THE ROLE OF PAINTING IN CERTAIN
COMMUNITY-SCHOOL RELATIONSHIPS

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CHAPTER I

THE PROBLEM AND ORGANIZATION OF THE REPORT

The community-school relationship is of considerable importance in establishing high educational standards for society and, as such, it may very profitably be studied from the art teacher's point of view. It appears that a study of this nature might easily become voluminous in size; therefore, only certain aspects of the total problem are included.

I. THE PROBLEM

Statement of the problem. It was the purpose of this study to review literature on art, education, and sociology to determine the role of painting in certain community-school relationships. The relationships are, specifically, (1) preparation of citizens, (2) the community used as a laboratory and a textbook, (3) pupils' service projects in the community, (4) cultivating an appreciation of family life, and (5) providing publicity for the school.

Importance of the study. While the art of painting has occupied a place of importance in the cultural life of man since the dawn of history, not all of its phases have yet been explored and understood. Indeed, the increasing complexity of modern living has served to make the role of
painting more complex. The study of painting's role in contemporary society is a relatively unexplored field.

It was the feeling of the author that a contribution might be made regarding new possibilities of painting in the community-school relationship. These results would be of primary interest to teachers and school administrators, who may apply this knowledge in the construction of the school curriculum, in the extra-curricular activities program, and in establishing more effective community-school relationships.

Even though new ideas have not been advanced, some of the existing thought and practice regarding painting has been organized and presented. The subsequent findings, it is hoped, will perform a service to both school teachers and administrators.

II. DEFINITIONS OF TERMS USED

Community-school. The term community-school means the specific situations or instances in which the school and community interact. The school, for example, educates and guides citizens. On the other hand, the community is a determining factor in school curriculum construction when the school art program, for example, is developed around the resources within the community.

Citizenship. Only certain behavior patterns and attitudes that are a part of citizenship are considered in this
study. Such aspects as the study of the Constitution or of American government are not specifically mentioned; however, competencies (sharing responsibility, recognizing cultural heritage, and maintaining civic attitudes) required of citizens in an effective democracy are discussed.

Service projects. Service projects refer only to those activities in which the school may assist the community to fulfill community needs. While some publicity for the school often results from such activities, specific school publicity projects are discussed separately.

The studio experience. Painting entails not only mental activity, but a considerable amount of physical activity as well. Included among the material of the painter is an easel that is adjustable and moveable, a set of brushes, palette knives, colors, and various painting tools that require skill and dexterity if they are to be used properly, and a table, chairs, or other furniture that may be needed to pose models or set up still-life compositions in the studio. The presence of these elements in the studio creates an atmosphere of informality unlike that of the average classroom. It is this informality, entailing the participation of all students, that is interpreted herein as the studio experience.
Painting workshop. The painting workshop, a curricular or co-curricular pupil activity sponsored by the school, works in close co-operation with the public, providing painting for other agencies within the community. Students participating in a regular curricular painting workshop receive art credits for their efforts.

Mural project. Mural project is interpreted as a painting project in which a group of artists participate in creating a large panel or a number of panels. Usually, a common theme unites the work of all the contributors.

Abstract painting. Since great diversity exists in the field of abstract painting, the term as it is used herein should not be interpreted in a narrow sense. Such specific schools of abstract painting as "Cubism" and "Non-objectivism" should be considered only a part of abstract painting; all paintings in which the forms that are used can not be recognized as representational objects are a part of this category.

Figure painting. Figure painting is a project in which the study of the human figure receives primary emphasis. While more than one man or woman may appear in a figure painting, usually the main interest is concentrated on a single individual and all other elements in the painting are subordinate.
Cubism. Cubism is a type of painting that arose in France during the early part of the twentieth century. Cubist paintings incorporate geometric-like form, are characterized by drab color (brown, black, and white were often the only colors used in the first such paintings) and are considered the manifestation of an extremely intellectual, anti-romantic movement in painting that eventually developed into Nonobjectivism.

Gouache. Gouache painting is a medium, similar to water-color, that is convenient for outdoor sketching. The gouache effect can be created by adding white paint to transparent water-color. The water-colors lose their transparency and become opaque.

III. ORGANIZATION OF REMAINDER OF THE THESIS

The remainder of the thesis includes a review of literature, presentation of the findings, and the summary and recommendations for further research.

The review of literature consists of an evaluation of the sources that were used in the thesis. Cognizance is taken of the contributions that are pertinent to this study, and the limitations of previous studies are pointed out as well.

The findings are presented in five separate chapters representing the specific community-school relationships in
which painting plays a role. The first part, the preparation of citizens, consists of an analysis of certain aspects of the studio experience to determine the extent to which sharing responsibility, recognizing cultural heritage, and development of civic attitudes can and do take place. Secondly, the possibilities of using the community as a laboratory and a textbook are presented. In this connection, an analysis is made of the sketching trip in both rural and urban areas, and the possibilities of incorporating museum and art gallery facilities into the curriculum are also presented. The third part, appreciation of the family, presents the possibilities of using painting for the purpose of understanding and developing an appreciation of the family background of students, and also includes suggestions for school-home co-operation through supplementing the functions of the family in the school and developing the personalities of pupils. Fourth, the findings regarding student service projects in the community are presented. An analysis of the role of painting in contributing to such community activities as community health and community recreation is herein presented. Fifth is a presentation of the role of painting in providing publicity for the school. This includes local publicity, such as school-sponsored art symposiums and auctions, as well as national or international publicity.
In the summary an attempt is made to select the most important findings regarding the role of painting in the five community-school relationships that are explored herein, and, on the basis of these findings, recommendations are made for further research. Following the summary is the bibliography consisting of the following types of sources: books, periodical articles, a publication of a learned organization, and newspapers.
CHAPTER II

REVIEW OF THE LITERATURE

Although the literature on art provides most of the material that is needed to understand the role of painting in community-school relationships, it is necessary to refer to some literature in the field of sociology as well as in the field of education.

Literature on art. Short, Swindler, and Gardner have each contributed a history of painting in which some reference is made to the sociological function of painting. While the former works, especially Gardner and Swindler, are concerned primarily with art, it is implied that painting has played a role of social significance since the early history of man. Cognizance is taken of paintings that represent the social customs, mannerisms, and general color of certain periods in history. These art histories provide an excellent background for the understanding of painting's role in society, especially in early times.


The paintings of American artists have been the subject of a number of studies and appear to play a distinct social role. Mather, Morey, and Henderson⁴ point out the relationship between early American portrait painters and the family, which was the main theme of their art, and, in so doing, indicate the possibilities for painting to develop an appreciation of the family. In this country a deliberate effort was made by a closely knit group of painters to utilize the American surroundings in paintings. Saint-Gaudens refers to these painters as "... a group conscious of the need to set forth the incidents of life in their American surroundings."⁵ The importance of the American painters of community life was also felt by Boswell,⁶ who recognized the sociological nature of these paintings. Through an appreciation of the efforts of professional artists, the path which the school art program may follow is greatly enlarged. Painting has been used by American artists to study urban and rural communities, to record and preserve the characteristics of certain phases of family life, and to promote an appreciation of the


American cultural heritage. Evans, in this connection, relates the story of an American painter who moved to the southern states expressly to develop an appreciation of the life in that particular region and to paint it accurately.

Janis also writes of American painting, but he is concerned primarily with abstract and surrealist art. For the purpose of understanding the objectives of the so-called modern art in America that has its roots in European painting, Janis' book is an excellent source. Similarly, Moholy-Nagy makes a study of modern art, its roots in the art of the past, and its functions and objectives. The latter account is very comprehensive and is directly concerned with the role of painting in education. It is pointed out that painting is directly influenced by other aspects of culture. "Form," writes Moholy-Nagy, in reference to painting as well as to the other fine arts, "follows sociology and economy." Consequently, the author proceeds to describe and analyze the modern trends in art, particularly Nonobjectivism, in


the light of present-day culture.

