Chapter-I

Institutionalization of Art Education: A Brief Survey

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ELEMENTARY METALWORK
A PRACTICAL MAN CALLED AMATEURS AND KOK USE IN SCHOOLS.
A delightful addition to the series of practical manuals. Mr. LeUnd is doing solid service in thus providing aids to the study and practice of the lesser art occupations. The book in itself is an object lesson—contains excellent illustrations—Post 4 Is a guide to the principles of the Art.
CHAPTER I
Institutionalization of Art Education: A Brief Survey

Western scholars have made ample contribution to the field of research in art education that documents the journey of the modern institutions of art education from their early form. Stuart Macdonald in his book ‘History and Philosophy of Art Education’, gives an exhaustive historical account of the development of art education in Europe and America since the renaissance to the modern industrial age. Sir Herbert Read’s ‘Art and Industry’, Jerome Housman’s ‘Context, Content and Community in Art Education’, Manual Barkan’s ‘Foundation for Art Education; Thomas Munro’s ‘Art Education, its Philosophy and Psychology; Selected Essays’, De Francescso’s ‘Art Education: Its Means and Ends’, and works of Dickfield, Jean Piaget and others have approached the subject from practical, experimental or psychological viewpoints. Writings by all these scholars throw enough light on not only the philosophy of art education of the eminent art educationists like-Benjamin Heydon, William Dyce, Charles Heath, Wilson and Sir Henry Cole but also with the teaching practices and methodology of Pugin, Redgrave, Ralph Wornum and the approach to design education of Owen Jones and Christopher Dresser. Such literature keeps us well informed about the history and growth of the academies of art and the modern institutes of design and fine-arts in Europe and America and has helped in understanding not only the nature and purpose of art education but also forms the basis of the structure of art curriculum.
From as far back as we can trace, the meaning of art in all civilizations of the world was taken to be skill or craft.¹ In the ancient-oriental cultures artists were first employed by the priests and princes. In Egypt there was a great demand for pictorial representations and the artistic activity was quite well developed even in the early period. Artists were trained in the workshops attached to the royal palace and temples that functioned like schools. The longer a workshop could retain its tradition, the greater it became². Certain Egyptian texts inform us about the training of artists-craftsmen who were given instructions by the priests for representation. De Racheuittz mentions that the inventory of the Temple library inscribed at Edfee includes the book of prescriptions for Mural painting and of the proportions to be given to the figure (pl-1). There were distinct guidelines given in the Temple Papyri of instructions and also there were sketch books available for apprentices.

¹ “‘Hemwt’, the word for art in ancient Egypt was depicted as a mason's drill and later in the classical era and the middle ages, the Latin ‘ars’ signified the skill of working according to definite rules for a particular pursuit, trade or profession; for example, ‘ex arte dicere’ meant speaking according to the rules of oratory. Similarly, the medieval derivations, the French ‘l’art’, the Italian ‘l’arte’, the Spanish ‘el arte’ and the English ‘art’, were synonymous with skill, profession or trade, hence the English French artisan and the Italian ‘artificer’ used by Vasari. Likewise the ‘kunst’ signified skill or trade.”


which were passed down from master to master and these sketch
books used to be full of approved outlines which the apprentices would
enlarge to transfer on walls\(^3\). The nature of the overall practice of art
was academic-scholastic in both the temple and palace workshops.
The system of this training might have been directed from a few
centers as there existed universally binding rules, universally valid
models and methods of work that were uniform in nature. A rich array
of teaching material from the plaster casts, anatomical representations
of individual parts of body for instruction and above all the available
specimens show various stages of development of an art work during
production\(^4\).

Whereas Egyptians held craft in a very high
esteem the Greek philosophers had quite a low opinion of crafts.
Greeks made a clear distinction between liberal arts and manual crafts,
which according to them were for gentry and tradesmen respectively.
Socrates in his letters compared music and gymnastics with art, “You
learn these for professional purposes to become a practitioner, but in
the way of liberal education as a layman and gentleman should\(^5\).

