DOCUMENT RESUME

ED 347 099 SO 019 927

AUTHOR	Stankiewicz, Mary Ann, Ed.; Zimmerman, Enid, Ed.
TITLE	Women Art Educators II.
PUB DATE	Apr 85
NOTE	235p.; For related document, see SO 019 926.
PUB TYPE	Historical Materials (060)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	American Indians; *Art Education; *Art Teachers; *Females; Folk Culture; Foreign Countries; Interviews; Primary Sources; *Sex Role; *Sex Stereotypes; *Womens Studies
IDENTIFIERS	Borneo; Cole (Natalie Robinson); Ellsworth (Maud); Freyberger (Ruth); Halvorsen (Ruth Elise); Hollingworth (Leta Stetter); Huntoon (Mary); India; Indonesia; Pearson (Adelaide); Prang (Mary Dana Hicks); Rouse (Mary Jane)

ABSTRACT

In this monograph, the story of achievements and struggles of a number of women art educators from the past, in both formal and informal educational settings, is documented. There are two recurring themes in this collection of 14 essays: (1) a focus on individual educators in more traditional academic settings, and (2) the role of woman folk artists or traditional women craft artists in their native cultures. "Mary Jane Rouse: Portrait of a Dynamic Art Educator" (E. Neal) outlines the career of a dedicated teacher and a powerful administrator. "Mary Dana Hicks Prang: a Pioneer in American Art Education" (M. Stankiewicz) recounts Prang's development as an art educator who helped to popularize art and oversaw the growth of the Prang Educational Company. "Adelaide Pearson of Blue Hill, Maine" (A. Dzamba) presents the life of an art teacher and social reformer whose life was shaped by the Progressive Era at the beginning of the twentieth century. "To Test All Things: The Life and Work of Leta Stetter Hollingsworth" (E. Zimmerman) presents information about a pioneer psychologist and educator who wrote about the relationship between intelligence and art talent. "Mary Huntoon: Artist, Teacher, and Therapist" (S. Hagaman) outlines the background of an artist, art educator and administrator, and one of the first U.S. art therapists. "Natalie Robinson Cole: The American Cizek?" (P. Smith) compares the teaching philosophy and techniques of Cole with the Austrian educator Franz Cizek. "Maud Ellsworth: Art Educator and Master Teacher (L. Salkind) details the career of Ellsworth, the chair of the art education department at the University of Kansas and a leader in the art education movement in the Midwest and the nation. "Ruth Elise Halvorsen: An Advocate of Art for All" (A. Gregory) is an interview with Halvorsen, the second woman to be president of the National Art Education Association. "Lowenfeld's First Graduate Student: Ruth Freyberger" (M. Majewski) discusses, through an interview, the career of Freyberger from her early school days to appointment as Professor Emerita at Illinois State University. "Julia B. Schwartz: Mathematician-Turned-Art Educator" (L. Bradley) chronicles the career of a national leader in art education. The volume concludes with "Women Folk Artists as Educators" (K. Congdon) and "The Changing Role of Native American Women as Teachers of Art" (L. Zastrow). (PPB)

Women Art Educators II

edited by

Mary Ann Stankiewicz

Enid Zimmerman

sponsored by the
Mary Rouse Memorial Fund at
Indiana University and the
Women's Caucus of the
National Art Education Association

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Association

Indiana University
Bloomington, Indiana

dedicated to Mary Jane Rouse

and to our children

Rebecca Aemilia Ebitz
Eric Harold Zimmerman
Laura Rose Zimmerman

a special thanks to Judy Anderson for typing the manuscript for this monograph

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INTRODUCTION

Mary Ann Stankiewicz and Enid Zimmerman

This second monograph in the Women Art Educators series has been aptly named Women Art Educators II. With a little imagination and the addition of one word and the change of another the title of this monograph might read, Women were art educators too. Indeed they were. We, as contemporary art educators, are standing on the shoulders of giants and giantesses. In this monograph, the story of achievements and struggles of a number of women art educators from the past, in both formal and informal educational settings, is documented.

Two themes resonate through the monograph. The biographies offer multiple models of women's roles in the field of art education and the papers about atypical groups focus on the theme of women art educators teaching in non-traditional contexts. The two themes interact as individual women art educators in more traditional academic settings have been affected by the culture that surrounds them whereas women folkartists and Native American and Asian women artists and teachers provide alternate models for study.

The women art educators featured in Women Art Educators II all were affected by their places in history. Mary Rouse, to whom this vomume is dedicated, was a product of her time as much as Mary Dana Hicks Prang was of hers. Both women came to art education after pursuing other interests; both were single parents combining career with child rearing. How different, however, was the experience of a professional woman in the late nineteenth century from one in the

mid-twentieth century. Whereas, Mary Rouse was recognized as a researcher, writer, editor, and teacher by her colleagues in art education, Mary Hicks was often hidden behind feminine modesty which kept her contributions to the Prang art education texts simply a part of a large collaborative effort. Both women contributed to educational efforts for women, Rouse as teacher and mentor at Indiana University and Hicks through her work with the Social Art Club of Syracuse. There is another indication of how times have changed for women. In the nineteenth century, higher education for women was rare; advanced degrees almost unknown, so many women participated in women's clubs as one means to personal growth. Mary Rouse, on the other hand, was able to create an educational climate within the graduate program in art education at Indiana University that encouraged women to develop as art educators, researchers, and professional women. While Rouse's life was cut short, Mary Prang lived an exceptionally long and active life. She was able to complete an advanced degree in her seventies, demonstrating a life-long love of learning.

Another trait found in both Rouse and Prang is social consciousness. Both women were sensitive to the social issues of their day, including the women's movement. Social consciousness also is apparent in the biography of Adelaide Pearson whose art education work was conducted outside the boundaries of the public school. Pearson was a wealthy young woman who did not have to work for a living; like many similar women of her day, she made volunteer activities into meaningful work. Not only was she a participant in the settlement house movement, but she

contributed to the war effort during World War I, supported the library in her adopted home town of Blue Hill, Maine, and ran an art education program there. Her work in Blue Hill with the Rowantrees Pottery recalls ideas of John Ruskin and William Morris about the importance of art industries for improving social conditions.

Like Mary Rouse, Leta Hollingworth was a researcher. Unlike some of the other women in this monograph, she was not primarily an art educator. Her field was educational psychology and her research focused on a number of areas including women's issues and talented students. Her research about artistically talented students demonstrates the contribution to art education of work done in other disciplines.

Art education also has formed the basis of other fields of research and professional activity. Mary Huntoon began as an art educator but changed to art therapy when that field was in its infancy. Natalie Cole, on the other hand, has remained an art educator while emphasizing a therapeutic approach to art teaching and expanding her curriculum to include a variety of arts. In the biography of each of these women, we see the power of the conception of art as a force for personal development. While Franz Cizek and Viktor Lowenfeld are often cited as the male models for this approach to art teaching, women have shared it as well.

Maud Ellsworth, like Mary Rouse and Mary Dana Hicks Prang, included writing art textbooks for children among her professional accomplishments. Like the Prang series of texts, published over half a century earlier, The Ellsworth and Andrews' series, Growing with Art,

includes fine art and crafts, art principles and projects, artistic expression, and appreciation. The history of classroom texts for art education has yet to be written; when that research is begun, women art educators' contributions to the field of art education will become even more apparent.

Ruth Halvorsen and Ruth M. Ebken present examples of women art educators as leaders in professional organizations. Like many of the women in this monograph, they devoted much of their professional work to art education in the public schools. They, however, combined devotion to art for all children with an interest in shaping national policies about art in the schools.

Although many women art educators faced obstacles due to their gender, Ruth Freyberger seems to have had more than her share. Her interview is poignant in its comments about the difficulties of being a bright, ambitious woman faced with a variety of institutional obstructions. Other subjects faced different forms of discrimination. Mary Huntoon was regarded by one writer as a lesser artist because of her sex; Adelaide Pearson was restricted to a socially approved sphere of activity because of hers. In spite of such social contraints, the women examined here achieved their goals and contributed to opening the way for others. Freyberger, for example, was the first student to complete her doctorate with Viktor Lowenfeld at the Pennsylvania State University. Since this was the first doctoral program in art education in the United States, her degree indicates power to transcend earlier difficulties.

Julia Schwartz, like Mary Rouse, Ruth Freyberger, and Maud Ellsworth, spent much of her life as a university art educator. Like Ruth Halvorsen and Ruth Ebken, she was active in the National Art Education Association as well as in state and regional organizations. While many women art educators found their roles as translators of research and theory into practice, Schwartz was an active researcher. Her work often focused on art education for the young child, continuing an interest evident in the careers of a number of other women art educators.

A recently published article (Palmieri, 1983) about academic women at Wellesley College, from 1895 to 1920, presents a portrait of women faculty at Wellesley College at the time of the Progressive Era. Wellesley was the only women's college that, from its founding in 1875, was committed to women presidents and a totally female faculty.

> women attracted to academe shared a core set of experiences and attributes derived from their sex, class, family relationships, geographic origins, education and social ideals....They form not merely a collection of disparate individuals, but a discernible social group, who created...a cohesive intellectual and social community. (Palmieri, p. 195)

The common traits attributed to these women at Wellesley are that they came from professional, middle-class families with fathers who were cultivated men such as ministers, lawyers, doctors, and teachers. They had special sponsorship and family support, both psychological and financial. Fathers helped their daughters enter graduate programs and secured professional placement for them. Mothers also were supportive and did not want their daughters to be passive and submissive.

Many of the mothers were teachers and maintained life-long close relationships with their daughters. Families often sacrificed to enable their daughters to receive a higher education.

Although the Wellesley woman was extempt, to a large extent, from expectations in the women's sphere, she expressed frustrations placed upon her by social expectations at the time. All the Wellesley Women faculty rebelled against domesticity and passivity, roles expected of women at that time.

Since secondary school teaching was the most common vocation of women in New England since the 1930s, many of the Wellesley women were chanelled into such teaching. They became disillusioned with secondary school teaching due to their "dominant, assertive and highly achievement-oriented" (p. 202) personalities. Teaching at the college became attractive to these women.

The friendship and support networks that the Wellesley women formed had a lasting effect. Romantic love between some of these women reflected a more or less common practice in the 19th century and "single academic women expected and derived all of the psycho-social satisfaction of a family from their female friendships" (p. 202).

The final quality that Wellesley women shared was that as "old women, they were prone to embellish the memory of their role as pioneers. Faculty autobiographies and reminiscenses contain a near-mystic account of their struggles" (p. 203).

Some of the characteristics of the Wellesley women apply to women art educators described in Women Art Educators II and some do

not. Most of the women art educators in this monograph came from homes where education was stressed, although many did not come from economically priviledged families. Most began teaching at elementary or secondary levels and made a late entrance in college and university teaching. Most were not married and if they did marry they often did not have children. A number of the women in this monograph formed networks of female relationships that sustained them over the years. There are a number of interviews, in this monograph, in which the memories of the subject of the paper or the people who knew the subject seem somewhat exaggerated or romanticized.

The papers about women folkartists and women from cultures other than Western ones demonstrate more directly the role of the woman artist as teacher for her daughter and other women who were close to her. The support systems seem strong in these cultures as they did for women art educators in the late 19th and early 20th. centuries. As time progressed, the networking and support systems seemed to weaken. Women appeared to be more isolated in their academic careers. Some expressed disillusionment as anger toward their male colleagues and some expressed it toward the field of art education in general. Since its founding over a decade ago, The Womens Caucus of NAEA has begun to provide much needed professional and social networks for women in the field of art education. We must learn from our past.

> The Wellesley faculty were not merely professional associates but astonishingly good friends. They lived in a world whose symbols were respect for learning, love of nature, devotion to social activism, fondness for wit and humor, frequent emotional exchanges, and loyalty to Wellesley, and to each other. (Palmieri, p. 203)

Research about women art educators also contributes perspectives about the day to day conduct of people in the art education profession, both past and present. While many historians focus on "firsts", "bests", and "greatests", women's history often attends to "second and following", "average", and "ordinary". This is not because women's contributions have not been outstanding because in many ways they have been; rather, when one begins to look for women's contributions in a field, one looks below the surface, often going beyond peak events and favoring lesser known happenings. Historical research about women also can contribute to knowledge about ourselves as art educators. Clifford, writing about historical research in education, points out that in the past biographical research has served:

> to strengthen the sense of affiliation with other educators and to promote psychic rewards in an undervalued occupation. (1983, p. 62)

We might add by a sometimes undervalued gender.

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MARY JANE ROUSE:
PORTRAIT OF A DYNAMIC ART EDUCATOR[1]

Eleanor Neal

Mary Rouse was a dedicated teacher, powerful administrator, and affectionate woman. Guy Hubbard (1982) has stated that "anyone who did not know Mary Rouse would have to sift through papers, read what she had written, and talk to people who knew her to gather information for an article" (p. 7). I agree that this is necessary, for it took much sifting, reading, and interviewing to complete this portrait of Mary Rouse. I have read her research papers, personal letters, credential files, and spoken with her former colleagues. In my research, I have gathered interesting information about a strong, dynamic woman who was a role model not only for women art educators but also for all women in the professional world. She was an advocate for equal rights for all, an outstanding researcher, and a respected instructor who maintained high standards and a supportive environment for her students. In this paper, I will present her accomplishments and contributions to the field of art education and her involvement in social action.

Stanford University

Rouse began her successful career as a designer. After graduating cum laude from Louisiana Polytechnic Institute, in 1945, she worked in various jobs relating to design such as cartography, advertising, photography, and technical illustration. An ongoing interest and concern for art in educational systems led her into the field of art

education. She completed her doctoral work in art education at Stanford University, in 1963, and her greatest contributions are in this field.

Rouse wrote in her Stanford University Placement application in 1962:

> My first interest in the field of art was design, and I continue this concern. As my teaching experiences broadened, however, I became more aware of the compelling need, in this chaotic world of ours, for better communication of the values that we in art think important. Alfred North Whitehead once wrote that although history shows the importance of art as the first activity of a society on the road to civilization, in reality it has been almost shut off from the masses of our people. The situation has not improved since he made this comment; indeed all signs now point to a further decline in art's status in our nation's educational system.
>
> This realization forms the basis for my interest in art education. Thus I am especially interested in teaching those who will continue in art professionally as practicing artists and art teachers, but I also consider it equally important to work with those who will not, our future elementary teachers and citizens from other walks of life. And further, I believe in the necessity for developing more knowledge concerning ways in which these needed communications may be made. Consequently, I hope to do all I can to further research of this nature of our field. (Note 1)

The goals in this statement, made early in Rouse's career, were all accomplished during her 51 years. Her maverick personality, along with her concern for people, resulted in a wide spectrum of contributions.

Rouse's art career began with a compelling need to change the

field of art education, to shift the scene from old theories to a new age of enlightment. It started at the 1963 National Art Education Association (NAEA) convention in Kansas City where she critiqued and challenged Viktor Lowenfeld's Haptic/Visual Theory. Up to that time, no one had dared to publicly question the principles and philosophy of Lowenfeld. Rouse stood her ground, however, to an audience that apparently was hostile and not ready for this intellectually challenging woman.

There was a precedent for a strong woman challenging the art education profession. Rouse had been inspired earlier by June King McFee, a dynamic, intellectually challenging woman art educator. At that time, McFee was a professor at Stanford University, and was herself challenging various theories about art education. McFee was a perfect instructor to teach students to critique the field as well as to meet critical challenges. Rouse choose to study under McFee because of McFee's excellent reputation and Stanford University's outstanding art education program, together with her feeling that McFee could relate to her circumstances as a divorcee with two children.

Hubbard (Note 2) described McFee as a demanding intellectual who also was the epitome of warmth and kindness, a person who reached out and embraced others. When Rouse studied with McFee in the doctoral program at Stanford, a warm friendship and close bond developed between the two women that lasted a lifetime.

McFee emphasized the importance of research in art education and

this inspired Rouse. Rouse diligently engaged in research about behavioral objectives for the field of art education. Eventually, she co-authored with Guy Hubbard, a series of textbooks for elementary teachers, which created a structured art program. Elementary teachers traditionally taught art lessons in the classroom, although most did not have much art training or art teacher preparation. Rouse, with Hubbard, wrote a series of textbooks, Art: Meaning, Method, and Media (1971) specifically for these elementary teachers. Some art educators opposed the idea of creating textbooks for classroom teachers and others believed that their use would take jobs away from art teachers. Despite what others thought, Rouse and Hubbard undauntedly continued the textbook series. Because they were the first authors to extend art instruction and knowledge to the elementary classroom through textbooks, Hubbard and Rouse increased the credibility and accountability of art education in elementary schools across the country.

Research About Black Colleges

Another example of Rouse's unconforming character was demonstrated in her research about black colleges in the South. In 1965, she was invited by the College Art Association to study art programs in predominantly black colleges. This study required that she travel extensively to southern states. Due to the civil rights movement and radical hostilities in the early 60s, it was not common for a white woman to visit a small college town. Rouse (Note 3) was a believer in "real foot slogging, on-the-spot writing and field work." She

was also a southerner possessed with an understanding of realities of life in the south. Rouse faced a difficult situation, but in spite of it, she was able to make her task a rewarding experience. As a result, the study she wrote, Art Problems In Negro Colleges (1967), was widely accepted for its thorougness and scholarship.

Teacher/Student Relationships

Rouse had many unpleasant experiences at Stanford which caused her to be cantankerous at times. For example, as a divorcee with two children she had to fight for her rights to receive housing. She was discriminated against for coming from the south and therefore stereotyped as being a southern belle. These unfortunate circumstances had a positive effect, they caused her to be an outstanding person with a strong desire to help others fight for their rights when an injustice took place. Hubbard (Note 2) stated, "If there was a person who had been treated shabbily, she [Rouse] would be hammering on the door of the president's office because she would take on the cause of that person."

In addition to her dedication to helping others, Rouse was very devoted to her students. Hubbard, Steiner Maccia, and Peitsch wrote:

> Her infectious enthusiasm also accounted for the close and loyal bonds that developed between her and her students, especially with those who worked toward advanced degrees under her direction. Her high standards prepared them for careers that would be full of achievement. Their present and future accomplishments are also a part of her legacy. (Note 4)

Prior to Rouse's becoming a faculty member at Indiana University,

there was not a strong research emphasis in art education. Once she established herself at Indiana University, Rouse advocated the importance of empirical research and helped develop a highly successful component in the graduate program at Indiana University. Subsequently, the School of Education acknowledged that the research course in art education was comparable to the standard research courses required for all education doctoral students in various departments in the School of Education. Due to Rouse's reputation, many students around the United States wanted to be involved in graduate art education at Indiana University.

Rouse wrote in her 1970-71 faculty report:

> Developed new doctoral course: Z650, Doctoral Seminar. Here I give doctoral students an opportunity to prepare and present dissertation proposals for group criticism, and provide an orientation sequence for these students with respect to their future role as college and university art educators and art teachers. Problems such as discrimination against blacks, chicanos, and women in higher education are discussed. The status of college and university art and art education departments and teacher training programs are surveyed. (Note 5)

Rouse showed tremendous enthusiasm for her students and their research. This is evident in a statement by Rouse:

> Students in my doctoral-level curriculum course expressed a desire to continue working on ideas evolved in that course and so we set up a process where this could occur. They worked together throughout the year, culminating in a multi-media project presented twice at our National Convention in Dallas, in the spring. Dr. Hubbard and I drove station wagons full of these students down to the convention so they could make these presentations which were extremely well received. (Note 5)

Rouse maintained a close relationship with her students, and remained in contact with them once they were established in the field. Enid Zimmerman, a former student and now a memeber of the art education faculty at Indiana University, said, "I feel she is important because she worked with students instead of just playing the role of teacher. She made lasting relationships with her students opening doors for them so they could begin their careers" (Taylor, 1982). As a result of her thorough instruction and guidance, many of her students are successfully contributing to the field of education and are following the ideas developed when they were Rouse's students. Some of her former students include Frances Anderson, a Professor of Art at Illinois State University, Normal, Illinois; Sandra Packard, Dean of the School of Education, Bowling Green University, Bowling Green, Ohio; and Carmen Armstrong, Professor of Art Education at Illinois State University, DeKalb, Illinois.

Rouse was not only a teacher to her students but a personal friend as well who exemplified loyalty and devotion. Zimmerman (Note 6) wrote, "Mary, who had been divorced and left with two young boys when she was working on her doctorate at Stanford, was most sympathetic ... She offered much support, advice, and most of all concern and friendship".

Local and National Service

Rouse's compassion and outspokeness led her to be elected to, or volunteer for, many tasks at Indiana University. She was a member of the local Bloomington Chapter of AFT, the Discriminatory Practices

Committee of the School of Education, the Bloomington Tenure and Advisory Committee, and the Affirmative Action Committee on campus. In addition, she sat on the advisory committees of the Bloomington Chancellor and the Dean of Faculties.

As a member of the executive committee of the American Federation of Teachers, she was described by Robert Arnove, Professor of History and Comparative Education at Indiana University, as one of the most outspoken persons in the union. He said, "She was a very colorful person who would never give up her principles" (Note 7).

Her success in research led her, in 1969, to be elected co-editor of Studies in Art Education, the NAEA research journal for the field. As a result of the death of the editor, Manuel Barkan, Rouse became editor sooner than usual, having to carry a load of nine issues instead of the customary six. This was quite an accomplishment because she received no relief from her teaching at Indiana University. For example, each semester she taught three courses and was a student advisor. She also was engaged in the final preparation with Hubbard of the art textbook series. In addition to her many activities with the women's faculty organization at Indiana University, she also was involved in sponsoring a sorority.

Along with her dedication to art education, Rouse had a strong commitment to equal rights for women. She became a founding member of the Women's Caucus of NAEA, from which she received the June McFee Award in recognition of outstanding service and scholarship in art education. Although she knew of the award, Rouse never received it

because of her untimely death. In 1979, the Women's Caucus of NAEA, in honor of Rouse's contributions, established the Mary Jane Rouse Award to be given to a promising young professional in the field of art education.

Some Recollections

Mary Rouse was a maverick, a fact that was proven in countless number of instances in her lifetime, both professionally and personally. Elizabeth Steiner, Professor of Philosophy of Education, Indiana University, stated, "Mary was a very prestigeous professor although she did not seek that prestige. She was one of the outstanding professors in this school" (Note 8). Gilbert Clark, Professor of Art Education, Indiana University, described Rouse as, "a person of deep convictions. What she felt deeply about she felt a strong need to defend everywhere she went" (Note 9). Her ability to fight for what she believed was demonstrated in her outspoken support for union rights and equality for women. Steiner stated: "She had a lot of integrity as a women professor. Mary was well known in the field and here in the academic community; she was respected outside of education" (Note 8). Zimmerman noted, "Mary Rouse exemplifies the woman art educator as researcher and public advocate for art education" (Note 10).

Rouse also was a compassionate considerate person, recognized by her students as being both "professionally very demanding, and personally very supportive" (Clark, Note 9). She earned the loyalty and devotion of her students, which caused her to be more than an art teacher; she became a model and mentor for her students. Hubbard

wrote, "When reacting to the continuing controversy for example, about whether art educators were artists first or teachers first, Mary would declare in her usual emphatic manner that effective art educators were always distinguishable from artists because first and foremost they cared for people" (1982, p. 7).

In addition to being outspoken, enthusiastic, vigorous, and sometimes cantankerous, there was a side of Rouse's personality that the public did not see. Hubbard described her as being very quiet, considerate of others, and affectionate. "Her true ambition was to become a beachcomber and, periodically in the dead of winter, she headed for the warm sandy beaches of the south" (1982, p. 16).

Conclusion

Mary Rouse was a role model for faculty, students, and staff at Indiana University. She proved that there was no limit to what a woman could achieve as a professional in the field of art education.

As a graduate student in the department of art education at Indiana University, I first learned about Mary Rouse in Hubbard's article in Women Art Educators. After reading the article, personal interest led me to inquire more about her. As a result of all the sifting papers and interviewing I have come to know Mary Rouse through her accomplishments and performance in the field of art education. Her contributions have served as a role model for me as a young black art educator in the field of contemporary art education. Knowing Rouse so well, Hubbard (1976) wrote, "Mary Rouse cannot be replaced, but her example will serve as a model to fire the imagination's

of future generations of art educators."

At the time of Mary Rouse's death, in 1976, many art educators[2] and others expressed their feelings by writing to Hubbard.

Following are selected thoughts from these writings:

> I will remember her as one of my most demanding teachers, as one whose example of thorough scholarship stood me in such good stead for doctoral studies later on.
>
> Graeme Chalmers
> Professor
> University of British Columbia

> She was symbol of no-nonsense rigorous inquiry. She had become a central part of the intellectual life in our profession. Her loss will be felt not only at Indiana among her peers and students, but by all who knew her.
>
> Arthur Efland
> Professor
> Ohio State University

> Mary quite literally changed my life as a teacher and professional just by being her and I know I am not alone in feeling this way.
>
> Sandra Packard
> Dean of the School of Education
> Bowling Green State University

> She had a personal and informal warmth blended with her professional knowledge and interest that made every encounter a very enjoyable experience.
>
> J.C. Sindelar
> President
> Benefic Press

> We shall all miss Mary's sense of high purpose, her uncompromising stance on professional issues and the almost unparalleled energy with which she approached every aspect of her life.
>
> Harlan Hoffa
> Professor
> Pennsylvania State University

Yesterday I read your (Hubbard's) beautiful article about Mary--Ever since, her voice, her ideas and the powerful thrust of her being have flowed through my mind.

June King McFee
Professor Emeritus
University of Oregon

Eleanor Neal is a graduate \rt Education student at Indiana University.

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2. Personal interview with Guy Hubbard, April 2, 1984.

3. Unpublished correspondence from Mary Rouse to Dean Richard Gousha, Indiana University School of Education, May, 1976.

4. Hubbard, G., Steiner Maccia, E., and Peitsch, P., unpublished Memorial Resolution (nd.).

5. Unpublished Faculty Summary Report, 1970-71.

6. Zimmerman, E. Introduction to the Rouse Award Presentation. NAEA Convention, April 1980.

7. Personal interview with Robert Arnove, April 4, 1984.

8. Personal interview with Elizabeth Steiner, April 7, 1984.

9. Personal interview with Gilbert Clark, April 8, 1984.

10. Personal interview with Enid Zimmerman, April 8, 1984.

Footnotes

1. I want to thank Guy Hubbard for his generous use of his personal files about Mary Rouse and special thanks to Enid Zimmerman for helping with this paper.

2. Titles of these art educators represent their current academic positions.

MARY DANA HICKS PRANG: A PIONEER IN AMERICAN ART EDUCATION

Mary Ann Stankiewicz

At the age of 84, in April 1921, Mary Dana Hicks Prang applied for admission to a doctoral program in education at Harvard. Part of her application was a resume, summarizing her life in terms of parentage, education, enviornment, experience, and social life (Prang Papers, American Antiquarian Society). It reads as follows:

Individuality of a life, analyzed by its factors.

Parentage. Father and mother of New England birth as bride and groom migrated to Syracuse, N.Y. 1833
Father lived to be 81 - remarkable memory - quick correct judgment - reticent.
Mother lived to be 94 - witty - vivacious - a teacher eager to learn - sympathetic - entertaining.

Education. 14 years in school - from 2 to 16 years with a break of only three days
Private instruction in music (piano and singing) and German, and studio instruction in drawing and painting
Massachusetts Normal Art School
Museum of Fine Arts School, Boston
Teachers Institutes and conventions
Art Conferences and Associations
Harvard-Lowell Courses
Two Harvard Summer School Courses
Degree A. A., Radcliffe, June 1916

Environment. Climate of Central New York, 42 years, 1836-78
Intelligent people - Andrew D. White and others
Hamilton College graduates
Lyceum lecturers

Climate of Boston, 42 years, 1879-1921
Best literary circles
All that Boston affords in music, art, and letters
Self-supporting - life work determined on - Art a factor in public education

Experience. Teacher, writer, editor, author, student, Art conferences, Director of Normal Art Classes, 9 years travel, 1900-9, around the world, etc.

Social life. The daughter of a wealthy man - marriage at 20 - gay social life - financial reverses - a daughter born - death of husband - a widow at 22 - self-supporting - social horizon changed - society given up - death of daughter - second marriage, 1900 - death of husband. 1909.

This bried statement is the only autobiography of Mary Hicks Prang, although biographical statements appear in Notable American Women (v. 3, p. 92) and elsewhere. In Representative Women of New England (1904), Howe praised Prang for her recognition of art as a means of expression for every child. Art education historians have been less than lavish with their attentions, although Wygant (1983) mentions Mary Hicks as one of several authors of Prang art education texts. He also discusses her presentations at National Education Association meetings during the 1880s and 1890s.

A few researchers in art education history have written biographical studies of "great men" in the field. In general, however, stories of individual lives have been superseded by interpretations of published writings. Recently, Clifford (1983) has suggested that historiography of education should incorporate biography into the historical synthesis and develop educational biographies in the form of life histories built around educational experiences. A thorough educational biography of Mary Dana Hicks Prang must await further research, however, the contexts in which her education occurred can be studied. This paper will focus on three factors which influenced Mary Hicks

Prang's development as an art educator: her experience as a nineteenth century woman, Louis Prang's work for the popularization of art and the growth of the Prang Educational Company, and her contacts with contemporary theories of education.

Woman and Teacher

The first two decades of Mary Amelia Dana's life matched the nineteenth century ideology of woman's special sphere of home and family. Mary Dana was born in Syracuse, New York, on October 7, 1836, daughter of a prosperous merchant. She began her formal education in a private school near her home (Howe, 1904). In 1852, she graduated from Mary B. Allen's Female Seminary in Rochester where she had studied mathematics, languages, history, and general sciences. During the early nineteenth century, female education was generally a means to cultivate social graces in preparation for marriage, homemaking, and motherhood. Although Mary was an intelligent child, reportedly learning the alphabet by age two (Howe, 1904, p. 40), there is little indication that her schooling provided her with much more than education in the usual feminine accomplishments. On her twentieth birthday, she married Charles Spencer Hicks, a young Syracuse lawyer. Two years later, following financial reverses, he drowned and she was left with a young daughter to support.

Like many nineteenth century ladies in similar circumstances, Mary Hicks began teaching in her home. These early lessons included drawing as well as other subjects. By 1868, Mary Hicks was employed by the Syracuse public schools as the drawing teacher (Smith, 1893).

The following year, she established a teachers' training course in drawing at the city high school. This class for teachers and the four year high school drawing course seem to have covered standard topics such a free hand drawing (beginning with straight lines and their division according to the Pestolozzian model); geometrical drawing; perspective; model and object in outline, then in shade; drawing of natural forms; historic ornament; and applied design (Clarke, 1885). By 1874, enrollment in these classes reached 308 students, including 70 in the teachers' class (Clarke, 1885, pp. 303-5). During the same year, Syracuse schools adopted the Walter Smith system of drawing. When student results were displayed, the examining committee was impressed by the correctness, taste, and skill displayed, as well as by the rapidity of improvement. In spite of her lack of formal training, Mrs. Hicks was considered admirably qualified for her work.

Mary Hicks was not satisfied to rest on her laurels. During 1875 to 1876, she studied with Smith at the recently established Massachusetts Normal Art School in Boston. This pattern of practical experience followed by professional education can be found in a number of turn-of-the-century women art educators. In Mary Hicks' case, education would be a life-long process, culminating in an Associate in Arts degree from Radcliffe in 1916 and a Master of Education degree from Harvard, earned at age 84 in 1921. Perhaps because practical experience preceded academic study in her education, Mary Hicks' contribution to the field of art education was more practical than theoretical. While she studied with Smith and used his texts, she did not simply follow

his prescriptions, but adapted Smith's and other's theories to meet classroom needs.