Dewey\textsuperscript{11} has done much to clarify the meaning of art and presents a philosophy of painting not unlike the philosophy of art that is evident in the writing of Lyof N. Tolstoi,\textsuperscript{12} who also points out the possibilities of developing human relations through painting. These writers place emphasis on the humanistic nature of painting, and in so doing, provide excellent guidance for the school art program. It is implied that painting, used to publicize the school, might very well play an important role in spreading the feeling of brotherhood and fostering a high level of human relations because it is the function of painting, according to Tolstoi, "to make that feeling of brotherhood . . . the customary feeling and instinct of all men.\textsuperscript{13} Thus, a primary function of the school painting program is determined. The philosophy of art is given further emphasis in the writing of Meier,\textsuperscript{14} who discusses the role of painting in the cultural life of man. He points out the relation of painting to the mental and cultural outlook of the artist, and emphasizes the inter-relation


\textsuperscript{13} Ibid., p. 184.

of all stages of development.

Cox\textsuperscript{15} takes cognizance of the ever-present and all-important relationship between the artist and the public, citing examples during the Renaissance and during more recent times as well. If the school art program is to follow the way of professional painters, a close relationship between school and community will result. The prevalence of artist-public relations during the Renaissance is pointed out by Cox, who says,

The great masters of the Renaissance, from Giotto to Veronese, were men of their time, sharing and interpreting the ideals of those around them, and were recognized and patronized as such.\textsuperscript{16}

Jackson\textsuperscript{17} not only points out the existence of this relationship, but indicates that the painter's role entails interpreting and teaching moral concepts as well. He proceeds to discuss the moral significance of a number of specific paintings.

A somewhat psychological approach is taken by Lewisohn,\textsuperscript{18} who makes a study of the personality of certain painters as it becomes manifest in their paintings.

\textsuperscript{15} Kenyon Cox, \textit{Artist and Public} (New York: Charles Scribner's Sons, 1914), 228 pp.

\textsuperscript{16} Ibid., p. 7.

\textsuperscript{17} Henry E. Jackson, \textit{Great Pictures as Moral Teachers} (Philadelphia: John C. Winston Company, 1910), 175 pp.

Dorner\textsuperscript{19} corroborates the thesis that modern art springs from the paintings of the old masters, but also takes cognizance of current trends in painting exhibitions.

\textbf{Literature on sociology.} Sorokin\textsuperscript{20} reports that painting, as any other phase of culture, experiences changes in form according to a definite pattern. The fluctuations in the forms of art are indications of similar changes in politics, economy, and science. Two main forms of painting are apparent---sensate painting, which is perceived through the senses, and ideational painting, which refers to thought or objects not immediately present to the senses. According to Sorokin, all painting falls into the above categories or variations of these categories.

Brown\textsuperscript{21} is not concerned with painting at all, but points out sociological principles that are related to education. These principles provide a sound basis on which to formulate a painting program. He analyzes, for example, the family-school relations, community-school relations, and methodology in the classroom, and the results indicate a number of possibilities that might be incorporated in the art program.


Carr points out the importance of linking the schools and the community, and clearly indicates a path for the painting program to follow. Meyer and Brightbill plan a definite course for the schools in regard to the community recreation program, indicating specific painting activities in which the school and the community might cooperatively take part.

**Literature on education.** A comprehensive account of the psychological aspects of painting in the school art program is contributed by Lowenfeld, who is concerned with the role of painting in the lives of elementary and secondary school children. Cognizance is taken of normal and abnormal children and their attitudes toward painting. A course of study is recommended to the instructor, who needs guidance in understanding the potentialities of the various personality types among school children.

Low, realizing the importance of the relationship between the school and the museum, recommends that a course be offered to potential teachers on the use of museums and art galleries. Teachers, according to Low, must be taught to take full advantage of this particular community resource.

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where it exists. Greene\textsuperscript{26} takes cognizance of the methodology of art instruction in both the colleges and the informal art schools, and concludes that the studio experience that painting students undergo is particularly valuable. The importance of preparing painters for their roles as citizens is emphasized by Edman\textsuperscript{27} who indicates the existing need for such preparation on the college and university level. The importance of developing in painters the desirable qualities of good citizens is emphasized not only on the college level, but must, of necessity, begin with the instruction on the elementary and secondary school levels, where children are provided with the opportunity to participate to some extent in national and international art exhibitions. In \textit{The Indianapolis Star},\textsuperscript{28} it is reported that the National Art Education Association sponsored an exhibition of paintings by school children from all parts of the United States. The exhibition appeared in a number of European and South American countries.

\textbf{Limitations of previous studies.} The most obvious limitation of all previous studies is that the role of painting in community-school relationships has not been

\begin{footnotesize}
\begin{enumerate}
\item Irwin Edman, \textit{The Chicago Tribune}, March 23, 1949.
\item \textit{The Indianapolis Star}, April 8, 1949.
\end{enumerate}
\end{footnotesize}
explored, at any great length, in any of the literature. Writers on art and painting have been aware of the role of painting in society in general, but are only concerned secondarily with community-school relationships. On the other hand, specific studies of community-school relations present a detailed account of the important role that the school must play, but are not often concerned with the definite role of the school painting program. The periodical articles by Low and Greene are probably most directly concerned with this problem, but because of the shortness of their accounts, only a few aspects of the total problem are presented.

In the previous studies no definite program is presented for instructors who might be interested in achieving, through painting, better community-school relations, although some recommendations pertaining to community-school relations have been made in many of the studies. There seems to be a need for indicating the full potentialities of the painting program so that instructors may be capable of deriving the greatest possible value from painting.
CHAPTER III

It is therefore perhaps best that a school of painting and sculpture be a part of a university, where the artist will be educated as a citizen and a mind who will turn the general humanistic themes of man to expression. . . . 1

PREPARATION OF CITIZENS

The importance of preparing the painter for his role as a citizen has received great emphasis in the United States during recent years. It has been the topic of art forums, newspaper articles and magazine articles, and is of paramount importance to the schools, where painters very often receive their first training both as citizens and as artists. Consequently, the school painting program might very well be based on the principles of effective citizenship.

I. THE STUDIO EXPERIENCE

Sharing responsibility. The studio experience, characterized by an informal atmosphere, provides the opportunity for students to plan and develop co-operative projects. A degree of interaction seems to take place in this type of activity that may provide sound preparation for citizenship. Certain educational sociologists take cognizance of the importance of sharing responsibility in

the classroom. Francis J. Brown presents the following determining factors in sound group interaction:

Through the recognition of personality differences and their cultural origins, participation of each child in a shared responsibility, and provision for operation of the school processes, the classroom and the school may develop group solidarity and each child sense his belonging to the group.²

Interaction, as it is described above, appears both desirable and conducive to effective community life as well as to effective school life. In the painting studio, just such interaction can and should take place. The value of the studio experience as a determining factor in the development of good citizens may have influenced art educator Balcomb Greene to make the following statement:

Aside from the professionals, we propose a value from the studio experience for the general liberal arts student and for the art history specialist.³

Since, according to Greene, this experience appears to have certain beneficial aspects, its value in preparing future citizens might well be examined.

A group of pupils in a given studio, confronted with the problem of abstract painting, will experience certain common problems. With proper instructional guidance, common understandings can be established, and the group can proceed to solve painting problems collectively. The

² Brown, op. cit., p. 294.
³ Greene, op. cit., p. 21.
technical problems in composition will include the arrange-
ment or balancing of forms that are geometric, ameboid, or a combination of both. Regarding color, all pupils will decide upon a scheme, limited or extensive, that may range in hue from intense to subtle. In all probability, a wide variety of taste will exist in most groups because of individual differences. Nevertheless, the basic problems of composition, design, form, and color will confront all members, and the instructor may provide the opportunity for a shared responsibility in solving these problems.

Sharing responsibility in abstract painting might include the following steps: (1) class discussion in which the objectives (composition, design, form, and color) of each pupil are made known to the entire group, (2) class evaluation period in which each pupil participates in forming an evaluation of the class output. The inclusion of these two steps would greatly facilitate sharing responsibility.