Mediaeval educationists classified painting and
sculpture as other crafts like tailoring and leatherwork and rated them
lower than agriculture, hunting and medicine. Painting and carving was
rated so low because such skills were acquired by apprenticeship to

\(^3\) Macdonald, Stuart, “History and Philosophy of Art Education”, Univ. of London,

\(^4\) Plato, “Protagoras and Meno”, Penguin Books Harmondsworth, 1956, pp 41-
44, quoted by Stuart Macdonald, ibid.

\(^5\) Ibid. p21-22.
the master of a workshop, in order to produce articles and sell them for profit. The guild system gained great importance in the medieval times and began to control each craft as the Gothic need for decorating the churches in the thirteenth and fourteenth century expanded. The apprentices who worked in these guilds were directed to work strictly according to the rules laid down by guildsmen though their power diminished in the fifteenth and sixteenth centuries even though apprenticeship remained an integral part of the educational scheme in the mediaeval period. During the first few years of apprenticeship a pupil had to carry out much mechanical work for the master as well as his journeyman. His work included the grinding, mixing and staining of colours, glues, gessoes, and plaster to tint papers and prepare the surfaces of walls and panels. A little time was spent on drawing at this stage. At the end of the apprenticeship the craftsmen could assist his master (pl-2). He could also obtain commissions, which he carried out in his master's shop. Then an ambitious craftsmen could submit test piece of his work to be judged by the principal master and the councilors of his guild, after three or four years as a journeyman. In case of approval of his work he was permitted to set up his own shop as a master.

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6 ibid.
7 The personality of the artist as such was not yet acknowledged; his workshop was still organized in exactly the same way as that of any other tradesman.
8 ibid, pp 22-23.
It was not until the sixteenth century that the concept of art as distinct from craft training in Italy began to find form. It was at this time that a product of art was recognized as a product of the intellect rather than the skillful hand. It was due to the great achievements of Leonardo, Michelangelo and Raphael whose works could not be classified as mechanical arts. This in fact, gave a new meaning to the term 'art'. The new concept of academics of art, which came to the fore in the sixteenth century virtually established the status of fine arts as liberal arts. The works and views of great masters like Michelangelo and Leonardo greatly contributed to the emergence of a new pattern of art education though none of them ran a formal academy (pl-3). To quote Leonardo, "If you say that sciences which are not mechanical art of the mind, I say that painting is of the mind, for, as music and geometry treat of the proportions of continuous quantities, as well as the proportions of shadow and light, and the variation of

ibid, p17.

The title ‘academy’ for a school or society the ‘Athens Park’ in which Plato taught and acquired a plot for the foundation of his school of Philosophy. In Renaissance Italy, groups of savants of Greek and Science began to congregate regularly in the palazzi and churches for discussion and debate. An early example of this practice was the Platonick Academy founded in 1438 at the court of Cosimo Dei Medici in Florence. The earliest record we have of a connection between the title “Academy” and fine art is the inscription "Academia Leonardo Vinci" that appears on six Renaissance engravings, including the complicated knot rounded in the British Museum.

ibid, p-23.
distance in perspective"\textsuperscript{11}. Michelangelo himself had been instructed at one such academy patronized by Lorenzo De Medici, which allowed creative freedom to the artists and was responsible in diminishing the role of guilds as trainers. This school of painting and sculpture had been set up in 1488 (pl-4). This initiation of Medici opened up a way to the establishment of corporate art academies\textsuperscript{12}. Later in Turin, Mantua, Venice and Naples also many private academies were set up\textsuperscript{13}.

\textsuperscript{11} Vinci , Leonardo Da, "\textit{Treatise on Painting}" (codex urbinos latinus, 1270) Translated Mac Mohan, A. Phillip Princeton University press, 1956, vol-1,p 8. The original manuscript is probably a copy of Leonardo's statements made about 1550 on the order of Francesco Melzi, his executor.