Art in the primary grades was one focus of Hicks' life-work in art education. She co-authored a variety of textbooks and teachers' manuals after she joined the Prang Educational Company in 1879. She was first author or sole author of only those books directed toward the art education of younger children. Teaching was considered a suitable career for nineteenth century women because of its close connection with home and family; early childhood education was a special domain of women. Both Pestalozzi and Forebel recognized that the mother was the child's first teacher. Froebel adapted feminine accomplishments and homey materials in his gifts and occupations; his book of Mother-Play and Nursery Songs (1878/1906) taught mothers how to teach their children at home. Most advocates of the Froebellian kindergarten were women, notably Elizabeth Peabody in this country.

Art and the Women's Club

Hicks' work with primary school art education fit her expected role as a nineteenth century woman. Mary Hicks Prang's life reflected a typical pattern, as well, in her involvement with women's clubs. The women's club movement marked its official beginning with the founding of Sorosis in New York City in 1868, the same year a female suffrage amendment was first proposed in Congress. Most women's clubs were, however, more feminine than feminist. The clubs began as educational groups which met to discuss literature with self-culture as their goal. By 1896, there were 100,000 social club members in the

United States (Altbach, 1967) and the direction of these clubs was shifting from education to reform. Within the club movement women found support for new interests and newly discovered leadership abilities. The movement often led middle-class women into what might be called "social homemaking"; the progressive era redefined woman's sphere to include not only the home, but the settlement house and other agencies for reform of society as well.

For Mary Hicks, the women's club was a means of fostering art education, as she argued before the Women's Congress in 1875 and 1876 (Willard and Livermore, 1893/1967, p. 377). This Congress grew out of the Women's Club movement. In 1873, the president of Sorosis invited approximately 100 representative women to meet in order to organize an Association for the Advancement of Women. This group emphasized the need for female education rather than female suffrage; as a result, it was perceived as less radical than other contemporary women's groups. The press praised the refinement and culture of the distinguished members at the first Congress in New York City during Fall, 1873 (Earhart, 1944). The association held a second Congress in Chicago in 1874, with a third meeting in Syracuse the following autumn. At the third Congress, papers were presented about education, the kindergarten, hygiene, professions and employment, finance, charity and reform, and the arts of living. According to the New York Daily Tribune, the audience was the largest ever assembled in the Syracuse opera house; many people had to sit on the floor and hundreds were turned away (October 15, 1875, p. 8). When the fourth Women's Congress

convened in Philadelphia, Mary Hicks presented a paper entitled "Art Education" (New York Times, October 6, 1875, p. 2). Other speakers included Lucretia Mott, Julia Ward Howe, and temperance advocate Frances Willard. Through these congresses, Hicks had the opportunity to advance her own education on issues of the day as well as to promote art culture.

Soon after the Woman's Congress met in Syracuse in 1875, eleven ladies of that city met to plan a club for systematic reading about art. Mary Dana Hicks, recognized as "an accomplished and capable leader" (Croly, 1898, p. 907), was elected first president of the club. She earlier had helped to found a Portfolio Club among her pupils and this experience gave her a foundation upon which to build. The Social Art Club limited itself to 40 members and pursued an ambitious program including membership in the Arundel Society of London, collecting engraved and heliotyped reproductions of art, visiting the Art Gallery of Rochester, administering a loan exhibition, and presenting tableaux vivant in honor of Raphael's birthday.

The close parallel between these club activities and the methods employed in picture study in the public school is not merely coincidence. Many picture study programs developed due to the efforts of women and women's clubs. These groups made collecting reproductions for school decoration their special work. The women's clubs also helped establish school art clubs.

For Mary Hicks and other women like her, art education did not stop at the schoolhouse door, but truly became part of their lives.

Although often dismissed because they furthered feminine stereotypes, women's clubs contributed to art education in several ways which warrant further research.

Participating in women's clubs probably facilitated Mary Hicks' later activities in a wide variety of educational, social, and reform associations, groups which provided new contexts for her life-long learning. During her years with the Prang Educational Company, she was active in the National Education Association's Art Department as well as in other art education organizations. Mary Prang seems to have grown less conservative with age. After the death of her second husband, Louis Prang, in 1909, she participated in several dozen social and reform groups, ranging from the Massachusetts Floral Emblem Society, which sought a more rational celebration of the Fourth of July (Howe, 1904), to the Consumer's League of Massachusetts, and the radical National Women's Party. In the women's club movement, she, like many other women, found support for her ideas, a forum within which to speak, and friendship and support from other women.

In terms of her early education and marriage, her entrance into teaching, her interest in early childhood education, and her involvement with women's clubs and later social reform organizations, Mary Hicks Prang's life fits the changing nineteenth century definition of womanhood. She moved from woman's sphere of home and family into what Rothman (1978) terms educated motherhood. Her retirement at the time of her second marriage and her resumption of an active public life upon Louis Prang's death suggest that she may also have shared

attitudes of the day which prescribed a deferential, non-competitive role for women. A womanly spirit of cooperation might explain why Mary Hicks' contributions to the educational work of Louis Prang were submerged in a corporate identity.

Prang the Popularist

Louis Prang, one of the "Forty-eighters" who emigrated from Germany after the revolution of 1848 (Wittke, 1952), built a series of successful businesses on the popularization of art. He had been trained as a textile printer and dyer before he fled Europe. In America, he mastered wood engraving and lithography. His first commercial success was built on printing and selling Civil War battle maps. Profits from these enabled him to travel to Europe where he studied the most up-to-date techniques of lithography. After his return to Boston, he began to print and sell multi-colored lithographs of paintings, for which he coined the name chromos. Prang's chromos ranged from reproductions of European and American masterpieces, suitable for hanging in the parlor, to trade cards and labels, and to the first American Christmas card. While obviously in business for profit, Prang had higher motives as well. He conceived his chromolithographs as a means of popular art education, drawing an analogy between the spread of literature which had been made possible by the power-press and the spread of painting which would result from the wide dissemination of the chromolithograph (Prang, 1866). Although art critics decried the garish color, mechanical origin, and sentimental subjects of most chromos, Prang's products were successful in the

marketplace. For many nineteenth century Americans, possession of a Prang card or larger chromo was a first step into the world of fine art, an introduction to contemporary artists (Hollingsworth, 1941).

Given the emphasis of Prang's business, his interest in the teaching of art in schools is no surprise. Although one author credited Prang with a leading role in the process which brought Walter Smith to Boston (Freeman, 1971), I have found no supporting evidence for this view. As a manufacturer of printed pictures, it would certainly have been in Prang's interest to have future workers trained in drawing. Prang himself recognized connections between art education for the development of taste and the sale of better quality chromos (Prang, 1867). In 1863, he began publisheing slate pictures for copying; four years later the first Prang art materials were produced. About 1875, Prang began to publish Walter Smith's American Text Books of Art Education and to sell the necessary models that accompanied these books. John Spencer Clark, who had been a partner with Osgood and Company, Smith's first American publisher, joined Prang's firm. Mary Hicks moved from Syracuse to Boston to join the business in 1879. Between that period and 1900, the Prang Educational Company established branch offices in New York, Philadelphia, San Francisco, London, Berlin, and Melbourne (McClinton, 1973). Normal school art correspondence courses, directed by Mrs. Hicks, were established in 1884. With John S. Clark, Walter Scott Perry, and others, Mary Hicks wrote and edited the art education texts published by Prang.

It is difficult to tease out the contributions made by individual authors to the Prang series, but some hints can be found in an 1881 interview with Prang, published in the Boston Evening Transcript (April 4, p. 1). At the time, a quarrel between Walter Smith and Prang had replaced the State Legislature's investigation of the Normal Art School as the hottest art education news. Smith publicly condemed the drawing books published by Prang, under Smith's name, declaring that they did not follow the Smith system. The quarrel, which apparently began over the use of guide points in the drawing books, rapidly became heated. Later in the month, Smith would perceive Prang's malevolence in his ouster from the position of director of drawing for the city of Boston. I have found no evidence to support Smith's charge against Prang. In fact, Smith was quarreling with many people during this period. Prang, in his interview, admitted adding guide points to the books, but argued that use of the guide points made the books more effective in practical application. Prang praised Clark's knowledge of Smith's theory, his familiarity with the best works on drawing published in France and Germany, and his understanding of the realities of the classroom. In this last regard, Clark's expertise was supplemented by

> the assistance of a teacher of more than ten year's experience in teaching drawing in publich schools, who has brought to his aid, in addition to a knowledge of drawing, familiarity with literary work and with the educational methods which must be applied to drawing as well as to other studies. (Boston Evening Transcript, April 4, 1881, p.1)

Although Mary Hicks' was not named as the teacher with ten years of

experience, perhaps in deference to feminine modesty, it is clear that she had a specific contribution to make in the Prang Educational Company. While Clark was more theoretician than practitioner, Hicks was able to connect art with the subjects and methods of general education. She was not afraid to adapt a theory to better meet practical ends; she had learned from her own experience as a teacher. Mary Hicks' pragmatic approach and idealist aesthetic matched Louis Prang's own educational stance. The Prang Educational Company both contributed to her growth as an art teacher and benefitted from her expertise. By 1887, Clark and Hicks, with a score of art teachers as consultants, had developed the Prang texts in a direction far from Smith's original method of industrial art education.

Theory into Practice

A third context for Mary Hicks' own education and her contributions to art education can be found in contemporary theories of general education. During the late nineteenth century, Pestalozzi was regarded as the father of modern pedagogy (Compayré, 1907). His child-centered, romantic and idealistic philosophy of education applied Rousseau's theories to classroom teaching. Pestalozzian principles provided the foundation for the Oswego method of object teaching, for Colonel Parker's Qunicy methods of the new education, and for Froebel's kindergarten. Mary Hicks had opportunities to become familiar with each of these in the course of her educational career. Her contributions to art education included adapting these theories to classroom art teaching practice.

Oswego and Syracuse, New York, are a little over thirty miles apart. Edward Austin Sheldon, superintendent of the Oswego Normal School, had been superintendent of schools in Syracuse from 1851 to 1953, immediately before accepting the superintendency in Oswego. He introduced object teaching to the Oswego schools about 1860. Just six years later, object teaching was introduced into the primary grades of the Syracuse schools (Smith, 1893, p. 129). Two years later, Mary Hicks was officially hired as drawing teacher, supervising that subject at all levels. Thus, she had the opportunity to observe the materials and methods of form study at an early date.

During the summers of 1881, 1882, and 1883, Colonel Francis Wayland Parker offered teachers' institutes on Martha's Vineyard. Parker had been superintendent of schools in Quincy, Massachusetts, and a supervisor in the Boston schools before becoming Principal of the Cook County Normal School near Chicago in 1883. Parker's theory of concentration put the child at the center of the curriculum. Art, to Parker, was a mode of expression, valuable as a "servant, ready and obedient, in all mental and spiritual growth" (Clark,1895, p. 849). Parker's summer institutes offered educators a chance to learn his methods and theories at first hand and to hear lectures on all the newest trends in education. During the summers of 1882 and 1883, Mary Hicks taught drawing as one of the institute's faculty (Patridge, 1883). Her methods must have appealed to Parker as having some resonance with his own; certainly the institute and its lectures provided her with the opportunity for continued professional growth.

Among the topics discussed during the Martha's Vineyard institutes was the work of Froebel and the kindergarten. Elizabeth Palmer Peabody had established the first English-speaking kindergarten in Boston in 1860; the 1870s saw rapid growth of kindergartens through the United States (Baylor, 1965). Mary Hicks had many opportunities to learn about the work of the kindergarten from such sources as articles in Barnard's American Journal of Education from 1856 on, presentations at the National Education Association conference, displays at the Centennial Exposition in Philadelphia in 1876, and speakers at the Women's Congress a year earlier. She did publish an article about art in early education in Kindergarten Magazine (NAW, III), and, in 1893, led a discussion about art in the kindergarten section at the International Congress of Education, held under the auspices of the National Education Association. A contemporary described the Prang system of art education as "one of the great agencies for the spread of the kindergarten gospel" (Vandewalker, 1908, p. 221). The books on primary school art education written by Hicks and Clark in 1887, by Hicks and Locke in 1892 and 1897, and by Hicks alone in 1899, reveal a growing shift from the Pestalozzian emphasis on observing and imitating to Froebel's doctrine of creativeness (Bowen, 1892).

A Pioneer Art Educator

Mary Dana Hicks Prang can be considered a pioneer in art education in several respects. She was a professional woman who made art in general education her life's work. She developed alternative delivery

systems for art education through her work with the Social Art Club of Syracuse while at the same time developing a strong art program within the public schools. Her work made connections between art and life as well as between art education and general education. In 1893, she described the aims of the Prang course as cultivating the power to think form clearly from both observation and imagination, training students in the decorative arts for both spiritual and practical service in daily life, and "educating the taste of a whole generation of children" (Massachusetts Manual Training Commission, 1893, p. 240). While aesthetic tastes and educational theories have changed since Mary Prang's day, her educational biography shows that art education can occur in a variety of contexts throughout life and that exemplary contributions to art education can be made by adapting theory to practical classroom art teaching experiences.

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ADELAIDE PEARSON OF BLUE HILL, MAINE

Anne Olga Dzamba

I came to the story of Adelaide Pearson by an accident of summer vacation in the course of a two-week stay in Blue Hill, Maine. Most tourists in the town visit the pottery Miss Pearson founded and that is still in operation at the rear of her white frame New England house. Often visitors, such as myself, take tea in the attached barn and may look at the ornate and old-fashioned photograph albums of Miss Pearson's world travels casually stacked on top of the Chinese camphor trunks at one side of the room. Such charm can only tease the mind of the historian who is then moved to take a closer look.

Adelaide Pearson (1875-1960) was an art educator and social reformer whose agenda in life was shaped during the Progressive Era at the turn of the century. A new urban and industrial economy had sprung into being after the Civil War and was accompanied by serious social problems and a crisis of democratic values. By the 1880s and 1890s, powerful reform energies had gathered in the nation and began to permeate its legislatures, businesses, cities, churches, universities and school, with results that were restorative, if not revolutionary. Miss Pearson was a woman for whom education was in fact synomymous with reform and who deeply believed that everyone should share not only in appreciation of but also in production of art works. Her concern for art and people developed in Boston and its settlement houses before and just after the First World War. From the 1930s to 1960, she flourished in the small, coastal town of Blue Hill where she

monopolized the field. Her life there may be viewed as a case study in the regional proliferation of ideals and activities of the women art educators of that period.

A Boston Upbringing

She was born in 1875, the year Miss Pearson was pleased to say, Heinrich Schliemann the German archaeologist discovered the remains of the ancient city of Troy. Her mother, Lulu Newton Pearson, an amateur classicist, was "much excited about the historical evidences continually being turned up by the spades of excavators" (Pearson, JSW, 6/24/27). And so, AP reported, "for me the ancient tales of Greece and Rome were as real as General Gage's encounter with the boys of Boston - a born Bostonian can go no further than that" (JSW, 24/27). Mrs. Pearson took her daughter to the art museum and the public library where the child was encouraged to look up everything that interested her. Little information remains about AP's mother other than that she had four children two of whom died in infancy, and that she herself died in 1918, much mourned by her daughter (Letter to CHP, 1/25/21).

AP noted that her mother kept a record of books read in the family and that AP's first book was Robinson Crusoe read at a very young age. "All winter at my grandfather's house in Boston I read omnivorously. All summer at my great aunt's farm in Maine I vigorously led a large family of unimaginative but docile 'native' children in an unending dramatization of what I had read during the winter" (JSW, 6/24/27). In short, history, adventure, and chivalry were her favorite themes, prefiguring an adult life of travel, culture, and enlightening others.

Besides books and the museum, her education was provided by violin teachers and governesses, who taught her French and German, four years in a private day school, and, lastly, a European tour at age seventeen.

The fact is that AP had no formal education to speak of in today's sense. Rather, her education took place, as was common for women in the upper classes, within the privacy of the family. The limits of this education were set by her father, Charles Henry Pearson (1849-1928), a well-to-do manufacturer, a Republican state senator in 1911 and 1912, and a public benefactor. AP also described Mr. Pearson as an inventor, known for his work in ordnance. "My father was an inventor and I was brought up on cause and effect" (JSW, 7/1/27). From her father she may have gained interest in technology, including still and motion picture photography and cars, that she exhibited throughout her life. Whether or not she learned all processes of photography by the age of eight, as she claimed, she did amass a large collection of hand-developed pictures. Probably the first woman in Blue Hill to drive an automobile, she took a course in auto mechanics in Boston around 1903, drove an ambulance during World War I, and later motored eight hundred miles fearlessly over dirt roads in Mexico.

Clearly, AP was an obstreperous "tomboy" at times. "A frightful child," she said, "spanked three times for throwing the Atlantic Monthly on the floor, when in Boston in the 80s nobody was allowed to treat the Atlantic Monthly in that way" (Perkins, p. 7). Her parents expected the tomboy to become a lady. They were disappointed when she

failed to flourish in the Boston ladies sewing circle (Perkins) and they would not allow her to become a professional musician. It became evident that AP believed the life of a proper Bostonian lady was both boring and useless. "All this seemed as futile to me as it does to you, and so at 28 years old I started working with the Children's Aid Society" (JSW, 6/11/27). Working, of course, meant volunteer work, for her father believed that ladies should do good works but they should not be paid for them. So, as AP remarked, "I've never had a real career, but I manage to keep busy thinking of things for other people to do" (Perkins, p. 7).

Art and Social Work

Her activities in the years bracketing World War I belie her modest estimation of them. She began with the Children's Aid Society from 1903 through 1906, conducting home library groups and telling stories to children. After a period of unspecified illness, she volunteered in 1980 to work at Denison House, 36 Tyler Street, in the south end of Boston. Denison House, a product of the College Settlement movement, was founded and managed by a group of women including Emily Balch, Vida Scudder, and Helena Dudley. Their work had a two-fold purpose, "to educate the middle class to their social responsibility and to aid the working class" (Corcoran, p. 6). Headworker Geraldine Gordon said in 1916, "the settlement exists chiefly to bring uptown and downtown together in simple and friendly democratic relations" (Denison House Records). Slumming or sentimental philanthropy was not the ideal; it was fellowship and mutual appreciation. According to

Vida Scudder's memoirs (1937, p. 267), AP provided "vital guidance" to the Folk Handicraft Association of the settlement. The association encouraged an art industry in high quality needlework, helped preserve the pre-industrial craft traditions of Italian, Syrian, and Greek immigrants, and also supplied them with additional means of support. Denison House records show that AP was a non-resident worker from 1909-1919, after which the records themselves are sketchy. She was also on occasion a member of the Executive Committee and the Italian Council. According to Geraldine Gordon, AP shared the social vision that inspired the settlement workers:

> I wish I had saved her letters. They were hot with indignation against the evils that beset our times. They made fun of the infirmities that handicapped her activities. They overflowed with affection. They urged every immediate action for every good cause that stirred her heart; and her heart was big enough to entertain a host of causes. (Memorial by Harriet H. English)

Despite the regrettable lack of letters, there exists one momento of Denison House from AP's pen and camera, a short story entitled "The Cricket of Tyler Street". The Cricket, she wrote, was a socialized automobile. "When ' a social parasite'", she explained in this metaphor of her life,

> starts to exhibit to a (presumably) admiring world that he fully grasp the principle of 'Duty towards the Community' he usually (if it's a 'she,' read here 'always') volunteers such of his time as may be spared with perfect convenience to settlement house work. The Cricket is no exception to this rule. (p. 1)

She goes on to say that Cricket ran errands, drove timid patients to

the hospital, and took groups of children on educational tours of the city. Most importantly, the automobile carried bundles of work of handicrafters from the tenements of Boston to homes of "Colonial hyphenate". Furthermore, she wrote,

> The Cricket backfires with impotent rage when he realizes how much of the spiritual significance of the things he is carrying is lost before the incomprehension of many of the purchasers of his cargo. (p.2)

What she meant by "spiritual" she did not write, yet the word characterizes the value she placed upon craftwork imbued with old-world traditions. The bundles the Cricket carried consisted mainly of textiles embroidered by immigrant women of which AP herself made an extensive collection.

In 1914 AP joined another remarkable female community, the Society of the Companions of the Holy Cross, a Protestant Episcopalian group of laywomen founded in 1884. The Companions originated in the circle of friends around Adelyn Howard, an invalid of uncommon piety and personal attraction. The society numbered around forty at the start and continues today with over six hundred members. While not a religious order in the traditional sense, the women shared a simple rule of life, adapted to various circumstances in which they lived, including marriage. The emphasis of the sisterhood was on intercessory prayer coupled with a special concern for social justice and Christian unity. AP became a member through her close association with the Boston Companions at Denison House. She was sponsored by Florence Converse and Geraldine Gordon and presumably underwent the customary

probation period, read the assigned books, and wrote an informal statement of her convictions. Like many of the Companions, she was devoted to St. Francis and held a loving rather than stern view of faith. Family-owned pews were, at that time, an issue of social conscience among the members and AP volunteered to give her family pew, in Trinity Church, Boston, to the Society, which then gave it to the church (Bartlett, personal communication, August 12, 1983).

AP's contribution to the sisterhood was largely practical. In 1914 a retreat house and conference center called Adelynrood was designed by the members and built at Byfield, north of Boston. Miss Pearson served as chair of the House Committee and busied herself with lighting kerosene lamps, well-digging, and other mundane affairs, considered, as she remembered, less suited for more intellectual, religious, or political Companions (Letter to Companions at Adelynrood, undated). This Society of Companions served AP as a network of friendship and support for the rest of her life.

When the First World War broke out, AP threw herself into patriotic work. First she joined the Women's Volunteer Motor Corps, "a working organization of skilled drivers and mechanics" and "no place for faddists" (Davison, 1919, p. 34). Second, the Denison House records of 1917 through 1918 showed that "under Miss Adelaide Pearson, a Red Cross workroom was arranged in which Syrian, Irish, Italian, and American-born, young and old, worked side by side. In seven months over 11,000 surgical dressings were turned out" (Box, 27:8).

When the war was over, AP took on a new agency, the Children's

Art Centre at 36 Rutland Street. The Centre was, and is today, part of United South End Settlements' program of cultural enrichment. As at the Hull House of Jane Addams and Ellen Starr, settlement house workers believed in bringing art to the neighborhoods. At the founding exercises of the Children's Art Centre in 1918, Charles W. Eliot, president of Harvard University, stated that the effort was "in accord with the best doctrines now advocated for the improvement of American education...doctrines which relate to the training of the senses...and the cultivation in all children of delight in natural and artistic beauty" (Children's Art Centre brochure).

Work at the Centre allowed Adelaide Pearson to combine social work with her abiding interest in art history education. She told stories to the children the focus of which were authentic art objects from the Center's collection.

Her story-telling culminated in the publication, in 1922, of The Laughing Lion and Other Stories. The lion of this title story was a T'ang dynasty piece. AP remarked that her long experience with children of the streets led her to believe that "naughtiness is really an effort to escape, and that proper reading for the youngsters and a chance to work out their constructive interpretations of romance would solve whole heaps of our problems" (JSW, 6/24/27). Like most fables, these stories were not entirely original nor did they challenge the existing social order. On the other hand, her style is direct, not condescending, and thoroughly delightful. The story "Ali Mahmoud Finds a Treasure" made the work of archaeologists accessible to children.

Other stories, unlike some textbooks today, introduced polysyllabic words with grace and humor, reflecting her determination to enlarge the horizons of children. All the stories reflect human kindness and some of them contain unusual touches. For instance, in addition to her use of the art object, AP introduced historical events into each tale. "The Laughing Lion," for example, about a lost princess, a cheerful lion, and a sad boy emperor, was also a discourse on the practice of female infanticide in China. The story's conclusion transformed the fictional princess into the historic Empress Han Wu, who instituted "many good things, but the best thing she did was to make the children happy. Children had been rather put aside; especially as she knew too well, little girls" (p. 29). The stories must have accomplished their mission. AP reported that one of the published stories, about a carved ivory box, was on order from a small boy who had hitherto been impressed only by books about police dogs.

The Collector

The Laughing Lion and Other Stories was not yet in print, when she suffered a physical and emotional breakdown and convalesced in Italy. Her father saved what are apparently the only remaining letters from her lifetime correspondence. The most telling is from Mrs. Guy Waring (Elizabeth Waring), Captain of the Boston ambulance corps. AP sent it to her father with the injunction to "tear it up after you have read it. It quite cheers me up as she really knows me quite well" (Letter to CHP. 2/20/21). Mrs. Waring thanked AP profusely for the work she had accomplished and for her vision and spirit. She also

said, "I feel you have solved the problem of life more unselfishly and satisfactorily than any unmarried woman I know. You have used yourself up in making other people's lives happier" (1/6/21). The etiology of AP's illnesses remains cloaked with discretion. She seemed to have had frequent spells (or "infirmities" as Geraldine Gordon called them), primarily in her young adult years and before the death of her father. It is not unreasonalbe to think that AP's case belongs with nineteenth century "neurosthenia" and other female ailments, perhaps originating in the conflict between what propriety demanded a woman be and what a woman might want to become.

As her scrapbooks attest, AP's travels began in 1892. She also wrote a fresh, observant, and humorous memoir, "Two on a Donkey in Tuscany", of her 1912 visit to Italy and an equally observant but more sombre story called "Getting Home" about her trek in August 1914 from the mountains of northern Greece to home and safety. Her love of Greek and Roman civilization had enhanced her relationship with the south European immigrants in Boston and she flew the Italian flag at her summer home in Blue Hill until 1924, much to the consternation of her neighbors. More importantly, everywhere she travelled, she collected pottery, embroidery, paintings, small statues, and furniture.

AP's philosophy of collecting was based on the idea of choosing objects for educational purposes to represent their respective cultures. She did not look for particularly rare pieces, for the avant-garde, or for works that transcended time or were valued primarily for formal aesthetic reasons. Nor was market value or investment her goal.

Rather, she saw objects as sources of information, reflective of the religion, history, daily life, and craftsmanship of a people and her collecting was done methodicallywith that goal in mind. She often favored what was charming and picturesque. According to Evan Turner, a family friend and now Director of the Cleveland Museum of Art, she preferred to "buy a hundred objects that told one something rather than put the same amount of money in one object that was much more distinquished for its quality" (Personal communication, January 6, 1985).

AP's collecting took place in three phases. The first was the Italian phase in which she emphasized early Renaissance art, textiles, and folk pottery. She also collected objects from the Holy Land and Egypt at the time Howard Carter was excavating King Tut't tomb. Concurrently, she found time to do volunteer work at a clinic for lepers and in Cairo. In photographs she took at the School for Foundling Girls, the girls were holding signs calling for female education, an end to polygamy, and votes for women. AP also took silent films of village life in North Africa and crossed the Shara on a camel's back. The second phase of her collecting was Eastern and focussed mainly on China. This phase was largely the product of a tour of potteries in the Far East in the 1930s and will be discussed later in this paper.

The last phase was Mexican. The attractions of Mexico were multiple. The great uncle sea captain of her childhood had a winter home in Vera Cruz and her interest had been stimulated since her early years. The renaissance of archaeological research there in the

1930s fueled her passion for ancient civilizations. Handcrafts of the Indians intrigued and captivated her as much as those of the Christian and pagan cultures of the Mediterranean. She travelled with Dr. Emma Lootz Erving, one of the first women physicians trained at Johns Hopkins, and with Miss Grace Saunders, an official of the international YWCA. The three took turns writing a joint log of their wanderings and their comments in four volumes with photographs by AP remain a richly descriptive and untapped reservoir of impressions of the land and its history and art. From Mexico, AP brought furniture, Pueblan tiles, Oaxacan pottery, and Mayan and Mixtec antiquities.

AP's collection today is dispersed; however, she donated many of the best objects to Colby College in Waterville, Maine. According to Hugh Gourley, III, Director of the Colby College Museum of Art, selections from her collection "are frequently shown in connection with Art Department courses. Although there are no pieces of truly outstanding quality, they are good examples of what they are and, as such, are very useful to have in the collection for study purposes" (Personal Communication, November 14, 1984). In this way, AP's mission was, in part, accomplished, although she carried her convictions and energies to a climax in Blue Hill, Maine.

The Art Educator in Blue Hill

AP wintered in Boston when not on tour and summered in Maine. When her father died in 1928, she moved permanently to Blue Hill, where she occupied the house she had inherited in 1898 from her maternal grandparents. Blue Hill provided AP, in her mature years, with her

own realm, a laboratory for her style of reformism. Undoubtedly recognized as a great benefactor, she also was considered by local citizens to be a rather unpredictable and unclassifiable whirlwind who came down from Massachusetts determined to seize every opportunity to improve the culture and even the economy of Blue Hill whether or not its inhabitants were altogether certain they wanted it to be improved. The most distinquished and lasting of her accomplishments revolve around the Blue Hill library and Rowantrees pottery.

Blue Hill had one of the earliest libraries in Maine, founded in 1796 by a group of male proprietors. This organization died in the early 1800s but was reborn in 1868 as the Ladies Social Library. When AP arrived, she reasoned that one could enjoy rural life without losing urban culture and took the library under her wing. She paid the salary of its first fulltime librarian annually and headed the drive for funds for a new building. Despite her Republican father, she was an ardent supporter of FDR. She vigorously pursued and secured a Public Works Administration matching grant for the new library, that opened in 1940. AP dominated library policy and, for her, the library was much more than a collection of books; it was to be a teaching institution. The "Blue Hill experiment", as it was called, included exhibitions of artifacts, brought in by local people largely unaware of their significance and identified by AP, and contributions from AP's own collection. She gave illustrated public lectures and initiated a highly successful outreach program to school children and their teachers (Hinckley, 1938). AP's barn, a short

distance up the hill, functioned as an additional lecture hall. At times, it must have been unclear whether the barn was an annex of the library or the library an annex of the barn or whether the main idea was to acquire books or to initiate a university museum.

The pottery was also an outgrowth of AP's efforts to encourage culture. It began with classes in drawing, clay modeling, wood carving, and puppetry held in the barn and on the grounds of the house. The classes were free; in fact AP made it a point to insist that the participants had to pay a fee only when they missed a class. She employed as many as five teachers at one time. None of these survive today; however, some of Miss Pearson's proteges remember the experience well. Margaret Vincent Stoeckler earned her living as a scupltor and art teacher and taught at the Art Department at the University of Maine, Orono, in 1945. She recalls AP in this way:

> I first met Adelaide Pearson just after I graduated Bangor High School in 1937. I enjoyed both painting and music and my mother wanted me to have a chance to earn a scholarship so that I could work with something I enjoyed all my life. I had an appointment with Arthur Fiedl. ..d then I wanted to know about Miss Pearson's school. I stopped off at Lamoine Beach to play for Fiedler but he had gone yachting and so I missed him and drove on to see about the free art lessons. The art teachers Miss Pearson hired for the summer were quite well known around Boston and had had success in their fields.
>
> Miss Pearson, although she was a maiden lady of some sixty years, enjoyed children around her and their voices and accompanying sounds didn't seem to disturb her in the least. There were some thirty children who came to the classes

> when I came to Blue Hill in '37. Miss Pearson's hired man, rounded up animals of all kinds, goats, horses, sheep, rabbits. The Librarian Mrs. Hinckley wove stories around these animals and we drew the pictures she conjured up. At times it got very exciting, and the learning experience was fun...
>
> I soon joined a group of older men and women who painted in the afternoon and had former art training. They decided I showed, as they put it, remarkable talent. I worked on ceramics on the week ends and made small sculptures that sold for around $15. Soon they all decided I should have a scholarship and Miss Pearson took samples of my work to see if I could get accepted to work at one of the schools.
>
> I was admitted to the School of the Museum of Fine Arts, Boston....I spent every summer with Miss Pearson while I was at the Museum School and she gave me a great deal of confidence because I was quite shy and didn't speak very loudly....Because of Adelaide I was able to earn my living as an artist. (Personal Communication, November 7, 1984)

Another young pupil of Miss Pearson's was Virgil Bisset, now radio producer for the Main Public Broadcasting Network. Mr. Bisset began in theatre, paints as a hobby, and strongly suspects that AP had much to do with pointing his life in the direction of creativity.