Another studio experience, figure painting, presents to the group common problems that provide an opportunity for sharing responsibility. Unlike the extreme freedom of selection that exists in the problem of abstract painting, in figure painting the form and color that are used by all pupils are determined, to a large extent, by the subject matter; however, not all of the results will be alike.
A diversity of views will, of necessity, be painted, each pupil choosing a particular angle and interpreting it in the light of his own experience. The paintings may be highly personalized and yet become part of a shared experience. For the instructor who would make figure painting an opportunity for sharing responsibility, the following steps are recommended: (1) each pupil should view all angles of the model in order to get a better understanding of the subject itself and of the problems that confront other members of the class, (2) a class discussion should provide for each pupil an opportunity to share with the class his anticipated problems and the methods by which these problems will be solved, and (3) after the paintings have been completed, an evaluation period should take place in which all class members should participate, judging each painting in the light of the artist's objectives.

A mural project provides perhaps the best opportunity for pupils to share responsibility. The success of this type of project is particularly dependent upon the degree of harmony that exists within the group, since each person's contribution is directly dependent upon the contribution of his co-worker, and the resultant picture can be judged on its unity of composition, design, color, form, and thought. Since common understandings play an important role in mural painting, it might be well to include the following steps in
such a project: (1) all members of the group should plan the subject matter (each member should submit a small sketch, and the final plan should be decided upon by a consensus), (2) each person should be responsible for painting a given part of the mural in such a manner that it becomes a component part of a single, unified composition, and (3) the final result should be appraised by all members of the group and any desired changes or modifications should be made.

The significance of the foregoing steps becomes clearer when cognizance is taken of John Dewey's analysis of a shared activity. He says, in part,

But in a shared activity, each person refers what he is doing to what the others are doing and vice versa. . . . There is an understanding set up between the contributors; and this common understanding controls the actions of each.⁴

Apparently, there is a high degree of correlation between the steps in painting a mural and the steps in developing any other shared activity.

Recognition of cultural heritage. Effective citizenship in a country such as the United States entails understanding and appreciation of the wide variety of culture groups that are the component parts of the country. The extreme diversity of cultural heritage in the United States has prompted sociologists to use the term "melting pot" to describe the country. Individual differences created by

⁴ Quoted by Brown, op. cit., p. 293.
cultural heritage often result in poor human relationships, forming a major problem in the so-called "melting pot" society. It has been the suggestion of certain sociologists that recognition of cultural differences is of primary importance to the school. In connection with this point, Brown makes the following observation:

Recognition of cultural differences does imply the necessity of utilizing these differences in group participation and in assisting each child to have status within the group.\(^5\)

The problem, as seen by Brown, would appear quite clear. Cultural differences may become a part of and/or a basis for group activity. Such an approach might easily be a part of the art program in general and of the studio experience in particular.

The art studio can be a laboratory for analyzing certain manifestations of the cultural heritage and still maintain all of the high standards that are expected of academic painting. The competent instructor recognizes the individuality of each student's approach and effectively brings this information to the attention of the class. While it should not be implied that taste is inherited, a pupil, by virtue of his choice of color, form, or technique, will often reflect the characteristics of the paintings of a certain culture group. For example, a very definite contrast

\(^5\) Ibid., p. 291.
exists between the color tastes of the Sienese and Florentine artists and the Flemish and Dutch artists. In general, it might be said that the use of intense color seems to predominate in Sienese and Florentine paintings, while in Flemish and Dutch paintings a preponderance of subtle color hues seems more common. Consequently a pupil who displays a preference for subtle color may be reflecting the taste of Flemish or Dutch artists. On the other hand, the pupil who paints consistently in intense color schemes may have acquired a taste for Sienese and Florentine paintings. A wide diversity of taste often exists within a single class and may possibly serve as a basis for the study of cultural heritage. Conversely, in a class of students who all possess similar color tastes, little opportunity for comparison of tastes will exist, and if a study of cultural heritage is desired, methods for introducing a wide variety of culture groups are available to the instructor.

Figure painting, using the costume model in representative folk dress, may serve to acquaint the class with an unfamiliar culture group and still provide ample motivation for the creation of good art. Certain artifacts of a given culture also serve a dual function in the art studio—they acquaint the class with the culture group and may be used as subject matter for a still-life composition. Early American household furnishing, furniture, and clothing may
be utilized in the still-life study. European, Oriental, and African artifacts often create interest among the students, who attempt to master certain painting skills and concomitantly acquire an understanding and an appreciation of culture groups. Conceivably, such an art program might become too involved in the cultural significance of subject matter for an ordinary painting instructor. It would make the instruction more effective, in this event, to supplement the program of instruction with resource persons, who can supply a background for understanding the specific cultures.

The factors that will assist the studio instructor in developing, as a part of the art program, recognition of cultural heritage can be summarized under four headings. The instructor may (1) interpret the artistic taste of each pupil in terms of his cultural heritage and call this information to the attention of the class in a manner that will assist each individual to acquire status within the group, (2) use models who differ widely in cultural heritage and take cognizance of the characteristics of each type (body structure, head structure, and color), (3) use models who are dressed in the costumes of a variety of culture groups, and take cognizance of the characteristics of each costume (design, material, and color), (4) incorporate a variety of cultural artifacts (household articles, furniture, and
clothing) for use in still-life painting, and (5) supplement the program of instruction by calling in resource persons to elaborate upon the cultural significance of certain class problems in painting.

Civic attitudes. An extremely important aspect of the problem of citizenship in a democracy is the development of acceptable civic attitudes. These attitudes, like the previously mentioned skills of sharing responsibility and recognizing cultural heritage, can become an integral part of the studio experience. The pupil's civic attitudes depend, in part, upon his ability to share responsibility and to recognize cultural differences, but other factors are also involved. An important phase in the development of civic attitudes, realistic social interaction, is among the foremost characteristics of the studio experience. In a discussion of the methodology of the studio painting class, art educator Balcomb Greene lauds the studio experience for its high degree of informality. He says,

We wonder, in fact, if the informal art schools, such as the Art Students League in New York and the myriad of art classes springing constantly into being in artist's studios, do not possess because of their informality a vast advantage over the college departments.6

The informal atmosphere does unquestionably provide the opportunity for realistic social experiences in the studio.

6 Greene, op. cit., p. 32.
The job of the instructor will be that of cultivating in pupils, through the use of these realistic experiences, desirable civic attitudes.

Interaction among pupils is particularly obvious in the art studio, where a group of pupils are often concerned with the same problem and, therefore, must arrange themselves and their materials in a workable manner. The instructor, in developing civic attitudes, should devise certain class problems and evaluate the contribution of each individual. A suggested list of activities in which all members of the class might participate includes (1) posing the model so that all pupils have an adequate and interesting view, (2) arranging still-life set-ups, (3) arranging easels and materials in the most workable manner, (4) gathering outside materials for class use in still-life and/or other types of painting, and (5) sharing experiences, a class discussion in which pupils might verbally assist each other in accomplishing their objectives.
CHAPTER IV

These painters [of the American scene] have not become merely illustrators of the American scene, but they have made their own social milieu, their own living culture, the basis or perhaps the raw material of their expression.\(^1\)

THE COMMUNITY: A LABORATORY AND A TEXTBOOK

The community-school relationship can be greatly enhanced when the school is able to understand and use the resources of the community. If the practice of outdoor sketching, common among contemporary American artists, were to be incorporated into the school art program, students might arrive at a more realistic understanding of community life. Moreover, art galleries and museums, excellent community resources, should become an integral part of the effective school art program.

I. SKETCHING TRIPS

Studies of rural life. The educational significance of a first hand acquaintance with community life, both urban and rural, is stressed by many sociologists, educators, and artists. In a publication of the National Congress of Parents and Teachers, sociologist William C. Carr indicates the direction in which community-school relationships must

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\(^1\) Gardner, *op. cit.*, p. 736.
He recommends, in part, that the following procedure be adopted by the school:

The school must learn to use the community as a great living laboratory and textbook of civic and personal life. There must be a great deal more travel and guided observation under the auspices of educational authorities.²

The art course can be of paramount importance in a school program such as the one suggested by Carr. Trips may be made, under the guidance of the art instructor, into the community for the purpose of observing and making sketches.

The rural community, a subject that has appeared in art throughout the ages, should be studied by the pupils in rural as well as in urban schools. It would be necessary for the urban students to travel into rural areas in order to make such a study. This might entail the hiring of a bus or the use of other special transportation. The experience will compensate, of course, for any extra effort that is involved.