\textsuperscript{12} Accademia dell'Arte del Disegno (Florence) was founded in 1561, was the first official school of drawing in Europe to promote what is now called Academic Art. It enjoyed the support and patronage of the Medici Family, as well as several artists from the Mannerist movement, including Giorgio Vasari, Bartolommeo Ammannati and Agnolo Bronzino. The Academy's aim was to elevate the standards, status and working conditions of painters and sculptors within the city of Florence and surrounding areas. Painting was not on the curriculum while, only drawing, in particular figure drawing was.

\textsuperscript{13} In 1589 at Bologna, Carracci family founded the Academia Delgi Incamminati. Pope Urban VIII in 1633 reformed the Rome Academy which came to be known as the most influential art education center in the entire Europe.

In France the Académie Royale de Peinture et de Sculpture (Royal Academy of Painting and Sculpture), Paris, was founded in 1648. It was modelled on Italian examples, such as the Accademia di San Luca in Rome. It came under the control of Jean-Baptiste Colbert in 1661. Under the directorship of Charles Le Brun, from 1683 it reached its greatest power. The academy had a hierarchy of members and strict system of education. It was later renamed Académie de peinture et de sculpture. The "Académie de peinture et sculpture" was also responsible for the Académie de France in the villa Médicis in Rome which allowed promising artists to study in Rome\textsuperscript{14} (pl-5).

The Academic De France at Rome was set up in 1666 (pl-6). In this institution the academic training started with drawing each part of the body from models based on parts of Greek statuary and ended with compositions of classical epics more or less on those of grammar and literature. The Academy was founded at the Palazzo Capranica by Louis XIV under the direction of Jean-Baptiste Colbert, Charles Le Brun and Gian Lorenzo Bernini. The Academy was the culmination of study for select French artists from the 17th to 19th centuries who, having won the prestigious Prix de Rome (Rome Prize), were honored with a three to five years scholarship (depending on the art discipline they followed) in Rome for the purpose of the study of art

\textsuperscript{14} http://en.wikipedia.org/wiki/French_art_salons_and_academies
and architecture. Such scholars were and are known as *pensionnaires de l'Académie*, the Academy pensioners. One recipient of the scholarship in 17th century was Pierre Le Gros the Younger. Until 1737 the Academy was housed in the Palazzo Capranica, and then in the Palazzo Mancini from 1737 to 1793. In 1803 it was moved to the Villa Medici by Napoleon Bonaparte, with the intention of perpetuating an institution once threatened by the French Revolution and, thus, of retaining for young French artists the opportunity to see and copy the masterpieces of the Antiquity or the Renaissance and send back to Paris their "*envois de Rome*", the works of the students inspired by art works in Rome\textsuperscript{15}.

In 1795, the Académie des Beaux-Arts (Academy of Fine Arts) was created out of the merger of Académie de peinture et de sculpture (Academy of Painting and Sculpture, founded 1648) Académie de musique (Academy of Music, founded in 1669) Académie d'architecture (Academy of Architecture, founded in 1671) (pl-7). It was one of the five academies of the Institut de France. In 1863 it was granted independence from the Government by

\textsuperscript{15}These "envois" or annual works, sent to Paris to be judged, were a compulsory requirement for all the pensionaries. The academy ran through tough times during the first World War. The competition and prix de Rome were eliminated in 1968 by André Malraux (the last Grand Prix for architecture came to an end as early as 1967, the events of 1968 preventing its continuation). The Académie des Beaux-Arts in Paris and the Institut de France then lost their guardianship of the villa Medici to the Ministry of the Culture and the State.
Napoléon III, changing the name to "L'Ecole des Beaux-Arts". Women students began to be admitted here in 1897. Many of the most famous artists in Europe were trained here, namely Géricault, Degas, Delacroix, Fragonard, Ingres, Monet, Moreau, Renoir, Seurat, Cassandre and Sisley\textsuperscript{16} amongst many others. Jacques Louis David and Jean Auguste Dominique Ingres were the most important names associated with the French Academy. The academy maintained a very high standard of drawing particularly during the Professorship of Ingres. In the 1850’s with the coming of the new wave of individualist artists like the Impressionists and the post impressionists, the influence of the Academy started to wane\textsuperscript{17}.