> One of my strongest memories was working on a large mural type thing, done by many, many children. I remember I added a bull to a pasture of other cows (cattle)...Years later when I returned to Maine to live at the age of forty, I rented the upper part of Rowantrees barn, and running along the wall over the lengthy counter space, were all of the murals done by Blue Hill children. Low and behold, my bull stood out in his pasture as clear and bright as the day I painted him. (Personal Communication, August 31, 1984)

Miss Pearson did not expect or desire that all the students would

become artists.

> 'The school was fun,' said one of the students who goes lobstering for a living; 'Adelaide wasn't out to make artists out of us. She wanted us to see the beauty around us and to make a mite of it with our own hands like our ancestors did'. (Perkins, p. 2)

When Miss Pearson decided the children might want their clay figures baked, she found someone to build a kiln on her property and hired a pottery teacher. When the teacher proved imcompetent, one of AP's houseguests thought of Laura S. Paddock (1889-1980), one of the Companions and a skilled ceramist. A graduate of Western Reserve University, Laura had also taken Edmund deForest Curtis' wellknown course of study in pottery at the Pennsylvania Museum School of Industrial Art. Miss Paddock was invited, in 1934, for two weeks and stayed twenty-six years while AP lived and twenty years after that.

Their objectives for the pottery evolved gradually as did their expertise. When visitors to Blue Hill asked to buy pottery, the two women began to think of establishing a handcraft industry. Because they wanted to make something always in demand, they decided on tableware, not art pottery. To encourage local pride and prosperity, they hired only local residents and used only native materials. It is possible, though not documented, that they were aware of Eleanor Rossevelt's furniture factory at her home of Val-Kill in Hyde Park, which was established in 1927 with some of the same objectives in mind.

Laura Paddock experimented with glazes made from samples of ores she and AP dug from Blue Hill mountain and the old copper mine nearby. She produced glaze colors of unusual beauty. AP made it all

seem somewhat more accidental than it may have been.

> I was hanging over her shoulder one day while she was making a glaze, seeing what was happening while she measured so much of this and so much of that, and I said to her, 'why do you weigh all those things out? They are all in granite. Why don't we just bust up some granite and start with that?' Well, she looked at me as a professional does look at a brash ignoramous but she was company and what could she do? So I sent down to the drugstore, and the druggist dug around his attic and came up with an old mortar and pestle, and I brought it up, and we got a few small pieces of granite and busted them up, and we sifted it through a tea strainer, then after adding the proper things she tried a glaze. Well, it wasn't a very pretty glaze but it was a perfectly adequate glaze, and it was a glaze--it was a beginning. (Letter to Frank Beckwith, 1959)

Now they needed something rather larger than a tea strainer and a mortar and pestle. AP wrote to a company in New Jersey for a rock-grinding machine. Receiving no reply, she went there herself. "Oh yes, they have had your letters", she was told, "but this is mining machinery and the letters were from a woman so they haven't paid any attention to them" (Letter to Beckwith, p. 5). They paid attention when she ordered six hundred dollars worth. She later consulted ceramics experts at Alfred Unversity and had a pottery wheel designed there and built in Blue Hill.

Yet the pottery was never merely a business or a local industry. Though thousands of pieces were sold and the pottery became internationally known, its economic viability was often in question. Of course, AP had never intended to make a profit. Instead she tried to make the pottery a cooperative run by the workers. She and Miss Paddock read up on the subject, set up a structure, and left Rowantrees

on its own while they went on a world tour. "Well, when we got back eight months later, we found the crew looking sideways at each other and at everything in general, and there was no money, and everything was in a mess" (Letter to Beckwith, p. 4). Though the cooperative carried on for a time, ultimately Rowantrees became a corporation controlled by the two women, who drained their personal fortunes in its support and who generally refused advice on such matters as marketing, fiscal management, and federal labor laws.

Nor, as AP said, was the purpose of the pottery solely to create employment in the town. She thought that the opportunity for self-expression was at least as important as wages. When in 1938 Miss Pearson and Miss Paddock embarked on their world tour of potteries, they found their views affirmed and their resolve strengthened. Laura Paddock's "First Pottery Report" with photographs by AP, described their visit to England. The art pottery produced at Dartington Hall, an experimental community, had no appeal for them, nor did the Wedgwood works in Staffordshire where the young workers were driven fast and hard. Only at Honiton were they pleased with a small village industry owned and managed by a woman.

Laura Paddock's second and third reports detailed the techniques of village potteries in India and Burma. The climax of this part of their trip was APs interview, in February 1939, with Mohandas K. Gandhi at his experimental farm at Wardha. Unfortunately, Miss Paddock was ill and did not meet Gandhi. AP had leters of introduction from Richard Gregg, a biographer of Gandhi and the brother of one of the

Companions. She reported that Gandhi overflowed with genial conversation but that he was appalled to learn that pottery-making at Blue Hill was rather improvisatory. "But pottery," he said, "is one of the basic crafts. It was being done at the very birth of civilization. How dare you make a game of it? You must do it happily but seriously, learning to give it new dignity" (Letter to Beckwith, p. 4). Thus Gandhi confirmed the artistic and educational inspiration that had been at the base of AP's philanthropy from its very beginnings in Boston to its fruition in Blue Hill. From India, Miss Pearson and Miss Paddock journeyed to China, Japan, and the South Seas. The visit with Gandhi was widely reported back home in Maine and its significance for the pottery often retold till the end of AP's life.

Adelaide Pearson died in Cuernavaca, Morelia, Mexico in 1960. Rowantrees Pottery continues in the hands of Sheila Varnum, rescued in childhood, by the good offices of Miss Pearson, from a crippling illness and fostered by Miss Pearson in the development of her artistic talent.

Conclusion

On the other hand, it is possible to view AP as a prisoner of her class, gender, and race, and as we all are, products of our time. A child of privilege, she conformed to her father's plan for the upbringing of a proper lady. A formal college education was out of the question. She was dependent economically upon inherited income and property all of her life. She considered the United States the best of all countries, neither too radical nor too conservative. Her

progressive spirit stemmed from a sense of nobless oblige that was shaped by traditional religious values rather than secular politics. The poor and the ignorant were truly lovable to her but of a distinct species. She never addressed women's issues directly and may have had enought choices in life as to make suffragism or similar activites relatively unappealing.

On the other hand, I find it much more plausible to regard Miss Pearson, as did most of her contemporaries, not as a prisoner of time, but as a dynamic force. First, I suggest that AP as an art educator vigorously furthered the democratization of culture. Though her progressivism was moderate in method, it was revolutionary by implication. Her enthusiasm for world culture served not only to coopt the multitudes, as it might be argued, but also to enhance their intellectual opportunities and emotional lives in an open-ended way. Second, she brought a rich plurality of purpose to art education. Not only did she arrange for children and adults to learn to draw, paint, or sculpt, but she also collected, exhibited, and lectured indefatigably. She taught art through history and history through art. She inspired young and old to a heightened awareness of the value of beauty and imagination in the conduct of life. Third, as a <u>female</u> art educator, AP lived a social life astonishingly independent of patriarchy. She was single but never alone, having been supported by a large network of women, married and unmarried, who visited each other and wrote to one another frequently. Many of them were drawn from the society of Companions or from the settlements, which provided an organized milieu

for these contacts; a few, however, such as Dr. Emma Erving, seemed to have no such affiliations. This extraordinary web of friendship helped bridge the private sphere to which women born in the nineteenth century belonged and the public sphere which they permeated in the twentieth century.

The sources are silent about why she never married. Historians have noted that the generation of women born between 1865 and 1874 married later and less frequently than any group before or since. AP, born in 1875, missed this cohort by one year and yet probably belonged to it. She may never have considered spinsterhood an issue. On the other hand, it may have been a matter of choice. Her relationship with Miss Paddock was what some have called "a Boston marriage" of intense affection and possibly some physical expression. It might also be true that her devotion to her father precluded marriage and that she unknowingly sought to compensate him for the death of his only son in infancy by both her "tomboyism" and her daughterly piety. These matters remain conjectural.

What does seem certain is that there was a dark side to AP. Women who knew her in different contexts relate that AP was sometimes rough and bullying in her manner to Miss Paddock who was a timid and gentle person and that AP's rough moods alternated with periods of fierce remorse. One source indicated that AP didn't much like herself. Others, when speaking in general about AP, said that her generosity was often accompanied by an implicit demand for emotional repayment in deference, obedience, and, perhaps, affection. I also noticed in her

written material a note of self-depreciation and self-mockery. Humorous at times, coy even, realistic perhaps, it is a disturbing element and suggests to me that the woman whom I like to think of as "the laughing lioness" may also have raged inwardly and uncomprehendingly at the restrictions placed upon her sex. In this case, her dynamism exceeded her avenues of opportunity.

Marquerite Yourcenar, the first woman member of the French Academy and also a neighbor of Rowantrees, has graciously written to me that it seemed to her that Adelaide Pearson and Laura Paddock belonged "to the best type of American women of an already past era, adventurous, enterprizing, unassuming, open to the whole world, and still anxious to help locally with the welfare of people" (Personal communication, 1982). I am tempted to imagine, although historians should not speculate this way, that had AP been born and not died in 1960, she would at the very least have completed a graduate degree and assumed a leadership position in a cultural institution such as a museum or school, dedicated to the art education of all.

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Sheila Varnum, Rowantrees Pottery

Dorris Parker, former Blue Hill librarian

William Hinckley, historian, Blue Hill

Ruth Leonard, archivist, Adelynrood

Alice Bartlett, Companion

Dee Heywood, Denenberg-Heywood Associates

Harold Black, former potter at Rowantrees

Leola Black, former houseworker at Rowantrees

Florence Bryant, violinist, summer resident, Blue Hill

Lena Robertson, secretary to AP

Betty Bates, Blue Hill resident

Henry and Anne Erving, son and daughter-in-law of Emma Erving

Frank Hamabe, artist and potter

Evan Turner, Director, Cleveland Museum of Art

Hugh Gourley III, Director, Colby College Museum of Art

Marquerite Yourcenar

Virgil Bisset, Maine Public Broadcasting

Margaret Vincent Stoeckler, sculptor

Adelaide Pearson papers. I have collected and organized the papers for my own use. They belong to Sheila Varnum.

JSW. Juvenile Story Writing. This folder contains letters and story samples, written to Mabel L. Robinson, Instructor, Home Study English Department, Columbia University, N.Y., N.Y. They were part of a correspondence course. Letters are dated 6/11/1927, 6/24/1972, 7/1/1927.

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AP to Charles H. Pearson. 1/25/1921, 2/20/1921, 6/5/1921

AP to Frank Beckwith, 10/20/1959

AP to the Companions at Adelynrood

Elizabeth Waring to AP 1/6/1921.

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Easter in Florence

Getting Home

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TO TEST ALL THINGS: THE LIFE AND WORK OF LETA STETTER HOLLINGWORTH

Enid Zimmerman

The work of Leta Stetter Hollingworth, a pioneer psychologist and educator, contributes background information to two recently renewed areas of interest for art educators: identifying artistically talented students and contributions of women to the field of education. Hollingworth can be categorized as one of the "many women who contributed to art education during the 1930s [who] were not always art teachers but often general educators or psychologists" (Stankiewicz and Zimmerman, 1982, p. 127). Leta Hollingworth's name often appears in early literature about gifted and talented education in the United States. It is only recently that a renewed sensitivity to the relationship between intelligence and art talent, which she studied, has prompted researchers to look again at studies about gifted and tale[illegible]d students done in the 1920s through the 1930s.

From the early 1900s through the 1940s, there were a number of researchers whose studies focused upon behaviors of students with superior abilities in the visual arts and characteristics of their art work. German psychologists in the early 1900s were among the first to initiate inquiry about children's drawing talent and the effects of heredity and environment upon drawing abilities. Psychological research in the United States followed these efforts. In 1916, Ayer published a report in which he attempted to differentiate between highly able and less able students on different measures of drawing ability and other characteristics. Manuel (1919) reported his study

of students who were talented in drawing in relation to psychological characteristics, general intelligence, linguistic ability, motor ability, and handwriting ability. Meier (1939), a psychologist at the University of Iowa, claimed that characteristics such as aesthetic intelligence, perceptual facility, and creative imagination can be used to differentiate between children with superior abilities in the visual arts and those who are not superior. Beginning in 1933, under the leadership of Munro (1956), an important series of studies of students' art abilities was begun at the Cleveland Museum of Art. The Cleveland Studies focused on task performance and other characteristics that differentiated average and special groups of students.

It was in this research environment that Hollingworth studied the relationship between a number of characteristics and art talent. Contemporary art educators, who are interested in programs for artistically talented students, want information that will efficiently and effectively identify such students. Once identified, curricula can be developed that define tasks and set criteria that are relevant to the education of students with superior abilities in the visual arts. It is necessary to establish a unique program philosophy, purposes, goals, and structures for students with superior abilities in the visual arts that will guide program decisions and define special offerings of services and activities not ordinarily provided by the schools (Clark and Zimmerman, 1984). Hollingworth's research about art talent provides one basis from which identification procedures may be devised that will eventually lead to educating artistically talented

students to their full potential.

Early Life

Leta Stettler Hollingworth was born at a time when nineteenth century notions of "women's sphere" affected women's achievements. These notions served to establish women in the field of education and provided them access to academic roles (Stankiewicz and Zimmerman, 1982). Stankiewicz (1982) examined the professional lives of women art educators at Syracuse University from 1900 to 1940. She demonstrated that three women who were art educators on the Syracuse University faculty, during this time, fit the "Alice Robinson" type described by Erikson (1979). Their characteristics included not being able to make a distinction between personal and professional life, not marrying, gaining little professional power and recognition, devoting time to making and studying art, becoming involved in practicing art rather than advanced academic work, believing that teaching was based upon innate talent, and teaching how to make art rather than how to teach art. None of the "Syracuse ladies", described by Stankiewicz, possessed all these qualities, but they did each evidence a majority of them. Leta Stetter Hollingworth possessed none of these kinds of qualities in her professional areas of psychology and education. Her dedication to feminist issues and psychological research as it related to educational issues, including art talent, is exemplary and her achievements serve as models for female educators today.

Much information about Leta Stetter Hollingworth's life is documented in a biography written by her husband, Harry Levi Hollingworth,

in 1943, four years after her death. Leta Stetter was born on May 25, 1886, in a dugout on the White River, five or six miles from Chadron, Nebraska. Her mother was remembered by townspeople as a "refined, gracious, and gentle women" (Hollingworth, 1943, p. 28). Her father, came to Nebraska from Virginia when he was 20 years old and had a checkered career. At various times he was a minstral, frontier entertainer, rancher, peddler, trader, cowboy, and owner of bars and entertainment halls. He was a sociable man who was always full of life and Leta resembled him in her zest for living. Her serious demeanor, the determination with which she lived her life, and her gentleness and compassion were reminiscent of her mother's characteristics. Leta's mother died when Leta was three years old, following the birth of her third daughter. Leta's grandparents cared for her and her two younger sisters. They lived a hard, rugged, frontier life. Leta fondly recalled these years and wrote, in 1907, that "I shall never cease to rejoice that I was born on the prarie" (Hollingworth, 1943, p.52). Her maternal grandmother's family motto, "Test All Things", became an important theme for Leta as later evidenced in her professional work as psychologist and educator.

Leta Stetter was a gifted child. A baby book kept by her mother, written from the baby's point of view, indicated that her development was accelerated in every area. At the age of ten, Leta made a bargain with life and wrote "that if I left out part of childhood I shoud be granted other values which seemed more to be desired... I decided to grow up then and there, solemnly removing the rest of childhood"

(Hollingworth, 1943, p. 44).

By 1898, Leta's grandmother had died and she and her sisters went to live with her father and stepmother in Valentine, Nebraska, until she was sixteen. These were unhappy years for her and her feelings are best expressed in a poem, "The Lone Pine", written when she was fourteen and published in the local newspaper. The last stanza reads as follows:

> Beaten and scarred and crippled,
> By the winds and rain made old,
> While the pine trees down in the valley
> Are sheltered from storm and cold.
> (Hollingworth, 1943, p. 55)

This poem, along with 21 others, was printed in a private collection published posthumously (Hollingworth, 1940b). When Lewis Terman, author of Genetic Studies of Genius (1925), read this poem he wrote to Henry Levi Hollingworth that it was comparable to the poetry written by children of the same age in his study of highly gifted and talented children.

High School, College, and Teaching Years

In 1902, Leta enrolled in the University of Nebraska. Her father supported her first year of study and she supported herself during the next three years. She was a gifted writer who edited the school newspaper and the senior class book. She was named class poet and was elected to Phi Beta Kappa. During her college years, she tried writing short stories but was not successful in selling them. She decided to become a teacher and took courses in teacher preparation. In 1906 she received a state teacher's certificate.

About this time, she became engaged to Henry Levi Hollingworth, who she had met at the University of Nebraska when both were students. She taught in two small towns in Nebraska until they were married in New York City in 1908.

Early University Years

For the next five years, Leta Hollingworth attempted a life of housework and domestic duties. Her husband was an instructor at Barnard College, Columbia University, and they both lived on his meager salary. Hollingworth could not teach "for married women were not given appointments in the schools in New York City" (Hollingworth, 1943, p. 94). This hiring prejudice, however, worked postively in terms of Hollingworth's future contributions to the fields of education and psychology.

In 1913, Hollingworth received her MA from Columbia University and a Master's diploma in Education from Teachers College. While working toward her PhD, she was appointed the first clinical and consulting psychologists under civil service in New York City. She worked mainly testing mentally handicapped individuals; it was only later that she began to study gifted children. By the time she completed her PhD, in 1916, she had published six articles in scientific journals. Her doctoral dissertation, published as a book prior to her graduation, concerned the mental and motor abilities of women during menstruation (Hollingworth, 1914). Hollingworth sought to do away with myths and superstitions surrounding women's abilities during menstruation. None of the women studied showed inefficiency

during their menstrual periods on traits such as speed, accuracy, steadiness, and motor and mental activities.

Hollingworth also challenged the notion that there were no eminent women in most fields because they would never be able to match the achievements of eminent men. In her PhD dissertation, and in several articles, she refuted commonly held assumptions such as one sex is superior to another; that women's abilities lie in the directions of sympathy, tenderness, nursing, child care, etc.; that there is a general variability of the male sex producing more brilliant and "stupid" persons; and that women have a physiological weakness that makes it impossible for them to work at as high a rate of efficiency as men (Door, 1915; Hollingworth, 1913, 1914, 1916a, 1916b, 1916c; Hollingworth and Lowie, 1916; Hollingworth and Montague, 1914; Hollingworth and Schlapp, 1914). She wanted women to be able to "both fulfill their intellectual promise and enjoy normal domestic life as men have always done" (Hollingworth, 1916c, p. 933).

In her beginning professional years, she was a feminist who marched in parades and wrote about women's issues in a scholarly and informative manner. She belonged to the Heterodoxy Club, a professional women's group in New York City, and remained a member all her life. She had been collecting materials for a book about feminist concerns, which was to be titled, Mrs. Pilgrim's Progress. This book was never completed (Hollingworth, 1943).

Hollingworth always remained preoccupied with the conflict between self-actualization as a professional woman and the role of

child-bearer and mother. She never had children and it is possible she never resolved these conflicts in her own life. Perhaps having no children was her solution. The conclusion of her study about women's abilities during menstruation contains observations that are as appropriate today as they were in 1912:

> In time, thus may be written a psychology of women based on truth, not on opinion; on precise, not on ancedotal evidence; on accurate data rather than on remnants of magic. Thus may scientific light be cast upon the question... whether women may at least contribute their best intellectual effort toward human progress. (p. 99)

Teachers College

Leta Hollingworth's pioneer background, her mother's death as a result of child-bearing, her unhappy years with her father, and her giftedness as a child were seeds that flourished in areas that few researchers, at the time, focused their attention. Upon completion of her dissertation, Hollingworth accepted a position as principal of the School for Exceptional Children and instructor of educational psychology at Teachers College, Columbia University. In 1919, she became Assistant Professor of Education, in 1922-23 Associate Professor of Education, and in 1928 Professor of Education. In 1936, she was appointed executive head of Speyer School, an experimental institution specializing in the education of slow and exceptionally gifted children. In 1939, she was appointed to the Faculty of Philosophy at Columbia University.

Her teaching, research, and writings, from 1916 until her death in 1939, covered a number of different, yet related, areas in the

fields of psychology and education. She worked on 10 major projects at Teachers College, although she was not able to get funding from foundations or social agencies as many other psychologists were able to do at the time. She was chairperson for 26 dissertation committees and author of 9 books and 85 major articles[1]. Thorndike, well known for his research about theory and techniques of educational measurement, was her dissertation director and mentor at Teachers College and influenced the theoretical basis of her teaching and research. Hollingworth never devised her own tests; she was concerned more with practical applications of theory and used tests devided by other researchers. A memorial issue of the Teachers College Record (1940), in honor of Leta Stetter Hollingworth, contained articles by her former students in six major fields including clinical psychology and mental adjustment, social and professional status of women, intellectually gifted children, psychology and education of subnormal children, special abilities and defects, and adolescent psychology. Of special interest to art educators is her research related to intellectually gifted children and the study of special abilities and disabilities including art talent. Columbia University's Center for the Study of Education for The Gifted has, very recently, named the Hollingworth Preschool in honor of Leta Stetter Hollingworth (Wilson, 1984).

Research About Intellectually Gifted Students

At the time that Hollingworth was doing research in the area of special talents, there were a number of prominent researchers who influenced her work and are cited in her book, Gifted Children: Their nature

and Nurture (1926). Among these researchers were Cattell (1921), Galton (1968, 1874), Terman (1925), Thorndike (1910), Woods (1906), and Yoder (1894). These researchers individually came to conclusions that people of eminence generally have eminent children and the success of the offspring of intellectually superior parents was due to natural capacity, opportunity, and environment. The prevailing thinking at the time proceeded from erroneous conceptions about equality and were contrary to conclusions of these researchers. Hollingworth assessed the situation and, in a 1937 radio broadcast, she noted:

> Of course the American people do not like to think that children are by nature unequal... They wish to believe that all are born equal, and that education can produce good character in one as well as in another. Such beliefs are contrary to fact, and form such false premises from which serious harm may and does come. (Hollingworth, 1940a, p. 8)

Most people, according to Hollingworth (1923), are neither markedly inferior or superior, they are "typical" in all respects. People who are below average are below average in almost all abilities and the great majority of gifted people are superior in nearly all abilities. Special education for the gifted in the 1920s was, and still is, thought by many people to be undemocratic. Because people are not born equal, Hollingworth (1924) contended, "Schools cannot equalize children; schools can only equalize opportunity" (p. 298).

From 1927 to 1938, a sizeable portion of her research efforts was devoted to studying intellectually gifted and artistically talented children in the opportunity classes at Public School 165 in New York

City. Hollingworth was influenced by Terman's Genetic Studies of Genuis (1925) that began in 1921 and continues to the present. In this longitudinal research, the physical, mental, and personality traits of over 1500 exceptionally gifted children were studied, with follow-up studies over the next 45 years to determine the kinds of adults these children had become. Over 50 studies about the development of highly intelligent students in Public School 165 were conducted by Hollingworth and others during a 16 year period. Not only was observational research conducted, experimental curricula and teaching methods were introduced and studied as well.

From 1936 until her death in 1939, Hollingworth was head of Public School 500, the Speyer School, in New York City. An innovation introduced by Hollingworth was the use of photography and film to document the activities of children in their classroom. Hollingworth referred to these visual records as her photographic note taking. It is only recently that this type of data gathering has become a newly popular mode of naturalistic research in the field of education.

Research About Art Abilities

Hollingworth was one of a number of researchers, in the 1920s, who wrote extensively about the relationship between general intelligence and special talents in areas such as art and music. By the 1930s, other psychologists and educators were studying and testing the relationship between general mental ability and performance on drawing tests (Cane, 1936; Fritz, 1930; Klar and Winslow, 1933; Lark-Horovitz, 1937; Meier, 1939).

Hollingworth's contributions that relate directly to art education involve her research and writings about differentiation of students in school according to special abilities and defects. She bases her conception of endowment of Spearman's (1904) work in which he posits that a general factor of intelligence conditions performance as a whole and specific factors condition certain mental functions to a greater extent than others. The general factor of intelligence was discussed by Hollingworth as "the positive coherence which exists among the multitudinous abilities of an individual, as respects their amounts" (Hollingworth, 1923, p. 34). Certain abilities such as reading, spelling, arithmetic, drawing, music, left-handedness, mirror writing, mechanical ability, and leadership were shown, in research studies during the 1920s, to be either relatively dependent or independent of the general intelligence factor. Success in music and representative drawing was shown to be very slightly correlated with success in other school subjects, whereas subjects such as reading and arithmetic were thought to be highly correlated with general intelligence (Hollingworth, 1923, p. 37). Knowledge of general intelligence, therefore, could be used to predict future success in reading and arithmetic, whereas, predictions concerning a student's ability to draw realistically or sing or play an instrument could not be made with confidence.

Hollingworth (1926) explained the lack of coherence of art and music abilities with general intelligence by the fact that these abilities involve the eye and ear to a much greater extent than abstract thinking. Art and music abilities would, therefore, be

functions of "specialized anatomical structures as well as the brain and might be expected to show specialization in performance" (Hollingworth, 1926, p. 203).

Hollingworth (1923, 1926, 1933) noted that Ayer (1916) and Manuel (1919) had demonstrated that ability to draw respresentationally was independent, or partially independent, of general intelligence. Children who tested the highest on intelligence tests may or may not have excelled in drawing whereas a "stupid" child might surpass a bright child on this kind of performance. These researchers did demonstrate that in certain kinds of drawing, however, general intelligence is a factor. Analytic drawing, symbolic drawing, and caricature called for a combination of a high degree of general intelligence and special talent. Manuel (1919) felt that general intelligence conditioned the ability of students to acquire advanced techniques in which conceptual thinking was an integral part of the processes that culminated in creating meritorious original drawings. Those who achieve eminence in the arts, according to Hollingworth (1923, 1933), are endowed with a high degree of general intelligence as are individuals who achieve eminence in other fields. Functions of general intelligence, such as a grasp of life situations and fidelity to remote goals, are required for success in the art world as they are for other fields of endeavor. The ability to draw is complex and Hollingworth thought that it could not easily be dissected nor could individual elements be studied as in music ability research. She made a most original contribution by writing that "like general

intelligence, ability to draw is distributed among children in various degrees, most having a normal amount. The superior degrees constitute talent" (1933, p. 847). She also noted that talent in drawing probably manifests itself at an early age, but until methods of measuring and identifying art talent are developed, assumptions about its early emergence and its distribution among the population, in respect to educational practice, cannot be made. Subsequent research about talent in art has proceeded at a snail's pace and Hollingworth's suggestions for research are as needed today as when Hollingworth made them in 1933.

Hollingworth (1923) did suggest that psychographs, which depict individual abilities in graph from, could be devised based upon a student's ability to draw as manifested in a variety of drawing tasks. Students could be identified as talented or deficient in their ability to draw by profiles found in such psychographs. Some of Hollingworth's assumptions about predicting student ability in art and instruments that could be used for this purpose still need to be developed and tested.

In respect to education and the visual arts, Hollingworth felt that because most students would enjoy the art work of others rather than create art works themselves, in their later lives, it would be valuable to devote more time to teaching students how to appreciate works of art. Schools in this country, according to Hollingworth, instructed all students in drawing, modeling, and painting and she strongly suggested that art teaching be directed toward "individual

differences in the distribution of ability" (1926, p. 216), a strategy that has just begun to be developed and implemented.

Conclusion

Thirty-two years after her graduation from the University of Nebraska, and one year before her death from abdominal cancer, Hollingworth received an honary degree of Doctor of Laws, along with her husband, from her alma mater. In her homecoming address, she acknowledged the importance of her pioneer background in helping her "test all things" and withstand the harsh conditions that an academic life often brings:

> I was part of the frontier...all my memories are of the 'sod house frontier', where I acquired a splendid set of work habits and all benefits to be derived from mastering farm animals, blizzards, sandstorms, and cacti. (Hollingworth, 1938, p. 3)

Leta Hollingworth was not another Alice Robinson. She was able to make a distinction between personal and professional life, she married, gained professional power and recognition, devoted her time to advanced research and study in a number of areas of psychology and education, prepared future psychologists and teachers, and taught and developed curricula for several schools with special populations in New York City. If she had lived longer Hollingworth might have devoted time to developing curricula for students talented in the visual arts. She was a woman with many interests and the study of art talent was one of them. Contemporary art educators can study her research about art talent as a basis for understanding the emergence and development of art talent in students with superior abilities i.

the visual arts and then develop curricula that is related to their abilities.

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Footnote

1. For a complete listing of books, monographs, articles, and other publications by Leta S. Hollingworth, see pages 197-204 in H.L. Hollingworth (1943), Leta Stetter Hollingworth: A biography. Lincoln: University of Nebraska Press.

MARY HUNTOON: ARTIST, TEACHER, AND THERAPIST

Sally M. Hagaman

Mary Huntoon, 1896-1970, was born into a Kansas family of pioneers. Her great-grandfather, Joel Huntoon built many of the railroads of the West and mapped out the greater part of the Kansas capitol, Topeka. Her grandfather, Fred Huntoon, left a thriving Topeka grocery business to try cattle ranching in the desolate Oklahoma panhandle. Her mother, Ruth Huntoon Parsons, cooked for the cowboys on the ranch, rode horseback, and often drove a team to Liberal, Kansas, forth miles away, for supplies. Following this family tradition of pioneering, Mary Huntoon pursued a career as an artist, art educator, art administrator, and as one of the first American art therapists.

My discovery of Mary Huntoon came by accident. While perusing the holdings of the Kansas Collection of the University of Kansas Spencer Research Library, I encountered the extensive and fascinating archival collection of Huntoon's papers that represents an historical example of women's education in the arts. I found not only information about Huntoon's schooling, but also an intriguing picture of her career and life. The Huntoon archives include letters, photographs, articles, and extensive collection of Huntoon's art work.

Early Life

Mary Huntoon was born in Kansas but spent the first eight years of her life on her grandfather's ranch in "No Man's Land" in Oklahoma. There were no other homes for miles around and few if any children

with whom Huntoon could play. She received general instruction from her mother and grandfather during this period of her life.

Huntoon's mother married a newspaperman and cartoonist when Mary was eight. Family letters in the Huntoon archives indicate that Mary was fascinated by his pencil sketching and by the coincidence that they were both left-handed. Both parents were very supportive of Huntoon's interest in art. They were not typical role models for young Kansas girls of the time. Her mother eventually became the most widely known woman in the state as a newspaper reporter covering the Topeka statehouse for a number of Kansas and eastern newspapers. Her stepfather's work, which found him behind a drawing table most of the time, was most atypical for Topeka. Huntoon especially was encouraged by her stepfather. She fits a pattern which is said to distinguish the backgrounds of most women artists from the norm; they shared a close relationship with a dominant male artist, often their father (Nochlin, 1971).

The subject matter of Huntoon's childhood drawings was broad. Drawings from early childhood found in the Huntoon archives show typical symbol development in drawings of such objects as chairs, animals, and houses. During adolescence, Huntoon drew illustrations for fairy tales and landscapes and an elaborate set of paper dolls with Viking and Arabian costumes. These types of subject matter, used for visual narrative purposes, have been found to be typical of students talented in art (Wilson & Wilson, 1976).