The art instructor may be able to anticipate the possible learning experiences to be derived from a rural sketching trip if a study of certain painters, who are exponents of the rural scene, can be made beforehand. Among the more popular contemporary artists in this category are Grant Wood, painter of Iowa rural life, Thomas Hart Benton, painter of farm life in Missouri, and John

² Carr, op. cit., p. 38.
Steuart Curry, painter of Kansas and the Middle-West. Earlier rural studies appear in the sixteenth century Flemish paintings. Among these are the paintings of Pieter Bruegel, who is especially remembered for certain excellent studies of rural life including "The Wedding Feast," "The Wedding Dance," and "The Hunters in the Snow." These paintings graphically record the costumes, dance steps, customs and even the mannerisms of the sixteenth century Flemish farmers. The extreme virtuosity of the artist is described by Gardner, who discusses Bruegel's "Wedding Dance" as follows:

The individuals in the foreground, while retaining all the actualities of type, costume, and environment, at the same time are drawn with such economy and emphasis at vital points that each becomes an abstract expression of the rhythm of the dance.  

School art students, on a sketching trip in the country, would not be expected to create masterpieces; but an awareness of the foregoing accomplishment should provide some motivation for the class.

While on the sketching trip, the art student may choose to work in any of a variety of media (oil, water-color, tempera, pen and ink, or gouache) and certain of these media are best suited for specific subjects; however, in the light of what has been done in the past, a list of generally interesting rural subjects might be suggested to the group. The characteristic aspects of rural life are

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3 Gardner, op. cit., p. 448.
(1) the farm animals, (2) workers in the fields (plowing and harvesting), (3) the farm house and the barn, (4) the general store, (5) the silos, and (6) the farmer meetings.

Studies of urban life. In the city a wider, more complex variety of subject matter exists for the artist. The city schools are not only concerned with their local communities— they are directly influenced by and must take cognizance of their neighboring communities as well. The sketching program in a large city would include trips to the so-called "Chinatown" district, "Little Italy" sector, and a host of other similar neighborhoods that are usually the component communities of a big city. While a wide survey of the city life is very desirable, the school is also primarily interested in the local community, where the students of the art class will be able to study some of the more immediate problems of and influences upon the school.

For the purpose of motivating the pupil, the work or certain professional artists who are concerned with aspects of urban life might be studied by both the pupils and the instructor. A study of this nature would entail the review of certain genre paintings of the sixteenth century Flemish painters, seventeenth century Dutch painters, contemporary American "regional artists," and even the paintings of certain abstractionists. The possible outcomes of an
urban sketching trip might be anticipated. The total pattern of life in Holland is included in the seventeenth century Dutch paintings that are described by Eugene Fromentine, who writes,

Dutch painting, it is quickly perceived, was and could be only the portrait of Holland, its exterior image, faithful, exact, complete with no embellishment. Portraits of men and places, citizen habits, squares, streets, countrypalces, the sea and sky--[this was the program of the Dutch school.]\(^4\)

The foregoing account mentions but a few of the innumerable possible topics that the art student may consider in urban districts. The concomitant learnings of such a project would obviously be manifold.

Aside from the faithfully realistic study of urban life, another method or technique is available to students. Increasing popularity during the past twenty years has centered around abstract painting, an art that permits a more general impression and is not always concerned with the literal aspect of a given locale. It would appear that some definite advantages are provided the art student who can visualize the abstract character of the color, the forms, or the design of a community. A painter, concerned primarily with the habits or attitudes of the community, might conceivable overlook some of its general aspects. The importance of understanding the pattern or tempo of life in the

\(^4\) Quoted by Gardner, *op. cit.*, pp. 479-80.
community is pointed out by Sidney Janis, an American art critic who praises the abstract paintings of America by a famous French abstractionist. Of these paintings Janis says,

As an artist who visualizes the spirit of an epoch rather than the literal aspect of a given locale, his [Ferdinand Leger's] affinity for the esthetic of machine-America one would suppose should have affected his work on previous visits.5

Apparently, there are a number of learnings that can occur when the art class is on an urban sketching trip. An abbreviated list might include, (1) the abstract color, form, and design impressions of the railroad yards and trains, the main avenues of traffic with their many street-cars, motor coaches and "L" trains, the crowded beaches, the old slum districts, the unassimilated neighborhoods (the "Chinatowns" and "Little Italies"), the circus, the baseball games, football games, and various other sports events that add to the color of the big city, the night-life of the downtown sectors and the concerts or music festivals; and (2) the accurate, realistic account of specific citizen habits, folkways, and attitudes, the streets, public squares and meeting places, the houses and dwellings, the boulevards and the alleys, the newsboys and the policemen, as well as a multitude of other aspects of city life that are specifically and singularly interesting.

5 Janis, op. cit., p. 124.
Needless to say, the rural students are in greater need of an urban sketching trip than are most city children, since the city students do come in contact with urban community life even though a guided observation under the auspices of educational authorities is not always available to them.

II. ART GALLERIES AND MUSEUMS

A part of the curriculum. If the community at large can be considered a laboratory in which the art class may study, the art galleries and museums can be considered the textbooks for the art course. The community-school relationship herein is obvious--inter-agency harmony must exist if students are to derive the most from such an experience. Frequent trips to art galleries, where students may observe at first hand the masterful techniques of accomplished artists and vicariously acquire certain educational experiences, will probably have a more profound effect upon most students than does the usual classroom learning experience. If the school and museum co-operate, exhibits of current interest to the school may be shown at the museum, and/or the school might arrange to give special attention to museum exhibitions that are of current interest.

As a textbook, the museum provides subject matter for the school art curriculum. Primarily, students of the art
class visit the museum to study painting—the diversity of techniques, media, and philosophies. A study of techniques would entail a review of individual artists, each of whom has succeeded in achieving his painting objectives in a creative and personal manner. In this connection the difference in technique between Degas and Manet might be pointed out. Both Impressionists agreed, to a certain extent, in philosophy and objectives, yet it would be difficult to confuse the work of these two artists. The bold personality appearing in Manet's paintings is somewhat in contrast to the relatively sentimental quality that characterizes Degas' paintings. A close observation will also reveal marked differences in types of brush strokes and color between the paintings of Manet and Degas. The philosophy of painting is too broad for inclusion in the painting course; however, some knowledge of the more important schools of painting should be required. Among these are the Sienese and Florentine, Baroque, Classicists' and Romanticists' schools of Renaissance art, and the Impressionist, Expressionist, Cubist and Nonobjective schools of modern art.

The secondary purpose of the museum visit may be that of correlating art with certain other subjects in the curriculum. Social studies and languages, taught in an enriched program of instruction, often include museum visits
in which paintings serve as supplementary material for the class. While the practice of correlation is not entirely new, it is still in a relatively early stage of development. An experiment of this nature is being carried out in the Baltimore Public Schools in collaboration with the Walters Art Gallery. The gallery planned a program of educational games designed for elementary school classes and coinciding with the social studies program of the Baltimore Public Schools. The children were given question sheets with pictures of objects to be found, and were then turned loose to explore paintings in the museum for the household objects, methods of travel, and other such information that the question sheet demanded. The foregoing plan in correlation of subject matter seems of interest from the methodology point of view and might be indicative of an additional advantage of the art museum.

The methodology of museum instruction is, of necessity, different from the methodology of classroom instruction. The museum education staff is usually composed of a number of lecturers, art educators, and experts on the installation of museum exhibitions. Since the lecture tour is relatively common, it needs little explanation. The competent lecturer can point out the significant aspects of painting and the relationship of painting to other subjects. To speak of painting in terms of its historical background is an effec-

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6 Low, op. cit., p. 124.
tive lecturing technique that serves to motivate interest in art as well as the social studies. There are, however, possibilities in museum instruction other than lectures. Educational games, art interpretation galleries or exhibits that are primarily concerned with diagnosing and interpreting paintings in a manner simple enough to be understood by the layman, are types of instruction used by museums. Another method of museum instruction includes the use of films that accompany and explain the exhibitions or provide a background for understanding certain paintings. The author recalls having seen an exhibition of paintings by Ferdinand Leger that was accompanied by an excellent film showing the artist creating the same or similar paintings. On another occasion, at an exhibition of Oriental art, records were played of music that corresponded in national origin and philosophy with the paintings. The results were not only pleasant, but seemed conducive to a more wholesome learning experience.