In Germany, one of the oldest and most significant art academies, \textit{Akademie der Bildenden Künste München}, the Academy of Fine Arts, Munich was founded in 1808 by Maximilian I of Bavaria in Munich as the "Royal Academy of Fine Arts" (pl-8). In 1946, the Academy was merged with the schools for arts-and-crafts and applied arts, respectively\textsuperscript{18}. In Germany the system of public art education was different from that in France. The art schools in Germany were under the privy councilor of finance instead of an educational body as in France\textsuperscript{19}. There was a well planned and

\textsuperscript{16} http://en.wikipedia.org/wiki/%C3%89cole_des_Beaux-Arts
\textsuperscript{17} Macdonald, Stuart, "History and Philosophy of Art Education", Univ. of London, p29.
\textsuperscript{18} http://en.wikipedia.org/wiki/Academy_of_Fine_Arts_Munich
\textsuperscript{19} Macdonald, Stuart, "History and Philosophy of Art Education", Univ. of London, 1970, p-118.
structured system for design education for the pupil’s after their primary design classes in which they had training in outline drawing in geometrical shapes and simple elements of ornament, in all primary schools and later they could choose one of the thirty secondary ‘gewerbeschulen’ trade school functioning in Bavaria for training art designers20 (pl-9).

In Britain, the history of institutionalization of formal art education began with the establishment of the Royal Academy of Arts, London, set up on Dec.10,1768, governed by a council that consisted of an elected President and eight other persons. The first meeting of the Royal Academy was held in Pall Mall on 14 December 1768. William Chambers had been appointed treasurer by the King himself but the other office holders were elected by ballot of the Academicians. Joshua Reynolds was elected as president, George Michael Moser, keeper, and Francis Milner Newton, secretary; Nathaniel Hone was a member of the Council21. The four professorships were first held by Edward Penny (painting), Thomas Sandby (architecture), Dr. William Hunter (anatomy), and Samuel Wale (perspective) 22. Richard Dalton was appointed antiquary to the Academy in 1770; at the same time Dr. Samuel Johnson was

20 Ibid, 119.


22 Ibid., 17 Dec. 1768
appointed professor of ancient literature and Oliver Goldsmith professor of ancient history. For entry in the schools, drawings were required and the students worked as probationers in the Antique School, whereas the advanced students learned in the School of Drawing from life; and students who aspired to become painters or sculptors both worked side by side to do drawing, painting and modeling from the antique or the live nude (pl-10). It took a student five to ten years to complete the course but a medal winner could become a life student. In the nineteenth century there sprang up many private art institutions with objectives of preparing students for the Royal academy, for producing Drawing Masters and also for educating amateurs (pl-11).

A school of art established by Henry Sass was the first amongst such institutions that came into existence around 1835, to have started a

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23 Ibid., 26 Feb. 1770

24 A student at royal Academy could continue generally for ten years only, upon application to the Council, he could be readmitted from year to year but if he obtained any premium in the course of ten years, he then became a student for life. The famous landscapists John Constable and Turner had been popular for their sittings in the Life School at the Royal Academy for several years.