Huntoon's report cards in her archives indicate that she

studied reading, writing, arithmetic, spelling, grammar, geography, music, and drawing each year in elementary school. During the fifth, sixth, and seventh grades she also received manual training that was generally crafts oriented. The report cards show that she was an outstanding student. It is interesting to note, however, that her first grade teacher judged her as only fair in drawing. To understand what Huntoon's elementary school training in art was like, one must look at the specific requirements of the Topeka, Kansas, school system and at the general history of art education around the turn of the 20th century.

Education

Although Huntoon did not start school until 1904, a look at how art was taught in the preceding twenty year period may cast light on the nature of Huntoon's classroom experiences especially as regards instruction by some of her older classroom teachers. The 23rd Annual Report of the Public Schools of Topeka, Kansas, for the year ending June 30, 1890, explains how instruction in drawing was organized. Other areas of the visual arts, such as painting and crafts , were not included in the school curricula at that time. In grade one, pupils were taught to draw straight lines and simple objects composed of such lines. In grades 2-4, Bartholomew's Drawing Books (1876) number 1-6, were used. These books made constant reference to geometric forms and natural objects. They included sets of primary drawing cards which were lithographic reproductions of the diagrams and drawings to be done. A special slate was prepared with a groove in the frame to hold the

cards at an angle. The school system required one lesson per week from the books. In addition, drawings from objects were required in each grade. The goal was to draw the particular object placed before the student, as it was seen from the student's position. The 23rd Annual Report (1890) emphaiszed that nothing could be substituted for these kinds of drawing lessons. Teachers were to distinguish from the drawing of an imaginary cube or box and a particular cube or box which was supposed to be represented. The former could be more aesthetically pleasing but was thought to be of no great value to the pupil (The 23rd Annual Report, 1890, p. 44). These requirements reflect the typical drawing instruction that most American students received during the last quarter of the 19th century.

The 43rd Annual Report of the Topeka Public Schools for the year ending June 30, 1910, when Huntoon was in the seventh grade, indicates great changes had occurred in art education in the public schools. Gone was the use of Bartholomew's drawing books (1876). The following passage illuminates the instructional approach that replaced them:

> For the past ten years drawing has been taught in the schools with marked advances in each grade. At no time has the main interest been centered on the prodigy or naturally gifted child except as incentive to others to do their best. Drawing has become more and more a method of expression for all departments of study. The ingenious and progressive teacher utilizes drawing from plants, objects or imagination, and all design work to illustrate and impress lessons in nature study, science, math, literature and history. As the grades progress, the power to see, to image, to design

> becomes more apparent. In the daily work some application is made of the principles which underlie all art expression and gradually the child learns to recognize that which is really excellent. To know why a picture is beautiful, to appreciate color harmony in dress and home furnishings, to learn how to do whatever is done in the best way possible, are some of the aims proposed in the department of drawing. (The 43rd Annual Report, 1910, pp. 99-100)

These changes were based to a large extent upon the growing importance of the child study movements. Researchers paid more and more attention to the subject matter in children's drawings and the stages of growth in art production. The change from graded systems of teaching drawing to a more child-centered pictorial approach is reflected in a 1915 address by F. Louis Soldan, superintendent of instruction of the St. Louis schools:

> The evolution of the teaching of drawing in common schools is one of the most interesting problems for the study has largely been done under the direction of experts, the teaching itself has largely been done by grade teachers who, as a rule, knew little about the subject. The needs and interests of childhood receive the consideration today that they did not find in the beginning. The aim has changed from teaching art to educating the child through art. One would imagine that in a study so shifting and changing in plans and methods, distrust and doubt as to its proper place in a system of public instruction would be engendered. Just the opposite is the case. The study of art is more firmly established in public opinion than ever. (Soldan, 1915, p. 592)

Thus Mary Huntoon's instruction in art as a child seemed to follow closely the general direction of American art education. She took several art courses while attending Topeka High School from 1912 to 1916. These courses were titled "Freehand Drawing" and consisted

mainly of still life pencil drawing. In 1916 Huntoon began attending Washburn University in Topeka. The transcripts in the archives show that she took drawing and painting courses during her first two years. Her initial art courses included antique drawing (charcoal drawing from casts), sketching in black in white from the figure and landscape, and elementary oil and watercolor painting. The painting courses were combinations of studio and outdoor experiences. A course listed on her transcript as simply "drawing" was described in a Washburn University Catalog (1920) as an elementary composition course stressing "original picture design" with lectures and criticism. All classes had male and female students. No nude models were used in any classes at that time.

Following graduation in 1920, Huntoon moved to Brooklyn, New York with her first husband, playwright Charles Hoyt. She began attending the Art Students League, the first independent art school in the United States, and studied there for six years. Huntoon studied with an impressive faculty at the League. Her anatomy instructor was George Bridgman, an extremely demanding man known for teaching students to develop discipline and stamina and to withstand criticism. She also studied with Kimon Nicolaides, one of the century's most important teachers of drawing. His book The Natural Way to Draw (1941) still is used widely. Huntoon was particularly fond of her metal plate instructor, Joseph Pennell. He was considered one of the greatest American etchers and taught Huntoon about etching and printing processes.

Huntoon attended a lecture class taught by Robert Henri, perhaps the most beloved teacher at the Art Students League. He was considered a very good painter, gifted teacher, and a man of tremendous personal charm. Henri fought for the rights of American artists as had European artists 30 years earlier. He asserted that artists should paint exactly as they wished; they should portray the subject as they felt about it, not simply representing external appearance. Such ideas reinforced Huntoon's own ideas at this time. Henri tried to impress upon students the idea that all life was subject matter. Huntoon would later write, "The person with an enlarged vision looks about him and loves his own surroundings with a greater understanding because he finds the unknown in things near him" (Huntoon, letter to the Salina, KS Art Association, December 1946, Huntoon Archives).

Ben Shahn and Mark Rothko were students at Art Students League at the same time as Huntoon studied there although Huntoon did not mention knowing them. Huntoon's letters to friends, found in her archives, indicate that she spent her time in New York drawing, making prints, and associating with artists and theatre friends of her husband.

European Experiences

In 1926, Pennell arranged for her to do an assignment from a New York syndicate for a series of etchings of French street scenes. Huntoon planned to stay in Paris only a few weeks but ended staying five years. During the 1920s, when conditions were difficult for artists in the United States, only more conventional artists were

successful; in Paris, however, artists were considered important and appreciated members of society. Huntoon's own reasons for staying in Paris were explained later in a letter to the Topeka Nonosa Art Association on 18 August 1952:

> I have avoided speaking of my reactions to Paris because I felt I had to justify myself for searching for something not even a need for others. To me it meant first isolation from an inherited structure of living; second, it meant living in a center crowded by all peoples. Freedom was not a point. No responsible individual is ever free socially nor free from obligation to the self. . . I wished to change environments and not be submerged by things already chosen for me by others. (Huntoon Archives)

Huntoon's sixth floor apartment and studio in the Latin Quarter became a focal point of activity. She studied in Paris under Joseph Hecht, a Polish engraver and etcher. Huntoon came to be considered a master of the burin plate technique and taught it and other print making techniques to others. Printmaker William Stanley Hayter was one of Huntoon's students. In 1927, he founded Atelier 17, a studio for intensive work in printmaking. Artists who worked in Atelier 17 were largely responsible for the twentieth century revival of etching processes. Among artists who made prints in Hayter's atelier were Picasso, Miro, Giacometti, Ernst, Kandinsky, Tanguy, Calder, and da Silva (Moser, 1977).

While Huntoon was able to work and study alongside men during her Paris years, women art students in previous periods were not. During the last quarter of the nineteenth century, most women were considered physically and mentally incapable of serious achievements in the arts. Schools and studios which did allow women students nearly always

charged them more than men. The reason given was that women were not studying professionally and instruction given as a luxury should be priced higher. Ateliers that had nude models for women were restricted. Most allowed no men except the instructor to attend. The master generally visited ateliers for women once or twice a week and spent about two minutes with each student (Wein, 1981).

A letter from an American man to the Paris Times following Huntoon's first one woman show in 1928 reflects an attitude little changed from the 19th century. It reads:

> To the editor:
> I like the Times but I was amused by a note I saw in one of its colums the other evening. Seymour de Ricci the critic selects the paintings of Mary Huntoon as "works of the first order." He even goes farther than that, hinting that at last perhaps here may be a woman who can paint. I do not know M. de Ricci. I have not seen the works of Mary Huntoon but anyone who presumes the greatness of a woman, even embryonically or in any field other than the kitchen, is talking through what is commonly called the hat. M. de Ricci has written many accepted books on art and has a standing here as critic and therefore should know what he is talking about. Miss Huntoon is not unknown in New York, I believe. But in 5000 years, no woman has distinguished herself and it is a little late to begin to hope. (Keefe, 1928)

Huntoon's husband, Charles Hoyt, died of pneumonia late in 1928. In 1929, her print "Momus", a burin plate portrait of Hoyt, was selected as one of the fifty best prints of the year by the American Institute of Graphic Arts. Huntoon returned to Topeka in 1930 and began teaching etching and art history at Washburn University. In 1932, she married Lester Hull, the head of the art department, and they left for a year in Europe. She studied painting in Germany,

Italy, and Czechoslovakia with local artists. Upon her return to Topeka, she set up a print studio in her home which also served as home for the Topeka Printmakers, a group organized to circulate exhibits and exchange ideas.

Federal Art Project

In 1933 and 1934, Roosevelt began the Civil Works Administration (CWA) as part of the New Deal and in December 1933, established sixteen regional committees for Public Works of Art Projects. Artists were paid $26 to $42 weekly maintenance wages and were told that their work was wanted and needed. Huntoon was initially hired for 30 hours work per week. In 1935, the Public Works of Art ceased to exist and was replaced by the Federal Art Project (FAP). Nationwide the FAP, at its peak, employed 500 artists. It was under the administration of the Women's and Professional Division of the New Deal legislation (O'Connor, 1966).

In 1937, Huntoon was appointed Kansas director of FAP on a full time basis. Among the ideas she implemented was the development of the Topeka Arts Center, where works of project artists were displayed and forums and children's classes were held. She also distributed over 300 prints by FAP artists to Kansas schools. She told the Kansas FAP workers on 11 December 1936:

> The print program is based on the belief that good prints in the schools with which those attending may be familiar by daily contact, is one of the best forms of art education. For this purpose prints are editions of 100. Fifty go to Kansas schools, fifty to Washington for distribution. (Huntoon Archives)

Huntoon worked with the Index of American Design unit of the FAP, which assembled data and made drawings to record articles such as silber, pewter, and textiles made in America before 1890. She also developed children's classes correlating literature, painting, music, and science, and organized community meetings between FAP artists and lay people. Huntoon was also instrumental in the development of the Kansas City, Kansas Arts Center and conducted weekly radio broadcasts called "Meet the Artist," which dealt with different aspects of contemporary art and artists. She remained with the FAP program until 1939.

Art Therapy

During the 1930s, Huntoon also worked as an art therapist at Karl Menninger's Psychiatric Clinic in Topeka. Art therapy was an undefined, largely unrecognized profession during the thirties. Traditionally, 1940 is given as the date for recognition of art therapy as an established form of psychotherapy. Huntoon is considered one of the originators of the art therapy movement in the United States (Robbins & Sibley, 1976).

The Winter VA Hospital was established in Topeka by Menninger in 1945 and Huntoon was hired to develop the art therapy program. When the hospital opened, she had one borrowed easel and eight drafting tables. The studio grew as did the rest of the hospital. Menninger collaborated on planning projects for the studio with Huntoon. He wanted art to become an important part of psychiatric treatment and taught its application to all students who came to Winter School of

Psychiatry. Huntoon became part of the large scale psychiatric medical education there and lectured about creative arts as therapy to therapists, doctors, psychiatrists, nurses, and others for thirteen years.

Since there were no real sources of literature or widely available theory on art therapy when she began, Huntoon researched areas of aesthetics and emotional response to art as they related to psychology. She described the mind as a sensitized plate and attributed to it different levels of Freudian awareness. Freud felt that unconscious images spoke to people in their dreams; Huntoon felt that artists could represent these dream images graphically, as "another form of ego illustion in which conscious reconstruction closely resembles the original unconscious image" (Huntoon, memo to resident doctors, Winter VA Hospital, August, 1948, Huntoon Archives).

Huntoon read Veron and Tolstoy on aesthetics. Veron defined art as the direct and spontaneous manifestation of the human personality. Tolstoy saw art as a means of transmitting to others the feelings that an artist experiences. Good art was art that transmitted the beauty of the highest and best human feelings (Lee, 1950). Huntoon also studied the ideas of psychiatrist Gustav Bychowski. He maintained that the artist sought a way to express personal emotions, whether painful or delightful. He suggested that there was psychological gain to be found in sharing an experience through art (Bychowski, 1951).

Frued had only taken art as far as a research tool, not as a treatment. The idea of art as an expression to overcome resistance and release tension was explored by John Dewey (1934). Huntoon studied Dewey as well as Jung, and also Roger's humanist approaches to therapy which viewed the client and therapist as partners (Robbins & Sibley, 1976).

Huntoon did not want art therapy to be like occupational therapy. She wanted to replace the diagnostic approach to art because it did nothing for the patient personally and depended on a doctor's interpretation and diagnosis of artwork. She felt that the patients should have major roles in observing what forms and subject matters they created and then possibly understanding their difficulties through understanding these forms and subject matters. Huntoon felt that the therapist and doctor should assume passive roles of coach and prompter, to advise, guide, and help reevaluate, not draw conclusions about the personal meaning of the artwork (Huntoon, memo to resident doctors, Winter VA Hospital, August 1948, Huntoon Archives).

Huntoon believed that her own professional training as an artist was important because patients thought what she told them was of essential value. She noted that those patients whose doctors followed each step in the creation of the art products and aided in the integration of meaning expressed by those art products profited most directly from art therapy.

Huntoon restricted her patient load to about 34 per day. She used an artist/teacher approach, rather than a therapist's approach and

preferred to call patients students. She started each student with a six week work period that totalled 60 hours. Students were divided into two groups: first was the creative group or fine arts group which included all types of patients and second were those for whom art was a vocation. Students in the first group could do drawing, oil or watercolor painting, sculpture, lithography, engraving, and block printing and study color theory, pictorial composition, and anatomy. Students in the second group could do lettering, layout, and illustration. Huntoon spent an orientation period with each new student, discussing and deciding on an approach. She gave them modeling clay or oil paints as an introduction, unless they had had art experience and showed a preference for a particular medium. Ninety-seven percent of her patients had no previous art training. Huntoon offered an art appreciation course that patients could take to receive high school credit. A lecture course in printmaking was also available for credit. In her first five years, she had 2000 patients at Winter VA Hospital. In 1950, Huntoon's patients were invited to send works to the International Congress of Psychiatry in Paris. She felt this recognition of their artwork was therapeutic, in terms of self enhancement, for her patients (Huntoon, 1949).

Huntoon carried on research at Winter for ten years. She received funding from the VA for Research Project #44: "Creative Art Therapy Showing the Functions of Art as Treatment" in which she wished to define the role of art in the treatment of mental illnesses (Huntoon, 1949). She studied her students' work and would note, for

example, color changes that would occur at the same time as changes determined by psychiatric testing. She proposed that color, forms, and symbols could be arranged systematically to help a therapist during psychological testing and supportive therapy stages. Her study was published in several languages, received international acclaim, and was reviewed in Samiska, the journal of the Indian Psychoanalytic Society (Mitra, 1951) and in L'Art Psycholathologique (Volmat, 1955).

Huntoon along with other early art therapists founded the American Association of Rehabilitation Therapists in 1950. In 1969, ten years after her retirement, the American Art Therapy Association was founded for the advancement of research, development of criteria for training, and advancement of professional standards.

Conclusion

After her retirement from Winter, Huntoon taught private art lessons. She became director of the Studio Gallery in Topeka in 1961. Following the destruction of her home and private studio space by a 1966 tornado, she and her fourth husband, interior designer Willis McEntarfar, rebuilt their home and studio outside Topeka. Huntoon continued to paint and make prints until her death from cancer on August 14, 1970 at the age of 74.

The following review from Carnegie Magazine of one of Huntoon's prints, "They Dreamed of Many Mansions," provides an interesting conclusion to this study of one woman's career and education:

> In a more realistic style Mary Huntoon poses some kind of problem concerning the woman artist with her aquatint and etching, "They Dreamed of Many

> Mansions." Certainly there seems to be nothing of the joyousness or satisfaction one might reasonably feel in creative expression in the faces and attitudes of these women at their easels, and there is a kind of dreadful atmosphere which one so often finds in the surrealist works of today. Psychical research is one of the dominating forces upon which our modern art is based which, while more prominent in painting, has its repercussions in the print. (Lewis, 1957)

Despite her success as an artist, art educator, director of the Kansas FAP, and a pioneer of American art therapy, Huntoon's letters indicate her lack of personal satisfaction as alluded to in this review. She continually strove to explore more completely her life and career, but found her effort less than completely fulfilling. Huntoon wrote to Armour Liber, an old Paris friend, in December 1959:

> I am leading a rather quiet and--how shall I express it?--a waiting existence. These years, and this seemingly unsympathetic town of Topeka, seem more transitional than an actual expression of living terms. But my work is going well and I have discovered resources within myself. (Huntoon Archives)

What can be gained by this study of the life of Mary Huntoon? Certainly there are many similarities between Huntoon's life and the lives of many women today. Huntoon's pursuit of education as an artist at a time when most women remained at home portends the drive for education present in so many women today. Her career achievements were both substantial and varied, reflecting goals shared by many contemporary women. Finally, Huntoon's discovery that professional successes do not necessarily lead to personal fulfillment is a bittersweet lesson which many contemporary women can certainly

understand. For these women, Huntoon's example of professional committment and personal growth is an inspiring one.

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NATALIE ROBINSON COLE: THE AMERICAN CIZEK?

Peter Smith

After seeing Natalie Robinson Cole give a demonstration, it is said that Viktor Lowenfeld characterized her as "The American Cizek" (Michael, interviews, 1981).[1] In the second edition of Lowenfeld's The Nature of Creative Activity (1952), he also compared her to Cizek and described her approach as one which was merely "intuitive" in contrast to his own research oriented approach. Lowenfeld stated "The final product--child art--and not the child stands in the foreground of the discussion" (p. xvii). When Lowenfeld made these statements, they may have seemed devastating critiques to those who accepted his art education theories. Now, after thirty years and a period in which Lowenfeld's dicta have come to be seen as not the final judgment, his description of Mrs. Cole's work is an interesting framework within which to examine Cole's career. Whatever one might think of the dichotomy of the child versus child art, a comparison of the careers of Cole and Cizek might lead to renewed appreciation of her achievements.

Natalie Robinson Cole's Lifestory: 1901-

No one could narrate the life story of Natalie Robinson Cole with more verve than she has in her own autiobiographical account written for Miami University's Center for the Study of the History of Art Education (Note 1). Cole, as her two books, The Arts in the Classroom (1940) and Children's Arts from Deep Down Inside (1966), demonstrate, wrote in a colorful direct style using words and describing incidents

that seem to spring to life. While the autobiography remains unpublished, something of the tone and a little of its content can be sampled from Mrs. Cole's second book. In it, she explains how she helped students understand a writing assignment and freed them to describe their inner feelings by relating something about her own upbringing in Santa Ana.

> My mother was much older than other mothers of kindergarten age children and the teachers thought she was my grandmother. My mother was more interested in reading than she was in how she looked. Although dresses in those days came away down to the floor, my mother's ruffled black sateen petticoat trailed several inches beyond. In those days there were always two kindergarten teachers working together and I could see them giving each other long meaningful looks. I never have forgotten that unhappy day. I didn't want to feel ashamed of my mother but I did. (1966, p. 153)

In the same book, she also described herself telling a class:

> I remember myself as a child--how much of the time I was far from jolly. . . .I'm thinking of myself, a little tow-headed girl, all huddled upon the bench of the school yard, scarcely daring to go out to join the group playing that wonderful singing game, "Go In and Out the Window". . . .would they want me with my funny snow-white hair, faded little dress, and my big shoes to join them? (1966, p. 172)

The whole story of her upbringing, as narrated by Mrs. Cole in her Miami University presentation, would have to be repeated to give the peculiar combination of buoyant spirit and sensitively recalled hurts that she evoked.

Recently Mrs. Cole has stated that "the first dozen years of my teaching were nothing to write about" (Note 2). In her autobiography Mrs. Cole spoke of this time in her career:

> New Course of Study bulletins came to my box before I had read the last ones. They seemed to bear so little relation to the children before me. (Note 1)

She adds that she was "frustrated and resistant" (Note 2). A course for teachers, however, came as revelation of what could be done with children in art activities.

> About this time I attended a supervisor's summer class. This was before they called them Workshops and heard Children's Art presented as something unique and fascinating in itself. I gobbled up the idea. My early interest in art may have provided the soil. I began working with the children's art with real zest, always watching for that something that bespoke the child genius. (Note 1)

Mrs. Cole became interested in counselling and later underwent analysis which, she felt, made her aware "of the role lack of faith and confidence had played in her life" (Note 2). Looking at her experiences with children in the classroom, she felt "sensitized to the toll such feelings take" and began her "therapy approach" (Note 2). She describes her work as an attempt "to remove fear and inhibition, stressing. . .the honesty and integrity of the individual" (Note 2). A number of art education writers, i.e., Naumburg and Cane, had also brought a belief in psychological benefits of art activity to their work. Perhaps one difference between their work and Cole's was that the latter was not working in the elitist atmosphere of an Eastern private school but in a public school in a slum area of Los Angeles. Cole did not buttress her writing about her work with Freudian or Jungian terminology, as did Naumburg and Cane. Nevertheless, a belief in health-giving benefits of creative activity was, Cole believes,

"fundamental" to her approach (Note 3).

> I was seeing children with new eyes. It wasn't so much their I.Q. or language difficulty. It was feelings of embarrassment due to racial or nationality background. Relief and all the other embarrassments of childhood. How wonderful, I thought, if we could write of those feelings and through sharing them with the group find relief and understanding. (Note 1)

Cole also came into contact with a teacher of what might be called creative expression through dance, Gertrude Knight. This teacher's use of frequent encouraging statements and urgings, what Cole called "freeing sentences," became part of the teaching style Cole adapted for her own use.

> One day I gathered the courage to put the Course of Study bulletin in my desk drawer and began to write this way. Coupled with our Painting and Dancing our room came alive. (Note 1)

Visual art educators may have missed the emphasis that Cole placed on writing and dance; Cole saw all these as being taught together. While some visual art educators perceive a certain narrowness in Cole's approach, they may have forgotten that she was for a large part of her career an elementary classroom teacher who used visual art as just one--although an important one--of several expressive media. In that classroom, she probably never had to deal with age ranges great enough to require elaborate developmental descriptions and categorizations. In light of recent controversies about such theories in the teaching of art, this might now be perfectly acceptable. In the Lowenfeld dominated years, however, beginning in 1947, the impression was given that the method described in The Arts

in the Classroom was not applicable to the complete age range found in public schools. Cole has rejected this judgment and stated, "My approach covers all age ranges and is always concerned with personal development" (Note 3). She points out that besides the elementary classes described in her books, she has "taught many adult classes successfully" (Note 3). Although she never sought to establish herself in a university art education department in the manner of Lowenfeld or Barkan, nor founded an art education center as did Schaefer-Simmern, she did later teach a number of college classes (Note 3).

In the most active phase of her teaching career, Cole might have been described better as an arts educator than as a visual art specialist. Discussing her approach, Cole wrote, "I found an approach that brought satisfaction to the children and to me so I wasn't too concerned with other educational approaches (Note 4)". Interestingly, the one book that Cole singled out as having great interest to her, found only after she had written The Arts in the Classroom, was Mearns' Creative Power. Not surprisingly, Mearns was part of the post-World War I progressive education movement that also brought Naumburg and Cane to the fore.

After publication of The Arts in the Classroom, Cole began presenting demonstration lessons, touring many parts of the country. These proved to be remarkable attractions. Even when she was invited to Oxford, Ohio, for the Miami University Center for the Study of the History of Art Education, Cole chose to give a demonstration lesson

for video-taping besides presenting her autobiography (May 19, 1976). According to John Michael, Cole was the only art educator honored by the Center who chose to give a lesson rather than a formal interview and had lost none of her power to captivate children and amaze those who watched her performance (Note 5).

Cole and Cizek in Comparison

Given Lowenfeld's characterization of Cole and Cizek, how do these two compare as art educators? What statements can be found that would form some picture of their actions? Is it legitimate to give the two one place in the history of art education? The following is an attempt at such a comparison and evaluation of the usefulness of the idea. It is undertaken with awareness of one problem or obstacle. Cole has given us first person accounts of her actions and ideas. For the most part (at least in English), Cizek's words and beliefs have been reported by others.

In Francesca Wilson's booklet, A Class at Professor Cizek's, there is a description of the Klassenarbeit Cizek held at frequent intervals. This, perhaps, represents the Cizek mode of teaching most clearly.

> They must represent Autumn by a figure. First they must draw a narrow margin round their paper, and the figure must be big enough for its head to reach the top of the margin, and its feet the bottom, for, as he explained to them afterwards, when discussing their work with them, a picture looks poverty-stricken and miserable when it has only a tiny figure in it, and is mostly empty. The size of the figure was the law of the Medes and Persians, but otherwise they might make their Autumn just how they liked. (1921b, p.3)

Natalie Robinson Cole had the teacher, and it must be assumed she meant herself, saying, "Make your picture fill your paper till it bumps the sides" (1940, p. 12). From this example it can be seen that both Cole and Cizek assigned definite tasks for the whole class and insisted on certain definite means of fulfilling those tasks.

Somewhat in contradiction to Lowenfeld's judgment about the purpose of the Cizek and Cole art activities, Cizek has said, " It is the effect on the children and on their development that is important and not the final product. That is why I never allow them to keep their own work" (Wilson, 1921b, p. 14). Cole also wrote, "The teacher should remember that the growing process is more important than the end product--the child more important than the picture" (1940, p. 23).

Despite similarities of rhetoric, however, Cizek's and Cole's teaching approaches had little in common, and their careers were as dissimilar as Vienna and Los Angeles. Consider that Cizek's career began in the aesthetically saturated atmosphere Schorske described in Fin-de-Siecle Vienna (1980). Cizek's discovery of child art won the support and encouragement of such cosmopolitan leaders of the art world as Wagner, Olbrich, and Klimt (Viola, 1936). The children he worked with were gifted (Wilson, 1924) or at least highly motivated and creative (Viola, 196). They may have been "carefully selected from the elementary grades" (Silke, 1909, p. 879) or it may have been that "Any child could come to the Juvenile Class " (Hollister, 1926, p. 263). Whatever uncertainties do exist as to the exact selection

process for Cizek's classes or specific descriptions of its makeup, it is certain that it was a very special situation. Talented or not, the children went to the Kunstgewerbeschule for the weekend class solely to do art work. The city in which they lived had a rich artistic heritage and was the setting of some of the most innovative movements in the arts. It needs little scholarly background to recall that Vienna was the city of Mahler, Schoenberg, the Secessionists, Kokoschka, Loos, and Der Rosenkavalier. The Kunstgewerbeschule was a focus for the arts. The Wierne Werkstate, perhaps most strongly through graphic arts, helped spread awareness of modernity in design.

Cole, at least at the time she wrote The Arts in the Classroom, was working in a situation that had neither the artistic trappings of Vienna nor any art-centered method of selecting children for participation in her classes. In the foreward to her book, Cole wrote:

> The material for this book was contributed by a group of nine-, ten-, and eleven-year old children during the fourth grade and the first half of the fifth at California Street School, Los Angeles. Half of the group were Mexican, a quarter Chinese, and the rest Japanese and American. Their I.Q.'s would have consigned many of them to a rather meager existence, but I found plenty to work with and felt they stopped only where I stopped in my ability and understanding.(1940, p. 1)

Although Cizek calimed he "would rather have the proletariat child--he is less spoiled" ("The Child as Artist", 1924, p. 541), it is probable that his students were far less disadvantaged than Cole's and quite likely that they were much more exposed to a rich and relatively homogeneous culture.

Both Cole and Cizek seemed to believe that the child was innately

an artist. Cole wrote, "Children have genius--yes," (1940, p. 10). A post World War I visitor to the Juvenile Class wrote, "All children are creative in Dr. Cizek's opinion, and most have some artistic talent" (Matson, 1923, p. 382).

However similar statements of belief about children's artistic nature, the teaching style of Cole and Cizek seemed to be sharply contrasting. Cole forthrightly stated:

> If anybody thinks teaching children's painting is a negative job, with the teacher sitting at her desk while the children jump at the chance to "paint anything you want to, boys and girls," He is all wrong. He will very likely find that most of the children don't want to paint anything very much and those who do seem to want to hash over a picture they made in some former room at an earlier time. (1940, p. 3)

This contrasts with the famous Cizek disclaimer, "I take off the lid and other art masters clap the lid on. . ." (Wilson, 1921a). Cizek was often described as if he were the most extreme of laissez-faire educators, as the frequently quoted 'taking off the lid' phase implies. Cole denied the very possiblity that such a negative process would produce any worthwhile results.

> It is said that the genius of Professor Cizek's teaching is that he refrains from teaching. He simply encourages the children to draw and paint as they feel. . .each is left to his emotions. ("Glimpses of Professor Cizek's school in Vienna", 1930, p. 222)

Cole felt that the child had potential for fine work, but that the teacher "must dig to get at it" (1940, p. 10). She saw a need for the teacher to provide or recall vivid experiences for the students. The "child's picture travels on its interest" (1940, p. 5).

That is, the child must be excited by the subject in order to sustain his or her drive to produce an art work. Once the art activity had begun, the teacher's work was not finished. Cole maintained a constant stream of encouraging remarks.

> The teacher should go about, lifting one picture after another, giving some appreciations. It doesn't matter that many children will not lift their eyes from their own painting. What the teacher says goes in their mind's ear, and they will strive to do as much or better. (1940, p. 7)

Cizek has been recalled as moving about his classroom very quietly (Gutteridge, 1958) and has been described as speaking to his students in a rather unobtrusive and self-effacing manner (Adler, 1929). In 1926, he was characterized as a "slow moving silent man, but his silence is potent" (Hollister, p. 265).

Perhaps "direct" and "indirect" modes of teaching might be terms useful to categorize the styles of, respectively, Cole and Cizek. This labeling runs into some difficulties, however, because of differences in the descriptions of Cizek's teaching. Cole, writing of her own beliefs, stated that

> The teacher should never seek to help a child by taking brush in hand to show him how something ought to be. She should never attempt to show on the blackboard or by photographs or pictures how something really is. (1940, p. 8)

Apparently Cizek would in some instances sketch for the child (Eckford, 1933) although Viola seemed to indicate that Cizek avoided such direct aid (1936). Lowenfeld, according to his former students, apparently felt that Cizek's own words and action in this matter were in conflict

(Michael, interview, 1982).[1]

Although the material on Cizek is somewhat contradictory, perhaps not surprising in reports about a career that stretched over more than three decades, the claim that Cole and Cizek were comparable does not seem satisfactory. Evidence seems to indicate that neither of the two educators' classes could share meaningful correlation of setting or makeup. The intent of the two cannot be matched except superficially. Cole appeared to be much more concerned with specific psychological aspects of the uses of art in a classroom (1940). Cizek's aim seemed to be a vague encouragement of general creativity (Viola, 1936). The styles of teaching the two used were almost polar. In her autobiographical statement, Cole mentioned a person doing psychological work who knew nothing of indirect counselling. This phrase, especially in contrast to descriptions of Cizek's behaviors, might seem appropriate for Cole herself.