To use the resources of the museum effectively the classroom teacher would appear to need special knowledge or training. While courses of this nature are still rare on college and university level, certain aspects of museum instruction, of interest to the classroom teacher, can be presented. The educational program of the museum may include (1) lecture tours on the techniques, media, and
philosophies of painting and/or lectures on the correlation of painting with other subjects, (2) gallery studies in which pupils are expected to fill out questionnaires, write reports or make drawings regarding both painting by itself and painting in connection with other school subjects, (3) special exhibits designed to analyze and interpret painting to the student, (4) films that are designed to accompany specific exhibitions and elaborate upon the background and the philosophy of the paintings, and (5) recordings of music that corresponds in national origin and philosophy to the paintings. Further instructional techniques of interest to educators may be forthcoming as a result of current experimentation in methods of museum exhibition. An interesting study of modern exhibitions was made by Alexander Dorner,7 and an examination of this study may be of value to the interested instructor.

7 Dorner, op. cit., pp. 193-216.
CHAPTER V

[As] . . . Philadelphia, Newport, and Charlestown grew into substantial little cities, the self-esteem of the citizens properly grew with their towns. Lest their efforts to found families and to found states be forgotten, they enlisted the portraitist . . .

APPRECIATION OF THE FAMILY

The importance of the family is too often ignored by the school and its teachers. Through the understanding and skillful use of painting, however, the teacher's task of bridging the gap, so to speak, between the school and the family may become much simpler.

I. FAMILY BACKGROUND OF THE PUPILS

Arriving at an understanding. An outstanding obstacle confronting a large number of teachers is the difficulty of understanding the student's total personality, which entails specific knowledge of the home life of the student. The influence of the family upon the child will be a significant factor in the child's attitude toward painting; consequently, painting may play a role in providing the teacher with an understanding of the pupil's home life. It is, then, of importance for the teacher to

1 Mather, Morey and Herderson, op. cit., p. 4.
use painting as a means of understanding the pupil's home background as well as just an end in itself.

Some students, if given the opportunity to do a painting of their own choice, will paint pictures of their families, or of certain members of their families. The pictures may not be immediately recognizable as family portraits to anyone by the pupils; however, an alert instructor might, by inquiring, be told by the pupils that the pictures represent their families. A certain point of view will be expressed in each picture, a feeling of pride or admiration for the family or, on the other hand, the feeling may be one of dislike, jealousy, or even hatred. Attitudes have been an integral part of paintings for centuries, and an instructor possessing some background in the history of art can sense the feeling of the artist in his painting. Helen Gardner, art historian and educator, succinctly describes the presence of satire that characterized the portrait painting of Goya, the court painter of eighteenth century Spanish royalty. She says, in part,

\[\ldots\] Goya paints into these portraits his high scorn of this sham court degenerate in both body and mind. \[\ldots\] How an artist who was so fearless of truth and so bold in his expression of it could be tolerated at such a court is a puzzle.\[2\]

Apparently, the artist's point of view could not be divorced from his painting. Similarly, the art student expresses

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\[2\] Gardner, op. cit., p. 476.
a point of view toward the subject that appears in his picture, and in so doing he provides excellent material for the instructor. While it is not proposed that the instructor probe into the psychology of painting (psychologists and psychiatrists use paintings as a method of diagnosing mental illness), he will oftentimes learn more from a picture than he will from a personal interview. Surely, students will not be adept enough to express their attitudes as skillfully as Goya did his, but some point of view usually becomes manifest in the student paintings. Consequently, the instructor who wants to arrive at an understanding of a pupil's home background would do well to keep in mind the following points: (1) permit an opportunity for creative painting in which the pupil is given freedom of choice of subject matter (some students will paint pictures of their families), (2) in order to stimulate those students who would not otherwise choose to paint a family picture, a topic should be suggested, such as "The Family at Dinner," "Coming Home," "Mother and Father" or "Sister and Brother," (3) a study should be made of each pupil's painting to determine the attitudes that are manifest, and (4) a record should be kept of the attitudes that are apparent in each pupil's paintings to determine the existence of any consistent trends.
The diagnostic function of painting in the school art program includes not only the foregoing steps related to the pupil's home background, but it can be applied to the student's thinking in general. Much emphasis is given to painting as a means of understanding the pupil by art educator Viktor Lowenfeld of Pennsylvania State College, who says, in part, "... all teachers who desire to learn and understand the child's needs, thinking, and emotions should use creative expression as one of the richest sources of teaching method."³

Developing appreciation. One objective of the school is to develop in the child a deep appreciation of the family and its role in the total pattern of social interaction. In this connection, painting should also play an important part. It was pointed out that painting may provide the instructor with information regarding the pupil's family background. This information should then be used by the instructor as a basis for a program designed to develop in the pupil an appreciation of the family. The program might include a series of paintings to be done by all pupils depicting specific family activities, such as (1) the family at dinner, eating a favorite dish (individual differences regarding the types of food and manners of eating would become appar-

ent), (2) an evening at home showing the family engaged in some favorite pastime, (3) the family engaged in a religious ritual, and (4) the members of the family participating in recreation. After a fair sampling of the family life in painting is contributed by each individual, comparisons of the paintings should indicate specific differences in family customs and manners within the group. The findings should be used by the instructor and presented to the class in the form of an exhibition. An effective exhibition of paintings could be centered around the differences in family traditions within the group. Emphasis should also be given to the similarities among the families. A typical panel at such an exhibition might be entitled "Family Recreation" and show the diversity as well as the similarities of recreational interests within the group. Another method exhibition entails the showing of only one picture, and attention is called to it by a title, such as "The Painting of the Month." This individual picture, hung in a conspicuous place and depicting a family activity, might give the art student a sense of pride and appreciation for his family. Consistently repeated, such exhibitions should create an awareness among the students not only of their own families' characteristics, but of the characteristics of other family groups as well.

The value of the foregoing experience seems positive. Pupils will be provided with information regarding their
neighbors in the school and in the community; consequently, the role of each family group in the community and the characteristics of each family group should become much clearer to all students as a result of the art program and the art exhibitions.

II. CO-OPERATION WITH THE HOME

Supplementing the functions of the family. Certain aspects of the art program extend into the leisure time and home activities of the pupil. Care should be taken not to supplant the functions of the family; it is the purpose of the art program only to supplement, if possible, these functions. The art instructor who co-operates with the family is likely to achieve the most satisfactory results.

Art activities that require outside work on the part of the pupil include such assignments as (1) sketching of home and community environment, (2) gathering materials from home that will be used in school art projects, (3) writing reports on the paintings that are hung in the home and paintings that appear in the community, and (4) reporting orally or in written form on gallery and museum visits. Any or all of the foregoing assignments are a common part of the art program, and can be used as a means, by the instructor, of becoming better acquainted with the home background of the students. Also, by virtue of these same
The opportunity to develop painting ability in students, sometimes neglected by the school because of the lack of funds, facilities, or personnel, may be provided by the family. It would be necessary to supplement, with painting, certain family functions. To illustrate this point, consideration might be given to the family picnic in which members of the family all participate in games, swimming, or other such relaxing activities. On this occasion, an excellent opportunity exists for the student, unable to go on a school-supervised sketching trip because of shortcoming in the school art program, to practice some landscape painting. The family, in the above situation, might consult the school art instructor regarding nearby locales that are favorable places in which to sketch and have a picnic. The resultant paintings should be shown to
the art instructor for evaluation, and should be considered as a legitimate part of the school art program. At no time should painting assignments supplant family functions, for the purpose of these assignments is to develop a closer relationship between the home and the school.