programme of training\textsuperscript{25}. Many more masters followed suit and set up such schools which provided instruction in industrial drawing. Books and published material for the purpose of such kind of guidance were also becoming available\textsuperscript{26} (plates12A-12B). The most popular of the private schools were the school of C.E Butter Williams at Maddox Street (date unknown), School of James Mathews Leigh (1845) St. John’s Wood School of Art and Byam Shaw and Vical Cole School of Art in Campden Street, Kensington established in 1910\textsuperscript{27}. A thorough drawing and painting course in these schools made it easier for the students to quickly pass into the advanced courses in the Royal Academy. The twentieth century witnessed a decline in the practice of imitation of the antique classical art. Although the schools of art run by the government continued to follow this practice it more or less became a mere subject of no great importance. "...The academic system tended gradually to become a men copying drill, ignoring new developments", \textsuperscript{28} so that later on about the academies of art, Le Corbusier said," They are mortuaries in their cold-rooms these are only

\textsuperscript{25} Frith, Millais, C.W Cope, W.F Frost J.P knight and Rossetti were among the successful products of this system.

\textsuperscript{26} "William’s manual for teaching Model drawing from solid forms, published with the approval of committee of council on education in 1843, was the first instructional book on drawing issued on a large scale to teachers of the public day schools". Ibid, p-34.

\textsuperscript{27} Ibid.

\textsuperscript{28} Ibid.
the dead. The door is kept well locked; nothing of the outside world can penetrate".

Concluding the discussion on the Academies of Art it may be said that these traditional centers of fine art had enormous influence on the art world. These not only had control on the formal education in Art, they had a monopoly of public art exhibitions as well. These two aspects were of great importance in the making of an artist's career. Furthermore, these academies insisted upon a strict hierarchy of painting genres - first history painting, then portraits, genre, landscape and still life. This used to establish the importance of a painting. By the nineteenth century, many of these official academies had lost touch with artistic trends and continued stubbornly to promote a form of academic art that was old-fashioned and out of touch with modern styles. In fact in the modern era, both the Realist and the Impressionist schools of artists rejected the academic approach, resulting in the decline of Academic art (pl-13).

Another important development took place in the 18th century due to the rising industrial demands. For such a purpose The Royal Society of Arts was established in 1754, which organized prize competitions for designs for weaving, calico-printing, cabinet-making etc. in order to encourage industrial art. The public exhibitions which this society organized proved to be of great significance for the cause of public art

29 Le Corbusier's address to the students of Ecole quoted by Pevesner, Nikolaus, Academies of Art, Cambridge, 1940.
education. Attention was paid to the National art education by the British Parliament for it began to be considered an economic necessity as it was realized that the British manufacturers were spending huge sums of money on the French designs. The committee of the Privy council for trade had noticed the heavy expenditure incurred on the popular French manufacturers as they were far superior to that of the British. Benjamin Robert Haydon launched first petition for Government aid for the initiation of such a move in parliament. Haydon made a request for the grants for the execution of historical pictures to be used as decorations in public buildings for British did not have access to such art works unlike the French (pl-14). He stressed that paintings with civic subject-matter should adorn the civic buildings, marine

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30 The Royal Society of Arts was founded in a coffee shop in Covent Garden in 1754. The society has a wealth of notable achievements and Fellows in its 250-year history. These include RSA Medals, awarded annually to international thought-leaders and innovators.
http://www.thersa.org/about-us/history-and-archive

31 Benjamin Robert Haydon was a historical painter whose career was dodged by controversy. He was a prominent figure in the early years of nineteenth century. He believed passionately that he was the great hero-genius who was to lead the 'British School' of art to victory over its Continental rivals.

paintings in naval establishments and so on. He deplored the idea of hanging portraits of officers at such places\textsuperscript{32}.

Haydon and the Radicals continued their campaign for promoting the ‘Arts of Design’ and thus advocated the establishment of museums public Museums, art galleries and libraries. The move was much opposed by the academicians of the Royal Academy as they could barely encounter the beginning of any other artistic establishment to rival the academy. Infact, under its first clause all its members were forbidden to be members of any other society of artist’s establishment.

