

University of New Mexico

UNM Digital Repository

Teacher Education, Educational Leadership &
Policy ETDs

Education ETDs

6-2-1947

A Survey of Art Education in the Secondary Schools of New Mexico

Eugene Lincoln Thomson

Follow this and additional works at: https://digitalrepository.unm.edu/educ_teelp_etds



Part of the [Educational Leadership Commons](#), and the [Teacher Education and Professional Development Commons](#)

Recommended Citation

Thomson, Eugene Lincoln. "A Survey of Art Education in the Secondary Schools of New Mexico." (1947). https://digitalrepository.unm.edu/educ_teelp_etds/222

This Thesis is brought to you for free and open access by the Education ETDs at UNM Digital Repository. It has been accepted for inclusion in Teacher Education, Educational Leadership & Policy ETDs by an authorized administrator of UNM Digital Repository. For more information, please contact disc@unm.edu.

UNIVERSITY OF NEW MEXICO-UNIVERSITY LIBRARIES



A14429 089309

378.789

Un 3 Ot

1947

cop. 2

Thomson — A SURVEY OF ART EDUCATION

THE LIBRARY
UNIVERSITY OF NEW MEXICO



Call No.

378.789

Un30t

1947

cop.2

Accession
Number

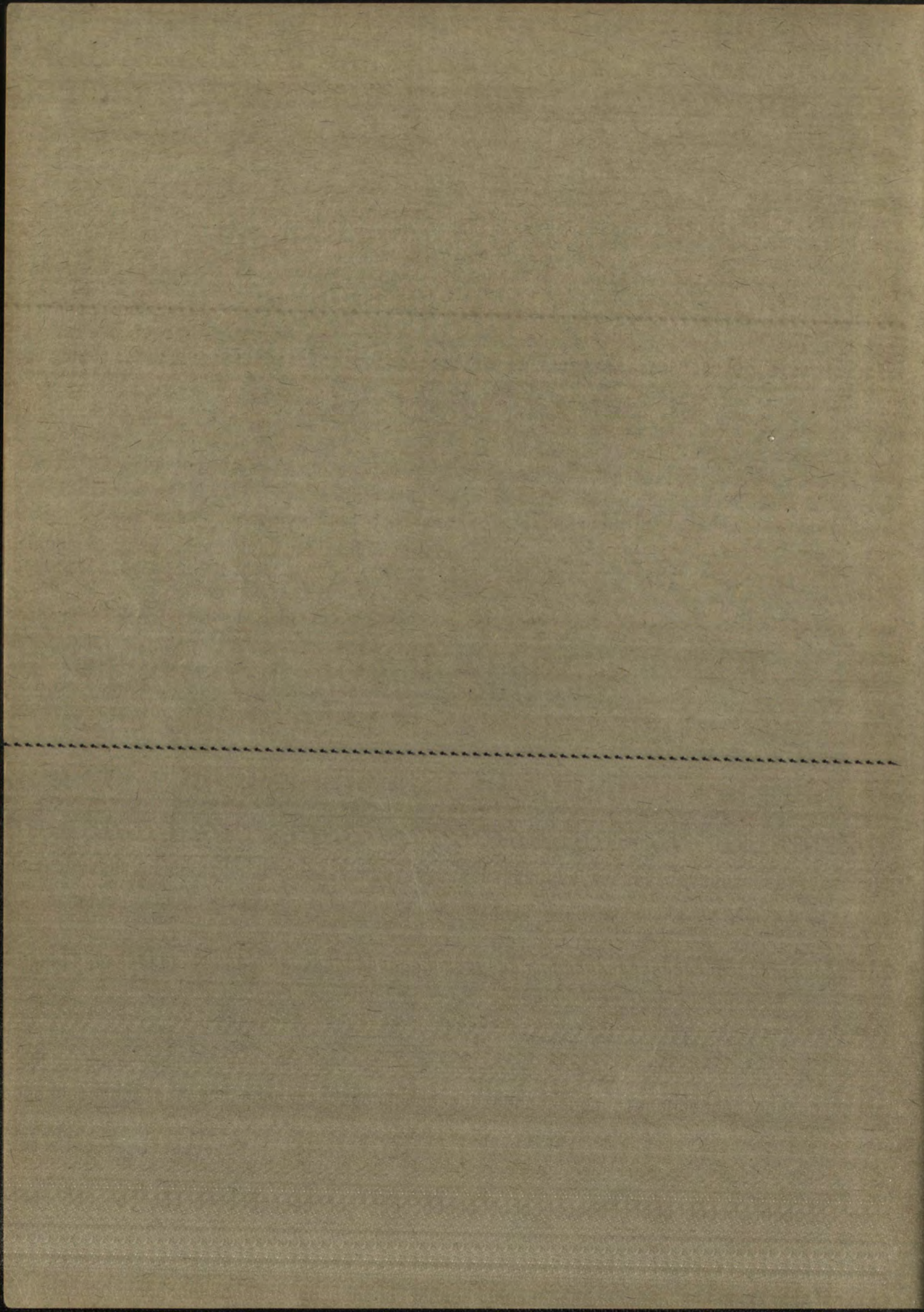
117342

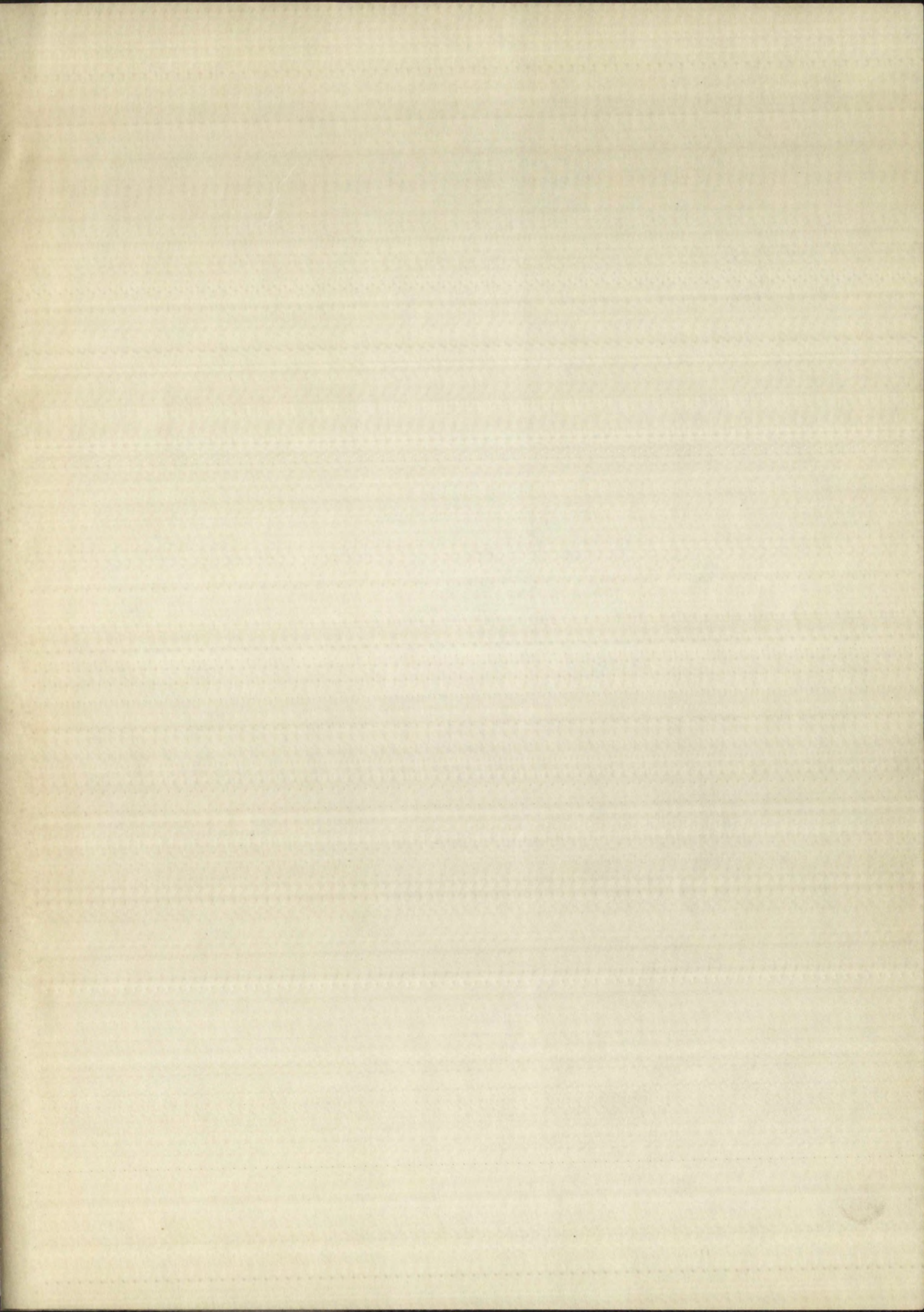
DATE DUE

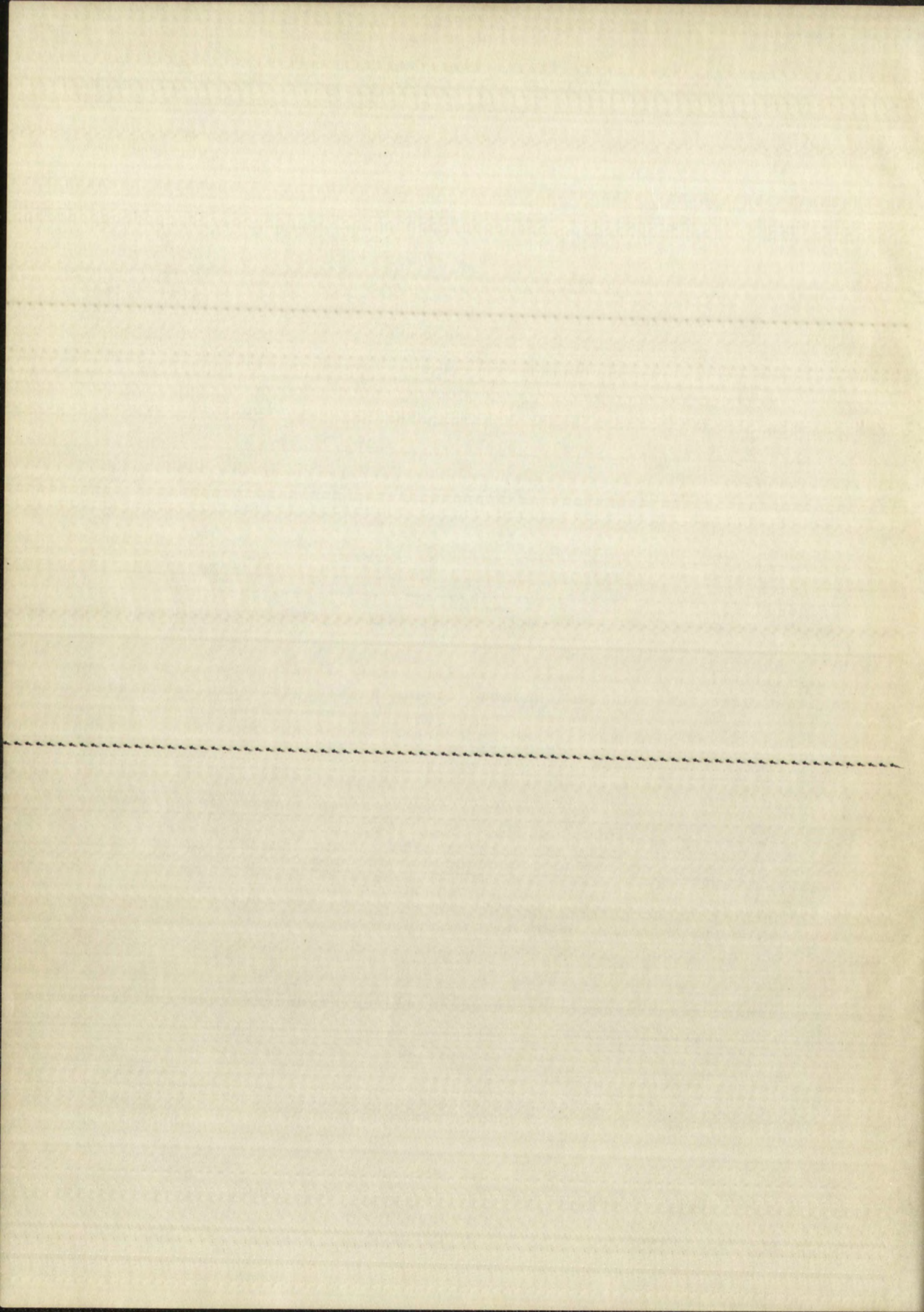
FEB 21 '80

REC'D UNIV FEB 26 '80

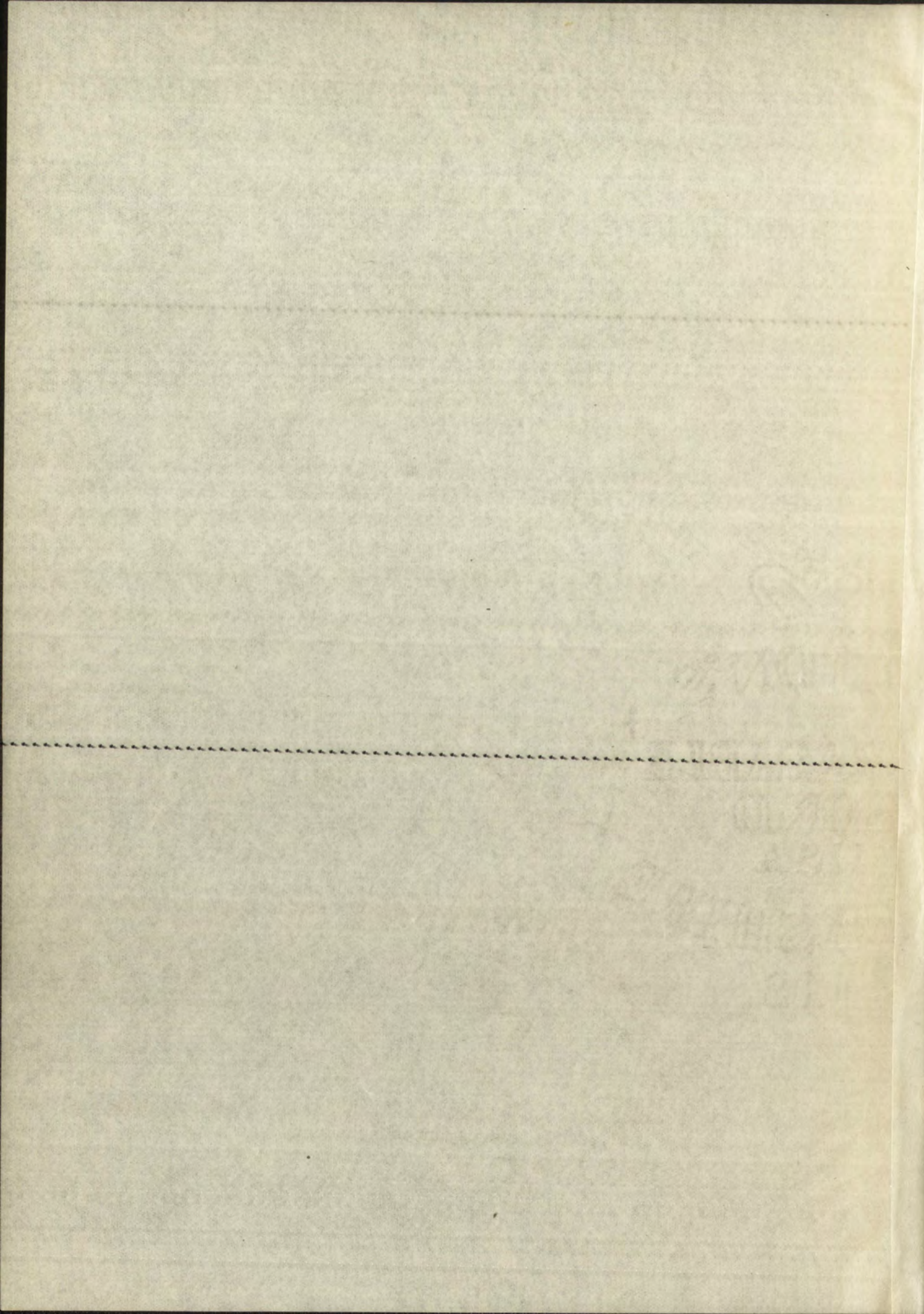
DEMCO 38-297







2nd copy



UNIVERSITY OF NEW MEXICO LIBRARY

MANUSCRIPT THESES

Unpublished theses submitted for the Master's and Doctor's degrees and deposited in the University of New Mexico Library are open for inspection, but are to be used only with due regard to the rights of the authors. Bibliographical references may be noted, but passages may be copied only with the permission of the authors, and proper credit must be given in subsequent written or published work. Extensive copying or publication of the thesis in whole or in part requires also the consent of the Dean of the Graduate School of the University of New Mexico.

This thesis by Eugene Lincoln Thomson
has been used by the following persons, whose signatures attest their acceptance of the above restrictions.

A Library which borrows this thesis for use by its patrons is expected to secure the signature of each user.

NAME AND ADDRESS

DATE

A SURVEY OF ART EDUCATION
IN THE SECONDARY SCHOOLS OF
NEW MEXICO

By
Eugene Lincoln Thomson

A Thesis
Presented in Partial Fulfillment of the
Requirements for the Degree of
Master of Arts in Education

University of New Mexico

1947

This thesis, directed and approved by the candidate's committee, has been accepted by the Graduate Committee of the University of New Mexico in partial fulfillment of the requirements for the degree of

MASTER OF ARTS

Rance V. Schler

DEAN

June 2, 1947

DATE

Thesis committee

E. H. Fisher

CHAIRMAN

S. C. Gibbs

Ralph Douglass

This thesis is submitted in partial fulfillment of the requirements for the degree of
Master of Science in the Department of Chemistry
University of New Mexico, Albuquerque, New Mexico
