, secretary, Carrollton and Lafayette Aves., Baltimore, Md.

appreciate its fuller meaning and to promote it. The college field, with much encouraging support, has gained an increasing initiative in carrying it forward. Art schools are full to capacity, and our museums are rounding out the picture in their educational work.

At the same time general industry has found art an economic necessity, retail houses are conscious of its importance in merchandising, and through beautifully presented advertising the general public has received a silent but effective education in art.

Thus the stage is set for more powerful and effective work with greatly enriched educational returns in the next decade, even in the next two years.