Finally it was recommended that a Normal School of Design be started in London. Puolett Thomson obtained a grant worth 1500 pounds from the Parliament to begin the School of Design. A governing body was formed for the proposed school and the council of this proposed school of design was also made responsible for administering total Government grant for art-education. The council of this new school of Design included: artists, manufacturers and the amateurs. All the artist members were Royal Academicians and most of them were occupied with their professional commissions and did not have much interest in the new project\textsuperscript{33}. William Etty the best artist on the council was the only one who favoured the teaching of life drawing for the artisan\textsuperscript{34}. But he did not interfere much with the curriculum.

\textsuperscript{32} Macdonald, Stuart, "History and Philosophy of Art Education", Univ. of London, 1972, ibid, p67.
\textsuperscript{33} Ibid, p70.
\textsuperscript{34} Ibid.
Consequently, the School of Design instead of elevating the status of the artisan and bring it at par with the professional artist seemed to resemble the mechanic's institutes giving training in the ornamental drawing. The bias of the Royal Academicians against the artisan is clearly reflected in what Haydon recorded in his diary, "The council has resolved that the 'figure' should not be the basis of education; second that every student who entered the school of design should be obliged to sign a declaration not to practice either as Historical Painter, portrait or landscapes painter". Thus the conditions were not favourable to the training of the artisan. Later in 1760, another institution the Trusties Academy was set up in Edinburgh to reach drawing to artisans. In comparison to the situation in Britain the institutions imparting training in 'Design' were thriving at this time in the countries like France and Germany under the supervision of the ministry of Public Instruction and fine-arts. As compared to Britain and Germany, France had a number of specialized institutions, devoted to both science and technology. Amongst these were the College Royal (subsequently College De

35 Ibid.

36 The Trustees Drawing Academy was established in 1760 by the Board of Trustees for Fisheries, Manufacturers and Improvements in Scotland (est. 1726). This academy came to be known eventually as The Trustees School of Art. In 1903 the School amalgamated with the School of Applied Art. In 1907 the Scottish Education Department took over the responsibility for the School and it became Edinburgh College of Art.

http://www.gashe.ac.uk:443/isaar/C1267.html
France), Jardin Du Roi, the Observatoire, Ecole Des Ponts Chaussees which was founded 1747 as the first engineering school in the world and the Ecole Des Mines. In 1828-29 Ecole Centrale Des Arts et Manufactures was founded under private auspices. Many foreign students attended the French technical schools. The art scene in these countries presented a striking contrast to that of Britain, since there was ample scope in the countries for studying the works of art in the Museum, Palaces, galleries and churches, highly decorated with works from all periods as also the Municipal buildings which were furnished with works of art. Infact, the admission to all these public Buildings was free. No such favorable conditions existed in Britain. On the contrary as Sir John Summerson has written,"The Government buildings and academies of peoples of the continent were a reproach". The major difference in the approach to teaching of design in Britain and French or German academies was that the fine arts and crafts were not treated as two distinct fields in these countries as was the case in Britain. This distinction between fine arts and crafts begins to blur, however in the early 20th century due to the pioneering efforts of a number of practicing artists like Nikolas Pevesner and theoreticians and educationists like Benjamin Robert Haydon, William Dyce, Charles Health Wilson, Henry Cole and Ruskin. And became instrumental in changing the role and function of the institutions of art


38 Macdonald, Stuart, "History and Philosophy of Art Education", Univ. of London, p-70
in Europe and also the system of education for training professional artists and designers even though their approaches inevitably differed widely.

Haydon, the pioneer among them did not believe in separating ornamental art from high art. He laid great emphasis in the study of human figure as he believed that this study is the basis of all art education. This is amply suggested by his statement— "...if any school of design, though exclusively devoted to manufacture be founded, without provision in its code of instruction for the knowledge of the human figure the very elements of taste and beauty in manufacture will be omitted in the basis; and it naturally follows that if the elements (known and acknowledged as such) be omitted in the foundations, the superstructure will be imperfectly supported and must fall to the ground"\(^39\). During his lifetime he continued fighting for the cause of art education and mooted the concept of Government patronage for the decoration of public buildings with works of art. He also believed that the schools of art should be meant for all classes of people.