1967

STATE OF NEW MEXICO

County of Bernalillo

March 1967

JOHN W. BOND

The undersigned,
John W. Bond
has deposited with me
a copy of his thesis
entitled
"The Chemistry of the
Cyanide Ion"

378,789
Un30t
1947
cop. 2
CHAPTER

TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION	1
The problem	2
Statement of the problem	2
Delimitation of the problem	2
Importance of the problem	2
Definitions of terms used	4
Art	4
Junior high school	4
Senior high school	4
Secondary school	4
Sources of the data	4
Methods of procedure	5
Survey of related information	5
Organization of the remainder of the thesis	6
II. THE QUESTIONNAIRE RESULTS	7
Schools participating	7
Location	7
Size of staff	7
Enrolment	10
Pupil-teacher ratio	10
The art teacher	10
Preparation and experience	10
General	11

117342

PAGE

CHAPTER

I. INTRODUCTION	1
The problem	2
Statement of the problem	3
Definition of the terms	4
Statement of the purpose	5
Statement of the scope	6
Statement of the method	7
Statement of the results	8
Statement of the conclusions	9
Statement of the limitations	10
Statement of the contributions	11
Statement of the organization	12

II. THE CONSTITUTIONAL HISTORY	13
Early period	14
Colonial period	15
Revolutionary period	16
Federal period	17
Antislavery period	18
The Civil War	19
The Reconstruction period	20
The Progressive period	21
The New Deal period	22
The post-war period	23

	111
CHAPTER	PAGE
Physical facilities	11
Room and equipment	11
Finances and supplies	12
Budgets and fees	12
Supplies	12
Classes and courses	14
Size and other information	14
Subjects included	16
Data for North Central member schools	16
The member schools	18
The art teacher	18
Physical facilities	19
Finances and supplies	19
Classes and courses	21
Comments	23
A look ahead	26
III. REVIEW OF ART EDUCATION LITERATURE	27
The junior high school program	27
The senior high school program	32
General references	34
IV. RECOMMENDATIONS FOR NEW MEXICO	38
The teacher	38
Equipment	41
Supplies	43

Physical facilities 11

Room and equipment 12

Furniture and supplies 13

Budget and cost 14

Supplies 15

Classroom and room 16

Time and other information 17

Subjects included 18

Data for North Central member schools 19

The member schools 20

The art teacher 21

Physical facilities 22

Furniture and supplies 23

Classes and courses 24

A look ahead 25

III. REVIEW OF THE MEMBER SCHOOL PROGRAMS 26

The Junior High School Program 27

The Senior High School Program 28

General references 29

IV. RECOMMENDATIONS FOR THE FUTURE 30

The teacher 31

Equipment 32

Supplies 33

CHAPTER	PAGE
The curriculum	44
V. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS . .	46
Summary	46
Conclusions	48
Recommendations	50
BIBLIOGRAPHY	55
APPENDIX	58

CHAPTER

THE HISTORY OF

V. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

APPENDIX

APPENDIX

APPENDIX

APPENDIX

APPENDIX

APPENDIX

APPENDIX

APPENDIX

APPENDIX

APPENDIX

APPENDIX

APPENDIX

APPENDIX

APPENDIX

APPENDIX

APPENDIX

APPENDIX

APPENDIX

APPENDIX

APPENDIX

APPENDIX

APPENDIX

