



Art education  
by Carolyn Cecelia Haley

A THESIS Submitted to the Graduate Committee In partial fulfillment of the requirements for the Degree of Master of Applied Art At Montana State College  
Montana State University  
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Abstract:

All memorable art has been produced in response to a common and Collective need on the part of the community, or at least of that portion of it which was in the ascendancy, or possessed of sufficient ' power to make its need recognized.

As we survey the past, we find that such power has been usually in the hands of a minority of the community; of a privileged class, who were able to impose their theory and practice of life on the more or less unquestioning submission of the masses of the people (1).

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 twenty or thirty 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 are a changing society and a new point of view.

Art serves a purpose for the individual, and for the social group. It gratifies the creative impulse of man, and satisfies his aesthetic desires-, It ministers to his spiritual needs by dignifying labor; "by commemorating events; by teaching moral truths; by objectifying religious dogma; by glorifying individuals; by popularizing ideas. Art ministers to man's material needs by requiring appropriateness and adequacy, and by incorporating the elements of beauty and taste. Art integrates mankind, making life richer for all.

Aims and objectives are given in the Montana State Course of Study; irArt education has broadened within the past ,years to a large degree. It no longer -aims to train children to become artists but to show how to enjoy life more completely and to lead to a better understanding and finer appreciation of the beauty of one's surroundings. It aims to develop better citizens by improving taste, by developing fundamental principles of art, and by giving standards of good form whereby to judge and to choose wisely and discriminatingly.

It aims to further creative thinking, it being another means of expression. It aims to train for more intelligent buying and selling and for greater enrichment and happiness in life. ' Those art values should be taught that provide for the greatest possible good to the greatest number of pupils, the citizens of tomorrow." Objectives 1. To develop the power to observe and interpret form and color in nature and things of every day life, 2, To develop the imagination and provide training for creative ability and originality.

3. • To develop the ability to think more clearly through planning and working out problems.
4. To develop a feeling -of confidence to express ideas freely through art mediums.

5. ' To develop some technical skill and proficiency in the use of art materials.
6. To develop a discriminating taste and intelligent judgment in the selection of wearing apparel and in the "beautifying of home and community., 7. To cultivate desirable social activities through sharing materials and tools, through making things for the use of others, and through waiting for one's, turn, 8, To develop an appreciation of the relation of art. to industry and its influence on cue's life..
9. To arouse an appreciation for the fine arts' and crafts of the past.
10. To awaken and develop a feeling of appreciation for the "beautiful In art and surroundings.

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## CHAPTER I.

### HISTORY OF ART EDUCATION IN THE UNITED STATES.

All memorable art has been produced in response to a common and collective need on the part of the community, or at least of that portion of it which was in the ascendancy, or possessed of sufficient power to make its need recognized.

As we survey the past, we find that such power has been usually in the hands of a minority of the community; of a privileged class, who were able to impose their theory and practice of life on the more or less unquestioning submission of the masses of the people (1).

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 twenty or thirty 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 are a changing society and a new point of view.

#### Early Conditions

Settlers in a new country are primarily concerned with the simple problem of living. Food, clothing, and shelter are the first essentials. The habits and social conditions which attend the satis-

faction of such demands necessarily form a somewhat fixed background upon which future living is markedly influenced. The early hardness of life establishes a mental outlook which persists even for generations. Only the strong are reversed 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 china and portrait painting, embroidery and crafts, in that early period.

Painting had little or no place in the rough interiors of the sixteenth century farmers' houses. That art could exist as landscape in their crops, in their homespun, or in their homes and hand-timbered barns never entered their minds.

Thus up to the period just preceding the World War a general recognition on the part of the public of the value of art education did not exist. If an enlightened few fought for it, they but planted the seed; it was impossible that they should reap the benefits. 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 eighteen hundred 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, due to the importation of European goods.

Probably the great Crystal Palace Exposition of London in eighteen hundred and fifty-one first started manufacturers along the new line of thought. Certainly Great Britain was deeply shocked to note 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 ten 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 other schools in the country, some emphasizing the "fine" and some the industrial character of art expression (2).