**Developing personality.** The behavior and attitudes of students are shaped to a great extent by the home. The instructor must not ignore this fact; indeed, if development of personality is to take place, some co-operation between home and school is needed. Brown cites this need when, in discussing the problems of the school in relation to the home, he says, in part,

> ... The school's responsibility is ... to co-operate with the home in the directing of the social processes to provide for the wholesome development of personality.⁴

Constructive social processes should be a part of the painting class, and must become a part of the painting instructor's planning. The needs of each individual, when taken into consideration by the instructor, present a challenge to the art program that should be met and fulfilled. Suggestions have already been made regarding certain assignments that make possible the participation of the student's family in the art program. The significance of these assignments, with respect to developing personality traits, should not be overlooked. Rural art students on a visit to the city may participate in a much-needed social
activity. The opportunity to observe city life is, of course, educational; and in addition, the art students should derive a considerable amount of satisfaction from a visit to some art gallery or museum. Conversely, urban art students should profit socially from a trip to the country. Travel is an important phase of any student's social education, and the art program should make provisions for painting assignments that can be best executed in connection with family travel experience.

In the painting studio, it has already been said, social processes take place that permit much interaction. Those students in need of a greater variety of social contacts may be assigned to some co-operative painting project. The social value of a co-operative mural painting project is lauded by Lowenfeld, who says,

> In this work [the group mural] the advantages of co-operation and social adjustments are very distinct. It is, however, important that all students participate in some functions, otherwise the effect might easily be negative.5

Since each student is an individual personality, the group project will satisfy the social needs of some, but not all. Those students needing certain disciplinary training might be given special painting assignments designed to make the pupil concentrate and work methodically. Intricate subject

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5 Lowenfeld, _op. cit._, p. 206.
matter demands the complete attention of the artist. Such an assignment may fulfill the expressional needs of a certain type of personality. Assignments of this nature would include (1) portrait painting of old people who are characterized by complex, pronounced facial construction, (2) drapery studies of drapery that is folded in a complex manner so as to demand careful analysis by the artist, (3) figure compositions that include the painting of a number of people within given limitations, and (4) still-life painting of old, discolored, or broken objects that would demand a tedious study of both form and color in order to achieve accurate understanding.

The development of personality, then, entails the close co-operation of school and home. Certain methods of obtaining this harmony have been suggested. They include making of art assignments involving the co-operation of the family (e.g., sketching trips to the city or the country), and designing art projects to meet the personality needs of pupils (e.g., co-operative painting projects for those who would benefit from greater social interaction, or highly personalized study projects for those who are in need of an opportunity for individual expression).
CHAPTER VI

The creation then tends actively to involve the collectivity in which the individual artists are only the leaders. Everybody strives to contribute what he can to such a creation because the value is the common value of all.¹

SERVICE PROJECTS IN THE COMMUNITY

Certain periods in the history of art are characterized by such a pronounced common style that it is exceedingly difficult to distinguish the work of individuals. The Gothic, Byzantine and Early Christian periods are examples of this type of collectivity in art. Yet, a study of the contribution made by art during the former periods reveals a magnificent social service that was performed for the benefit of the citizenry. It appears that many community needs might still be fulfilled by artists in the former manner, even today. True enough, modifications would be necessary, but the aim of serving the public might very well govern the work of the painters.

I. COMMUNITY HEALTH

Health education. The problem of health education confronts a great number of communities in the United States. Many of these communities are not able successfully to

¹ Sorokin, op. cit., p. 259.
meet their needs for wider education regarding hygiene and diseases. Other communities already depend heavily upon art as a means of meeting their needs for health education. Numerous posters concerning public health appear in the more active communities, and many popular periodicals contain the illustrations of contemporary artists who are concerned with health education. Painting seems to be rendering an important social service in this respect, and the possibility of incorporating this role of painting into the school art program should not be overlooked.

In those communities where public health is at a low ebb, the school art program can assume a definite and vital policy toward health education. If necessary, in such an art program the mastery of painting skills might become secondary to the attainment of health habits. The particular health needs of the community should determine the theme for the class painting project; consequently, the objective of the artist will be that of interpreting a common group theme. Individual differences will appear in the paintings that are made—surely some individual differences are apparent even in Gothic or Early Christian art—but the general appearance of the class paintings will be similar. Under these circumstances it is important for the instructor to overlook the lack of individuality in the class. The emphasis is to be placed on health education.
Painting projects designed to emphasize health might include (1) a study of personal cleanliness—bathing, brushing teeth and hair, cutting fingernails, and washing clothes, (2) a study of preventing diseases—permitting adequate air circulation in a room, getting sufficient rest and relaxation, and dressing in accordance with the demands of the weather, and (3) a study of physical education and recreation. These projects might be painted and framed for the purpose of exhibition in the community, and/or they may serve as the theme of a small-sized, illustrated booklet that might be distributed by the students to all members of the community. The dual purpose of the former project would entail the dissemination of knowledge concerning health to both students and the members of the community.

Paintings pertaining to health. For the reference of the instructor and the student engaged in utilizing the art lesson as a means towards the study of health, a number of excellent painting by master artists in which this subject is treated should be studied. Paintings in which the central figures are practicing habits of personal hygiene or seem to be observing certain rules that pertain to healthful living are included in many museum collections and illustrated books on painting. Because of the wide variety of material that is available on the health theme
in painting, no selected list of paintings is recommended to
the instructor. By way of illustration, some examples of
suitable paintings are (1) George Seurat's "La Grande Jatte,"
a landscape in which a number of people are relaxing in the
peaceful atmosphere of a clean, spacious park and seem to be
enjoying the healthful benefits of fresh air (oddly enough,
this painting was done by candlelight in a dingy, unhealthy
basement; and largely because of the tedious work that was
involved in completing this painting, the artist's health
was impaired, causing him to die an untimely death),
(2) John Sloan's "Women Drying Their Hair," a painting in
which three women are shown brushing and drying their hair
in the sunlight, illustrating cleanliness being practiced
in a neighborhood of rather low socio-economic status,
(3) Rembrandt's "Susanna At The Bath," painted in 1637, a
Sensate painting, in terminology borrowed from Sorokin,
that appeals directly to one's feeling for cleanliness,
bathing or washing; and (4) Jan Vermeer's "A Maid-Servant
Pouring Out Milk," in the collection of the Rijksmuseum,
Amsterdam, showing a woman preparing food in seemingly
hygienic conditions.

2 Daniel C. Rich, Seurat and the Evolution of "La
3 Sorokin, op. cit., pp. 248-249.
While the foregoing paintings are suggested as a part of the basic references for a painting program designed to emphasize health, a perusal of illustrated books on painting will surely supply an abundance of material for the course. If further supplementary material is needed, a gallery tour is recommended. It is the author's opinion that a careful analysis of most painting galleries will reveal a number of paintings in which the health theme is manifested.

II. COMMUNITY RECREATION

Painting clubs. The recreation program of the community should and often does include a painting club that is patronized by the artistically-inclined members of the community. Through an organization of this kind, an excellent opportunity is provided for the development of art appreciation. Simultaneously the members of the community are able to make constructive yet relaxing use of their leisure time. The many advantages of such an organization might provide enough material for a study in itself; the observation made herein merely indicates that it is an organization of considerable value to any community. Moreover, the existence of a painting club in the community provides an opportunity for the school art program to extend its facilities to the mature mem-
 bers of the community.

In their book on community recreation, Meyer and Brightbill call attention to the role of the public school in recreational art activities within the community. To elaborate upon this idea, a number of services may be performed by the school for the benefit of the painting club. The following brief list is suggested: (1) the school art instructor might serve as a resource person or consultant for the group, giving lectures or conducting tours, (2) if suitable facilities exist in the school plant, a painting exhibition of work done by the community artists might be held in the school, (3) the school might select a number of art students to conduct a painting contest and award prizes to the club members, (4) the painting club might be permitted to observe the art teaching methods in the school, (5) an evening class might be held in the school under the supervision of the school instructor, and (6) the school might permit the use of its auditorium to the art club for the purpose of holding lectures or showing films on art.

The foregoing list of suggestions indicates a pattern for community-school interaction. Further research might indicate a possibility for interaction be-

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4 Meyer and Brightbill, op. cit., p. 531.
tween the painting club and other community agencies, such as the art galleries and museums. Conceivably, a well-organized community painting club might contact people and agencies outside of the immediate community for the purpose of making available to the local community art material that may be used to supplement the school art program as well. In this connection, guest lecturers or traveling art exhibitions might appear for the benefit of the citizenry.