APPENDIX

APPENDIX

APPENDIX

APPENDIX

LIST OF TABLES

TABLE	PAGE
I. Types of Art Equipment Reported in Thirty-seven New Mexico High Schools	13
II. Types of Native Supplies Used in Thirty-seven New Mexico High Schools	15
III. Rank and Frequency of Various Art Subjects as Reported by Thirty-seven Schools	17
IV. Types of Art Equipment Reported by Thirteen New Mexico Members of the North Central Association	20
V. Types of Native Supplies Used by Thirteen New Mexico Members of the North Central Association	22
VI. Rank and Frequency of Various Art Subjects Reported by Thirteen Members of the North Central Association	24
VII. Possible Fields for the Expansion of Art Interests-- Hobbies for Leisure Time	29
VIII. Courses Designed Primarily for Pupils Specializing in Art	35

LIST OF TABLES

PAGE

TABLE

I. Types of Art Equipment Reported in Thirty-seven

New Mexico High Schools 11

II. Types of Native Supplies Used in Thirty-seven

New Mexico High Schools 12

III. Rank and Frequency of Various Art Subjects as

Reported by Thirty-seven Schools 13

IV. Types of Art Equipment Reported by Thirteen

New Mexico Members of the North Central

Association 20

V. Types of Native Supplies Used by Thirteen New

Mexico Members of the North Central

Association 21

VI. Rank and Frequency of Various Art Subjects as

Reported by Thirteen Members of the North Central

Association 22

VII. Possible Fields for the Expansion of Art Interest--

Supplies for Leisure Time 23

VIII. Courses Designed Primarily for Pupils

Specializing in Art 24

LIST OF FIGURES

FIGURE	PAGE
1. Distribution of Thirty-seven New Mexico Schools Having an Art Program	8
2. Distribution of Sixty-three New Mexico Schools Reporting No Art Program	9

FIGURE

1. Distribution of ...

2. Distribution of ...

3. Distribution of ...

4. Distribution of ...

5. Distribution of ...

6. Distribution of ...

7. Distribution of ...

8. Distribution of ...

9. Distribution of ...

10. Distribution of ...

11. Distribution of ...

12. Distribution of ...

13. Distribution of ...

14. Distribution of ...

15. Distribution of ...

16. Distribution of ...

17. Distribution of ...

18. Distribution of ...

19. Distribution of ...

20. Distribution of ...

21. Distribution of ...

22. Distribution of ...

23. Distribution of ...

24. Distribution of ...

25. Distribution of ...

26. Distribution of ...

27. Distribution of ...

28. Distribution of ...

CHAPTER I

INTRODUCTION

"The arts represent not luxuries and superfluities, but fundamental forces of development."--John Dewey.¹ This philosophy has gained fairly widespread acceptance within the past generation and has served to place art more nearly on the same plane as English, mathematics, and other academic subjects. However, it seems that art, being newly accepted as one of the conventional subjects, is one of the first to be dropped from the offering when the financial condition of a school district appears to necessitate curtailment of the teaching staff and, consequently, the course of study.