Art education was a thing practically unheard of two centuries ago. It was, however, advocated by no less an authority than Benjamin Franklin in 1749 in his "Proposed Hints for an Academy". The first attempt to utilize art in the public school curriculum was made in Boston in eighteen hundred and twenty-one by William Bentley Fowle. The work was restricted to the teaching of outline drawing, chiefly geometric, by the copy method. This experiment met with much opposition and many reverses. During the next forty years, drawing was introduced into the city schools of Philadelphia, New York, Baltimore, Cincinnati, Cleveland, and many other cities in the East.

Art work was advocated by Rembrandt Peale of Philadelphia in

eighteen hundred and forty as a form of graphics - the art of accurate delineation - a system of school exercises for the education of the eye and the training of the hand, an auxiliary to writing, geography and drawing.

William Minife, of Baltimore, in eighteen hundred and forty-eight, advocated art as a training in taste for all pupils and as a means of discovering art talent for use in the industries. A paragraph taken from one of the early writings of this author sets forth his ideas: "To get good designers we must take proper means for educating, and if we should make drawing a branch of common school education, we should have an opportunity of selecting those who evidence superior talent for the art and at the same time, by improving the taste of all, we should create in many an appreciation of the beautiful and consequently very much extend consumption of art production". (3).

According to Charles A. Bennett, Elizabeth Palmer Peabody gave instruction in drawing in the Franklin School, Boston, during the winter of eighteen hundred and thirty-eight and thirty-nine. A sister of Elizabeth Peabody, who later became Mrs. Horace Mann, was also a teacher of drawing at this time. Bennett refers to two educators who helped to create an interest in art instruction in the pioneer days of the subject (4).

In eighteen hundred and forty-three, Horace Mann (1796-1859) then Secretary of the Board of Education in Massachusetts, made his famous seventh annual report, on his observations while visiting the schools of Europe, especially those of Prussia. In this report, which became the basis of school reform in Massachusetts, the value of drawing was given considerable emphasis. As one of the results of this report the School

Committee of Boston, in eighteen hundred and forty-eight, placed drawing in the list of grammar school studies, but as no provision was made for teaching the subject, "either in the way of a program, text books, or special teachers", next to nothing came of this action. The prevailing ignorance in regard to the subject was only equaled by the indifference respecting it. If a progressive teacher tried to arrange for a little drawing in his school, he was likely to get for his pains a gentle rebuke from his committee, and some blame from his fellow teachers (5).

The credit of changing these conditions was largely due to the continued efforts of John Dudley Philbrick (1818-86), who was Superintendent of Schools in Boston for eighteen years (1856-1874), during which time the State of Massachusetts and the city of Boston became widely known for their leadership in art education in public schools.

Beginning in eighteen hundred and fifty-three, William N. Bartholomew became an influential figure in promoting art instruction in the city of Boston. These early efforts to introduce the new subject into the schools stimulated other educators and successful experiments were conducted along this line in many cities of the eastern part of the United States. A foundation was laid for the work of Walter Smith, who later played an important part in the development of art in the Commonwealth of Massachusetts and throughout the country.

Massachusetts was the first state to adopt as a part of its general education program, the initial step which was taken in eighteen hundred and sixty. In eighteen hundred and seventy, provisions for art instruction throughout the Commonwealth were made in the laws of the state. In eighteen hundred and seventy-one Walter Smith was made director of art

for all the public schools of Massachusetts. He then became the first state director of art education in the United States.

Drawing was introduced in Massachusetts primarily as a means of contributing to industry, as is stated in the early reports on art education from the state, "so to influence industrial products that this article of manufacture would compare favorably with foreign goods."

A broader motive for art teaching appeared in the early eighties, as is apparent from a report on school art in Boston, dated eighteen hundred and eighty-two.

"Art education, even for little children, means something more than instruction in drawing. It comprehends the cultivation of the eye, that it may perceive form; of the hand that it may represent form graphically; of the mind, that it may receive and express ideas in regard to form. It would seem appropriate, then, that these lessons should be called form lessons. Teachers should consider them as such, and should direct their teaching to creating in the minds of their pupils a correct conception of simple forms, rather than to giving instruction merely in drawing". (3).