Assisting hospitals. In addition to assisting the community painting club, the school can play an important role in supplementing the local hospital's painting therapy program. Hospital patients engaged in such a program might be encouraged or inspired if the school art instructor volunteered his services as a lecturer or consultant. Not only will a service have been performed in respect to building the morale of the patients, but artists or art appreciators might be developed. The career of a leading American portrait painter, Alexander Brook, began in a hospital. An interesting account of how this painter's career started appears in Saint-Gaudens' book on American artists.5

The role of the school in supplementing the hospital painting therapy program should include the participation of students as well as the services of the art instructor.

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Hospital patients unable to attend an art exhibition because they are confined to their quarters might still experience this pleasure if an exhibition of student painting was supplied by the school. Student paintings could be loaned to the hospital and exhibited in a main corridor or even in the individual rooms. Since the school painting output is usually plentiful, a variety of exhibits might be sent periodically to the hospital for the purpose of keeping the patients well entertained. The knowledge that the paintings will be exhibited in a hospital may even serve to motivate certain students. It was the experience of the author, when teaching an eighth grade class, to send a supply of painted paper vases to a nearby veterans' hospital. The class of students that participated in this activity seemed, as a group, to possess an added incentive for their work because they knew the finished product was to fulfill a social need in the community.

The positive value of the children's paintings, as creative works of art, should not be overlooked. These paintings usually possess naive yet refreshing qualities that are beyond attainment for most mature painters. Those patients who have become acquainted with painting through the painting therapy program of the hospital will probably recognize the good qualities in children's painting.
For the layman, who has little or no training in art, children's painting may not have much appeal.

A painting workshop. For the purpose of developing close co-operation between the school and community, a special painting workshop might be organized by the school. Under the supervision of the art department, a group of willing students during and/or after school hours might paint pictures or posters that are needed in the community. This workshop might be considered a recreational, co-curricular activity, or it might possibly be incorporated into the school art program as another of the many required activities.

Workshop committees might be organized and sent out into the community to contact individuals or agencies that are in need of art work, and a list of commissions might then be distributed among the members of the workshop, much as the commercial art agencies function. Pictures could be made not only for the local hospital, but for the church, social service organizations, fire and police departments, local business enterprises, and innumerable other types of agencies within the community.

The value of the former type of recreation program is recognized by Meyer and Brightbill, who enlarge upon
the possible functions of a community-school recreation program. They say,

The school has two definite responsibilities in recreation: (1) integrating its resources--pupils, teachers, facilities, and activities--with the community recreation program in full co-operation with all other agencies for individual and social well being; and (2) operating an adequate recreation program as an essential part of the education program by teaching the arts of leisure and providing the recreation opportunities within the framework of the school program.5

5 Meyer and Brightbill, op. cit., p. 164.
CHAPTER VII

The task for art to accomplish is to make that feeling of brotherhood and love of one's neighbor, now attained only by the best members of society, the customary feeling and the instinct of all men.¹

PUBLICITY FOR THE SCHOOL

There are many ways in which painting may attract the attention of the local community and the larger community, both national and international. When these methods are used by the school, it must be remembered that not only should painting publicize the school, it should also perform a fundamental task of all art—it should spread the feeling of brotherhood.

I. THE LOCAL COMMUNITY

An art symposium. In the local community, the school might take advantage of the art student's enthusiasm to exchange ideas on art, and present a student art symposium in which all interested members of the community might be invited to participate. Painting often gives rise to many controversies that should be of interest to a great majority of the people in the community. Not only are the technical aspects of painting as it appears in the program of the school open

¹Tolstoi, op. cit., p. 110.
for discussion (even this information should be of interest to some members of the community), but the meaning of painting and its significance to society are also topics that can be considered in the art symposium. The latter suggestions refer to topics that are not easily understood—indeed, few men have ever attempted to really interpret the meaning of art. An exceptional attempt to develop insight into the meaning of certain rather recent trends in the field of painting was made by Sorokin, who says,

To those who can read the "letters on the wall" all the time being written by art, this fact of the splitting of the well-rounded, almost Victorian naturalistic style into the two opposite and more extreme factions would have given a good warning of the coming split of the Western bourgeois Visual and Senses mentality, society and culture into the extreme factions of "Cubists" and "Impressionists" in politics, science, philosophy, behavior; into communists and fascists, revolutionaries and Tories. But, alas! There have been too few, if any, wise men who could really read the signs of the coming changes in art or any other compartments of culture. ²

The above reference to Cubists and Impressionists should be made clear in the school art program. The differences between these two schools of painting must essentially be pointed out in almost any painting program. Then the students, prepared to recognize the differences between Cubism and Impressionism, may be ready to proceed to a consideration of the relationship between painting

² Sorokin, op. cit., p. 398.
and other phases of culture. A symposium of this nature might include not only art students, but science and social studies majors as well.

Other than the stimulating topics that might be discussed at a symposium, certain attractions might be offered to secure the participation of the community. The symposium might include the serving of refreshments to help create an atmosphere that is conducive to a wide participation among all members of the community. A planning committee might assume the responsibility for arranging the physical surroundings of the room in which the affair is to be held so that all participants will feel at ease and free to contribute to the discussion. In planning the affair, consideration should be given to the time of day that best suits the majority of people; and, if one time of day is not satisfactory for a large enough majority, more than one symposium might be held—possibly an afternoon meeting and an evening meeting. Lastly, to supplement the discussion itself, certain audio-visual aids might be selected by the planning committee. Pictures by the students, reproductions of masterpieces, recordings of music and even certain cultural artifacts could be used to emphasize and clarify the topics of discussion.
A painting auction. Further publicity might be given the school if the art department sponsored a painting auction. Students might be provided with the experience of matting and framing their paintings so that the finished product will be ready to hang in the home. For the elementary classes it would be necessary to omit the framing process, since it is a difficult step; however, paintings by elementary children might be matted and framed by the older groups. The students should be given the opportunity to choose those paintings that they would prefer to keep, and submit to the auction the paintings that will not be kept permanently.

The purpose of the school-sponsored art auction is, of course, to attract the attention of the community to the painting accomplishments of the art students. It is not primarily a fund-raising project for any group of students within the school; therefore, the paintings should be sold at very low prices, and the resulting financial profits should in turn be reinvested into the auction for the purpose of serving refreshments to the patrons. Conceivably, other legitimate uses might be made of the profits. The affair might become a method of raising funds for a charitable cause, such as the Red Cross drive, a student milk fund, Thanksgiving food baskets for the needy, or the purchase of art supplies for underprivileged school children.
The well-planned auction should take advantage of every possibility to attract the interest of the community. Unlike the service projects in which the students contribute to a community activity (community health, safety or recreation), the painting auction is strictly a method of publicizing the school activities. Consequently, the auction must depend upon its own good qualities to attract the attention of the community. In this connection, plans might be made to include a student demonstration of certain painting techniques and methods that are taught in the school art program. Pupils on all levels of the art education program from elementary to secondary might be capable of performing the painting demonstration. If sufficient space is available, a wide variety of students might demonstrate a number of the painting methods that are taught in the school. Tempera painting could be demonstrated by an elementary student, water-color painting by an intermediate student, and oil painting by a secondary school student. The kinds of painting that can be demonstrated include abstractions, imaginary figure compositions, still-lifes and portraits. The latter activity might conceivably become a lively center of interest if a capable student portrait artist can be engaged to rapidly sketch the patrons.
It is hoped that through attending the foregoing event, people in the community will become more aware of the value of painting. Both the experiences of seeing a painting created and of owning an original painting should provide a good basis for developing an appreciation of art as well as an understanding of the school art program.

II. THE LARGER COMMUNITY

National painting competition. The school art program can receive wide recognition by making provisions for talented students to enter national painting contests and exhibitions. There are many contests open to school children, and some of them--like the nationally conducted Scholastic Magazine contest--are well-organized, annual events. The former magazine sponsors regional art competition in twenty-six states of the union, and awards and scholarships are offered to the best art works in the fields of painting, graphic arts, design and photography, as well as several other types of pictorial art. Many nationally known art schools offer tuition scholarships, usually for a period of one year, to the winning students, who sometimes are honored by special exhibits or by having their paintings reproduced in widely circulated magazines. In addition to appearing in the
nationally famous Scholastic Magazine, the winning entries are published in Collier's.