Recent figures on high school enrolment in art are not obtainable because war time conditions have prevented their publication, but some statistics from 1934 may be noteworthy. At that time, Billett² reports in a survey made in two-thirds of the four-year high schools of the country, that only one school in four offered any course in art, and that only one out of every twelve pupils was registered for any such course.

¹ Sallie B. Tannahill, Fine Arts for Public School Administrators (New York: Teachers College, Columbia University, 1932), p. ix.

² Roy O. Billett, Fundamentals of Secondary School Teaching (New York: Houghton Mifflin Company), p. 403.

philosophy and scientific method. The first of these is the scientific method, which is a systematic way of investigating the natural world. It involves making observations, formulating hypotheses, and testing them through experiments. The second is the scientific method, which is a systematic way of investigating the natural world. It involves making observations, formulating hypotheses, and testing them through experiments. The third is the scientific method, which is a systematic way of investigating the natural world. It involves making observations, formulating hypotheses, and testing them through experiments.

obtaining evidence for the hypothesis. The fourth is the scientific method, which is a systematic way of investigating the natural world. It involves making observations, formulating hypotheses, and testing them through experiments. The fifth is the scientific method, which is a systematic way of investigating the natural world. It involves making observations, formulating hypotheses, and testing them through experiments. The sixth is the scientific method, which is a systematic way of investigating the natural world. It involves making observations, formulating hypotheses, and testing them through experiments.

At the time of the first of these, the scientific method, which is a systematic way of investigating the natural world. It involves making observations, formulating hypotheses, and testing them through experiments. The second is the scientific method, which is a systematic way of investigating the natural world. It involves making observations, formulating hypotheses, and testing them through experiments. The third is the scientific method, which is a systematic way of investigating the natural world. It involves making observations, formulating hypotheses, and testing them through experiments.

Because art education on any extensive basis is less stabilized than the traditional subjects, its program should be studied critically.

I. THE PROBLEM

Statement of the problem. It is the purpose of this study to evaluate the art program as it exists today in the secondary schools of New Mexico. More than simply a survey of statewide conditions, this study will also present some suggestions for an art curriculum in schools not now offering art, together with recommended physical facilities and qualifications of the instructor.

Delimitation of the problem. The art program which is investigated in this study does not embrace the arts of music or the dance. Reference to the fields of drama and household arts shall be restricted to such items as stagecraft, costume design, and interior decoration. Quality of the work done in various art departments shall not be questioned nor shall a complete study of supplies used be made.

Importance of the problem. Art is of such vital significance that the teaching of its basic laws, concepts, and uses should not be left to chance, but should be inculcated in the child while he is in the developmental stage.

Because art education on any other basis is less
stabilized than the traditional subjects, the primary school
be studied existentially.

I. The Problem

Statement of the problem. It is the purpose of this
study to evaluate the art program as it exists today in the
secondary schools of New Mexico. Some questions which
of statewide conditions, this study will also make some
suggestions for an art curriculum in schools but not with
the art, together with recommended physical facilities and
qualifications of the instructor.

Delineation of the problem. The art program which
is investigated in this study does not encompass the art
studio or the dance. Reference is made to the art studio
household arts shall be restricted to such items as
craft, costume design, and interior decoration. The work
done in various art departments shall be included in the
study and shall be a complete study of the art program.

Importance of the problem. Art is a vital
significance that the teaching of the basic laws, concepts,
and uses should not be left to chance, but should be in-
cluded in the child's life as in the development of

Virtually the entire store of knowledge of man's remote past has been revealed through the medium of art. Today people select their clothing, plan their homes, make numerous decisions, either wisely or poorly, depending on how complete is their knowledge of art principles.

It is therefore to New Mexico's advantage to evaluate its present art program, learn where it stands in relation to optimum practice, and perhaps to set goals for future inclusion of art as an integral part of the secondary curriculum in every school. Surely, in a state so widely known and recognized for its schools of art in Taos, Santa Fe, and Albuquerque, so rich in Indian and Spanish-colonial cultural background, the acceptance of art as a basic part of every school's program can reasonably be expected. As Tannahill³ states:

Today art is no longer a "fad or a frill" but has taken its place as a valuable and integral part of the school program. To the science of living we sorely need the addition of the art of living. We are not satisfied with mere existence, the drab, the colorless, the commonplace; we want to live. And even if we have to face the fact of the machine we find that the artist is a necessity in order that quality may be added to quantity. The schools are responsible for the cultivation of public taste, the greater capacity for the enjoyment of art and wider opportunities for creative expression, and the discovery of real talent in art.

To determine how well the schools of New Mexico fulfil

³ Tannahill, op. cit., p. v.

Virtually the entire story of knowledge of man's creative power
has been revealed through the medium of art. Today people
select their clothing, plan their homes, make numerous decisions,
either wisely or foolishly, depending on how completely
their knowledge of art is sufficient.

It is therefore to New Mexico's advantage to maintain
its present art program, learn where it stands in relation to
optimum practice, and perhaps to set goals for future im-
provement of art as an integral part of the secondary curriculum in
every school. Usually, in a state so widely known and re-
spected for its schools of art in 1933, 1934, 1935, and 1936,
perhaps, no rich in talent and Spanish-colonial culture
background, the acceptance of art as a basic part of every
school's program can reasonably be expected. As Tansill
states:

.....
taken its place as a valuable and integral part of the
school program. To the advantage of living we sorely need
the addition of the art of living. We are not satisfied
with mere existence, the dead, the colorless, the barren-
place; we want to live. And even if we have to face the
fact of the machine we find that the artist is a neces-
sity in order that quality may be added to quantity.
The schools are responsible for the education of man-
to taste, the greatest capacity for the enjoyment of
art and other opportunities for creative expression, and
the discovery of real talent in art.

To determine how well the schools of New Mexico fulfill

their responsibility this study was undertaken.

II. DEFINITIONS OF TERMS USED

Art. The terms "art" and "fine arts" are used interchangeably in this study and are meant to include the arts of painting, sculpture, architecture, textiles, pottery, crafts, and so forth; the aesthetic phases of the graphic, theater, costume, household, industrial, and civic arts.

Junior high school. Where the term "junior high school" appears in this problem the seventh, eighth, and ninth grades are thus identified.

Senior high school. Grades ten, eleven, and twelve are referred to by the term "senior high school."

Secondary school. The secondary school encompasses grades seven through twelve, inclusive, or any lesser division thereof.

III. SOURCES OF THE DATA

The principal source of the data used in this study was the questionnaire (see appendix) which was sent to the 153 principals of the secondary schools of New Mexico. Of this number one hundred, or 65 per cent, were returned.

Recognized texts in the art education field, such as those written by Sallie B. Tannahill, Leon L. Winslow, and

their responsibility for the safety and security of

II. THE SCHOOL

1. The school is a place where the child is

taught to be a citizen, to be a member of the community,

to be a person who is responsible for his own actions,

and to be a person who is responsible for the actions of others.