It is interesting to note that some of the art instructors in these early times, in writing about art instruction, held views similar to those which we embrace today. Thus, in the words of one commission, "the instruction is to be varied and rational, the aim being not to make proficient in any one thing, but to impart a taste, a knowledge, and a skill of universal utility". (6).

It is evident that such phrases as those used in the foregoing quotation were not interpreted in eighteen hundred and seventy-six as at

the present time. Furthermore, we can draw the conclusion from the reports of the early exhibitions of school work, that there was little system or organization and much hit or miss method in these first attempts.

### Teacher Training Schools

The first teachers of art in the United States were trained in England. It was apparent that rapidly efficient development of this subject could not be expected as long as the schools were dependent upon foreign trained teachers for instruction.

In eighteen hundred and seventy-one, Walter Smith, head master of the School of Art in Leeds, England, was persuaded to come to America and assist in the problems of Art Education in the state of Massachusetts, and to serve as director of art education throughout that commonwealth. Through his efforts, the Massachusetts Normal Art School was founded at Boston in eighteen hundred and seventy-three to meet the demand for trained art teachers. This school became a great factor in the development of art education throughout the country.

For the first time, efficient art teachers were being trained in America to carry on the work of instruction. Following the lead of the Massachusetts Normal Art School many teachers' training schools have been established for this preparation of art teachers. Outstanding institutions of this character are found today in widely separated parts of the country - Boston, New York City, Brooklyn, Chicago, New Orleans, Berkeley, Oakland, Philadelphia, Seattle, Portland, Dallas, Denver, Los Angeles, and in many other cities of equal importance.

Practically all State Universities and large Colleges provide training for art teachers. A good percent of the state normal schools have excellent departments for the preparation of specialists in art education. In addition, there are many private art schools and educational institutions that are notably assisting in this work (3).

#### Art Text Books

In tracing the history of art text books we find, that until the very recent year of nineteen hundred twelve, they had not come into being. Since then, however, we have had eleven different series. The authors of each have been in every instance persons particularly fitted by training and experience to prepare such books.

They, therefore, are based on the findings of an exhaustive survey in the field of School Art. In most instances they represent a broad conception of all those phases of art which are generally considered practical and adaptable to school room conditions.

The use of art text books has placed art in the school on the same plane as other subjects and gives it as much dignity. Today educators have concluded that such texts are tending toward more successful results.

The following is the chronological arrangement of all Art texts up to date:

1. Title: Graded Drawing Books and Construction Books  
Author: Ancon K. Cross  
Copyright: 1912 by A. Flanigan Co., Chicago.
2. Title: Applied Arts Drawing Books (OUT OF PRINT)  
Author: Wilhelmina Seegmiller  
Publisher: Atkinson, Mentzer & Company, Boston,  
New York, Chicago, Dallas.  
Copyright: 1912-13 by W. Seegmiller.

3. Title: Industrial Art Text Books  
Authors: Bonnie Snow and Hugo Froehlich  
Publisher: The Prang Company, Chicago and New York  
Copyright: 1915 and 1923 by Bonnie F. Snow and Hugo Froehlich (Revised by authors in 1922)
4. Title: Practical Drawing Books - Art Education Edition - 8 books  
Authors: F. B. Farnum, C. Valentine Kirby, George S. Dutch and Lida Hoce  
Publisher: The Practical Drawing Company, Chicago and Dallas  
Copyright: 1925
5. Title: Industrial and Applied Art Books - 8 books  
Authors: Walter S. Perry, Florence H. Fitch, Walter Sargent, Frederick Bonser  
Publisher: Mentzer Bush Company, New York, Chicago, Dallas  
Copyright: 1926 by Mentzer Bush Company
6. Title: Correlated Art Books - 3 books  
Authors: Bess E. Foster and Pedro J. Lemos  
Publisher: Practical Drawing Company, Chicago and Dallas  
Copyright: 1927 by Practical Drawing Company
7. Title: Practical Drawing Books - Correlated Art Edition - 8 books  
Authors: George S. Dutch, Royal B. Farnum, Bess E. Foster, C. Valentine Kirby, and Pedro J. Lemos  
Publisher: The Practical Drawing Company, Chicago and Dallas  
Copyright: 1930
8. Title: Graphic Drawing Books  
Publisher: The Prang Company, Chicago and New York  
Copyright: 1930
9. Title: Art Appreciation Text Books - Parts I-VIII  
Authors: Cora E. Stafford and Pearl Rueker  
Publisher: Laidlaw Bros., Chicago, New York and San Francisco  
Copyright: 1930
10. Title: Art Education Through Religion - 8 books  
Author: Mary G. McGonigle  
Publisher: Mentzer Bush Company, New York, Chicago, Atlanta  
Copyright: 1930