Whereas Haydon looked upon fine-art and craft as indistinct steams of education, William Dyce, on the other hand ruled out the confluence of the two in the training for the artisan. Dyce feared that the artisan's mind would be opened to fine arts leading to their attention being diverted. In his letter to Lord Meadow Bank, he emphasized the need to guard against such students as would like to study fine arts for such

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\(^{39}\) Ibid, p116-117.
an opportunity could lead to their ambitions to work as professional artists viz. history painters, landscapists or portraitists rather than as craftsmen. The pattern of training suggested by Dyce did not allow the mechanic to rise. The scheme for art education as proposed by Dyce and later by Redgrave laid emphasis on acquiring skill and learning methods rather than on imaginative reconstruction. This approach is exemplified by his teaching practice in his School of Design; where he would compel students to first state their preferred mode of employment soon after their entry to the school. He strongly believed that every branch of the study must be designed as per the practical necessity for such a training. Hence he found it appropriate only to teach those exercises to the students in the school of design that he considered necessary for their future profession. His methods were best for the purpose of bringing together art and industry; in fact many of his methods were used by other educationists and were quite effective in attracting aspiring artisans but inevitably his limited approach was found not to be relevant during the later years. Further, Arthur Wesley Dow and Walter Sargent did the work of systematizing the ways and methods by which art could be taught in the school curriculum.

40 Ibid, p118.
41 Ibid, 116-117.
42 Ibid.
A new ground broke in the scenario of art education with the Austrian, Franz Cizek, who was appointed the chief of the Department of Experimentation and Research at the Vienna School of Applied Arts in 1904. His art program involved encouraging children to present their personal feelings and reactions to happenings in their day to day lives. His objective was not to produce artisans rather he wanted to develop the creative power in all children (pl-16). His approach to art was revolutionary. He did not approve of the adult domination of the child and guidance for objective drawing. But his ideas were not found to be sound pedagogically thus, his educational program were criticized for the lack of discipline and direction. Also, Herbert Read in his book 'Education through Art' demonstrates how aesthetic education is fundamental in fostering the individualistic capabilities of people and also to bring such individuality in harmony with the organic unity of their respective social milieu. Read categorizes various aspects of aesthetic education as:

A. Visual education..............Eye
B. Plastic education..............Touch

43 Franz Cizek was an Austrian artist born in 1865. He opened a Juvenile Art Class in 1897. Due to the success of the art program he was offered rooms in the state Kunstgewerbeschule by the state.

44 Notes from: Gaitskell, Charles D, Al Hurwitz, Maryland Institute College of Art, and Michael Day, Univ. of Minnesota.

45 This classification corresponds closely with one made by Edmond Holms. For further details see-"What is and what might be," Holms,Edmond, London,1911,pp164-169 and "The School and Society", Dewy, John, Chicago,1898,pp59-60.
(Both these kinds of education pertain to the discipline of Design).
c. Musical education.............Ear
D. Kinetic education..............Muscles
(The musical and kinetic education relate to the practice of Music, dance or the Eurythmics)
E. Verbal education.............Speech.
F. Constructive education......Thought
(Constructive education pertains to the practice of crafts).