2. The school is a place where the child is

taught to be a person who is responsible for his own actions,

and to be a person who is responsible for the actions of others.

3. The school is a place where the child is

taught to be a person who is responsible for his own actions,

and to be a person who is responsible for the actions of others.

4. The school is a place where the child is

taught to be a person who is responsible for his own actions,

and to be a person who is responsible for the actions of others.

5. The school is a place where the child is

taught to be a person who is responsible for his own actions,

and to be a person who is responsible for the actions of others.

6. The school is a place where the child is

taught to be a person who is responsible for his own actions,

and to be a person who is responsible for the actions of others.

7. The school is a place where the child is

taught to be a person who is responsible for his own actions,

and to be a person who is responsible for the actions of others.

8. The school is a place where the child is

taught to be a person who is responsible for his own actions,

and to be a person who is responsible for the actions of others.

others, formed the basis for recommended program material. Other general education texts made some contribution to the study, as did several professional magazines. Among the latter were Industrial Arts and Vocational Education and New Mexico School Review.

Some statistical information was secured from the State Department of Education in Santa Fe.

IV. METHODS OF PROCEDURE

The questionnaire returns were divided into those from schools having an art program and those lacking such a program. Material from schools with an art program was then divided into five general sections: the art teacher, physical facilities, finances and supplies, classes and courses, and data for member schools of the North Central Association of Colleges and Secondary Schools. Results were then tabulated and percentages, averages, and numerical listings compiled, from which the conclusions were drawn.

V. SURVEY OF RELATED INFORMATION

Diligent research on the part of the investigator revealed no evidence of previous studies of the art program in the schools of New Mexico. Henry W. Ahrens, in a Master's essay written at Columbia in 1943, made a study of the secondary school art program as carried on at the Lincoln School of

Teachers College, together with a consideration of the teachers and students who take part in the program. In 1941 Mary Helen Chrissinger, also in a Columbia Master's essay, wrote on "Art Education in Washington County, Maryland, from 1922 to 1940."

For information concerning suggested art programs there are many excellent sources. Among these are: "The Ohio State Course of Study"; "Course of Study," Monographs 7 and 14, for grades 7-8-9, and Senior high school, Denver, Colorado; Missouri State Course, Bulletin No. 5, "Art Syllabus for Junior and Senior High Schools"; and Planning the Art Department, plans and specifications for a modern art unit, published by The Related Arts Service, New York City.

VI. ORGANIZATION OF THE REMAINDER OF THE THESIS

The following chapter is devoted to the results obtained from the questionnaire, Chapter III reviews the art education literature, while specific recommendations for New Mexico comprise the fourth chapter. The summary, conclusions, and recommendations are contained in the fifth and final chapter.

Teachers College, together with a consideration of the trends
and students who take part in the program. In 1941, Helen
Christinger, also in a Germanic Master's thesis, wrote
on "Art Education in Washington County, Maryland, from 1932

to 1940."

For information concerning suggested art education
there are many excellent sources. Among these are: "The
Ohio State Course of Study"; "Course of Study," Wisconsin
7 and 14, for grades 7-8-9, and Senior High School, Denver,
Colorado; Missouri State Course, Ballwin Mo.; and
Syllabus for Junior and Senior High Schools; and
the Art Department, plans and specifications for a modern
art unit, published by the United Arts Service, New York
City.

VI. ORGANIZATION OF THE SYLLABUS OF THE COURSE

The following chapter is devoted to the syllabus
obtained from the questionnaire. Chapter III reviews the
art education literature, while specific recommendations for
New Mexico comprise the fourth chapter. The summary,
conclusions and recommendations are contained in the fifth
and final chapter.

CHAPTER II

QUESTIONNAIRE RESULTS

It is the purpose of this chapter to present the findings of the investigator based on the one hundred replies to the 153 questionnaires sent to the high schools of the state.

I. SCHOOLS PARTICIPATING

Location. The results of this study are based upon returns from schools well distributed over the state. Thirty-seven schools reported an art program. Their distribution is shown in Figure 1. Figure 2 gives the distribution for the remaining sixty-three schools reporting no program. The investigator finds no significant regional differences. In the one hundred replies, representing 65 per cent of the high schools, all sections of the state seem to be represented.

Size of staff. A typical secondary school in New Mexico has nine teachers. The mean number of teachers in the schools reporting no art program is seven, while schools with an art program have a teaching staff of fourteen in a typical school. This indicates rather clearly that the larger the teaching force the more likely it is that the school will offer art.

QUESTIONS

It is the purpose of this chapter to present

states.

1. GENERAL PRINCIPLES

Education. The results of this study are based on
returns from schools with 50 pupils or over in 1910-11.
seven schools reported an art program. The total
is shown in Figure 1. Figure 2 shows the distribution of
the remaining thirty-three schools. The results of the
investigation find no significant regional differences.
The one school of 100 pupils or more, which is
high schools, all sections of the state have no art program.

State of affairs. A typical section of a school in
Mexico has nine teachers. The town school of teachers in the
schools reporting no art program is seven. While in general
an art program has a teaching staff of four or five
school. This indicates that the art program is
teaching force the more likely it is that the school will
offer art.