11. Title: Neilson Drawing Books  
Author: T. R. Neilson  
Publisher: Neilson Drawing Book Company, Pocatello, Idaho  
Edited: 1919

### Periods of Development

Art education has made marked progress since its experimental introduction into the public schools in eighteen hundred and twenty-one, but a reliable history of the movement is difficult to obtain because of the lack of adequate printed reports and accurate data on the subject. A fairly comprehensive idea can be obtained of the development of art teaching in the United States by studying the reports of the various large expositions of the country where public schools' art work has been displayed.

The Art exhibit of the Massachusetts public schools at the Exposition in eighteen hundred and seventy-six, created great interest. This work was characterized largely by straight and curved line drawing, geometric forms and designs, perspective, objects in outline, and light and shade.

Art instruction developed rapidly in the schools from eighteen and seventy-six on, becoming less formal and geometric, and was just awakening to the possibilities of color teaching when the World's Columbian Exposition at Chicago, in eighteen hundred and ninety-three, opened and gave to the country the greatest stimulus for art that it had yet received. At the same time there was an improvement in paper, paints, crayons, pencils, brushes, and all materials and methods. As a result, we find art making great strides in the schools. However, the introduction into the schools

of these new materials for the teaching of art caused the interest in the development of new methods and ways of handling the materials to dominate the course of study. The objective seemed to be to expand the possibilities of the newly introduced agencies for art teaching to the very limit. The valuation of the practicability of this work for the student seems not to have been considered at all (3).

Following the World's Fair, art teaching soon tended toward "Art for Art's Sake", and passed into an extreme from which we are reacting today in the schools.

Chicago school people have taken art seriously since eighteen hundred and ninety-four. This is perhaps due to the influence exerted the previous year. They have been earnestly helped by a remarkable organization, mostly women, styling itself the Chicago Public School Art Society.

Art has since, in Chicago, been looked upon as a function of common school education (7).

At the St. Louis Exposition in nineteen hundred and four, the so-called Arts and Crafts movement made its appearance, and the coordination between art and manual training became apparent. The Jamestown Exposition in nineteen hundred and seven shows the art and manual training teachers united in the endeavor to produce worthy industrial art products.

The San Francisco and the San Diego Expositions in nineteen hundred and fifteen show a still closer relation between art and industrial education. Objects were made with a definite practical use in view, demonstrating the union of beauty and utility, art in common things and for the masses (3).

One of the most significant things, however, in the history of art education was the national recognition on the part of art educators in nineteen hundred and twenty-four of a unified problem and the establishment of a commission in nineteen hundred and twenty-five, the Federated Council on Art Education, to study systematically and scientifically from a national standpoint the problem of art education (2).

The art work of public school children exhibited at the Dallas, Texas, convention of the National Education Association, in nineteen hundred and twenty-seven, indicates that stress is being placed more and more upon objectives that meet the needs of the average pupils, those having ordinary ability, as well as the needs of the relatively small percent of pupils having special ability and talent in art (3).

For the following two years we note creation and conventionalization of all design became apparent, with vocational objectives and the teaching of practical arts receiving emphasis.

In Minneapolis, at the meeting of the Western Arts Association, May, nineteen hundred and thirty, we find emphasis placed on illustration mainly, and then appreciation. "Art for Life's Sake" becomes the slogan. One of the speakers at this convention says that art as a factor in the modern curriculum must do the following things: "It must aim high, develop a social spirit, move forward aggressively, be efficient, train for leisure, adjust itself to new needs, and art must cooperate". So we see that the aims of art and the aims of education are indeed allied (9).