Although Cizek's classes used a greater variety of media, Cizek did not include dance or writing in his program. Lowenfeld did not carefully consider Cole's work with children outside the area of painting, drawing, and printmaking. It is possible that Lowenfeld's reactions to Cole's work were gained mostly through watching just one of her workshops with children.

If Cole was not "the American Cizek", how might she be characterized? Her emphasis on freeing the individual, her California exuberance, her holistic approach to education remind this writer of Isadora Duncan. Logan wrote of Cole that she was "a true descendent of the early

progressiveness" (1955, p. 209). If by that he meant that she saw education, indeed, life, as a unity in which children's art played a major role, she does, since she remains very much on the scene in Del Mar, California. She might just as well be compared to Maslow and the ideas of education as self-realization advocated by humanistic psychologists and educators. Cole, if she represents any group or movement, is an individualizer. Like Duncan, hers was and is an individual vision. At this moment in education's history, this vision may not seem in tune. In contrast to other periods, such as the aftermaths of World Wars I and II or when Cole wrote The Arts in the Classroom it appears that present visions of education include either to train children to take standardized tests or to use children as tools of future nationalistic ambition. Cole's ideas about education appear of value only when the child, the whole child, and his or her individual self-fulfillment is the goal of education and of the arts activities in that education.

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Footnotes

The author conducted interviews of 13 Lowenfeld students in 1982 for his doctoral dissertation.

1. A transcript of the interview with John A. Michael is in the possession of the author and can be obtained by a third party if permission is granted by Dr. Michael.

2. The author wishes to express his gratitude to John A. Michael and the Miami University Center for the Study of the History of Art Education for use of materials from the autobiographical statement of Natalie Robinson Cole. Mrs. Cole most kindly and patiently helped the author, provided photographs, and did all in her power to improve the article. The author cannot measure how much enjoyment flowed from that help.

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MAUD ELLSWORTH: ART EDUCATOR AND MASTER TEACHER

Leni Salkind

Maud Ellsworth was a master teacher, professor, and chair of the art education department at the University of Kansas. She played an active role in the Kansas Art Education and the Kansas Education Associations and was productive, not only in her native Kansas, but in the broader reaches of the Midwest and the nation. She conducted a number of research projects and wrote several textbooks and numerous articles. In addition to these traditional professional activities, Ellsworth was instrumental in developing and directing projects such as Art by Radio, Summer Studio, and the Children's Room at the Museum of Art at the University of Kansas.

This paper examines the professional life of Maud Ellsworth, her influence as a role model, and her achievements in the field of art education.[1] In addition, seven characteristics shared by women art educators, that were identified by Erikson (1979) and examined by Stankiewicz (1982), will be explored in relation to Ellsworth's perception of herself as an art educator.

Ellsworth was born in 1890 in Pleasanton Kansas, where she lived until she graduated from high school. In 1907, she began teaching school in rural Linn County, Kansas. She taught in southeastern Kansas for three years, taking leave for five years and then returning for nine years to teach in the city elementary schools in Linn and Miami counties. In 1926, she moved to Lawrence, Kansas to begin her BFA work. Ellsworth taught in the Lawrence public schools until she

joined the University of Kansas faculty in 1931, as an instructor. She received her BFA degree from that institution in 1933. During the years from 1931 to 1950, she also held the position of supervisor of art in the Lawrence schools. In 1960, she retired from the University of Kansas as a full professor.

When she taught at the University of Kansas and supervised the Lawrence public school art program, Ellsworth also continued her own education in an informal manner. Although she never acquired a graduate degree, she continued to take classes and to study on her own. She attended Kansas State Teachers Colleges in Pittsburg and Emporia and did advanced work at Columbia University, the National University of Mexico, and the University of Colorado. Although she studied with many others, it is not clear how much Ellsworth was influenced by any of her own teachers or professors. A former student who became her colleague remembers that Ellsworth was very well read and current with existing literature in the field of art education.[2] Those individuals who were of particular importance to Ellsworth were Victor Lowenfeld, Charles Gaitskill, Victor D'Amico and Italo de Francisco (Note 1). Ellsworth in her writings frequently quotes Victor Lowenfeld. Examples are found in her article, "Clay As an Art Material For Elementary School Children" (Ellsworth, 1961), where quotes from Lowenfeld's Creative and Mental Growth (1958) appear twice. In addition to Lowenfeld, she also included books by Charles Gaitskill and Victor D'Amico in the bibliography of this article. These authors also appear in the bibliography of Ellsworth's texts Growing with

Art (1960) and in Art for the High School (Ellsworth, 1957).

Professional Contributions

Maud Ellsworth's students remember that she always encouraged them to participate in professional organizations on state and national levels as well as within the university (Note 1). Ellsworth certainly provided an exemplary role model. Among her many memberships were Delta Phi Delta, an honorary art fraternity; Pi Lamda Theta, an honorary education fraternity; and Gamma Phi Beta, a social sorority. She also was a member of the American Association of University Women.

The professional memberships she maintained were numerous and she held offices and board membership in many:

- President of Kansas Art Education Association (1936)
- President of Kansas State Teachers Association (1942) and on the board of directors
- Vice President of Western Art Association (1946)
- Treasurer of the Lawrence Art Guild (1964)
- Conference Chair of the National Art Education Association (1956)

Maud Ellsworth made many contributions to these organizations. One which is of particular significance is her organization of conferences for NAEA. A 1956 newspaper release (Note 2) describes her participation as chair of a National Art Education Association Conference held at the University of Kansas. There also is reference to annual conferences held in February at the University of Kansas. Speakers at these meetings included Charles Gaitskill and Victor Lowenfeld

(Ellsworth, n.d.a). Ellsworth involved her students in these conferences. Art education majors helped plan the meetings which were held each February. They managed the meetings and acted as hosts to art supervisors who were invited from throughout the state.

Ellsworth's service in art, education, and art education associations spanned her entire career. She didn't resign her memberships when she retired from her university positon but continued to be present at conferences and serve on boards. For example, she was Lawrence Art Guild treasurer in 1964 four years after her retirement. Not only did Ellsworth participate actively in her own state organizations and at the national level, but she also was invited to speak at teachers association meetings in southwestern Iowa and southeastern Missouri.

Among her many achievements, she was instrumental in founding the Lawr..ce Art Guild in 1960 (Note 3). Members of the guild who worked with Ellsworth remember that it was her idea to start and sponser the docent program at the University's art museum (Note 4). This program is still operating and has been expanded to include junior high as well as elementary school children. The art guild has also continued its financial support of this program.

Former students remember Ellsworth as a "born teacher", always available to students, and above all encouraging and inspiring. Her office, described by some as her home, was always open and she frequently invited students to have lunch with her there. She was more interested in socializing with students than the other professors were

and students felt that they were important to her. In addition, each year she would hold a tea for all her students at her home (Note 1).

When Maud Ellsworth was a student at Kansas University, from 1926 to 1933, the art education program, referred to as "art for public schools", was housed in the Department of Fine Arts. There were only three programs offered in this department: design, painting and drawing, and a public school program of study. During Ellsworth's tenure as a faculty member, the offerings in fine arts were greatly expanded to include 15 major choices such as occupational therapy, industrial, interior and commerical design, history of art, and sculpture. The Art for Public Schools program was renamed the Art Education Department and moved from Fine Arts to the School of Education. Students took two years of courses in design and then continued with two years in the School of Education. The degree awarded became a BS in Education rather than the former BFA degree awarded by the School of Fine Arts.

Some of Ellsworth's former students report that she pushed for art education at every available opportunity. She was even influential in encouraging several design faculty members to get their art education degrees (Note 4). Maud Ellsworth said that, "Extension of the opportunity for all Kansas children to participate in the arts can not wait" (Ellsworth, 1961, p. 38). She seems to have worked toward this goal throughout her entire career. As evidence of these efforts, one of the programs she developed and directed was the Saturday Art Program for children held in the children's room at the University Art

Museum. The children's room served a dual purpose. First, it provided an opportunity for Lawrence school children to observe the museum's collection of art works and be instructed with the best equipment available. Second, it offered an opportunity for art education students to plan and teach children's art classes.

Other Contributions and Activities

Maud Ellsworth made several significant contributions to art education; three which stand out were the Lawrence Summer Art Studio, the Art by Radio Programs, and her series of art textbooks. The Lawrence Summer Art Studio was started in 1933 and continued for eighteen years. For the first ten years, it was supported by local civic clubs and the school system and later was run by the Lawrence Recreation Department. During the 18 year program, enrollment doubled from 160 to 300. Classes were held each day during June and July and were free to Lawrence children, their only expense being materials. Children could also work to pay for their materials and thereby incur no expenses at all. Ellsworth was always providing more outlets for children's experiences in art and it was important for her to reach as many people as possible.

In 1942, Kansas University gave her fifty dollars to implement another idea which was to reach far greater numbers of children. Art By Radio began as a research project funded by the Graduate Research Committee and the Extension Division. The question was whether it would be possible to give lessons in art by radio to pupils in rural and small town schools where an art teacher couldn't be employed. The

radio program lasted for twenty years. The university taped the lessons and it was run by other radio stations. "Sometimes 30,000 kids were listening in those little one room schools," Ellsworth remarked (Maud, 1970, p. 2). Students were also encouraged to send their work to her and she and her students would make comments and return them.

Ellsworth's third major contribution was her authorship of a series of eight separate art textbooks, Growing With Art (1960), for grades one through eight, co-authored with a former student, Michael F. Andrews, then a professor of art and education at Syracuse University. She also authored Art for the High School (1957).

In the Teacher's Guide of each book in the Growing with Art (1960) series, Ellsworth describes her philosophy:

> Art is doing anything that needs to be done in the most beautiful way that it can be done. Art is a language of line, form and color through which one may express feelings and attitudes...Art is the creative power of the human spirit. Art is not imitation. It is a personal response to a need or an experience. (p. 1)

In Art for the High School (1957), Ellsworth describes the study of art as aiding the high school student become the kind of person they want to be. Emphasis is placed on honest, individual art expressions which ultimately help students develop their imaginations, extend their abilities to think and judge, and increase their awareness of the world around them.

Ellsworth's sensitivity towards an understanding of children is apparent in these books, as is her dedication to teaching of art in the

schools. These texts were used locally, but it is not clear just how far reaching was their influence. A former art supervisor in Chicago did use these books and had positive responses toward them (Note 5). Ellsworth also published a number of articles. These were most often about art in the schools or the use of a particular media in the classroom (Ellsworth, 1961, 1962). One study dealt with the needs and availability of art history, criticism, and studio classes in high schools (Ellsworth, n.d.b). Her few research endeavors were surveys and none was experimental in nature. It is impressive, however, that she even pursued research projects in addition to the myriad of other endeavors in which she was involved.

Ellsworth's Place in History

The following discussion concerns the seven characteristics of women art educators in the past, identified by Erikson (o979) and supported by Stankiewicz (1982), and how they do or do not describe Maud Ellsworth's professional life.

1. The woman art educator seemed not to have made a distinction between her personal and professional life.

This is a particularly appropirate way to describe Ellsworth's life. Students, colleagues and friends all agree that she devoted herself to art education. For most of her career she held two art education positions, one at the university and the second as art supervisor for the city. In addition to this, her free time was spent setting up art education programs for children through the art guild, the art museum, or the city recreation department. She is remembered

as spending her weekends with promising young students. Furthermore, when she sold her own art work, she frequently donated the money to some organization to benefit children (Note 4). She rarely participated in activities which were not related to her professional life. When vacationing, her summers spent abroad were not typical get-away vacations. Ellsworth studied during these trips, took courses, painted, and visited museums.

2. The woman art educator was unmarried and had personality traits which fit the stereotype of an "old maid."

This aptly describes Ellsworth. She never married, but lived her entire adult life with her brother and his family. Although she did not have a family of her own, she had the benefits and comforts associated with family life. She was able to enjoy and spend time with her two nephews. While living with her brother, she never cooked or took responsibility for the household, which was the domain of her sister-in-law. This situation allowed her to devote all her time to her professional pursuits.

Remaining single was very common among professional women early in the twentieth century. Stankiewicz (1982) noted that among sixteen woman art educators at Syracuse University, only two married, and, of these, one resigned soon after marriage to "enter upon domestic life" (p. 33). Likewise "women studio teachers shared the characteristic of remaining unmarried. Seventy-one percent of these women single and only two reported having children" (Sherman, 1983). A similar phenomenon is noted by O'Connell and Russo (1983) in their study of

prominent 20th century women psychologists. They found in their sample of seventeen women that five were single and four were divorced; the remaining 47% married, while only 38% had children.

3. The woman art educator had little professional power or recognition.

There is little doubt in the minds of those interviewed that Maud Ellsworth was a very confident professional who was influential in her field. Evidence of this may be found by her many speaking engagements throughout Kansas and neighboring states. Her activities and positions in many organizations certainly put her in a position of local and regional power, or at least in a position to exert her influence. Although she was active and recognized nationally, she apparently had little power.

An example of Ellsworth's professional accomplishments was her recognition in the Kansas Teacher's Magazine where she was described as a teacher "who had a marked influence on the cultural life of Kansas!" (Magazine, 1948).[3] Other evidence of her notoriety is exemplified by the following story which appeared in the Topeka Daily Capital, in 1962, shortly after her retirement. Ellsworth spoke at a Western Arts meeting in Cincinnati where a young man was so excited by her talk that he ran over to the noted art educator, Edward Mattil, and said, "'Say I just heard a woman by the name of Ellsworth make a speech: You'd better keep your eye on her. She's going places'". Mattil's reply, "'She's been places'" (In, 1962).

4. The woman art educator seemed to have viewed herself as an

artist or art historian, spending her free time making and studying art.

This was not characteristic of Ellsworth. She always thought of herself as an art educator first and was always a spokesperson for art education. Yet, she was actively involved in the study of art as a lifetime pursuit. She continued her own studio activities and even after her retirement rented a studio space where she could paint and often joined other artists for painting trips in the country. Although she priced her art work competitively with other professional painters, she did not consider herself a painter and preferred her tapestry and stitchery work to her paintings and pastels.

5. The woman art educator felt advanced academic work in art education was less important than practical or studio work.

On the contrary, Ellsworth felt advanced work in art education was essential and she encouraged her students to pursue their advanced degrees. Some former design students who took classes with her remember her encouraging them to pursue education degrees, even when they had no desire to teach. Despite the fact that Ellsworth never acquired a masters or doctoral degree in art education, she continued her studies at two Kansas institutions and at Columbia Univeristy. She is known to have had a vast library and was well read and familiar with current research in the area of art education.

6. The woman art educator held a fatalistic view of art teachers believing that they were born, not made.

Given Ellsworth's emphasis on continued education for potential

art teachers, she probably would not have felt as strongly about the pursuit of knowledge and graduate education as she did if she believed that teachers were born, not made. Her textbooks, Growing With Art (196), provided further evidence of the importance of education and learning. In these texts, she carefully provided background material about philosophy of art, materials and methods, child development in the arts, and motivation techniques for classroom teachers who would be instructing children in art activities.

7. The woman art educator taught about art or how to make art in her art education classes, but paid little attention to talk about art teaching.

Maud Ellsworth seems to have taught her art education classes the other way around. According to former students, she knew the importance of understanding media and being proficient oneself. In her classes, however, she stressed the "how to" of teaching art to children rather than the "how to" of making art. This is reflected in the teachers editions of her texts, Growing with Art (1960). In these editions, she includes a thirty page teachers guide that contained sections on general methods of teaching art and on the teacher's role in art education. In the introduction she states,

> Art is in the school because art experience adds to the total growth of children. The whole approach toward art education in the school centers attention on child growth rather than on the products that come from the art class. (1960, Teachers Guide, p. 1)

Included in the teacher's guide is information about classroom climate, freedom, security, and evaluation. Ellsworth devotes a large

section to motivation, choices of subject matter, and how to help students without hindering them. This information tends to be straightforward and practical, even going so far as to list helpful and harmful practices so that the classroom teacher would have a better idea of how to conduct art lessons.

Conclusion

In 1957, Ellsworth was one of seven Kansans named "Master Teacher" by Emporia State Teachers College and, in 1970, she was honored by being inducted into the Women's Hall of Fame at Kansas University. Maud Ellsworth's achievements and contributions have, however, gone unnoticed in the larger world of art education. She is well known locally but has no long lasting presence nationally.

Although she did not consider her art work her major pursuit, she was honored twice when her tapestries were purchased and presented to two local institutions. On the 100th anniversary of Gamma Phi Beta, Sigma Chapter, November 1973, one of Ellsworth's tapestries was presented to the Kansas University Spencer Museum of Art. A second tapestry was purchased, in 1971, by friends and presented to the Children's Department of the new Lawrence Public Library.

Unlike Alice Robinson and the "Syracuse ladies", Ellsworth held many professional leadership positions and saw herself as an educator, not as an artist or art historian. Ellsworth resembled the Alice Robinson model in only a few ways. She indeed did not separate her professional from her private life and she was an unmarried woman having some characteristics which fit the stereotype of an "old maid".

Ellsworth is described by her former students as a "lady" who behaved appropriately and looked elegant. She held herself erect and tall. With her plain, simple clothing she alwasy wore an attractive piece of jewelry or knotted a scarf in an eye-catching way. It was remembered by many that only Maud could stalk the five and dime stores and find inexpensive accessories which looked wonderful.

She did not approve of idleness and after her retirement from the University of Kansas, she lectured at Colorado State University and at Southern Illinois University at Alton. She also taught art appreciation classes in the local adult education program. Her former students rave about these classes and the way she organized numerous trips to museums and artists' homes to illustrate points made in her lectures. In her last years, she continued to draw and paint, organizing art shows in the retirement community where she lived.

Ellsworth apparently never questioned whether or not something could be done; she charged ahead and did it. In spite of her lack of advanced degrees, she received Emeritus status in her last years of teaching. In recognition of her achievements, and upon her retirement in June, 1960, several of her colleagues organized a scholarship in her honor. In announcing the scholarship, Dean Anderson said, "Miss Ellsworth has immeasurably advanced the cause of art education in Kansas and the mid-west" (Note 6).

What important lessons can we draw from Maud Ellsworth's life and achievements which we can share with our present students? Several come immediately to mind. Her persistence and devotion

to getting a job done. If there were obstacles she did not let them get in her way, she found ways to accomplish her goals. She involved her students in all her pursuits and gave them professional responsibilities early in their careers. Finally, something that was repeated many times by Ellsworth's former students is that she always made them feel good about themselves and encouraged and inspired them in their art work and teaching.

Further questions are raised as to how her self-image compares with that of women art educators today? Are present day women art educators comfortable with their professional roles or are they confronted with a persistent role confusion between researcher, artist, and educator? Only more historical and contemporary research of woman art educators will aid us in finding answers to these questions.

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Reference Notes

1. Baumgartel, M. Interview, October 1, 1984.

2. Lawrence, Kansas. (1956, January 9). University of Kansas Archives. News release.

3. Malott, L. Interview, October 18, 1984.

4. Cohen, S. Interview, October 17, 1984.

5. Yochim, L. Personal communication, November 20, 1984.

6. Maude Ellsworth art scholarship fund is set up. Kansas (1960, June 30). University of Kansas Archives. News release from the Lawrence Journal World—Newspaper.

Footnotes

1. The following sources of information were used: the Lawrence Journal World, The University of Kansas Daily Kansan, the Kansas Collection at the Spencer Research Library, and the Topeka Daily Capital.

2. The author wishes to thank the following students of Maud Ellsworth who gave time for interviews: Margaurite Baumgartel, Selma Cohen, Martha Green, Lori Mallot, Shirley Joseph, Dorothy Keltz, and Louise Yochim.

3. Some references found in the University of Kansas Archives were cut and pasted in large scrapbooks and did not contain complete citations.

RUTH ELISE HALVORSEN: AN ADVOCATE OF ART FOR ALL

Anne Gregory

The second woman to be President of the National Art Education Association, Ruth Elise Halvorsen, lives in Portland, Oregon. On January 5 and 6, 1983, interviewed her at her home where she still paints and exhibits her art work. Her house is filled with treasures she has collected while spending her years as a productive teacher and leader in art education. The following interview sheds light on her personality and documents some of her contributions to American art education.[1]

Q. When did you first show an interest in art and what led you to choose art education as your career?

A. I was born in Camas, Washington. I had my first year of school there, but my parents thought it would be much better for us to attend a larger public school so the family moved to Portland. I realized quite early that one of my chief assets was my art drive. I wanted to paint and draw everything I could think of. After graduating from high school, I received a two year art scholarship to Portland Art Museum School. When I was in high school I had acquired a certificate to teach in the elementary grades in the state.

Q. How did you acquire a teaching certificate when you were in high school?

A. There was an excellent high school program which offered training during the senior year. This was supervised teaching at the

elementary level. Senior high school students in the Portland system had their beginnings that way, realizing that from there they would move on and broaden their educational background later with college training. Many students who wished to immediately teach were hired just out of high school. In Portland City schools, they had stiffer requirements and would not hire high school graduates with teaching certificates. While studying at the Portalnd Art Museum School after graduation, I realized that I should be getting into college work and decided to first use my two year teaching certificate, which I had received in the high school, to do a practicum to go further with my experience in education. I went to Portland State College at that time and received my basic training there. An opportunity came to me one day through a friend who said she was looking for a teacher for an elementary position in Jordan Valley, Eastern Oregon. I thought, well, I would like to know something about stock ranch country so I took the job. This was a valuable experience, but I found that one year was quite sufficient. The one room school had all eight grades and a small group of students who had to be prepared to satisfy State Board examinations to enter high school. I took another offer in a school in Tualtin, Oregon, which is about twenty miles from Portland. These seventh and eight grade students also had to meet State Board exams. There was that dream which I had, to go still further with my schooling. So, during the summer sessions and the interim time, I began to take what Portland State University and

the University of Oregon had to offer students through their extension classes. Some classes were taught by scholars who commuted to Portland from the University of Oregon at Eugene; many of the professors were trained in colleges from this region.

Q. When you were a student studying art here in Portland, did you have to paint and participate in a prescribed curriculum of art study?

A. No. I had a high school teacher by the name of May Gay, and what a teacher she was! She stirred us. After you had a year or two with a teacher of that caliber, you felt that you were somebody because she gave you the feeling of the god within you. Her results were phenomenal. We did have an art supervisor who gave an outline for teachers to follow, but this remarkable high school teacher made you feel good about your ideas and built confidence. She was the first teacher who inspired me in my art work. She opened the door to new vistas.

Q. Did you consider attending schools outside the State of Oregon?

A. I went to Pratt Institute and Teachers College, Columbia University to continue my education. Pratt was located in Brooklyn, New York. This remarkable school has most successfully carried out the founder's vision of a grand institution.

Q. Did you receive some kind of a degree from there?

A. Yes, a certificate qualifying me to teach art in the high school. When I returned to Portland, I taught at Washington High School. I then completed my requirements for a BA degree from Portland

State. After that I had seventy-seven days abroad on a very well organized tour through nine countries of Europe conducted by the Bureau of University Travel. There were several hundred students with well qualified art instructors on this art pilgrimage. When I returned to Portland, I felt it important to continue my studies so I enrolled in the summers for a BA and Masters degree from Columbia University in New York.

Q. Was it possible for you to go on with your studies at Portland State or another university in this area?

A. Oh, yes, but I thought that I was ready for broader fields. I had enjoyed being in New York when I was at Pratt and especially enjoyed my Saturdays there when I took in the different shows and exhibitions in the city. Living there was a very enriching part of my life. I have many happy memories of New York where I received my education piecemeal while I earned my way. I always came back to Portland and Lincoln High School refreshed from my studies in the Eastern areas.

Q. When did you go to Teachers College, Columbia University?

A. In the thirties and I worked with some very fine people at Teachers College. During the summers, I was able to rent a professor's home while this professor went to the country. I had my car and would drive on East each summer.

Q. Can you remember anything in your studies at Teachers College that influenced the future of art education in the United States?

A. Albert Heckman, an artist, met with his students in field studies

that we were doing at his country place and he often invited us to his home to discuss trends and movements in art education. As we discussed things with one another, we realized the problems that each of us had and we learned to share and think through community problems that we all had to face. He was an excellent model of an artist-teacher. Charles Martin was another fine teacher. He was an artist with breadth, vision, insight and personality that touched me deeply. He made me feel much freer in my working relationship with other teachers in the field of art education. He also had an open door to his studio home and shared, as did Albert Heckman. I think we rise above the teacher-pupil station when we can feel a teacher-student relationship. Sally Tannahill was undoubtedly one of the greatest women educators I have known. She was highly sensitive and never failed to communicate.

Each had a different point of view, a different approach and you were cognizant of the different backgrounds each had. You do not have to be a "degree" person if you have the insight into the many emotions and the intellect of the student. Both schools were great for me. Provinctown under Charles Martin was another good experience.

Q. How did your studies in New York influence your teaching in Portland?

A. I always came back to Portland and Lincoln High School inspired from studying art in the East. I continued teaching at Lincoln High until our supervisor, Esther Wuest, retired. She was a

phenomenal person and was the one who opened the door for me to realize that there was an organization known as Western Arts Association.

Q. When was that?

A. This was in the early forties before the war. She would go to conventions in various western areas each spring and would come back so enriched that I felt that I had to have that experience too. Consequently, when I heard what was going on in the western group, and that Pacific Arts Association had been started, I wanted to get involved. In the meantime, Miss Wuest had retired and I was asked to apply for the position of the art supervisor in Portland. Nine of us applied. We took a stiff two-day examination that covered numerous fields of art which I think gave me a great respect for the Portland Public Schools. I had never expected to get the position, but I was asked to apply. I was very happy doing my years of teaching. I had classes that would often range from forty to sixty students, for I could not turn students down. When the school superintendent came there, he would say to me, "How can you teach them anything when you have so many?" I replied, "How do you turn them away?" I never had a discipline problem, although I had some specific rules if the noise level got too loud. I had an ideal situation and it was amazing what the students were able to accomplish.

Q. During the years when you were in New York, were you ever influenced by the experimental education projects such as the

Lincoln School?

A. Yes. I lived very near this school, but only visited it. I thought we, in Portland, were doing about as competent and as capable work as they were in New York. We have to start from the ground. We have to build it up little by little, learning to see, learning to feel, learning to touch and tell it in your own way. When we get people to verbalize something beautiful that they have seen or noted, we have achieved something in their next steppingstone to telling it. There are so many ways to express it, whatever the medium might be.

Q. When you started teaching in the Portland Public Schools, were there any art requirements for the different grades?

A. We were supposed to have one period of art a week, in the elementary schools. The one period was generally taught by teachers who knew nothing about art. We did have good art instruction in the high schools.

Q. Has the art program and staff changed dramatically over the years in the Portland Public Schools?

A. Yes. We have been without an art supervisor for awhile, but recently the new Portland superintendent reinstated both the art and music supervisor. Those of us who are retired supervisors meet once a year, but what we need to have happen is for our administration to meet with us and say, "we need some counselling from you people". We have a luncheon once a year which is a social event, but we are people who think back and realize that we are

cheating the boys and girls of today.

Q. Did you have any contact with Dr. Edwin Ziegfeld at Teachers College?

A. Yes. Later, in becoming active with Pacific Arts and the National Art Education Association I worked closely with him. Ed had heard about our work here in Portland. I became the art supervisor for the Portland Public Schools, here in 1944. The teachers were feeling the pressures of great numbers of people moving to Portland from the South to work on shipbuilding. Ms. Wuest had built a strong art department and had received recognition for her leadership. When Ed Ziegfeld asked me to attend the meeting with the representatives from the four regional groups, I went back with my rallying call. I had heard that Eastern Arts existed as a very strong group, but little was known about the Pacific Arts group. A short while afterwards Pacific Arts held their conference in Portland in 1944. We had a good strong organization and I became its President in 1949.

Q. Were you considered one of the founders of the Pacific Arts Association?

A. No. A strong association was going on in California long before I became its President. Since Western was perhaps the strongest of the four Arts Associations, many people went to their meetings even if they lived in the Pacific region.

Q. Were you involved in the early meetings when the regional associations were asked to form the National Art Education Association?

A. Yes. That was when twelve of us went to Atlantic City and I represented the northwest. Edwin Ziegfeld was the leader of the group and wrote the letter inviting us to attend. We saw the need to form such a unified group. He was in an enviable position to do something about it. This invitation came after I had been President of the Pacific regional group and that was one of the reasons I was selected to attend the Atlantic City meeting. I had felt all along that we needed a national voice. I wanted to see it carried out from the teachers at the lower grades right on through the years of higher education. If a spark of interest shown by a child is not nurtured at the very beginning of that child's school life, it will never materialize to its fullest.

Q. Can you remember some of the other people who were part of the group of twelve who met in Atlantic City?

A. Marion Dix was one. Another person, who was really strong in the Eastern music group, was Lilabelle Pitts. She said to me, "It's about time you art people wake up to the needs of your art programs in the schools." She emphasized that one should go to the "grass roots" of the school system and make sure to reach the elementary school teachers. I thought that the banner was there and that I would have to fly it as high as I could. Every time, I went to a convention, I would come back and say, "when are we going to wake up to the needs of our schools?" We have to begin with our youth, our very young children, and let them realize that art is for all people. I am concerned that we are too involved in

college leadership. We are not touching the lower level to "climb the line". The National has not been doing enough for elementary children, since we have not been thinking broadly enough about solid art programs that carry right up from the time we have the priviledge of working with children. We are losing our elementary teachers from the National because of this.

Q. When were you elected President of the National Art Education Association?

A. I was elected between the years of 1961 through 63. I had not really wanted to be President. I actually wanted to be a painter. In 1939, I had two of my watercolors exhibited at the World's Fair in San Francisco which was recognized as quite an achievement. I was indeed surprised to be elected.

Q. Can you think of any reasons why you were elected President of NAEA?

A. I had attended numerous conventions and had been across the country at least a hundred times and also been in every state in the union.

Q. Did you ever move to Washington, D.C., to work?

A. No. Even though I was remote by miles from Washington, D.C., I was fortunate enough to have an excellent secretary to help me carry on a good communication with others. I was certainly aware that NAEA needed to get itself situated into quarters that were vital to continuing its growth. I feel that the national office is the speaking agency for every state, community, and teacher who

works in the field of art education. It was quite an accomplishment for the Association to acquire property in Virginia so close to Washington, D.C..

Q. Did you work on the writing of the constitutions for NAEA?

A. Those of us on the Board were always trying to define and redefine the directions in which we should move. That should be an ongoing project because of all the changes which occur from time to time. The constitution has to be flexible. We have to make changes as the country grows and changes. The constitution has to be broad in its concept.

Q. Have you noticed any significant changes in the direction of the association in the last twenty years since you were President?

A. I noticed in reading the 1972 editions of Art Education, that one issue was an anniversary issue and they discussed the ability of the association to "change" with the times.

Q. Do you think there has been any real progress and change in the direction of the Association in the last twenty years?

A. I know that we are all eager to establish broad philosophies. I wish that we could get right down to the grass roots though, and say "what are these basic needs?" We need to identify, recognize, and significantly serve our youth. These must be counterparts of one another and it is of great concern to me when we prescribe so many specific lessons which result in limiting our youth. Concepts must be broad in order to offer the appropriate challenges to the diverse needs of our youth. We should be able to include in our

programs avenues of observing and following through the inner urges the students have.

Q. While you were teaching did you publish any books or important articles?

A. Yes. I co-authored a book with Arne Randall, Painting in the Classroom and Key to Child Growth, published in 1962. The publisher, Davis Press in Massachusetts, wanted me to do this book with Arne who was originally from Seattle, Washington, and had been running the Arts Office in the Department of Education in Washington, D.C.. I did not want to work on this book and I never really liked the format. I probably would have been happier with it had I been able to do it by myself, but I really did not have time. The book never became the kind of book which I wanted. We met in different places and when it came to the last of the hard grueling work, Arne's wife took dictation and helped type the manuscript. Many of the pictures in the book are of students in the Portland Public Schools. The point of view was "let's understand the child" and we discussed what motivates the child. The photographs show some of the fantastic results we were getting from our students in our art classes in Portland.