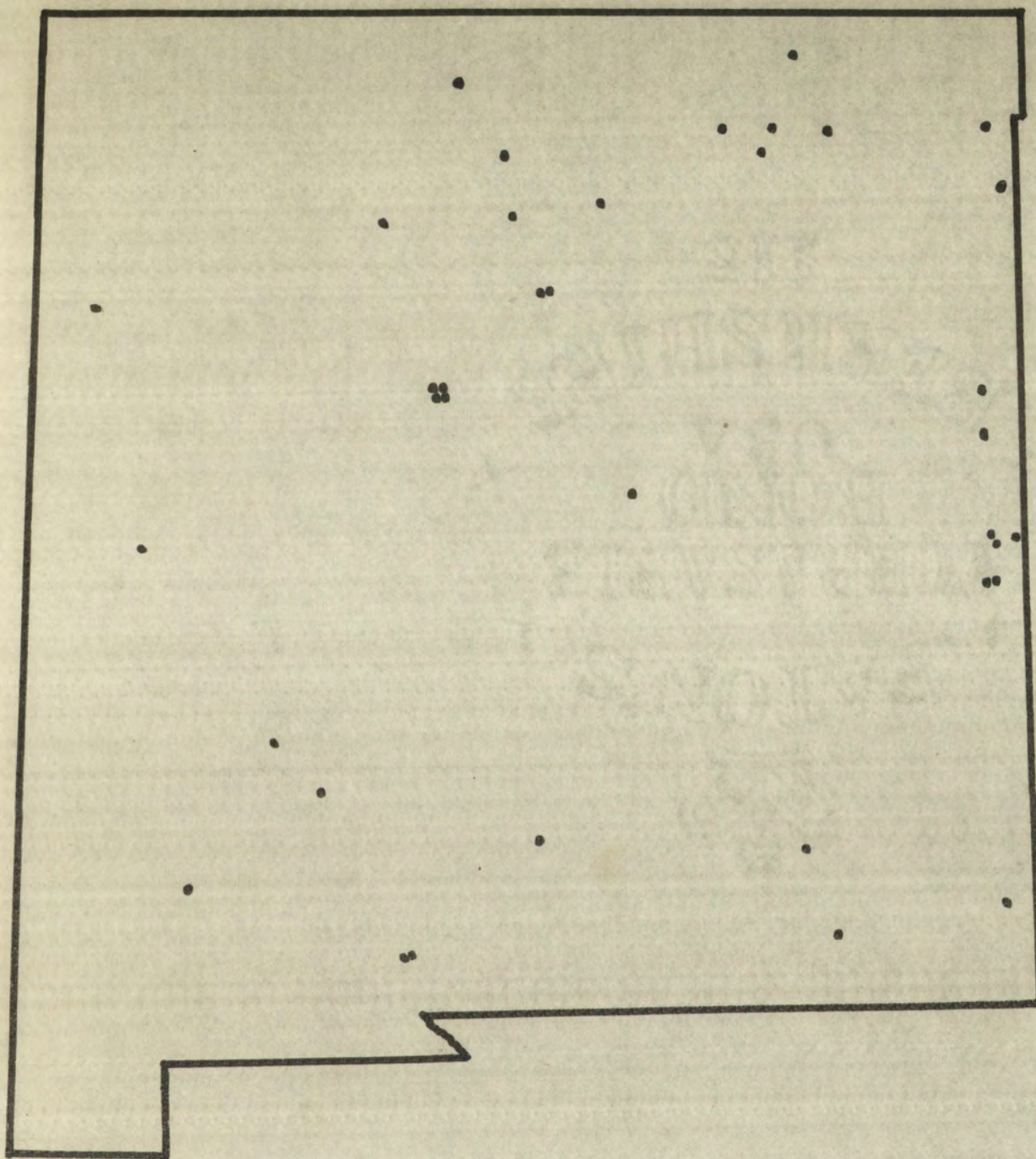


FIGURE 1

DISTRIBUTION OF THIRTY-SEVEN NEW MEXICO SCHOOLS
HAVING AN ART PROGRAM

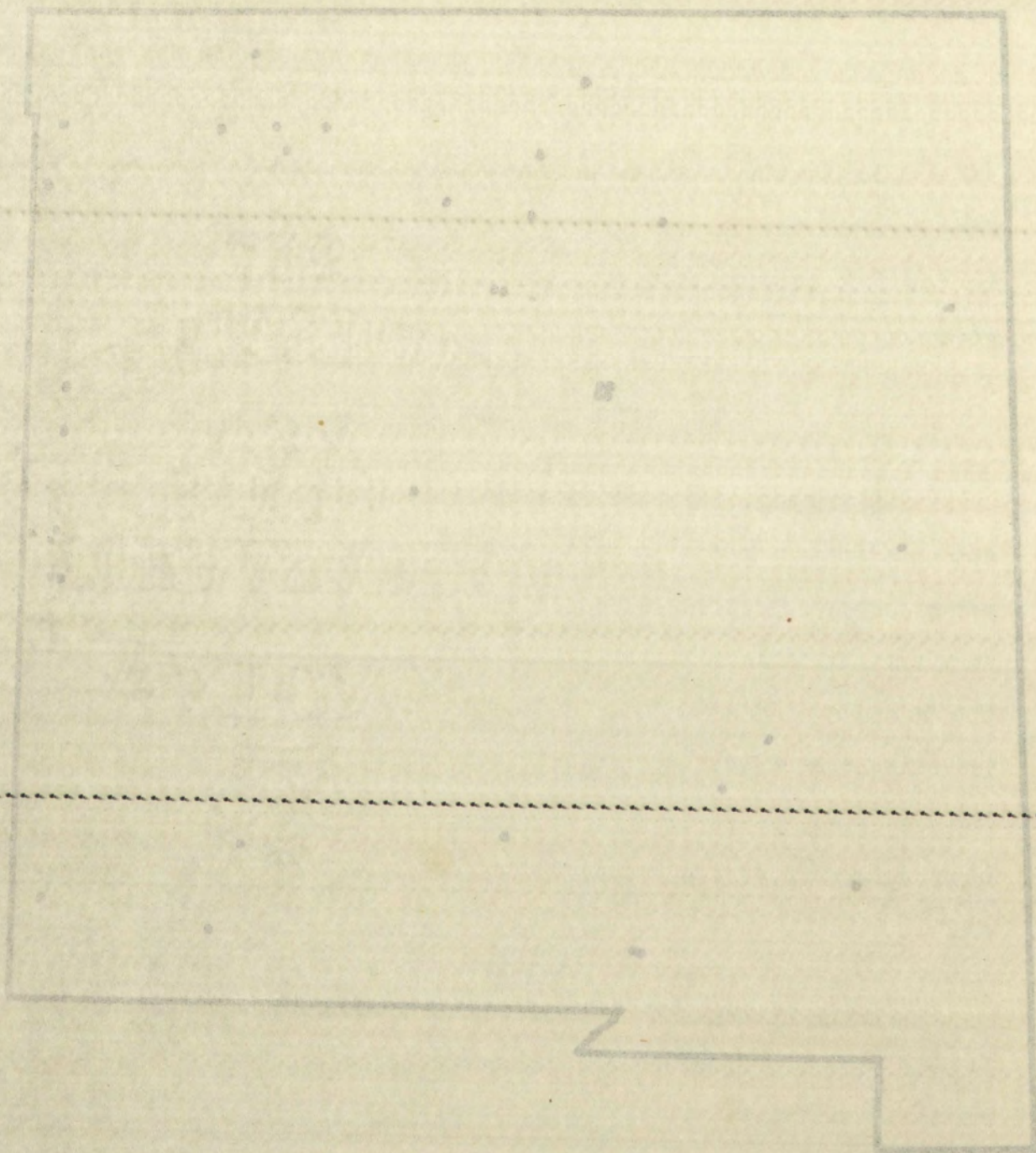


FIGURE 1

DISTRIBUTION OF THIRTY-SEVEN NEW MEXICO ELEMENTS
HAVING AN ANT PROGRAM

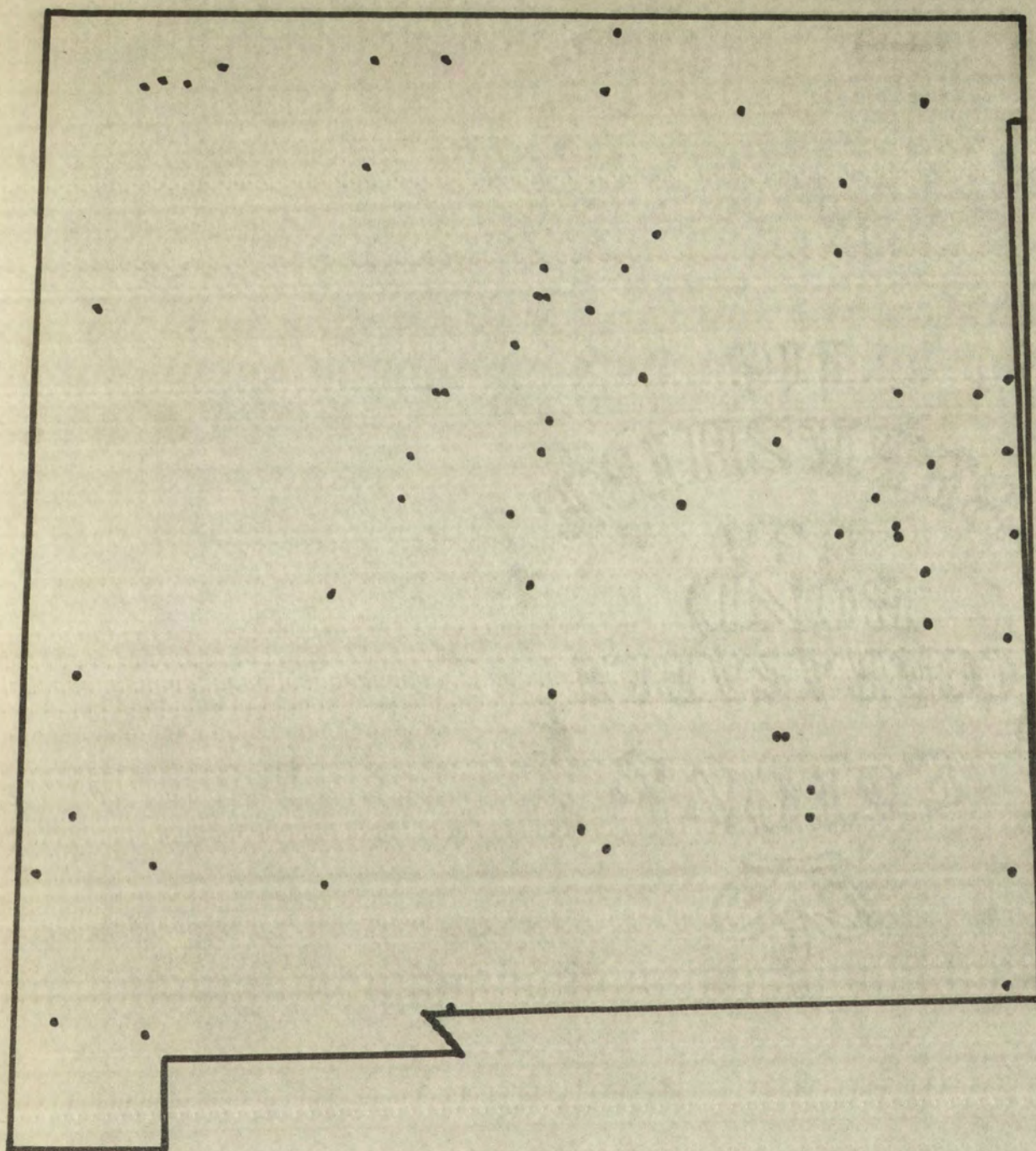


FIGURE 2

DISTRIBUTION OF SIXTY-THREE NEW MEXICO SCHOOLS
REPORTING NO ART PROGRAM

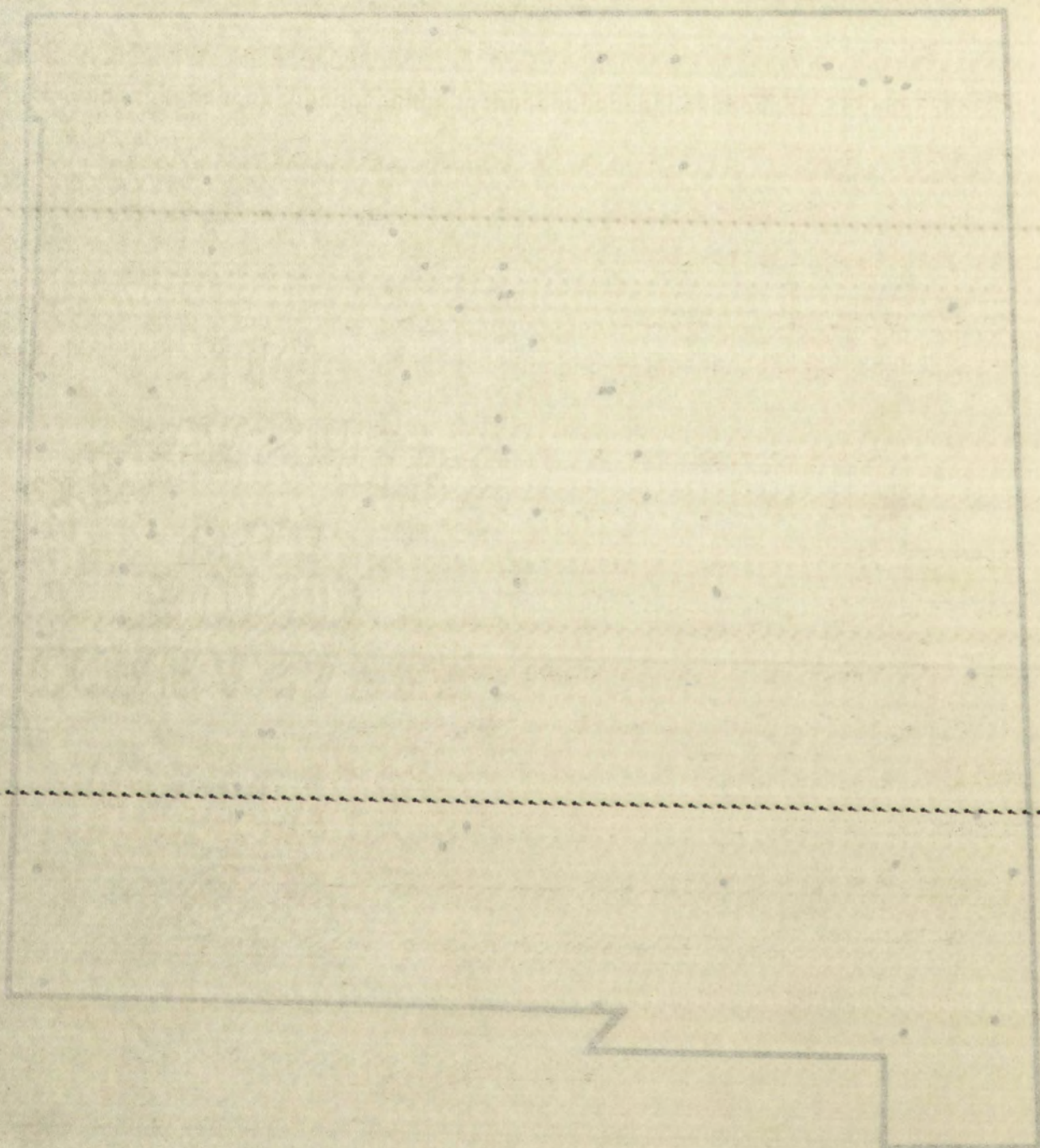


FIGURE 2

DISTRIBUTION OF SIXTY-THREE AND SIXTY-FOUR
REPORTING NO. AND PERCENT

Enrolment. Of the 34,736 secondary school pupils in the state about 40 per cent are enrolled in a school offering art. However, only about twelve and one-half per cent attend schools where a full-time art instructor is employed. The larger schools are more apt to offer art than the smaller ones. In the typical school conducting an art program the enrolment is 388 pupils. There are 148 pupils in the typical school that has no art program.

Pupil-teacher ratio. The pupil-teacher ratio in the secondary grades of the schools not replying to the questionnaire was 24.5, compared with 24.8 for the entire state. Thus it appears that those schools not reporting are sufficiently like the state average so that had their questionnaires been returned no significant difference would be noted in the results. The ratio for schools not offering art was 21.5, while those schools with an art program had a pupil-teacher ratio of 27. This again indicates that the larger schools are more likely to include art in their offering.

II. THE ART TEACHER

Preparation and experience. Of the thirty-seven high schools maintaining art programs, 32.5 per cent reported that instructors had a Master's degree or the equivalent, 54 per cent had a bachelor's degree, 5.4 per cent had three years of