The National Art Education Association is sponsoring, on an experimental basis, a national and international exhibition of public school paintings which, unlike the Scholastic exhibition, does not offer any prizes. The primary purpose of these exhibitions is to publicize the artistic efforts of the school children to a large number of people throughout the nation and the world. In a recent newspaper article, an indication is given of the efforts of this association to exhibit the paintings of children. The following information is reported:

Last year 3,000 of the exhibits from over the nation were exhibited for display in schools in Czechoslovakia, France, Sweden and Venezuela. This year the exhibit will also be sent to Belgium, Greece, Japan, Canada, Poland, German, Iran, and Australia. The scope of the former exhibition is indicative of the vast possibilities for publicizing the school and its art program. For the instructor, then, who is interested in submitting the work of art students to national and international exhibitions, it is recommended that close contact be made with these two organizations, namely; The National Art Education Association and the Scholastic Magazine. The publications of these organizations will not only include information regarding their exhibitions,
but also information of a general interest to art instructors in elementary and secondary schools. An effort is being made by the above agencies, and other similar organizations, not only to exhibit widely the art of children, but to publish reading material on the subject as well.

Effect on human relations. Since this situation exists, and painting travel to all parts of the nation and are interchangeably exhibited among many nations as well, the effects and possibilities of these widely-exhibited paintings might well be taken into consideration. To say that pleasure alone is the objective of the paintings and that the artists have no other aims is probably not accurate--the paintings, when exhibited, present a point of view, and reflect the cultural milieu in which they were painted. Cognizance may well be taken of Tolstoi's observation regarding the aims of art in general during the latter part of the nineteenth century. In an effort to corroborate his thesis that art must have objectives, this great humanitarian says,

If we say that the aim of any activity is merely our pleasure, and define it solely by that pleasure, our definition will evidently be a false one. But this is precisely what has occurred in the efforts to define art.\(^4\)

\(^4\) Tolstoi, *op. cit.*, p. 37.
In more recent times John Dewey points out similar functions of art. According to Dewey, not only does art have objectives, but these objectives might possibly have an effect on human relations. The following observation appears in Dewey's book, *Art As Experience*:

Art is a mode of prediction not found in charts and statistics, and it insinuates possibilities of human relations not to be found in rule and precept, admonition and administration.  

In the light of these observations, the role of painting in the community-school relationships, especially the school's relationship to the national and world community, seems of paramount importance. It must be kept in mind that the school art program provides children with the opportunity not only to receive pleasure but to make a definite and significant contribution to the general well-being of mankind. Whether art students realize the significance of their contribution may or may not be of importance. Surely a knowledge of the humanitarian possibilities of the painting program is not now common among all schools in this country and may be less common in the schools of other countries.

Exactly what constitutes a humanitarian picture or what forms are manifested in the painting that will

create a feeling of brotherhood and love of one's neighbor is not easily explained—it might, in fact, give rise to controversies among the experts. In can only be said that the varied possibilities of painting make it worthy of detailed exploration in any school's curriculum; and through co-operation with national and international organizations, it is hoped, the school art program might perform the potential functions implied in the observations of both Dewey and Tolstoi.
CHAPTER VIII

SUMMARY AND RECOMMENDATIONS

Summary. The teaching of painting entails some preparation for citizenship, and such preparation takes place, in part, during the studio experience. Three aspects of citizenship (sharing responsibility, recognition of cultural heritage, and civic attitudes) are an integral part of the studio experience and can be given emphasis by the teacher. A relatively high degree of interaction takes place in the studio, thereby providing students with an excellent opportunity to share responsibility. Projects in abstract painting, figure painting and mural painting provide a means for the instructor to achieve a shared responsibility in the studio. Recognition of cultural heritage, an important aspect of citizenship in the so-called "melting pot" society of the United States, may also occur in the art studio that is under the guidance of a competent instructor. Differences may become apparent among the students, and/or cultural differences can be pointed out in connection with class problems in still-life and figure painting. Civic attitudes are important in the art studio because of the degree of interaction that takes place among students, and can be evaluated in class
problems that are devised to include a contribution from each student.

The community is a laboratory and a textbook for painters who participate in sketching trips and museum or gallery visits. As evidenced by the preponderance of excellent professional painting on the subjects, rural and urban life should be studied by art students through the medium of painting. The possibilities of both types of subject are numerous and diversified. The role of museums and art galleries in the school curriculum is in the process of constant development, and many new experiments are now being made in this connection. The galleries serve as a textbook not only for painting, but for the study of cultural and social courses as well. Experimentation in museum instruction indicates that new methodology may be forthcoming; and, since a minimum of college courses are offered in "the use of museums," some aspects of the museum program must be studied through the medium of reading.

Painting plays a role in developing appreciation of the family, and through the skillful use of painting, the art instructor may develop a better understanding of the home, and be better qualified to function in family-school relations. A study of the paintings of pupils who have been inspired to paint their families often reveals the
students' feelings towards their families, and also tells the instructor much about the socio-economic and cultural level of the homes. It is recommended that the instructor who desires to understand the pupil's home background use creative painting as a source. Appreciation of the family might be developed through problems in painting in which the pupil is required to take cognizance of many aspects of his family life. The resultant paintings should then be exhibited in the school for the purpose of creating an awareness of the different characteristics of each family. Painting provides an opportunity for the instructor to cooperate with the home. The functions of the family may be supplemented by certain painting assignments, and the painting program may also provide social experiences, for the purpose of developing personality, that are not provided in the student's home.

Through painting, pupils are provided with the opportunity to serve the community in a number of activities. Health education can become a theme in painting, and the entire art program might be centered around this theme. Many paintings relate, directly or indirectly, to health, and a study of these works should provide excellent reference material for both instructor and pupil. Painting is also a factor in community recreation, and in this respect the school and the pupil may be of some service to the
community. The school should extend its facilities to
the painting clubs. Both the school art instructor and
the school building may be of service to these clubs.
Pupils might play an important role in assisting local
hospitals to inaugurate a continuously rotating exhibi-
tion of paintings for the benefit of the patients.
Lastly, a painting workshop under the auspices of the
school should provide pupils with the opportunity to
serve many agencies in the community. Such an activity
might be recreational, or it might be a regular part
of the school curriculum.

Publicity might be provided for the school through
the painting program, and such publicity might be of a
local, national or even international variety. In the
local community, painting symposiums or painting auctions
might be organized by the school for the purpose of
attracting the attention of the community. The paintings
of students also attract the attention of the larger
community in national and international exhibitions of
school art. Paintings are used in this connection be-
cause of their potential values in establishing happy
human relations, and may well be exhibited for the pur-
pose of creating a feeling of brotherhood among nations.

Recommendations for further research. Further re-
search might entail a more detailed study of the role of
painting in providing for shared responsibilities, recognition of cultural heritage, and civic attitudes. A list of paintings that illustrate specific cultures might be of value to the teacher. There also is evidence that a comprehensive list of activities in which civic attitudes are involved might be compiled and used in the painting course.

For the purpose of stimulating rural and urban sketching trips, a comprehensive list of urban paintings and rural paintings might be compiled and used by art educators. Research is needed in the field of museum instruction for school children, and in this connection an outline of procedure in using museum resources could be developed.

Regarding family-school co-operation, a course of study might be outlined in which the painting assignments that are made entail the participation of both the home and the school art instructor. Further research of a psychological nature could be made in respect to identifying personality in paintings, and a correlation of the types of problems that best suit specific personalities could be made.

Health education might very well be stressed in the painting course, and needed reference material for such a course would include a comprehensive list of
paintings in which the health theme is emphasized. Further research might also explore in detail the community service projects that can be performed by a school-sponsored painting workshop.

The opportunities that painting provides for publicizing the school might also be explored at greater length. Such research might include the presentation of a complete list of national and international art exhibitions in which the schools are invited to participate. For use in local communities, a list of possible topics for discussion in painting symposiums might stimulate community-school relations.
A. BOOKS


B. PERIODICAL ARTICLES


C. PUBLICATIONS OF LEARNED ORGANIZATIONS

D. NEWSPAPERS


The *Indianapolis Star*, April 8, 1949.