At the last convention of the Association, held in Louisville, Kentucky, on April twenty-eighth, twenty-ninth, and thirtieth, and on May first, nineteen hundred and thirty-one, we find particular emphasis being

placed upon educating people to make use of artistic achievements in their leisure time, thus to get more out of living in an aesthetic way (10).

In the last few years the Metropolitan Museum has done an enviable thing for art education. It is a decided gain for the school children, teachers, and people of New York City. They have established an Educational Department under whose guidance is conducted a story hour for very small children in kindergarden and lower grades. Here the study of Man's artistic productions, as found in the collections, is used as a correlation with their school work. The children are led to derive inspiration from the objects in the galleries, that school and home work may be finer. This instruction ever increasing in scope is carried through the high school, college and university. For the general public there are lectures and guidance of the individual or groups. Practically the entire educational staff, in one way or another, serves the teachers of the city in informal talks or in announced courses. These teachers bring their classes to the museum to make more vivid the class room work in history, geography, and language study, receiving from the instructor whatever help they may desire (11).

Other museums doing similar work are the Huntington in Los Angeles, Denver, Cincinnati, Cleveland, Chicago with its Art Institute and Field's Museum of Natural History and Art Institute in Seattle, Detroit, and Toledo (2).

A history of art education reveals clearly the fact that objectives have frequently changed during the brief sojourn of this subject in the curriculum. Emphasis has been placed from time to time upon the vocational objectives, upon "Art for Art's Sake", upon the Commercial Arts,

and the Household Arts, the History of Art and the Practical Arts. We have heard of art for industry, culture, pure aesthetics, and art for every day life. One after another, we have had a series of slogans and catch phrases in an attempt to define the objectives of this subject.

Like all departments of the school, art has passed through periods of experimentation, and many times during the brief history of this subject, we find that objectives have been stressed which would not meet the educational demands today. In fact, the curriculum in art from its beginning has been an experimental one. Only in recent years have we really begun to note a general tendency of stabilization and the establishment of generalized objectives which may be said to possess universal application to the various school needs throughout the country.

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 were about the first to 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 supplying themselves with pictures for their educational work (2).

At the same time general industry has found art an economic necessity, retail houses are conscious of its importance in merchandising, and through present 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 few years.

The outlook for the development of art has never been brighter. We have explored science and invention to its depths; we have traveled enough not to be satisfied with the unlovely in architecture, planting, furnishing, or clothes. In other words, the desire, the demand for art is here. At last we are tending toward an art consciousness.

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## CHAPTER II.

### ACCEPTED AIMS OF ART EDUCATION BY RECOGNIZED ART AUTHORITIES OF TODAY.

Art education has broadened its scope within the past years to a large degree. It no longer aims to train children to become artists but to show them how to enjoy life more completely and to lead to a better understanding and finer appreciation of the beauty of one's surroundings. It aims to develop better citizens by improving taste, by developing fundamental principles of art, and by setting up standards of good form whereby to judge and to choose wisely and discriminatingly. It aims to further creative thinking, it being an important means of expression. It aims to train for more intelligent buying and selling and for greater enrichment and happiness in life.

Those art principles should be taught that provide for the greatest possible good to the greatest number of pupils, the citizens of tomorrow.

Undoubtedly more change has been effected between nineteen hundred and twenty and nineteen hundred and thirty in art for elementary school than at any other level. 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, coordination 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 the last "Biennial Survey of Education", (2) (1928-30), Professor Nyquist of the Carnegie Institute of Technology, gives the five aims of art education in the elementary schools as follows:

1. "Communication - the usage of pictorial and plastic art as a 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 - aesthetic contemplation through guided attention to nature and graphic and plastic art for purposes of enjoyment."

As we see, the pedagogical aim is all important in these lower grades. It is here that creative expression wins its strongest support, and in these years mental training predominates; in attempting to teach drawing, technique is not stressed.

























































































































