Enrollment. Of the 34,736 secondary school pupils

in the state about 40 per cent are enrolled in a school offering art. However, only about twelve per cent attend schools where a full-time art instructor is employed. The larger schools are more apt to offer art than the smaller ones. In the typical school conducting an art program the enrollment is 368 pupils. There are 148 pupils in the typical school that has no art program.

Pupil-teacher ratio. The pupil-teacher ratio in

the secondary grades of the schools not reporting to the questionnaire was 24.5, compared with 24.5 for the entire state. Thus it appears that those schools not reporting are sufficiently like the state average so that their questionnaires have returned no significant difference

would be noted in the results. The ratio for schools not offering art was 21.5, while those schools with an art program had a pupil-teacher ratio of 29. This again indicates that the larger schools are more likely to include art in their offering.

XI. THE ART TEACHER

Preparation and experience. Of the thirty-seven high

schools maintaining art programs, 32.5 per cent reported that instructors had a master's degree or the equivalent, 14 per cent had a bachelor's degree, 7.4 per cent had three years of

college preparation, while 8.1 per cent had only two years of college work. For all instructors the mean number of semester hours in art was 35.3. Half of the teachers have had from one to five years of teaching experience, 30 per cent have had ten or more years of experience, and 5.5 per cent have taught twenty years. Apparently the teaching staff in art is well prepared as far as college preparation goes, and has a fair share of experienced teachers.