Q. I notice that some of these pictures were taken by Milliken. Is he the same one that worked for Binney and Smith?

A. Yes. He came to Portland. I was anxious to get good brushes into the schools and I was always concerned with the challenge of materials. Bill Milliken helped me out with this and that is how

we met.

Q. Did you participate in the Scholastic Awards?

A. Oh, yes. We had a highly successful program here in Portland. Our Superintendent had shown little interest in art, but after awhile he remarked, "now it means something to me." That's an achievement. He had been proud of our participation in the Scholastic Awards.

Q. What kind of awards have you received?

A. In 1972, Mr. Pratt, President of Pratt Institute, gave recognition to twelve leading people in the country in the fields of engineering, architecture, city planning, fabric designing and several other areas and I was one of the people selected. It was the Pratt Institute Alumni Service Award for Distinguished Service in Art Education. There were ten men and two women who accepted the award at this time. I have also received two awards from the National Art Education Association. In 1974, I received the NAEA Distinguished Service Award and I received the NAEA Distinguished Fellow Award in 1983.

Q. Would you describe some of the changes in teaching art education that have gone since you first started teaching?

A. To begin with, it was very prescribed. It was a "pattern" of teaching. I could not see that. Right at the beginning, I was disturbed that you were not a successful teacher unless you could get out of a class of thirty, thirty projects that looked alike. We could laugh about that today, but we could not laugh about that

"in the yesterdays". We did not have a prescribed curriculum in art here in Portland. Since I taught in Adelphi College, New York, when I was at Pratt, I was aware of the prescribed curriculum of study they had in the State of New York. At Adelphi College there were girls who had to meet the stiff state board examination which not only bored me, but it worried me. How could I cope with a thing that I did not believe in? My quest has always been how to find the insights into the individual with whom you are working. Sometimes I could have forty or fifty in a class, each with individual drives and how could I prescribe one direction for all of them? Could I stimulate them to stir the god within themselves to tell their story in their own way? That was what was important to me.

Q. In your years of art teaching, do you feel that you contributed any new ideas?

A. I hope that I contributed some ideas, but I would not brag about it. When I was supervisor of art, I saw that we had monthly workshops for the teachers. These enrichment activities were very successful. Every Christmas I gave a tea. I had fifteen hundred teachers come to a school auditorium to participate in this two-day affair. It had its impact provided by the many beautiful displays of art work from different classes. I also had teachers' workshops given regularly at Portland State University for college credit. I taught these workshops at night and in large summer sessions. This went on year after year, into

the sixties.

Q. Do you think there is a "type" of student who becomes an art student?

A. That is a good question. The first thing that I am interested in is the line a child draws. Is it a quivering sensitive drawn-out kind of meandering line, or is it a strident, stiff, prescribed line? They are two entirely different individuals. You can see this very early in a child's beginnings. You can see it in the scribble. You feel the verve and the sensitivity of a sensitive child by those scribble lines. Some students may be very good at woodworking and mechanical drawing, while others may lean towards the fine arts direction. The handling of these personalities takes great sensitivity. The fine arts student will be the one who has the sensitive line drawing. It is thin, sometimes thick, and it can be positive, but it can be so tender like a young shoot.

Q. Could you recommend some books which you feel art educators should read?

A. One book which I feel is inspirational is Child Art by Franz Cizek. Another book is Self Development in Drawing: The Genius of Romano Dazzi. The book was written by Walter Beck who was at Pratt. He became interested in this youth, born in Italy, called Romano Dazzi, who was a very brave and brilliant child and whose work had been recognized internationally. Walter Beck wrote this book in the twenties and had insights which are

important to those of us who are teachers today. As an intellect and as a teacher, Walter Beck was a great man. He became my greatest mentor.

Q. Did you know Victor Lowenfeld?

A. Oh, yes. I enjoyed Lowenfeld very much and had good associations with him. We had many conversations and I felt never in awe of him as I was of Walter Beck. I saw him as one of the great benefactors for art teachers. I also enjoyed the work of Kandinsky. The books that are presented by a teacher to his/her students are very important because books are so vital. Another book which I think is good is The Art of Color and Design by Maitland Graves.

Q. Do you think there has been progress made in art education recently?

A. No. I am sorry to say that I think it is at a standstill. We have to begin with our youth, our very young children and to let them realize that art is for all people. I am concerned that we are too involved in college leadership. We are not touching the lower level to "climb the line." The National (NAEA) has not been doing enough for elementary children, since it has not been thinking broadly enough about solid art programs that begin with working with young children. We are losing our elementary teachers from the National because of this.

Q. What did you do when you retired from teaching in 1963?

A. At the time I retired I was the President of the NAEA and up to

my ears in work. I had other public services that I wanted to accomplish and I did attend the National Art Education conventions. I also spent some time at my painting and have had two or three one-woman shows a year. I have had shows at the Portland Art Museum and in many galleries. I never wanted to tie myself down with a gallery though. An artist needs lots of time to himself.

Q. Can you speculate on what the future of art education might be?

A. It depends on what money is available and whether people care to see that children are given an adequate education through the arts.

Anne Gregory is an independent researcher currently teaching and writing in Seattle, Washington.

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Footnote

1. This interview was made possible by financial support from the organized research funding of the Killgore Research Center at West Texas State University, Canyon, Texas.

RUTH M. EBKEN: A CONCERNED ART EDUCATOR

Anne Gregory

Ruth M. Ebken, past NAEA President, lives in Pittsburgh, Pennsylvania and credits this city and the exceptional quality of the education available to her when she was a student as the main reasons for her life long committment and leadership in art education. In the summer of 1983 and 1984, I visited her and interviewed her at her home. We talked about her contributions and experiences to the field of art education. Living within a few blocks of Carnegie Mellon University, she is still very active in their alumni programs and contributes to the arts and education activities in the Pittsburgh area as well.

Q. How did you become interested in art?

A. There were three important influences that led to my interest in art: my home environment, my elementary and secondary school experiences, and the fact that the College of Fine Arts, Carnegie Institute of Technology (now Carnegie-Mellon University) is in Pittsburgh. At home, I had always been exposed to good design because my mother had a flair for interior decoration. My father, who used to enjoy making mechanical drawings, had a brother who was an architect and a sister who took painting lessons at one time.

At school, we had good art programs. I remember that in elementary school there were eight grades, two art rooms, and two art teachers. We never copied pictures or had dictated lessons. I also had a

high school art teacher who was very supportive. These were Depression years. She suggested that I apply for a Pittsburgh Honor Scholarship to the College of Fine Arts, Carnegie Institute of Technology. I had been selected to attend Saturday classes at C..I.T. my senior year in high school. My high school grades qualified me for the scholarship and my grades in college made it possible for me to keep the scholarship for four years. It paid half my tuition.

Q. What was your college course like at the College of Fine Arts at C.I.T.?

A. We attended classes all day, either from 8:30 a.m. to 4:30 p.m. or 9:30 a.m. to 5:30 p.m. and there was homework. The freshman year was the same for students in all three options. We received a good background in, for example, drawing, design, color theory, foreign language, and English. Physical education was also part of the program. In other years, we had classes in aesthetics, introductory psychology, educational psychology, introduction to teaching, anatomy, figure construction, history of art, history of costume, history of painting and sculpture, two years of ceramics, two years of jewelry and metalcrafts, industrial design, and painting. Methods of teaching art in the elementary grades and methods of teaching art in secondary schools were given in connection with student teaching assignments in our junior and senior years.

Q. What were your reasons for becoming an art teacher?

A. The three options at that time were Illustration, Art Education, and Interior Decoration which, a few years later, was moved to the Department of Architecture and renamed Interior Design. I liked the broad program offered in both studio classes and academic classes in the Art Education option. In those days, it was a practical choice, too. In addition, the elementary and secondary school age group I consider extremely important when thinking of the future and the impact of the visual arts in our culture. I also earned a minors in French and Spanish. These languages have been useful in many ways in my work in the art field.

Q. What did you do when you became a supervisor?

A. We had a large student population then and many schools. Elmer Stephan, the Director of Art, was responsible for work of the department and supervision of the senior high school program. One of the seven supervisors in the Art Department visited the junior high school art teachers; the rest of us worked with the art teachers and the self-contained room teachers who taught art. We had assigned schools, many of them with eight grades. Years later, with a staff of three supervisors with Director of Art, Mary Adeline McKibbin, the three supervisors had elementary, junior/middle, and senior high school assignments. We had many exhibits of student work in our Studio, a large room in the Administrative Building, which we used for workshops, meetings, and other types of activities that are a part of a good art program, but are not materials oriented.

Q. What intercultural aspects of art education interested you?

A. In the 1940s the Pittsburgh Public Schools had an intercultural Education Committee of twenty-eight, with two representatives from each of the disciplines. Miss McKibbin and I were the two art representatives. There were lectures and workshops offered after hours to all school personnel. Hundreds of educators attended the lectures, a few of us, the workshops--all without pay. Three of us were given partial scholarships for the International School of Art Study-Travel Program in Mexico with Elma Pratt. This six-week study-travel program gave us opportunity learn first-hand about Mexico and the Mexicans through their popular arts. I found the experience so worthwhile that I joined six other ISA summer programs after that year. These trips were to Guatemala, Europe and North Africa, Scandinavia, the land of the Incas (Peru, Bolivia, and Ecuador) in South America, and Egypt. All this travel was very important to me, first, because of the artists and other people I met and, second, because I was able to see both historic and contemporary art work in the broad field of the visual arts.

Q. Didn't you complete your Masters degree at this time?

A. Yes. I finished my MFA at the College of Fine Arts, C.I.T..

Q. Have you attended any university other than C.I.T.?

A. Yes. I attended Teachers College, Columbia University, one summer when Edwin Ziegfeld, Mildred Fairchild, and Jack Arends were on the faculty. I also got my certification in Spanish from the

University of Pittsburgh. Then there was the International School of Art study-travel program I just mentioned. To my way of thinking, those experiences in various parts of the world were certainly as valuable as the best graduate study.

Q. Did you ever go back to teaching after you became a supervisor?

A. Of course, the supervisors and I often taught workshops for art teachers and led discussions at other meetings. I also taught at the Pennsylvania State University, on the main campus; the University of Pittsburgh, when one of the professors took a sabbatical; and at the Carnegie Institute of Technology--either in the summer or in my so-called spare time, when I was a supervisor. When I became the head of the Section on Art, I was on a twelve-month schedule, and did not continue with that kind of outside work.

Q. When did you get involved in the Eastern Arts Association (EAA)?

A. The first Eastern Arts Association convention I attended was held in New York in 1948. I was a supervisor, then. Pittsburgh art educators had always supported the EAA and had played an important role in the development of this regional organization.

Q. What information did you get from the meetings?

A. Speakers at general sessions were usually experts in their fields, like Margaret Mead, Buckminster Fuller, Roberts Berks, a sculptor, and James Johnson Sweeney, Director of the Guggenheim Museum. Smaller sessions dealt with practical aspects of teaching. I also enjoyed the opprotunities to exchange ideas and talk with art

educators from the eastern part of the United States and Canada.

Q. When you were elected to the Eastern Arts Council, what did you do?

A. The Council usually met in New York to take care of the business of the Association. Their conventions were always well-attended, their traveling exhibits were much in use, and their monthly Bulletin was a quality publication. I was involved in many ways. One of these was an editor of Prospect and Retrospect, the EAA 50th Anniversary publication. After I was elected president, I realized how valuable my previous experiences had been in furnishing background for all of the things we were doing.

Q. Were you active in the International Society For Education Through Art (INSEA)?

A. Not really, but I attended a meeting in the Hague where I chaired one of the smaller sessions. The second INSEA meeting I went to was in Prague just before the Russians moved in. We were there eight days at that time as part of an NAEA trip.

Q. How did you get involved in working with NAEA?

A. I attended most of the conferences. In the beginning, I represented the Eastern Arts Association on the NAEA Borad. Actually, I served on the NAEA Board for thirteen consective years in different capacities.

Q. What led to your being elected president of the National Art Education Association?

A. I really don't know. I think I was asked to run because I came from a city where art and music had always been important parts of

the school curriculum, and where the art program was outstanding. No doubt my college and other educational background plus my varied work experiences from elementary school through the college level were also factors. There was also my exposure as president of the Eastern Arts Association and as chairman and participant in EAA and NAEA committee work. Incidentally, from NAEA's beginning in 1947 through 1981, there were sixteen presidents, three women and thirteen men. I was the third woman and president number ten.

When I was asked to run with three other people, for the office of NAEA President-Elect, I was vice president of the National Council of Administrative Women in Education (NCAWE) and about to become president of that group. Of course, I didn't know what the outcome of the NAEA election would be, but my decision wasn't difficult because my primary concern has always been the importance of art education. Incidentally, I am still interested in the objectives of the NCAWE and have just finished more than two years as editor of the NCAWE News.

Q. Can you summarize what you accomplished as president of the NAEA?

A. Government grants had been phased out when I took office. I was especially concerned with the kind of programs offered in schools to young people, as opposed to college students, and, even more important, whether the visual arts were even included in school programs. I had also learned that the practices and activities that were considered usual in our programs in Pittsburgh were actually quite innovative in the opinion of many of my colleagues.

I discovered that many of the art educators, both teachers and professors, who seemed to share a valid philosophy and the same approach to work in the field, really did not put these ideas into practice. During my term of office, I tried to face the facts and bring theory and practice together.

Q. Did you feel any conflict of interest working in the NAEA with public and private school art teachers, and people from university?

A. No. I had those experiences in my regular work. Some of my best friends and supporters in the NAEA were people in the colleges and universities. I also had taught classes in higher education in summer and evening programs, as I mentioned earlier.

Q. What changes do you see in the NAEA organization since your term as president?

A. I served on the Board until 1971 when I completed a two-year term as Past President. One recent change is the establishment of the "Distinguished Fellow of NAEA" members who are supposed to have special input in the affairs of NAEA. Also, judging by what I read, there is a movement once again for combining all of the arts. Perhaps the approach will be different this time. I might add that my experience with different approaches in the Pittsburgh Public Schools convinced me that you need a teacher in each discipline who has a good background and who can work with the other specialists. It is not possible for one person to have necessary expertise in, for example, areas of music, dance, and visual arts. The key words are "necessary expertise." Another

trend seems to be toward more emphasis, once again, on regional activities and concerns.

Q. Why do you think there has not been much growth in membership in recent years?

A. I cannot understand why more art educators don't support a professional organization. Perhaps part of the reason is financial. Sometimes, also, art educators don't realize the importance of having a strong national/regional voice.

Q. What have you been doing since your retirement from the Pittsburgh Public Schools?

A. My interests are varied. I am serving as president of the College Club of Pittsburgh and also of the Civic Center AARP, and am editor of the monthly News Bulletin for the latter. Both these groups have stimulating programs and activities. Then, as I mentioned, I served as editor of the News for the National Council of Administrative Women in Education for more than two years. Not long ago, I also worked for a consulting firm on an interesting project in the Southwest.

Q. What kind of art work do you do now?

A. Graphic design has always appealed to me. It doesn't require the equipment needed for jewelry work, for example. In the past number of years, I have designed logos and mastheads for a number of organizations and am always getting involved in the layout of publications.

Q. Do you feel you contributed anything special as a woman in your

role as a leader in art education?

A. I have always tried to do a good job and to carry it through to completion. People with whom I have worked have said that I get the details, am willing to work, and am dependable and thorough; however, I don't think what I have just said has anything to do with being a woman. I believe, though, that a woman's point of view is different from a man's viewpoint quite often. Perhaps that's the answer to the question.

Anne Gregory is an independent researcher currently teaching and writing in Seattle, Washington.

An Autobiographical Outline Compiled by Ruth M. Ebken

BA (1933), MFA (1947), College of Fine Arts, Carnegie-Mellon University (formerly Carnegie Institute of Technology); minors in French and Spanish

Additional study at Teachers College, Columbia University (1959); University of Pittsburgh (1956-58); seven summer-travel programs with The International School of Art in Mexico, Guatemala (2), Europe and North Africa, South America, Scandinavia, and Egypt

Additional travel in Cuba (before Castro), Puerto Rico, the Virgin Islands, Bermuda, Canada, the Maritime Provinces, Mexico, Guatemala, Spain, Greece, Czechoslovakia, Hawaii (2), and the Bahamas

Teaching and administrative experiences:

Teacher of Art, Supervisor of Art, then Director of the Section on Art, Pittsburgh Public Schools (1937 to retirement)

Lecturer and consultant, Carnegie-Mellon University, College of Fine Arts (part-time)

Teacher, School of Education, The University of Pittsburgh (part-time)

Visiting Professor one summer, School of Education, The Pennsylvania State University, University Park, Pennsylvania

Professional Activities

President, The Eastern Arts Association (1960-1962)
Member of The Eastern Arts Association Council (1956-1966)
Served on many EAA committees and as Editor of the Art Education Bulletin and the 50th anniversary publication, Prospect and Retrospect

President, The National Art Education Association (1967-1969)
Member of The National Art Education Association Council (1958-1971)
Served on a number of NAEA committees, as NAEA chairman of the International School Art Program Committee, and as Program Chairman for the conference held in San Francisco in 1967

Vice President, National Council of Administrative Women in Education (1963-1965)
Editor of the NCAWE News (1982-1984)

President, Pittsburgh Area Council, Administrative Women in Education (1978-1979)

President, Association of Pittsburgh Clubs (1978-1979)

President, Altrusa Club of Pittsburgh (1972-1973)

Tour director for NEA Educational Travel Service: Greece, 1967; Co-director: Czechoslovakia, 1966; Hawaii, 1967; Puerto Rico, 1969

Member of the Editorial Advisory Board, School Arts Magazine (1967-1978)

Member of the Humane Education Committee of the American Humane Association (1971-1974)

Co-chairman, Western Pennsylvania Regional Scholastic Art Exhibition (1963-1974)

Consultant on project in New Mexico for Casey-Weems, Inc. (1983)

President, The College Club of Pittsburgh (1984-1986)

President, Civic Center AARP, Chapter 2469 (1983-1985)
Editor of the News Bulletin (1983-1985)

Designed the logo which is used on all stationery and publications of the National Council of Administrative Women in Education. Also did the layout for the stationery and the NCAWE News

Designed the logo and letterhead for the Pittsburgh Area Council of Administrative Women in Education

Designed the masthead for a Curriculum Bulletin, Pittsburgh Public Schools

Developed the layout and design for many other publications

Have been listed in Who's Who of American Women, Who's Who in American Education, Who's Who in the East, Leaders in Education, and Foremost Women in Communication

Member of Phi Kappa Phi (when a senior in college), Delta Kappa Gamma, Pennsylvania Art Education Association, The National Art Education Association, Associated Artists of Pittsburgh, Administrative Women in Education (local and national), The Altrusa Club of Pittsburgh, AARP, and The College Club of Pittsburgh

Have written many articles, served as editor of several publications, and worked on curriculum guides in Art for the state and Pittsburgh. Chaired committees that developed Visual Arts Guides for elementary, middle, and senior high school age groups and in subject areas of Afro-American Art, jewelry and metalcrafts, and using clay in the visual arts program.

LOWENFELD'S FIRST GRADUATE STUDENT: RUTH FREYBERGER

Margaret Mary Majewski

The thought has often occurred to me that many people give years of service to others through their jobs or professions with little or no special recognition. During my five years as a Teaching Assistant at Illinois State University in Normal, Illinois, I had an opportunity to socialize, on occasion, with Dr. Ruth Freyberger and observe the relationship she established with her students. Under her guidance, they developed their own abilities as artists and rediscovered the joys of learning and creating as well as preparing to teach.

Ruth Freyberger was a dedicated, hardworking person, yet one who was willing to stop for a minute to share a story, a sorrow, a joy, or a laugh. May Sarton, in her book A Small Room, describes a teacher, introducing herself to a new class, ending her introduction with the words, "We often realize what good teachers we have had years after we have suffered under them" (Sarton, 1961, p. 34). Ruth Freyberger's students were required to work hard and some thought they were driven too hard. I feel confident, however, that they have and will continue to enrich the lives of their own students just as she has enriched theirs.

To appreciate Ruth Freyberger's story it is essential to know that Dr. Viktor Lowenfeld was teaching at Hampton University when the first edition of his book Creative and Mental Growth (1947) was published. After this publication, his reputation grew and he was selected to head the Department of Art and its graduate program at Pennsylvania

State University. He arrived there just at the time Ruth was searching for an art educator to head her doctoral and dissertation committees. He agreed to accept this responsibility and they worked together for four years. She was the first woman and first graduate student to complete her dissertation under his guidance.

Dr. Freyberger retired from teaching in 1983 and is now a Professor Emerita at Illinois State University. She now spends time producing prints, weavings, and paintings, to compensate for years when her heavy teaching schedules did not allow room for such pursuits. In addition to her 47 years of dedicated teaching, Freyberger has to her credit an impressive list of honors, grants, publications, and other services. Among these are her first degree (received cum laude), a Carnegie Fellowship in Art from the University of Pennsylvania, the National Art Education Award for 25 years of service, puchase awards for her water colors and crewel work, and the 1976 State of Illinois Award for her quilt design. She earned two Innovative Instructional Grants and had 15 articles published in national educational journals. The filmstrip series she designed, "Understanding Children's Art Expression" (1962), was produced by International Film Bureau, Incorporated, Chicago and is still used internationally. She is listed in Who's Who of American Woman, Who's Who in the Midwest, Who's Who in the East, Who's Who in American Education, Who's Who in American Art, Who's Who in Illinois, The Directory of American Scholars, Illinois Lives, The Directory of International Biography, and the Autobiographical File of U.S. Art

Educators. She was the recipient of the Distinguished Alumni Citation at Kutztown State College in 1979, the same year she was chosen to receive the June McFee Award, which is presented each year to an outstanding art educator. Her acceptance speech, "Teaching and Identity: Personal Achievement in Art Education", was published in the Fall of 1979 issue of The Report, an NAEA Women's Caucus publication.[1]

Majewski: Please tell me about your childhood, parents, and sister.

Freyberger: My childhood was relatively uneventful. My mother was the most important person in my life. She was my security. I really worried all my life, even as an adult, that she would die and leave me. Of course this happened. My feelings then were that nothing that happened after that could have a more devastating effect on me. However, the death of my sister, on June 19, 1961, I believe, was more traumatic for she was my last link with my family.

As a small child, I looked up to my sister. She was two years older than I, my playmate, and the person who was to take care of me. Sports were out of the question for my sister, because of her eye difficulties. We thought a lot alike and enjoyed similar things such as books and paper dolls. We named our dolls, made dresses for them, planned trips, and wove stories about them. We played with them until the age of twelve, which is much longer than most children. The collection of paper dolls I inherited from her are quite valuable today.

My father was not a family man. He should never have married for he enjoyed the company of his peers to the exclusion of his family.

After too many years of dressing her daughters on a Sunday and never getting any farther than her mother-in-law's living room, my mother went her way and Dad went his. Dad was elected President of a local volunteer fire department and for twenty years spent his time and effort on the organization. Mother wanted to expand her life after my sister and I were well along in school. She took many night-school courses, was elected the President to the Ladies Auxiliary of the Carpenters' Union, of which my father was a member, and became involved with organizations whose members were descendants of Civil War veterans. Lincoln was always revered by mama. Her grandfather served in the Civil War and was in the Ford Theater at the time Lincoln was shot.

M: Did you draw and paint and do other forms of art as a youngster?

F: The only creative art that I remeber in grade school was the making of our Valentine boxes. Art meant tracing patterns and following directions completely dictated and directed by the teacher. I remember a few times when I attempted to do my own thing and was chastised. Once I drew Rip Van Winkle's house with slanting sides and the teacher was not pleased. The Board of Education in Reading has a Reading Museum and Art Gallery which was used by the School District. As a child I was recommended for their Saturday Art classes for talented children, but I could not attend as it was too far to walk and we did not have the money for carfare.

In junior high (1925-6) we had one semester of art and all we did was make posters because the principal was pressured by civic

organizations for this type of art. I was pleased years later when Lowenfeld and D'Amico founded the Committee on Art Education and the group issued statements which protected art teachers from outside pressures that demanded posters.

Even in high school (1929-30), when young Italo de Francesco was my teacher, I did very little creative work. We copied beautiful rooms from Florentine palaces to gain experience in drawing and rendering in water color. We also worked in chiaroscuro from plaster casts. I was awarded a tuition scholarship to the Philadelphia Academy of Fine Arts upon graduation from high school, but could not accept it because my parents could not afford my room and board.

M: At what age did you decide to become an artist?

F: I do not think that I ever decided to become an artist. For me that was only a profession for a few chosen people. Early in life I knew that I would like to become a teacher. I enjoyed so many disciplines such as history, literature, mathematics, art, and music. I was an above average student in all these areas.

Several factors were important in my decision to become an art teacher. A knee injury at the age of 13 forced a sedentary life upon me for most of my teen years. After six months in bed and then walking only with crutches, the doctor prescribed a treatment which continued for the next five years. He insisted on no involvement in sports, no hiking, dancing, and little walking. I was an avid reader but needed other activities. My mother bought me paints and with her meager allowance managed to pay for a few art lessons. At the age of

14, I made myself a sign which read ART SHOPPE and went into business making little trinkets. Children who were walking to school would stop and buy them. This business continued through high school and paid for my clothes, not only during my college years, but also during my first years of teaching when I began paying back my scholarship loans.

My mother thought that teachers were special people and when we took our annual pilgrimage to the small mining town in which she grew up, she always visited her one-room teacher. Althought mother was a Sunday School teacher for many years and would have liked to become a teacher, she could not teach in the public schools because she never had opportunity to finish high school. Her desire rubbed off on her two daughters.

After graduating from Kutztown with a B.A. in Public School Art, I decided to take more courses in the Fine Arts, particularly in painting. In the forties, I painted in oils with Hobson Pittman and in water color with Andy Case at Penn State. One summer I took some Fine Arts courses at the University of Iowa and another summer I studied painting and art history at the University of Pennsylvania. I had a number of one-woman shows and won awards in juried shows. When I accepted a teaching post as an art educator at Illinois State University, my teaching schedule did not allow me to continue painting.

M: Where were you educated and what influenced your decision in choosing a high school, undergraduate, and graduate schools?

F: There was only one public high school in Reading, Pennsylvania,

the city in which I was born. Luckily, it was within easy walking distance of my home. This, too, was a key factor in my staying in school. If we would have had to pay for my sister and myself to ride to school, we would not have had the money. My selection of Kutztown State Teachers College[2] was fortunate. In the state of Pennsylvania, each state college had two specialities. Kutztown, in the eastern part of the state, which was in commuting distance from my home, specialized in art education.

Pennsylvania State College was the principal institution I attended. It was completely my own choice. I owe so much to it and will be eternally grateful for the higher education opportunities afforded me. Other graduate institutions I attended are the University of Iowa, the University of Pennsylvania, the Teachers College at Columbia University, and the University for Foreigners in Perugia, Italy.

M: When did you decide to become an art teacher?

F: Upon the suggestions of several junior high teachers, I elected the college preparatory course instead of the general or commercial programs. No one in my father's or mother's families had graduated from high school. My father said that I, like all the other young people he knew, would have to stop school at the age of sixteen and go to work. This was the only life-style he knew; however, mother said that I could graduate at the age of seventeen and should have that chance. I had all the ingredients of doing well in college, a high I.Q. and success in the college preparatory course. I worked and

saved for a year, and then borrowed two hundred dollars at 6% interest from a high school scholarship fund for which I was eligible as an honor student.

M: Were your parents in favor of you becoming an art teacher?

F: Dad's background was from that of the plain people of Lancaster County. Education beyond the eight grade was deemed unnecessary. Depression years had settled on the country and Dad was worried about the future. He was a carpenter, but building was at a standstill. I earned my own tuition working at the Five and Ten Cent Store and saved by living at home and commuting eighteen miles daily. Life was difficult for our family. We did not have enough money for well-balanced meals. It was hard for Dad to pay the utility bills and finally, he applied for welfare. Someone told the authorities that he had a daughter going to college and welfare was refused. Things were very bad for me, but Mother took my side and not only saved the day, but intervened so that I was able to continue college.

M: Where did you teach after you finished undergraduate school or did you go on to graduate school immediately?

F: At the time I received my BS , few teachers were finding jobs within their first year after graduation. My father kept telling me that I would't get a job because he knew of many young people who were unemployed. The financial condition at home was lean. We were living on the ten dollars a week my sister earned in the Five and Ten Cent Store. When we needed a new dress, we went to grandmother's trunk in the attic to see what we could rip apart and remake into something

wearable. I remember my sister helping me make a blouse from a skirt of grandmother's. The belt to the blouse was made of thirteen pieces. It was a narrow belt but made of plaid which we had to match.

Because I was an honor student, I was offered a position after graduation. I graduated third in my class, but I was actually the first as the other two students came for a year or two after graduating in other fields. Because my family was from the wrong side of the tracks, I was not chosen as a speaker at graduation. Students whose familes were influential in the community were chosen.

I applied for a position near home so that I could live there and help with the expenses. The college president called for me and told that if I didn't accept the position the Board had chosed for me, which was 100 miles from home, the future hiring of Kutztown students for that district, New Holland Borough School, would be in jeopardy. The position near my home was being reserved by the college for someone else. This was my first but unfortunately not my last encounter with unethical practices by administrators. I was intimidated and signed the contract at New Holland for $1170.00. Before the semester ended, the principal at New Holland resigned and I was told that I had to teach 11th and 12th grade health, 7th and 12th grade physical education, and coach the girls' basketball team in addition to teaching 9th grade English, 1st through 12th grade art, and putting on an art exhibition at the end of the school year. These eight preparations for each day had to be planned carefully as I had no previous experience in teaching.

I had found a job for the summer and had hoped to earn money for clothing and expenses at home, but I was told that I had to take a six week summer course in physical education in order for the district to be certified. I had to forget my plans and borrow money for summer school. Since I didn't have a car, I had to take two buses and a street car from my home in New Holland. I still get upset when I think of how unjust it was not to have been offered the position near my home.

For six years (1935-41) I was stuck in New Holland because, even after earning my Masters Degree, I still could not move. I knew I had better qualifications than others who were hired for positions for which I had also applied. Six years later I discovered that my supervising principal was sending the credentials I requested him to send, but timed them so they arrived too late for the board meetings. I had worked hard, did an excellent job, and advanced from $1170.00 a year to $1305.00. The district would never again get anyone to do what I was doing for that salary. I left without a recommendation from the principal, but the Placement Bureau at Penn State knew the situation and I was hired at the Huntingdon Borough School District.

In some ways history repeated itself in this second teaching position (1941-45). My third unjust encounter was with the Superintendent of the Huntingdon Schools. There were two elementary schools and one high school in the unit. Music was taught in the schools, but I was the first art teacher hired by the district. With the exception of four teachers, all teachers graduated from Juniata, a local college.

I conducted teacher education programs in both of the grade schools and did all the teaching of art during the first part of the year. The teachers were to gradually teach their own classes in art and I was to teach in the junior and senior high schools. This never materialized. I taught there for five years using my own time to plan, put up exhibits, and order and distribute supplies. I still didn't have a car so I had to carry my supplies from one school to another and one day a week I taught in three schools.

After four years in this system, I was selected to teach in Hershey, Pennsylvania, where only outstanding teachers were invited. Teaching in Hershey had many advantages. All my work would be in one building and I would teach junior and senior high school students and junior college students. It was only forty miles from home so I could spend more time there. My father had become ill and had to be institutionized so my presence was needed. When I asked to be released from Huntingdon, following the policy of required time for termination, I encountered another unjust administrator. He fired me the day I turned in my request and would not allow me to remove my personal belongings.