In America the study of art appreciation began with the Picture Study Movement in the late 1800’s and came to a close at the end of the 1920’s. Picture study was an important part of the art education curriculum. The concept of “Art in Daily Living” was based on paying attention to the aesthetics in classrooms that led to public interest in beautifying the school, home, and community. This movement introduced the study of art appreciation in the country. Royal B. Farnum, Rhode Island School of Design, joined the picture study movement during the 1920’s, 1930s and introduced ‘Education Through Pictures: The Practical Picture Study Course’ in 1931. About this time, another significant change occurred due to the influence of the Bauhaus movement that had its genesis in Germany. In 1937 a

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47 See-Kentgen, Margret, The Bauhaus and America: First Contacts, Craig Books, 1919-1936. "House of Building" or "Building School" is the common term for
new Bauhaus was opened in Chicago that was later called by the name of Institute of Design. The Bauhaus movement by the nature of its principles of training the students, eliminated the difference between the artist and the craftsman who was an expert technically. The students were provided training in both the fields equally. One artist-craftsman led each workshop. Since the time of the Second World War, focus of attention on the training of artist had been increasing in the intellectual and academic circles. The earlier schools of art like the Art Students League of New York founded by Jackson Pollock and Mark Rothko, Black Mountain College began by Rouchenberg and the Hans Hofmann School of Art and other schools that provided training in crafts were replaced by the colleges and universities of Art.

Following the example of the British, people from the business world could foresee the benefits of art education for the purpose of trade that resulted in the Mass legislature\textsuperscript{48} passing the

\footnotesize{the Staatliches Bauhaus, a school in Germany that combined crafts and the fine arts, and was famous for the approach to design that it publicized and taught. It operated from 1919 to 1933.}

\footnotesize{\textsuperscript{48} The term Mass with capital ‘M’ refers to the Massachusetts college of Art and Design also known as ‘Mass art’. In June 1869, a coalition of 12 individuals and two businesses presented the Massachusetts state legislature with a carefully crafted petition. This document called for lawmakers to take action in requesting that the State Board of Education develop a plan to initiate drawing instruction in Massachusetts public schools, or to establish educational institutions for teaching this subject of study in the larger municipalities of the state. The action of these 14 signatories appears to have been a first-of-its-kind lobbying effort by a special}
first law in the US making drawing a required subject in the public schools. Walter Smith, a graduate of England’s South Kensington School was, therefore, appointed as the director of the first institution in the country, the Massachusetts Normal Art School began its functions on November 6, 1873 in Boston with the prescribed curriculum in all Mass primary grades up to high school. Walter Smith published many series of drawing books for instructional purposes like Art Education, Scholastics and Industrial training that aimed mainly at training the eye, hand and memory. The basic features of such an education were:

1. To teach accurate perception of form, size, and proportion and to exactness in the measurement of distances and angles.
2. To introduce freedom and rapidity of execution.
3. To inculcate accurate recollection of the forms and arrangements of objects.
4. Study of beautiful forms in order to cultivate and refine the taste.

The students copied prints and drawings in Smith’s prescribed art curriculum who justified copy work for two interest group directed toward a state legislature on behalf of visual arts education in the United States. Lawmakers responded quickly and positively to this petition, which led the following year to passage of the Massachusetts Drawing Act.


reasons. Firstly, he considered it as the only rational way to learn, for drawing was essentially copying; and secondly it was the only practical way to teach due to the fact that classes were large and only a limited amount of time was allotted in the art education system in the United States of America. The credit of broadening access to art education in the United States of America in the late nineteenth and early twentieth century goes to John Dewey who was a famous educational philosopher and reformer of school education⁵⁰. Today, The United States Department of Education awards Arts in Education Model Development and Dissemination grants to support organizations that work for the development of artistic curricula. National organizations promoting arts education include Americans for the Arts including Art, Ask For More; its national arts education public awareness campaign; Association for the Advancement of Arts Education; Arts Education Partnership, and National Art Education Association.

⁵⁰ John Dewey’s "Democracy and Education: An introduction to the Philosophy of Education" (1926) is one of many books on education. Although Dewey is best known for his works on education, he also wrote on a wide range of subjects, including experience and nature, art and experience, logic and inquiry, democracy, and ethics. His educational theories were presented in "My Pedagogic Creed"