I went to teach at Hershey during World War II (1945) while the regular instructor was in military service. I moved there two weeks after classes had started. The art room was in total disorder due to untold numbers of substitute teachers. I was given two weeks to get the Art Department in order. Three months after I began teaching, the former teacher was discharged and returned to reclaim his position.

Fortunately the administrator asked me to stay. I worked at Hershey for four years and used my salary for father's medical bills and tuition for graudate courses in fine arts. I decided that I wanted to teach methods courses because of how poorly art was taught in public schools systems. I was determined to study for a year as I had fulfilled all the requirements for a sabbatical, that is, ten years of teaching in the state and five years in one district. The sabbatical was denied because I had arrived at Hershey two weeks after the fall session began when I started teaching there. I was granted a personal leave and I lived "on a shoe string" for the following year while I completed my doctorate under Lowenfeld. In the Hershey yearbook the following year, the superintendent who refused me the sabbatical had the following inscription typed under his picture, "Doctorate Pending". I had already earned mine.

I didn't go directly into graduate school after graduating from Kutztown. People just didn't do that in those days. Experience was necessary for graudate work. During the regular fall and spring terms, graduate students were busy teaching in their respective schools. The graduate program was only active in the summer sessions when it really hummed. Not until veterans returned from the service were graduate programs active on big campuses. For students enrolled in the doctoral teaching programs, ten years of teaching experience was mandatory.

M: What were your interests, other than art, in those beginning years of teaching?

F: When I taught eight classes a day in New Holland, there was no time for anything else. On Saturdays, I continued to work in my pre-graduation job at the Five and Dime for I had a scholarship loan to pay back. In those days, all students paid back their loan obligations. During the summer months, I was involved in earning credits to make my degree permanent and apply them towards a Masters Degree. I was not allowed to date in high school nor in college. This was a restriction my father imposed upon me if I were to attend college. When I was living at State College in an art dormitory, I found that I could be popular and I had a social life. I loved to dance for I have a good sense of rhythm and I also enjoyed playing tennis. This was new fun for me because my leg injury had prevented me from enjoying any recreational sports for so many years.

M: What were your happiest days of teaching and why?

F: That is a hard question to answer. I really enjoyed my contacts with students of all ages during my first years teaching. I was close in age to the high school students and had opportunities to get to know them better at roller skating parties and other events. My teaching on the college and university levels were the most challenging, but not the happiest. Illinois State Normal University hired me because of my excellent credentials, but life was made difficult for me after I arrived.

M: What was hardest about your life in general and as an art teacher, instructor, and professor?

F: I must say the hardest thing I have had to combat as an art teacher,

instructor, and professor is moving up the ladder of success in a world dominated by males. Males in the department were envious of my achievements and at times placed insurmountable obstacles in my path. I was allowed to receive a research grant, but after I began working with some students, they were placed in another section of the same course. I was not allowed to serve on any department committee until I became tenured. Although I kept inquiring about tenure, I was not told that it had been granted to me until two years after it was approved officially in 1956. I came to ISNU as an Associate Professor, but it took twelve years before I was granted full professorship.

M: Was your life more difficult than that of a male teacher in the beginning and later years?

F: I've already explained a few of my problems as a woman professor on a college campus, but there were many more. Summer positions were given to males who were on a one year contract instead of females who were full professors. Students who were taking an identical course being taught by a male colleague and I were told that they had to come twice as often to earn the credits if they registered for my section. One year I was refused a raise because I did not have international standing, yet this rule did not apply to males. I kept fighting the unfair system. After I was refused a raise, I designed and had produced a set of filmstrips which are still being used abroad.

M: Are there decisions which you made about being an art teacher and artist that you would make differently?

F: I really do not believe so. At this period of my life, I realize

that I should have developed more personal relationships outside my family unit as I would not be so berft at this point of my life. My family always was a concern and a responsibility. My sister's eye problems were a big handicap to her and foiled her educational goals. My father had many problems that greatly affected the economic system in our household. This meant that I felt a great need to assume financial responsibilities which most other young people did not have to worry about. Life was so difficult my first year of teaching, had my family not needed my financial assistance, I wonder if I would have stayed in the field of teaching. I had to succeed as the investment in me was so great. My mother sacrificed so much that I simply could not let her down. If I had stopped when I was faced with a teaching schedule that was inhumane, I probably would have married. That would have been the end of teaching for me as married women could not teach in those days. We've come a long way.

M: Did the students and colleagues of Dr. Lowenfeld realize that his work would become so well-known?

F: Perhaps some of his colleagues did, particularly those of Jewish ancestry or those outside the field of art. As I remember, his closest friends were in philosophy and literature. Dr. Hugh Davison, Director of Educational Research, was of invaluable help to Dr. Lowenfeld's students and to Dr. Lowenfeld himself for he was inclined to deemphasize the university degree requirements to the consternation of his students.

M: Was Lowenfeld a strict, that is, demanding teacher?

F: In some ways, yes. This was true particularly when working with

graduate students. However, he could be swayed by students, if he liked them, to the disadvantage of other students. I remember a student who didn't do his work when the rest of us had worked hard on an assignment. Before class, this student approached Dr. Lowenfeld and presented a new, but not necessarily better, twist to the problem. When we arrived in class, Lowenfeld negated the previous assignment and we had to do it the new way. The student involved just smirked for he had pulled one over on Lowenfeld. At times I also got disgusted when favors were given to students of minority groups whose work was academically inferior.

M: Was he a kind person?

F: He had great empahty for the downtrodden. He felt strongly on many issues and was never an in-between type of person. His relationships with his graduate students, whom he grew to know in more depth than the undergraduates, was of an embracing family type. We were his children.

M: Tell me about Dr. Lowenfeld as a person. What are your most vivid memories of him?

F: My most vivid memories center upon my prelims and dissertation. I had taken off a year of work at great sacrifice to my family, due to our financial problems, and Dr. Lowenfeld was very busy lecturing all over the United States. He had to break many appointments and this delayed my work. Dr. Davison, whom I mentioned earlier, helped me much over those worrisome days. I graduated in August 1951 instead of June because of Dr. Lowenfeld's busy off-campus life. He was becoming nationally known and basked in his heightened art education role. He

disregarded the fine print in the graduate catalogue and so I had to take almost thirty more credits than I needed to fulfill university requirements. This was costly to a student seeking a graduate degree, particularly one who was trying to live on a dollar a day.

Lowenfeld liked parties. He liked to have students gather around for socializing. He played the violin and we sang. At times, we were entertained in his new home.

M: How long did you stay in contact with him?

F: He died in 1960, not quite nine years after I graduated. I would say that I was in contact with him that entire time, but only when something warranted writing or calling. We met at NAEA conventions, Eastern Arts, and the Committee on Art Education. At the time of his death, I had started working on my filmstrips which were published two years later in 1962. One filmstrip was based on the development levels he used in his first and second editions of Creative And Mental Growth.

M: Do you think that students of art education today are being taught enough about Dr. Lowenfeld and his work?

F: It depends upon whose camp you are in. At Illinois State University, the answer would be No. A methodology teacher in the Special Education area and I were the two persons who were basically responsible for using his book, Creative and Mental Growth, as a text. After the third edition, the co-author, Lambert Brittain, a former Lowenfeld student, removed important Lowenfeld philosophy to accomodate his own. June McFee's and Kenneth Lansing's philosophies are taught at ISU.

M: Has being a professor of art left you enough time for being an artist?

F: No. I gave up that phase of my life when I decided to take a Doctor of Education degree instead of a Doctor of Philosophy. I had the necessary requirements for either.

M: Above all, what influenced your making of art?

F: My favorite subject matter has always been buildings, especially houses, and trees. I liked to draw people, but had little figure drawing in my professional training. Now I am moving more in the direction of using people in my work. They are drawn in the Ruth Freyberger way, folk artish if you will. My heritage crops out in the intimate smallish type paintings I like to do. Details are a great part of all I do whether in water colors or some other medium.

M: How do you hope to spend your retirement?

F: Not in a retirement home where I am around people who are in my age group. I want to live in a cross section, age-wise, of society and to compete in the art field with my younger counterparts. My art work will always be an important foucs for me. I cannot conceive of a world for me without engaging in some form of art.

M: What has sustained you most during the difficult times of your life?

F: I thought it was my Christian faith and its beliefs. After my mother's death and I was really tired, I found my faith faltering. Since my sister's death, I have found the need for the inclusion of tangible things, such as close friends. Faith alone is not enough solace for my loneliness. My demands on a friend are greater than the

average person's. I do not accept surface tokens of friendship. Once a friendship has been established, for me, it is for life. I would much prefer a family to which I would belong. Since I do not have that, I must search for my in-depth friends. I find them hard to find.

It has been said that a great story of a person's life must contain its joys and sorrows. Most educators will now admit to the unfair practices still being experienced by many women in academic life. Ruth Freyberger is not only a well-educated person, but a woman art educator who has suffered many injustices and yet has a loving and lively spirit. She is an art educator who should not be forgotten.

Margaret Mary Majewski edits children's books and conducts independent research in Evanston, Illinois.

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Footnotes

1. The June McFee Award acceptance speech in The Report presents an account of Freyberger's philosophy of teaching.

2. Kutztown State Teachers College, Kutztown, Pennsylvania received university rating in July 1983.

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JULIA B. SCHWARTZ: MATHEMATICIAN-TURNED-ART EDUCATOR

Linda S. Bradley

"In the Rose Garden you don't worry about a run in your hose, there are too many more exciting things happening" (N.J. Douglas, personal communication, October 25, 1984). This response to another's dilemma is typical of an analytical approach which has enabled Julia Schwartz to identify and place priority on truly important factors in a situation. This approach is one which has been used by this mathematician-turned-art educator in her personal life as well as in her art education career.

She was one of twenty-five recipients of the first National Gallery of Art Awards for outstanding service in the field of art history and education. These awards were presented by the First Lady, Mrs. Lyndon Johnson at a White House ceremony in 1966. Julia Schwartz's humorous comment in the Rose Garden demonstrated to a fellow winner the need to view the whole of any situation wisely. To understand Julia Schwartz and to appreciate her achieving this national recognition, her early formative years provide insight into her analytical approach to life.

The Formative Years

Julia first learned to approach life's tasks analytically, beginning in 1915, during her childhood years in Southwest Minnesota. There was very little visual arts education in the elementary or secondary school curriculum in this small, rural community, although she does recall two teachers who, through extra-class drawing

assignments, recognized and encouraged her interest in aesthetic qualities of art and drawing.

In contrast, her home milieu was another matter. Her family was very responsive to the visual qualities of natural forms and was involved in wood, metal, and fiber crafts. A mother who was highly skilled with craft tools was Julia's model. An older brother and sister also served as mentors in the arts, as did an uncle who designed and built furniture and houses. Her father, an avid reader who was interested in scientific events, mathematics, and music, helped provide a strong foundation for Julia's development. It is important to note that both her parents, contrary to values held by many people at that time, believed in and supported education for women. Julia said "My parents instilled in me a problem solving approach to all of life's tasks" (J.B. Schwartz, personal communication, October 19, 1984).

As a result of her analytical abilities and training, Julia enjoyed mathematics, history, and science in high school and by 1925 planned to major in mathematics at college. In 1935, after teaching math, history, and art in a junior high school for three years, Julia returned to Mankato State College in Minnesota to continue her education. While attending Mankato, she took an art course and became interested in art history and visual arts. Julia found there was a parallel between art history and her fascination with history in general. That art class sparked Julia's decision to abandon her majors in history and mathematics and pursue a major in art education.

During the early 1940s and after earning a Bachelor's degree at

Mankato, Julia stayed on, first as an art instructor in the lab school, teaching grades one through twelve, and later as a teacher of college classes in art and art education. While teaching at Mankato, she attended Ohio State University, in Columbus, and earned an M S degree. A few years later she obtained a sabbatical from Mankato State College and entered Teachers College, Columbia University, in New York City, to work toward a doctorate in art education. In the fall of 1948, after completing her course work and dissertation research proposal, she was encouraged by her major professor, Edwin Ziegfield, to join the faculty of the Florida State University (FSU) Department of Education.

Julia's original plan was to stay in Tallahassee for only one year, but she soon discovered the challenge of building an art education program at FSU. Upon her arrival, Julia worked with the four member departmental faculty to improve the quality of required art courses for elementary teachers. Julia also worked to develop and strengthen the new undergraduate program in art education.

Much to Julia's surprise, she deceided to remain at FSU. Her students served as the population for her dissertation which dealt with professional courses for art education majors at FSU. The dissertation was completed in 1952 and Schwartz remained at FSU to help build the master's program which became the foundation for the doctoral program in art education. The Art Education Department during the early 1950s was a part of the School of Education; twenty years later it would become a department in the School of Visual Arts.

In spite of her deep involvement in art teacher education, Julia

missed the stimulation of the graduate seminars at Columbia University. She soon began to accept invitations from professors and graduate students, outside the Art Education Department, to attend education doctoral seminars at FSU. This led her to form a close working relationship with faculty in the School of Education and throughout the university.

Through these seminars Julia Schwartz developed a growing acquaintance with graduate students who later became leaders in educational programs throughout Florida and the Southeast. These contacts turned out to be invaluable in her later efforts to build better understanding of and support for art education programs in schools in the Southeast.

State and Regional Art Education Leader

In addition to taking care of her responsibilities in the FSU Department of Education, Julia, "jet setted" from Tallahassee to Central and South Florida to conduct classes and serve on numerous committees, of the Southern Association of Colleges and Secondary Schools, evaluating school art programs in the region.

In 1952-53, she edited the newsletter of the Florida Art Teacher Association. This task, though time consuming, provided Julia with the opportunity to learn more about art teachers and art programs in Florida.

In 1953, she was program committee chairperson of the first state-wide annual conference held by the Florida State Art Teacher Association (FATA). The conference members, under Julia's direction,

were urged to define goals the FATA should achieve. Schwartz was elected and served as the Florida Art Teacher Association President from 1954 through 1955.

Julia also served in several leadership roles in art education at the state, regional, and national levels. In the 1950s, she worked with the Committee on State Accreditation Standards in Art in Florida Schools. She was chairperson, in 1963-65, of the state group of art educators producing Bulletin #18: A Guide--Art in the Florida Secondary Schools. This innovative guide stressed, for the first time, art history and criticism along with the traditional emphasis on art production. The layout and cover for this art guide was visually attractive, a unique occurrence. It had taken persuasion to overcome the staid approach generally recommended by the state and have the guide aesthetically pleasing.

Julia Schwartz was a member of a task force that worked for a period of almost ten years with parent-teacher associations and the Florida State Department of Education successfully lobbying the Florida State Legislature which, in 1964, approved the appointment of an art consultant through the Florida State Department of Education.

Research Instead of Breakfast

Julia Schwartz, as a member of the conference program committee, was instrumental in requesting time be scheduled during the 1961 National Art Education Association convention for an exploratory meeting of members interested in art education research. Because a light turnout was anticipated, the daily meetings were scheduled for 8:00 a.m., the

breakfast hour before the general sessions. Much to the surprise of almost everyone, the research meetings were well attended. With participation and interest high, inquiry into the nature and needs for research in art education was initiated. This was the beginning of the Research Division meetings which are now so much a part of each NAEA convention. Until this conference, the leadership of NAEA had shown little interest in art education research. Some of the national leaders contended art learning should involve only the process of making art and could not be measured. Others thought research was inconsequential to the field; some even thought it might be dangerous to the future of the profession.[1] Julia recalls a male graduate art education professor warning her if she persisted in pursuing research, she could lose her feminity (J.B. Schwartz, personal communication, October 19, 1984).

Pre-School Art Research at Florida State University

Even though Julia received most of her training in secondary art education, her interest turned to pre-school art education programs. In 1965, Julia began conducting research with Nancy Douglas, professor of Early Childhood Education at FSU. They began a collaborative research about art education for the young child, ages three through six years. The early childhood doctoral students, enrolled in the graduate art education seminars Julia was teaching, were interested in learning how current educational research about young children's growth and learning patterns could be applied to practices in art education. In class, they would analyze these research findings and,

in turn, discuss how this information could relate to art experiences of young children. Both the instructor and students were learning.

In 1967, Schwartz received a research grant with Nancy Douglas through the Southeastern Education Laboratory (Schwartz, J.B., Douglas, N.J. 1967b). The objective of the study was to "increase awareness of culturally deprived kindergarten children to selected basic art ideas through guided participation in observing and discussing ceramic art works and modelling in clay" (Schwartz and Douglas, 1967b, p. 3).

Under a grant from the U.S. Office of Education, Florida State University sponsored an advanced study Arts and Humanities Institute in Evaluating in Art (Schwartz, J.B. 1968) with Julia as director. The Institute focused on problems about the value, identification, statements of objectives, and development of assessment procedures for art programs. The institute concerned itself with kindergarten through sixth grade art programs in the area of visual perception and cognitive learnings in art.

Schwartz and Douglas' research led them to conclude that kindergarten is too late to begin art programs for children and that art needs to be part of the total program of learning for all pre-school children. In teaching art to young children, Schwartz stresses that language development in the form of talking about art is crucial. The art medium, artist's works, and products the child makes, serve as stimulation for verbal discussion.

The view of art education basic to these studies holds that both

product and process are important. Without process there could be no product. Conversely, the art product is perceived not in a vacuum but as reflecting art processes. The studies also are interdisciplinary in the sense that language or talk about art, specifically vocabulary and verbal expression, is seen in a mutually supportive relationship to art learning through visual expression, perception of art structure, art skills, art concepts, and attitudes toward art. The role of the adult in this art learning situation becomes crucial. It is not only what the child and teacher bring to the art teaching, but the kind of adult intervention which takes place that matters. This point of view is central to studies by Schwartz and Douglas.

National Leadership in Art Education

Julia Schwartz has contributed much to art education over the years. Among her major achievements are author of "Beginning Teacher", a regular feature of the School Arts magazine during 1955-60; evaluator of art education proposals for the United States Office of Education in the 1960s; consultant to and a working member of a committee to the National Testing Service (1977), Princeton, N.J. that developed examination and assessment materials for art; consultant in 1971-75 to the Florida State Department of Education (1975) and the Palm Beach County School Board in the development of "Goals and Objectives Research and Development Project: Assessment Procedures and Instruction in Art"; at large-council-member of the NAEA from 1950-54; and officer and council member in 1960-61 of the Southeastern Arts Association and editor of their bulletin for one year.

Julia also served as a member of the committee which prepared several publications for the NAEA; one was Art in the Junior High School (Michael, 1964). In addition, she served, after retirement, on the Professional Standards Committee in charge of developing the official statement for art education, Purposes, Principles and Standards for School Art Programs (1975).

Upon retirement in August 1974, Julia became Professor Emeritus in Art Education at FSU. She was given the National Art Education Association's Distinguished Service Award at its April 1975 convention in Miami. Julia Schwartz's interest in her studies and her dedication to art education led the Florida Art Education Association, in 1974, to establish a scholarship fund in her name. She also was made a life member of the NAEA.

In retrospect, Julia loved teaching and felt very comfortable using a research approach in this endeavor. She saw teaching and research as different sides of the same coin. She finds there is a parallel between basic thinking processes related to mathematics and art since both involve translating and arranging ideas in an aesthetic way to problem solving. Julia Schwartz uses these same analytic processes in her daily life, translating and arranging ideas to assure proper personal priorities. Just as she did in the White House Rose Garden in 1966, she will not let trivialities interfere with the rose garden of her life.

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Footnote

1. See Studies in Art Education, 1963, 4 (2).

WOMEN FOLK ARTISTS AS EDUCATORS

Kristin G. Congdon

The term folk art, as used by folklorists, generally refers to art works which are seen as traditional either in the way they are learned, appreciated, or created. Often the values and meanings communicated, the style, or the use, context, form, or content of the object are also recognized as traditional (Congdon, 1983). Many folk art works have been made and continue to be made by women. Because so many women have seen the importance of educating or passing down their knowledge to relatives, quite often daughters or granddaughters, and other community members, these works and processes are re-created today. This paper will explore the methods American women folk artists choose to use as they become art educators, and, perhaps more importantly, it will identify the reasons why they have assumed the role of educator.

Introduction

Although much has been written on specific female folk artists, few researchers have explored the role of women folk artists as educators. Leona Zastrow's (1978) work on Indian women artists as educators is an exception. Maine's (1979) proposal to study textile arts as providing a "structured history of woman's aesthetic thought" could offer insight into reasons women choose to teach others their arts in informal educational settings. Lord and Foley (1965) suggest that the study of motifs in needlework alone could be interpreted to tell a history of the United States (p. 47).

Women's arts have traditionally been viewed as less worthy than

those made by men. Women were, and to a large degree still are, seen as guardians of the culture, but amateurs in the field of art (Sherman & Holcomb, 1981). Little (1959) pointed out that in the past men have generally comprised the category of professional folk artists, while women have been considered amateurs. This distinction could be explained in part by the fact that folk art, and especially women's art of the past, has been presented to us as anonymous work. Unidentified works are not generally valued as highly as objects with signatures and documented histories. Reasons for the anonymity of folk art could include Jones's (1970) observations that "the researcher may have failed to inquire, the informant did not know, or the information was not recorded by others who acquired the objects" (p. 420). In any event, the anonymity of much of women's folk art creates problems in researching the nature of its educational process and the reasons behind it. Fortunately, folklorists, art historians, museum curators, and collectors are beginning to explore, document, and research folk art more thoroughly.

Much of women's art was intended to be used in artists' homes or among their close community of friends and relatives. In the past, women have often felt the need to make a choice between marriage and a career (Sherman & Holcomb, 1981). Many artists chose family life; their creative efforts were most often connected to homemaking, family values, and traditions. Indian cultures differed, however, as many women made their baskets, weavings, and pottery, in part, for economic reasons. Navajo rugs, Yurok-Karok baskets, and Pueblo pottery are

examples of Indian women's folk art that has been made, at least partially, to be sold outside their indigenous communities (Kent, 1961; Fontana, 1978; Peterson, 1977). Another example of folk art made to be marketed is the coiled Afro-American basketry created by the women of Mount Pleasant, South Carolina. The original suggestion to sell these works was made by Works Project Administration workers during the Depression and the baskets are still displayed and sold on Route 17 today (Twining, 1983, p. 647). Whether or not the art objects are made to be sold or to be used in the artist's home, the values and beliefs communicated by the works as well as the skills, techniques, or style are traditional to a group of people. In many instances, there is a shared reason for continued transmission of skills, whether or not economics is of major importance.

The Learning Process

Women's folk art is art that is most often a part of a woman's growing up process.[1] It is part of her heritage. Pecolia Warner, a quilter from Mississippi, remembers: "I been wanting to piece quilts ever since I saw my mother doing it. I wanted to grow up in me--how to make quilts" (Ferris, 1980, p. 18). Ethel Wright Mohamed, a needleworker, also from Mississippi, explains the meaning of her mother's teaching:

> You know, I think that there's a lot of wonderful things--really truly wonderful things--in Mississippi that are just handed down from mother to daughter, and never studied in books or anything. A lot of women say, "I want to do like my mother did in this." Not better than my mother, but "I want to do like my mother did." Like making quilts, often a woman will say, "I want to do just like Mama did." And that's

> the real artist, isn't it, to bring that down from one generation to another? (Ferris, 1982, pp. 130-131)

There is an identification occurring here. A sense of place and belonging is established by the re-creation of art objects and the reaffirmation of value systems.

Carrying on the Tradition

Unlike many fine artists who attempt to make art that is innovative in style and approach, the woman folk artist's work is a taking and a giving of something old. It is a way of sharing and a gift of knowledge and heritage from one individual to another. The heritage may best present itself in the form of the art work, in the skills, the process of creating, motifs, or style. All aspects are representative of values which the folk art educator wishes to maintain for future generations.

The folk art object usually speaks most intimately to members of the community. Ethel Mohamed explains the attachment to her work:

> My needlework, it's just something like a family picture album to me. And sometimes when people want to buy my pictures, well, I feel selfish. One lady said, "Well, if you make the pictures, why don't you want to sell them. Why don't you want to share them with people?" But I do share them with people. When I go to festivals and things like that, it delights me for people to look at my pictures. And I feel like I am sharing them. I don't mean to be selfish. . . . it's just, well, you don't want to give your old family pictures away, you know. (Ferris, 1982, p. 102)

When a Puget Sound Indian basketmaker died, her decorated baskets as well as her tools, symbols of her skill and lifestyle,

were passed on to younger relatives. When a weaver died, her personal property was either burned or buried with her, but her tools and baskets were saved because of their special value (Thompson & Marr, 1983).

The teaching/learning process for Maria Martinez's Pueblo family and community is instrumental in holding them together. When Maria gained financial success with her pottery, above and beyond that of the rest of her Pueblo neighbors, she taught them to make the black ware which made her famous. The sharing was important, both economically for her village and emotionally for her continued integration with the community (Peterson, 1977). A woman's folk art, as with the Martinez example, can function to hold a family or small community of people together (Ferris, 1982).

Many women describe their learning experiences largely in terms of listening and developing skills from watching demonstrations, much the same way one learns many other relevant aspects of living. It is often simply a part of growing up. Bessie Thorton, an elderly quilter from Talbot, Georgia, explains:

> I started making quilts as a child. Anything I wanted to do, I got up and done it. The first one I ever made was back yonder when you couldn't get nothing to make a quilt out of but an old apron or piece of an old dress. Well, my grandma made quilts. Everything I see my grandma do, I gotta do it too. My grandma could cut square blocks, and the first one I sewed together, she said that's wrong. I had it every whichaway I didn't have sense enough to run a straight line. So she pulled it out twice on me. I never will forget it. I was only 10 years old, sitting down by a big hickory fire. I sat there that night and showed me how to piece a quilt. "You don't take them long stitches; take the little bitty stitches." I made four or five blocks that night. (Mitchell, 1981, n.p.)

Pecolia Warner explains her early learning experiences:

> When I was a little girl I used to love to get up under the quilt and watch them. I watched how they put their hands up under there and pushed the needle up--like I liked to watch how they kept their needles working. I'd be under that quilting frame just watching how they used their hands! I never will forget it, me just a little old girl laying down on the floor under there. (Ferris, 1982, p. 181)

Maria Martinez also describes her learning experiences as centered around observation and her teaching methodology is largely a process of demonstration (Peterson, 1977). This type of educational system is in keeping with the Pueblo way of life, exemplifying their world view, of an organized universe. Properly structured, Pueblo life sets up sequences of repetition which becomes the framework of their educational process. An artist works and expects a child to learn by observation and imitation.

Indian basketmakers also learned their art form from family elders. Lena Humbo, who now lives in Victoria, British Columbia, says that she was taught to weave when she was five. Her basket project would be placed by her door, and when she returned to the house from playing, her grandmother would tell her that it had been crying for her (Steltzer, 1980). A Puget Sound Indian girl who wished to learn basketmaking from the experts could apprentice herself to them, exchanging instructions for performing household chores. The apprenticeship would generally end with the onset of the girl's first menstruation (Thompson & Marr, 1983).

O'Neale reported on the learning process of the Yurok-Karok

basket weavers:

> A composite account of how almost any Indian woman was taught to make baskets would be somewhat like the following. As a very little girl she watched the older weaver of the family. Usually she and her age-mates attempted to duplicate the efforts of their elders with any kind of sticks and green grasses available. This was only playing; it resulted in nothing recognizable as a basket and no one paid any attention to it. But if the child persisted in working she was finally noticed by her elders. She could not be trusted to go on with a basket in process of construction, so her mother would start a root basket on discarded sticks for her. After a round or two of the child's weaving the older woman took it from her to make a course, straightening the sticks when twining turns had been put in with uneven tension. The work alternated between them in this way until its abandonment as diversion or its completion as a rough little bowl. (1932, p. 10)

The Act of Creation

The creative process and its surrounding rituals are sometimes viewed as more important than the finished work. For example, the quilting bee in nineteenth-century America provided one of women's main opportunities for socializing. It was a time to visit and work communally. The hostess would set up the frame, clean her house, and prepare food. Visiting quilters would bring baked specialities, and a feast would take place near the end of the day (Holstein, 1977). This social system provided quilters with opportunities to be creator, critic, and appreciator (Dewhurst, MacDowell, & MacDowell).

Singing may accompany the making of an Indian basket, and these chants function to associate certain containers with specific rituals (Thompson & Marr, 1983). As Elsie Charles, a North West Coast Indian

basketmaker pointed out, lessons of ecology and a respect for nature may also be transmitted to the student (Steltzer, 1980). In a similar way, playing with dolls helps Eskimo children to learn community roles and practices (Fair, 1982). Ida Moffett from Springfield, Oregon, speaks about the wheat symbol dyed onto the shell of Ukrainian Easter eggs as being especially meaningful to her. She says she remembered her mother scolding her if she dropped a crumb of bread on the floor, because wheat symbolizes security and represents long life (Jones, 1977).

Transmission of Values

All art transmits values (Rader & Jessup, 1976). Folk art is no different. When women folk artists pass on their skills and techniques involved in creating a work of art, they teach values as well. As the student chooses to accept or reject these values, they affect who she is, her culture, and her world view. If that culture is "a pattern of behaviors, ideas and values shared by a group" (McFee & Degge, 1977, p. 272), then cultural transmission is taking place. It is the intention of the teacher, though perhaps unspoken, to pass on her heritage; it is the desire of the student to learn it.

It is important that scholars and educators note the relevance of the transmission of specific values in women's folk art and the intended communication of value systems in teaching the creative art. Clearly, these folk art pieces and the teaching of creative processes indicate and promulgate a way of life. Women's folk art is not just decoration. It is a comment on and an interpretation of the lives,

environments, beliefs, and settings in which the artist lives, and an attempt to maintain that which is perceived as worthwhile or important in one's life by teaching it to another individual. What makes folk art "folk" is the fact that the inherent nature of the creation, appreciation, and use of the object has traditional aspects worth remembering.

For many of us, identifying the traditional elements in Indian folk arts is easier than seeing the art in one's own community. It is often easier to analyze cultures different from one's own. The weaving of the Navajos involves many ritualistic acts which speak to their larger world view and can be used here as a means of illustrating the extended nature of the art object. For example, the "weaver's pathway," a thin, broken line of contrasting color that provides an opening to the border of the work, is said to provide a way for the creator's spirit to escape the weaving (Bennett, 1974). Folklorist Toelken (1979) reported that this symbol indicates that no design can be completely finished. Designs fluctuate as does the weaver's mind: "The flaw is a reference to the weaver's unclosed mind" (p. 244). Wool must be spun in a sunwise direction (clockwise), since to spin the reverse would be to act "backwards" from the natural flow of things. Such mismade yarn was said to produce rugs that would come unraveled or cause sickness (Toelken, 1979). The woven rug is seen as an object produced by both the mind and the body; the inner form of the rug is in the mind and the outer form appears on the loom. This approach is reflective of the larger Navajo world view that perceives the world to

be created by thought (Witherspoon, 1977). The mental activity and the physical creation are inseparable. The mind is not seen as subjective and occurrences in the world of matter, objective. A Navajo, active in thought, transforms the world and maintains its well-being.

Re-creating the Past

Mythology is an integral part of Navajo weaving. The Navajo myth of Spider Woman as the first weaver who taught the spiritual weaving tradition (Berlant & Kahlenberg, 1977) is viewed as an important aspect of the fiber process and is presently taught to students in schools as well as at home (Chacon, Begay, Heunemann, & Begay, 1978). Navajo-made films about their art work processes, reported by Sol Worth and John Adair (1972), demonstrate how differently from other weaving groups the Navajo envision the creation of a rug. A film on weaving by Susie Benally entitled, "A Navajo Weaver" shows many more shots of sheep raising, digging for yucca, carding, spinning and dyeing than of the actual weaving process (Worth & Adair, 1972, pp. 267-268). Weaving is seemingly not the same procedure nor does it reflect the same values for all weavers. For many of us the weaving process does not bring to mind a physically utilitarian need, remembrances of an elder, family or community tales, nor the day to day activities of caring for animals and searching for plants for days.

Many women folk artists and/or inside group appreciators have expressed how folk art triggers memories and provides a connection to the past. It is this connection which is imperative to the teaching

process. Ida Moffet remembers her mother dyeing Ukrainian Easter eggs:

> As far as I can remember, we had a wood burning stove, and you could have the beeswax in a little tin can, and it would stay hot . . . and she'd be working, 'course this time of the year you know before Easter, she'd be out in the yard, in the garden; she'd come in; she'd pick up an egg, do something, put it in the dye; then she'd do something else, put it in another one, and then we'd have an egg, you see. (Jone, 1977, p. 81)

Sometimes it is the content of the work that is "folk-like" and spurs memories of one's heritage, rather than the creative process. Judy Manley from Honolulu, Hawaii, a denim decorator, noted that while some people inherit stocks and real estate, her inheritance was a handful of photographs and some old clothes stuffed into a few battered suitcases. About a work which she entered in a contest on American denim art, she explained:

> And so my entry incorporates a bit of tatting and a crocheted collar from a dress my grandmother wore at the turn of the century in a little farm community in Illinois; a fur collar from my mother's first fancy coat in the 1930's,the label from my father's army field jacket from World War II, and a service pin from his work in an aircraft factory.... I have added memorabilia from my own time; my long-broken childhood wristwatch, my high school pins, and clothing labels collected through the years.... In these ways my jacket is for me a remembering of roots, a chronicle of what has been and who I am.... I wear the jacket the way one carries the things of yeaterday into the now. (Beagle, 1975, p. 10)

Judy Manley reflects on her art work the way a traditional quilter responds to her pieces of fabric. While this artist may engage in the art of denim decoration more as a member of a community group than from family instruction, the result of her process reflects respect

for her elder relatives and for her heritage. She might not choose to teach others how to make a collage or do needlework, but she no doubt has an interest in educating others about the appreciation for the history of one's past and present.

Ethel Mohamed's stitchery documents and evokes memories of her family as well. She too expresses the desire for the past to become a part of the present:

> I just started out wanting to save all my beautiful memories.... It's not that you dread the future, but you kind of want to hang onto the past, especially when you have children. All my little memories are very dear to me now. So it's a great pleasure to me to make pictures out of my memories. (Ferris, 1980, p. 14)

An elderly woman from the Southwest also envisions the past in her quilts:

> Different ones of my family are always appearing from one of these bags. Just when you thought you'd forgotten someone, well, like right here... I remember that patch. That was a dress that my grandmother wore to church. I sat beside her singing hymns, and that dress was so pretty to me then. I can just remember her in that dress now. (Cooper & Buferd, 1978, p. 75)

This woman was indeed aware of the communicative powers of art.

Communicating Through Art

Aesthetic qualities are communicated to members of a folk group as processes and values connected with creating art. Maude Wahlman reports that bright colors were used in African textiles because they could be seen from a great distance and a person's status could thus be readily known. The knowledge of one's societal position allowed for a proper greeting to be given. Although the original function of

the bright colors has disappeared in Afro-American quilts, the preference for brightly colored strips of cloth used in assymetrical patterns continues today amongst some Black textile artists (Lewis, 1982).

Speaking of the hardships of pioneering life, it has been said that a woman made quilts as quickly as possible so that her family could be kept warm, and she made them as beautiful as possible "so that her heart wouldn't break" (Chase, 1976, p. 9). One elderly quilter declared: "Everything I ever learned about building and plowing goes into these quilts" (Cooper & Buferd, 1978, p. 125). Likewise, Stewart (1974) reported that the quilts made by the women of the Southeastern Pennsylvania Brethren Churches represent a way of "re-creating an individual sense of home-ness" which, because of their associations with the past may be called "memory quilts" (pp. 27-28).

Women folk artists document their world. They preserve the best of it, or those aspects of their life they feel others should remember. These aspects are often everyday events--memories of performing chores, enjoying family relationships, and good times. For example, Clementine Hunter, a Black folk painter from Louisiana paints such scenes as women scrubbing the wash in huge tubs near a church, a young girl slopping the hogs, gourd picking, and a wild Saturday night at the local honky-tonk (Horwitz, 1975).

Women's folk art may occasionally express the hardships, poverty, and injustice of the past and present, but when it does, it often also

represents the joy found in the work, the sharing, the community togetherness. It is art which, by its very nature, is meant to teach a heritage and to promote sharing. It is expressive of lifestyles and of occupational, religious, ethnic, political, or regional world views of a particular family or group of people. Women folk artists have long been the unsung educators of America's past and present. They do not ask for recognition from society's larger institutions to continue teaching and creating, but they deserve it. Their efforts, creations, and ideals have shaped and supported much of the best art that this country has to offer.

An Afterword

Not long ago, I was tremendously moved by Alice Walker's Pulitizer Prize winning book The Color Purple (1982). Six months later, I read several essays by Walker (1983) which described her relationship with her mother, whom she now regards as an artist:

> I noticed that it is only when my mother is working in her flowers that she is radiant almost to the point of being invisible--except as Creator: hand and eye. She is involved in work her soul must have. Ordering the universe in the image of her personal conception of Beauty.... Her face, as she prepares the Art that is her gift, is a legacy of respect she leaves to me, for all that illuminates and cherishes life. She has handed down respect of the possibilities--and the will to grasp them. (pp. 241-242)

She is describing here a Black woman who raised a large family in economic poverty in the South. Walker writes about how she found her own strength to create from her heritage. Perhaps, she suggests, her signature is placed on the art that belongs to her mother. This

"connectedness" to her mother is illustrated in one of her essays. She explains that when she moved to northern California, to settle into writing her novel, she took with her a quilt pattern her mother had given her which had been used many times by the elder Walker. The author worked on this quilt as she created and spoke to the characters in her book. She grew to love these characters as she sewed. When she had written the final page of her novel, she wept, knowing she was saying goodbye to her new-found loved ones. The quilt, she said, remained and comforted.

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Footnote

1. As more and more women become involved in careers, perhaps more of their art will reflect skills and values learned later in life, as in more apparent in some occupational folk art made by men.

THE CHANGING ROLE OF NATIVE AMERICAN WOMEN AS TEACHERS OF ART

Leona M. Zastrow

For centuries native American women in the Southwest Indian Culture were the teachers of specific artistic traditions within their particular tribal groups. Their roles within the tribal groups varied according to the tribe. Many women were teachers of practical arts and were responsible for handing on their artistic tradition to daughters and granddaughters. Some of the practical arts that were handed on in various tribes were basketry, weaving, and pottery.

An example of teaching practical arts can be found among the Papago and Pima basket weavers of southern Arizona. Both desert tribal groups are known for basket weaving. Traditionally, the baskets were used for household needs. Baskets were used for picking crops, washing dishes, and serving food. It was essential that women learned basket weaving (Zastrow, 1979).

The purpose of this paper is to examine the role of Native American women artists in the Southwest today. Are they still teachers of practical arts? Are they handing on their traditional arts to their daughters? Has their role changed? If so, how and why?

Some answers to the above questions were obtained by interviewing eleven selected Native American women artists. The first part of this paper focuses on several women artists who learned their traditional art form of pottery from other Native American potters, primarily women. The second part concerns other Native American women who have formal art training in ceramics and painting and have chosen to blend

their traditions with that training.

Mary Lewis Garcia, Acoma Pueblo

The feather-light pottery of Acoma Pueblo is internationally known for its design quality. Mary Lewis Garcia of Acoma Pueblo continues this tradition of superior Acoma pottery today. One of the daughters of the well-known potter Lucy Lewis, Mary decorates her pottery with Mimbres designs. She is proud that she creates traditional Acoma pottery and pays tribute to her mother who taught her the craft of pottery making.

> I get my clay from Mother Earth and prepare it as my mother taught me. I shape the pots, slip and design them. Finally, the pottery is fired the old way, as my ancestors did. We gather dry cow manure and fire the pots outside on the ground.

Mary Lewis Garcia has received numerous prizes and awards for her work throughout the Southwest. She has shown her work at the Heard Museum, the Santa Fe Indian Market, the Gallup Inter-Tribal Ceremonial, and at the Eight Northern Pueblos Arts and Crafts Market.

Julia and Wilma Martinez, Santa Clara Pueblo

Julia Martinez and her daughter Wilma share the joy of creating traditional art through their pottery making. Julia, a native of Santa Clara Pueblo, began making pottery as a small child, and her mother was her teacher. Julia states:

> At first, I began by making small animal figurines. With the help of my mother, I was able to learn about the other things that go into making pottery, that is, polishing and firing red and black pottery.

Julia is renowned for her large pieces, which include bowls, plates, and wedding vases. She notes:

> I remember my mother telling me about the clay and how it will become an important part of my life. To this day, my feeling is that I will never leave the clay because it has become a part of my life.

Wilma, her daughter, spent her early years watching her mother and grandmother making pottery. She feels that pottery has always been a part of her life and describes her feeling for clay.

> A painter captures special feelings and events by using paints on canvas. I do it with clay. Each pottery piece is a special statement of my life.

The Martinezes have exhibited at the New Mexico State Fair, the Gallup Ceremonial, the New York Art Exhibit, the Eight Northern Pueblos Arts and Crafts Market, and at the Heard Museum.

Jane Baca and Starr Tafoya, Santa Clara Pueblo

In Pueblo tradtion the art of making pottery is passed from mother to daughter. Jane Baca and Starr Tafoya, potters from Santa Clara Pueblo, carry on this tradition. Santa Clara is one of the northern New Mexico Pueblos famous for the black-on-black, three-dimensional art form. Combining the old with the new, the collaboration of this mother and daughter pair blends Pueblo tradition with their own personalized statement. Starr comments:

> My mother Jane and I share the work on every piece of pottery we make. Whether it be the shaping, carving or polishing, everything is done together. Our designs are created as we work on each individual piece.

Each form is unique. Specializing in carved wedding vases and animal

figurines, Jane and Starr are especially renowned for their polished black bear replicas.

Their work has been shown at the Santa Fe Indian Market, the Eight Northern Indian Pueblos Arts and Crafts Show, and the New Mexico State Fair. In 1981, they received First, Second, and Third prizes for a large black bear, a water canteen, and a trio of smaller black bears at the Santa Fe Indian Market. They won a First Place award for a large black bear and Second and Third place awards for two wedding vases at the New Mexico State Fair.

Lucy "Year Flower" and Myra "Little Snow" Tafoya, Pojaque and Santa Clara Pueblos

Lucy "Year Flower" and Myra "Little Snow" Tafoya, mother and daughter, continue the traditions of the Santa Clara Pueblo's Tafoya family. Lucy learned her craft from her father-in-law, Camilio Tafoya. She watched him for a long time before she began to work.

> One day I picked up the clay and started forming an animal. The clay felt so good that I could not put it down.

Lucy is known for her large seed pots and her pots carved with a serpent design. She says, "I carve the serpent design because it means a long life and I want a long life."

Her daughter, Myra, started making pottery at the age of six. She learned from her grandfather, Camilio, and from her aunt, Grace Medicine Flower. She won her first ribbon at the Eight Northern Pueblos Market at the age of eight and won the Grand Award from the Museum of New Mexico when she was twelve. Lucy exhibits her work at

the Southwest Indian Arts Festival, New Mexico Arts and Crafts Show, Eight Northern Indian Pueblos Market, Santa Fe Indian Market, Gallup Inter-Tribal Indian Ceremonial, Jemez Pueblo Indian Arts Exposition, and Tanner's Tenth Annual All-Indian Invitational Show. She has won many awards in these shows.

Carol and Geraldine Gutierrez, Santa Clara Pueblo

A strong belief in preserving the cultural traditions of Santa Clara Pueblo provides the foundation for the work of young pottery maker Carol Gutierrez. Drawing upon her heritage, Carol creates her art forms in the same manner as did her ancestors.

> I enjoy my work in art because of my basic interest...in preserving and keeping alive our traditions...I may be able to teach our future generations the art of pottery making, which to me is very important. I find the challenge enjoyable.

In 1981, Carol exhibited her pottery at the Eight Northern Indian Pueblos Arts and Crafts Show and at the Santa Fe Indian Market. Her work can also be seen at the Popovi Da Studio in San Ildefenso Pueblo.

Geraldine, Carol's sister, carries on the family tradition of painting. With the guidance of her uncle, Gilbert Atencio, she has developed her own distinct style. According to Geraldine:

> I got interested in creating art when I was a small girl. I have admired Indian art since then. In grade school I doodled even when I was supposed to be taking a test.

Geraldine exhibits at the Santa Fe Indian Market, Eight Northern Pueblos Market, and the Indian Pueblo Cultural Center in Albuquerque, New Mexico. Her paintings have won First, Second, and Third prizes at

the Eight Northern Pueblos Indian Market.

Manuelita Lovato, Santo Domingo Pueblo

Manuelita Lovato was born in Santo Domingo Pueblo, New Mexico. She attended the Institute of American Indian Arts during her high school and post-graduate years. She was awarded fellowships to study at the Inter-American Indian Institute in Mexico City and Chiapas, the Organization of American States, and the School of American Research in Santa Fe. She is currently an instructor at the Institute of American Indian Arts.

> Preserving the cultural life of my people is very important to me. My artwork is based on legends. My hands and mind create unique sculptural legends. I have chosen to preserve these legends by developing them into three-dimensional form.

Her work in ceramics and ceramic sculpture has been exhibited internationally and has received numerous awards. Her work has appeared at the Native Women's Show in New York City, Turtle Museum in Niagara Falls, Arts Festival in Santa Fe, Biblioteca Nacional in Santago, Chile, Museo de Bellas Artes in Buenos Aires, 1968 Olympics in Mexico City, the Alaska Centennial, Berlin Festival in London, and Edinburgh, Scotland.

Linda Lomahaftewa, Hopi/Choctaw

Linda Lomahaftewa, Hopi-Choctaw, is one of the leading Native American women painters today. She has been drawing and painting since she was a small child. Encouraged by her mother to go on to school, she has studied painting and through her use of color she feels she

is better able to interpret Hopi symbolism. A graduate of the Institute of American Indian Arts and San Francisco Art Institute, she is currently painting instructor for the Institute of American Indian Arts in Santa Fe, New Mexico. She discusses the role of contemporary Native American women painters:

> Historically, women are not recognized as easily as men are. But I have something to say through my painting that is recognized by others and through my paintings I'm accomplishing what I set out to do as an artist. You have to be strong, know what you're doing, know who you are, and what you're about.

Linda has exhibited her paintings at the Native American Invitational at the Philbrook Art Center in Tulsa, Santa Fe Festival of the Arts, Southern Plains Indian Museum and Crafts Center in Anadarko, Oklahoma, and National American Indian Women's Art Show at the Via Gambaro Gallery in Washington, D.C..

Summary

Several similarities exist among the potters who were interviewed. All the women enjoy making pottery, are sensitive to the feeling of clay, and demonstrate respect for "Mother Nature". Each represents a unique Southwest cultural tradition. Even though four groups of potters are from Santa Clara Pueblo, all four interpret their art form according to different family traditions. Other similarities among the traditional potters include learning from family members, most often grandmothers and mothers, using traditional clay preparation and firing techniques, and winning major awards in a variety of Indian art shows.

The women artists with academic training are similar in philosophy to the traditional potters, yet several differences are evident. The first difference is being educated at an academic institution. Both women attended the Institute of American Arts, Santa Fe, New Mexico; one has an M.F.A. degree from San Francisco Art Institute. These women interpret their cultural traditions in ceramic sculpture or painting which are not considered traditional forms of expression by many southwestern Indian artists. Both women are art teachers in the academic sense because they teach in schools rather than by the apprentice system of mother to daughter.

The tradition of Native American women teaching art to others continues in the Southwest today, yet the art they create has changed, to some degree, from traditional arts of the past. Practical art objects are seldom used in households today. Since selling art is often the only economic base for the women, creation of contemporary art is often done out of a practical sense of survival.

The role of the Native American woman artist is changing as she learns other art techniques and applies them to her traditional style. Her style is changing as she learns from others, travels, attends school, and often marries outside her tribal group. She no longer hands down a tribal tradition only to her daughters, but also hands her personal artistic traditions on to sons, daughters, and others who seek her as a teacher. She has assumed the role of art educator in school settings as well as within her family setting.

Today many Native American women artists are seeking to be known

and recognized as fine artists and not creators of functional objects for daily use. Some are teachers and some will continue to seek more formal education as art educators. Some will continue to teach family members and family friends art forms that will help them support their families. No matter what form their art teaching takes, these Native American women artists are helping keep alive vital and important art traditions.

Leona M. Zastrow is president of EPIC, Incorporated that serves the educational needs of native Americans through planning, research, curriculum development, and evaluation.

Reference

Zastrow, L.M. (1979). The basketry of two Native American weavers. The Quarterly of the Southwestern Association on Indian Affairs, 13 (1), 5-15.

Footnote

1. This article is based on interviews conducted by the author during the months of January, February, and March, 1982. Some data from these interviews were published in Zastrow, L. (1982). Southwest Indian Art Collectibles Exhibition. Carefree, AZ: EPIC, Inc.

TRADITIONAL WOMEN ARTISTS IN BORNEO, INDONESIA AND INDIA[1]

Betty LaDuke

The impact of 20th century industrialization is experienced even in isolated communities and is changing not only tribal people's traditional life styles but their forms of art experssion as well. To document the contemporary art produced by women, and its relationship to various communal heritages, I journeyed in the summer of 1980 to India, Borneo, and Sulawesi. The focus of my research was the Iban weavers of Sarawak, Borneo; the Dayak beadworkers and embroiderers of Kalimantan, Borneo; the Toraj weavers of Sulawesi, Indonesia; and the painters of Mithila, India. Though there is great diversity in the cultures of these women, they share many similar conditions of life, such as having many children, fulfilling basic domestic chores, and sustaining the family through agricultural work. What is most surprising is that there is still time and incentive for the continuance of their art.

Traditional artists are not concerned with "originality." The experiences expressed in their work evolve from geographical isolation and both spiritual and functional needs. Though meditation and dream interpretation are often states of specific consciousness utilized by traditional artists in forming their designs, their individual use of the various media is confined to stylistic limitations which have evolved over a long period of time. This presents, at first, an overall view of conformity or sameness to the outsider, but a variety of personal expression is apparent as one compares the work of several

artists within a community, such as the women painters of Mithila, or the Iban weavers.

Traditional art often commemorates the "rites of passage"--birth, puberty, marriage and death--as well as seasonal ceremonies encouraging the earth's food productivity, the fertility of all life forms, and acts to placate the gods who control the forces of nature. The traditional artist is trained at home, the young child often learning by observing artists at work in communal space in the midst of other life-sustaining activities. When girls reach the appropriate age (nine or ten for painting, twelve or thirteen for weaving), they are trained by their mothers or other female relatives, not only in process or technique, but in the symbolic meanings inherent in the forms or designs.

Of special significance for women artists is the traditional use of birthing images (as in the Iban pua or Dayak beadwork designs) which depict a basic life experience seldom expressed in western art. While women are often depicted in western art as seductive, submissive sexual objects, in many traditional art heritages the female is venerated as a creator of life, significantly and symbolically linked to the continuity of all life.

Traditional Culture and Art Forms

Borneo, the third largest island in the world, is subdivided into Sarawak and Sabah, which are part of the Malaysian Federation; Brunei, the British Protected Sultanate; and Kalimantan, the largest territory, which belongs to Indonesia. The equator crosses Borneo.

There are two seasons: dry and wet. The rainfall averages 125 inches, and streams and rivers are the principle means of travel. The population of Borneo, approximately six million, is composed of several ethnic groups--the Chinese, who came in the early centuries as traders and now control most of the businesses and wealth; Moslems (Indonesians or Malays), who dominate the political structure; and the largest group, the Ibans or Dayaks, who live in the jungle interior.

Iban or Dayak is a general term applied to Borneo's two million tribal people, including the Kenya, Bahau, Kayan, Punan, and others. (Their former head-hunting traditions were abolished by Dutch and British colonizers during the early 1900s.) Many of their rituals and festivities are based on seasonal work related to the slash-burn method of rice farming. The Ibans and Dayaks of Sarawak and Kalimantan live in longhouse village communities. A longhouse may contain as many as 20 to 60 units (biliks), where individual families live, and where many daily activities and communal events are shared on their common verandah (tanju).

The ceremonial cloths, called pua, woven by the Iban women of Sarawak, are valued by the entire community. They are used during rites of passage ceremonies: to receive the newborn infant, to decorate both the longhouse for wedding ceremonies and the room of the newlyweds, to cure the sick, to shelter the body of a relative during the funeral ceremony, and to serve as a protective cover for priests during ceremonial rituals. Pua are also used for seasonal rice festivals, payment of services rendered by the priest, and in gift giving and

barter. Young women are taught to weave by their mothers, and were once required to learn this skill before they could marry. It can take many months or years to complete a single pua.

The Ibans have evolved a complex and unique "ikat" technique for developing their design motifs. The cotton warp is placed on a special loom, and the design is created by tying the warp with strands of wax-coated grass (lemba) to resist the dye and maintain the natural cotton color. Later, to achieve the desired depth of color, other sections of the warp are tied prior to repeated dippings in red and purple vegetable dyes. When this step is completed, the warp is ready to be woven on a backstrap loom. Humans and spirits (orang and antu), as well as stylized crocodiles, snakes, birds and geometric designs, are frequent motifs. However, the ikat weaving tradition may soon be lost, as the hours which a young girl had spent training under her mother's guidance are now filled with schoolwork and the learning of newer skills to survive in the fast-encroaching "modern" world. For example, there is only one longhouse, the Rumah Rawing, near the town of Kapit, where the women still weave. The weavings are kept as family heirlooms rather than sold.

The Bahau, Dayak women in the interior of Kalimantan, still make and wear their traditional red and black geometrically patterned cotton skirts. A white rectangular panel (9" x 12") with a hand-embroidered design of many bright colors is incorporated into the front of the skirt. The embroidery consists of floral motifs that seem to reflect the vegetation of the surrounding jungle. Basic skirt

seams are now stitched by sewing machine, and sequins often embellish the embroidered design. In Dayak communities, such as Tanjung Isuy, which have migrated closer to the river towns, the women now produce and wear these skirts for ceremonial occasions only, and wear inexpensive factory-made clothes for every day.

Glass beads, brought to Borneo by Chinese traders, have been valued by the Dayaks for many centuries as adornments for social status and as an early form of currency. The beads are thought to have mystical powers: beads are placed under the eyelids of the corpse for the ghost soul to use in its passage across the river of death. Beadwork is used to decorate hats, skirts, ceremonial garments, betel nut and tobacco bags, and baby carriers.

Baby carriers are still in common use among the Kenya of Kalimantan. The carrier is considered the resting place for the child's soul during the first few months of life. The bead decoration, which can take as long as three months to complete, is sewn onto the outer framework of wood and rattan. The bead decoration designs--human figures, tigers, hornbills, dogs, lizards or abstract motifs--are used to denote the child's sex and the parents' social class. Colors also have significance: yellow for royalty, blue for life, green for the jungle, and pink for bravery. Shells, beads and animal teeth were often loosely attached to the baby carrier to frighten the evil spirits away; Dutch coins and plastic tigers' teeth now serve the same purpose.

About 350,000 Toraj tribal people inhabit the interior highlands

of Sulawesi, an island close to Borneo. Approximately 45% of the Toraj have been converted to Christianity, 5% are Moslems, and the rest still practice the animistic ancient religion.

The Toraj, now sedentary rice farmers, live in villages surrounded by terraced rice fields. Their raised wood and thatch homes have broad, sloping roofs, which may be compared to a bird in flight, the hull of a ship, or buffalo horns. In the front entrance area one often finds a supporting post lined with 30 or more sets of buffalo horns resting on a carved wooden buffalo head. (Twelve or more buffalo may be slaughtered during elaborate family and communal funeral ceremonies to honor the dead, in a ceremony which may take place several years after the death.)

Many of the fabrics woven by the Toraj women in the village of Sa'dan (one of three Toraj weaving centers) are used during the funeral ceremony as a wrapping for the corpse, as decorations for the home and ceremonial structures, and as flags suspended from bamboo poles. Three generations of women can be seen together weaving on backstrap looms under one of the raised houses. The design motifs are geometric, but contain literal images such as cows, rice storage barns, crosses, and butterflies.

The Mithila district in the state of Bihar, India, is north of Patna and close to the Nepal border. Since it has no mineral resources, the densely populated agricultural area has remained free from industrialization and outside influences. The major crops of Mithila are cotton, sugar, cane, wheat, rice, lentils, and maize.

Mithila is a matriarchal society. When girls reach marriage age, they go to one of the regular gatherings of young men to select a mate, to whom they present a Kohbar, or marriage proposal picture. This centuries' old tradition continues today. Girls at a young age are trained by their mothers to paint the Kohbar, which looks like a stylized floral motif. The image consists of a lingum or phallus penetrating a fully opened lotus or yoni (vagina) and symbolizes a union rich in children. Kohbar motifs are also found on papers used to wrap gifts of food, cosmetics, spices, jewelry, and cloth which are presented to the groom during the courtship period. Weddings are major family celebrations which vary with each caste and village. Kohbar also refers to the room where the bride will receive her husband, and the lingum-yoni motif is painted on the wall there prior to the marriage ceremony.

Women continue to paint after marriage, using as their subjects the traditional epics of the Hindu gods and goddesses as recorded in the classic religious texts of Hinduism, the Ramayana and Mahabharata, which they leran orally as children. Painting is a form of meditation, a prayer to invoke the good will of the god whom they are painting. Images were painted on interior walls and on scraps of pieced together notebook paper with three basic pigments: black derived from soot, red obtained from local clay, and yellow produced from carnation pollen. Cattle urine, goat's milk or gum arabic were mixed with the pigments as binders. Brushes were made from rice straw, raw cotton twisted on the end of a stick, or a few threads pulled from the hem of

a sari. Now the women buy their bright primary powder pigments (which they mix with gum arabic), large sheets of handmade paper, brushes and ink.

There are two basic styles of Mithila painting: one consists of lines and line textures in red and black to create forms; in the other, primary colors are used to fill in the black outlined design. Some of the large, intricately detailed paintings take a week or more to complete.

Survival Of Traditional Arts In Contemporary Societies

With increased industrialization and global communications, natural resources necessary for manufacturing are sought throughout the world. Wherever industrial complexes locate, the local, self-sufficient tribal people are enticed by the national governments to become laborers as well as consumers. Once the relationship of subsistence contingent upon local traditions and land use is altered, the inherent need for and/or meaning of folk art forms are gone. These are forms that continue to be produced are often a hollow echo of the past, repeating a technique without the former spiritual content.

As national governments seek political and social control of tribal peoples, their traditional life styles become disrupted. Tribes often are moved forcibly from the remote locations which they have inhabited for centuries to more easily governed, accessible areas. For example, many of the Dayak tribes of Kalimantan were moved from up-river, interior longhouse communities to single-family homes in river towns. The people's relationship to the land changes as they are forced to give up their seminomadic, slash-burn method of

rice farming to learn sedentary wet rice farming, which is dependent upon hybrid seeds, fertilizers, irrigation, herbicides, etc. The Dayaks still consider the longhouse community essential to maintaining the continuity of the Dayak way of life and art. However, many Dayak men now leave the comm[illegible] for long periods of time to become wage earners in the timber and oil industries. Transistor radios, outboard motors, sewing machines, plastic household furnishings and ready-made clothes are some of the items which have altered the community's cultural heritage. Additionally, exposure to media such as radio, television and magazines often reinforces an affluent, westernized image as a role model for emulation. State sponsored education stresses national unity and the use of the national language, and neglects tribal dialects and oral traditions which serve to reinforce the expression of community-shared art forms and culture. Furthermore, government-sanctioned missionaries have often viewed nakedness and the use of unclothed human figures in art with abhorrence. In the process of converting tribal people to the Christian doctrine, the continuance of their art forms is discouraged and existing art is often destroyed.

However, some governments have encouraged the perpetuation of tribal and folk art. For example, in 1964, during a period of famine, Sri Kulkarni, an artist and government worker, persuaded the Indian government to supply the women painters of Mithila with handmade paper so that their images, traditionally painted on the walls, could be marketed in urban centers, nationally as well as internationally. Through government awards and travelling exhibitions of their work,

individual artists have received national recognition; they also have received commissions to create art for public places (railroad stations, hotels, government buildings). By meeting the basic needs of the villagers, such as adding 17 water wells to the two existing ones in Jitwarpur, a village of 1500 in the Mithila district, the government has given them more time to paint.

Tourism has both positive and negative effects upon indigenous art forms. For example, though the Toraj weavers of Sa'dan continue producing traditional fabrics and designs for local needs, they also produce tablecloths, placemats, and napkins as well as minature replicas of their ceremonial weavings for tourists. And since tourists are enticed by advertisements promoting unique tribal customs, some modifications of government policy have occurred for the benefit of the tourist trade. Although Dayaks now live in single-family units, longhouses are constructed to serve as community centers for tribal ceremonial performances and tourist lodgings. In Toraja land, tourist agencies encourage the upkeep and maintenance of traditional homes and rice barns along the main road. Thus, some of the vanishing traditions are kept alive inadvertently.

Though traditional clothes in Kalimantan are rapidly being replaced with ready-made western garments, the cultural chief of the Dayak villages enforces the wearing of traditional clothes during ceremonial occasions. This encourages their production and continuity, especially by the young people, who generally perform the ritual dances.

Some tribes have learned to avoid the "middleman" by developing community-based marketing procedures for the sale of their traditional arts. Dayak embroidered skirts, for example, are now made and sold to tourists by the Dayak women of Tanjung Isuy, in a shop constructed near the longhouse. Also, the women painters of Mithilia leave their work on consignment at a local government-sponsored Handicrafts Council, where they receive a fair return for their paintings sold. On the other hand, the Iban of Sarawak sometimes give their ceremonial blankets to repay debts to the local traders or merchants. They are paid very little for their blankets, a fact that they resent, as they now realize that their work is resold to museums and tourists at highly inflated prices.

With the radically different meaning of art--as means of rather than meaning of life--art forms and desings are often modified, not only in scale, but through the use of synthetic, readily available paints, dyes, fibers and other basic materials. Brighter colors for tourist appeal as well as increased production often result in a technically inferior art, devoid of its former spiritual connection to the life and rituals of the community. (Some Iban women mass-produce a small ceremonial blanket with a head-hunter design motif specifically for tourists).

Conclusion

There has been a new interest in the study of folk and tribal arts sparked by the women's movement (since tribal artists are often women) and the desire for ethnic groups to maintain cultural continuity.

Craftswomen, in particular fiber and clay artists, have a renewed interest in natural fibers and in the ritual use of objects in the tribal community. Indeed, women's art, such as that described above, is highly esteemed and considered necessary to maintain a spiritual harmony and balance in society.

Until recently, tribal artists maintained complete control of their work process by deriving all or most of the raw materials, such as fiber, dye, or paint, from the immediate environment. The natural textures and colors expressed a subtle harmony between artists, their work, and environment that cannot be duplicated with synthetic materials, mass production or commercial concepts. Art forms were created and designed to commemorate important cultural events or "rites of passage," giving esteem to both the artist and art work. It is this traditional life-affirming integration of the artist, the art, and the community that has attracted many contemporary artists to these cultures.

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Footnote

1. This article is reprinted by permission of Elsa Honig Fine, Editor, Women's Art Journal, 1981, 2 (1), 17-20.