General. In 84 per cent of the schools a part-time art instructor was employed, 16 per cent had a full-time art teacher, and one school reported two teachers in the art department. Women filled 81 per cent of the positions. Supervisors for art were reported in 30 per cent of the elementary schools connected with the systems under investigation, while 24 per cent of the secondary schools had art supervisors. Since so many schools employ a part-time instructor it is evident that in only a few schools has art been adopted as an integral part of the program. Indication of the need for more supervision is shown by the relatively small percentage of systems employing supervisors.

III. PHYSICAL FACILITIES

Room and equipment. A special room for the art department's exclusive use was reported by 38 per cent of

relatively small specimens of the same species were found in the collection of the head of the department. The specimens were found in the collection of the head of the department.

the schools. In view of the fact that so many of the art teachers divide their time with other subjects, the large number of special art rooms is rather surprising. That the equipment for art is not elaborate is reflected in Table I, which gives the rank and frequency of listing of the various types of equipment provided by the thirty-seven schools offering art. The most common item of equipment seems to be large tables and a paper cutter.

IV. FINANCES AND SUPPLIES

Budgets and fees. Although it is difficult to evaluate a school's art program on the basis of the funds expended, for cost will be less in a system that purchases large quantities of supplies for its several schools and the use of native materials will likewise reduce the financial outlay for art, it is interesting to note that special budget provision for art was made in 29.7 per cent of the schools, with an average figure of \$165. Another 16 per cent drew money from the general supply fund, with no special amount being allocated. In 54.3 per cent of the schools the art program is financed by means of the student fees or by supplies furnished by the student. Only 16 per cent of the schools charge a fee, which averages \$1.80 per semester.

Supplies. Most or all of the supplies were furnished

the schools. In view of the fact that so many of the art teachers divide their time with other subjects, the large number of special art rooms is rather surprising. That the equipment for art is not adequate is reflected in Table I, which gives the rank and frequency of listing of the various types of equipment provided by the thirty-seven schools offering art. The most common item of equipment seems to be large tables and a paper cutter.

IV. FINANCES AND SUPPLIES

Budgets and fees. Although it is difficult to evaluate a school's art program on the basis of the funds expended, for cost will be less in a system that possesses large quantities of supplies for its several schools and the use of native materials will likewise reduce the financial burden. It is interesting to note that special budget provision for art was made in 29.7 per cent of the schools, with an average figure of \$165. Another 10 per cent drew money from the general supply fund, with no special amount being allocated. In 54.3 per cent of the schools the art program is financed by means of the student fees or by supplies furnished by the student. Only 10 per cent of the schools charge a fee, which averages \$1.50 per semester.

Supplies. Most or all of the supplies were furnished

TABLE I
 TYPES OF ART EQUIPMENT REPORTED IN THIRTY-SEVEN
 NEW MEXICO HIGH SCHOOLS

Rank	Equipment	Frequency
1	Large tables	31
2	Paper cutter	30
3	Drawing boards	17
4	Slide projector	11
5	Spraying equipment	10
6	Idea file	9
7	Pupil drawers or lockers, easels	8
8	Display case	7
9	Drying rack	6
10	Buffer-sander, looms, press	2
11	Drill, vise, jointer, lathe, band saw grinder, X-acto set, casts, lights, books, hand tools, leathercraft tools, T squares, brayer	1

TABLE 1

LISTS OF ART SUPPLIES AND MATERIALS IN STOCK - 1941
NEW MEXICO HIGH SCHOOL

Rank	Department	Quantity
1	Large paper	10
2	Small paper	30
3	Drawing boards	10
4	Slide projector	11
5	Surveying equipment	1
6	Iron pipe	2
7	Wire mesh	1
8	Display case	1
9	Drying rack	1
10	Butter-roller, tools, press	1
11	Mill, vise, jointer, lathe, bandsaw cutter, 2-1/2" and 3-1/2" blades hooks, hand tools, hardware, tools T-squares, divider	1

materials were used by a number of the schools and that information is presented in Table II. Apparently not a very wide use is made of native materials, a serious weakness in an area noted historically for its pottery, basketry, and carved furniture.

V. CLASSES AND COURSES

Size and other information. With classes as small as those found in the schools reporting, the opportunity of carrying out a better program is given, with more attention to the individual pupil made possible, than is the case in large classes. The average number of students in each class from the seventh through the twelfth was 20, 18, 14, 13.7, 13.6, and 11.5 respectively. In some schools there were mixed classes that contained several grades averaging 22 pupils. The percentage of boys in the classes from the seventh through the twelfth was 46, 42, 43, 31, 22.5, and 33. For classes containing several grades the percentage of boys was 38.

About 60 per cent of the classes met five times a week, while nearly 40 per cent held class one or two days weekly. Single periods were devoted to art in 88 per cent of the schools, with a typical period fifty minutes in length. Except in an art history or appreciation course, the single period is a severe handicap. Preparation for various projects and cleaning up at the close of the period generally absorb so much time that little constructive work can be done.

TABLE II
TYPES OF NATIVE SUPPLIES USED IN THIRTY-SEVEN
NEW MEXICO HIGH SCHOOLS

Rank	Material	Frequency
1	Clay	16
2	Wood	15
3	Earth colors	8
4	Reed, leather	4
5	Tin	2

Name	
1	Clay
2	Wood
3	Bath house
4	Yln

The number of credits allowed toward graduation ranged from none in 30 per cent of the schools to four in about 5.5 per cent of the schools. One credit or more was allowed in 65 per cent of the high schools. Although nearly one-third of the schools do not consider art courses to be of sufficient value to warrant granting credit toward graduation, it is encouraging to see two schools offering as much as four credits in art.

Subjects included. Freehand drawing and lettering head the list of forty-five subject areas included in the programs of the high schools, they being taught in twenty-eight of the schools. The complete list may be found in Table III. Although the number of subject areas is large, study of the frequency column indicates that many of the thirty-seven schools offer a meager program. An examination of the questionnaire results indicates that most of the art work offered is organized under a single course designated as "general art." The enumeration given in Table III thus presents content covered in courses rather than course titles.

VI. DATA FROM NORTH CENTRAL MEMBER SCHOOLS

Since schools belonging to the North Central Association of Colleges and Secondary Schools have met standards that generally rank them as the leaders in the state, it

The number of credits allowed toward graduation varied

from none in 30 per cent of the schools to four in none

per cent of the schools. One credit or more was allowed in

65 per cent of the high schools. Although nearly one-third

of the schools do not consider art courses a part of the

element value to warrant granting credit toward graduation

it is encouraging to see two schools offering as much as

credits in art.

Subjects included. Freshman drawing and painting

head the list of forty-five subject areas included in the

programs of the high schools. They follow painting in twenty-

eight of the schools. The complete list may be found in

Table III. Although the number of subject areas is large,

study of the frequency column indicates that many of the

thirty-seven schools offer a major part of the

tion of the questionnaire results indicates that nearly

the art work offered is organized under a single course

designated as "general art." The concentration given in

Table III thus presents content covered in courses rather

than course titles.

VI. DATA FROM NORTH CENTRAL STATES

Since schools belonging to the North Central States

action of Colleges and Secondary Schools have not responded

that generally rank them as the leaders in the field, it

TABLE III
RANK AND FREQUENCY OF VARIOUS ART SUBJECTS
AS REPORTED BY THIRTY-SEVEN SCHOOLS

Rank	Subjects	Frequency
1	Freehand drawing, lettering	28
2	Water colors	26
3	Crayola work, pencil sketching	25
4	Poster design	24
5	Pastel drawing, still-life drawing	21
6	Decorative design	20
7	Charcoal sketching, creative design, leathercraft, wood carving	18
8	Art appreciation, clay modeling, woodwork	17
9	Linoleum block printing	15
10	Painting (oil colors)	14
11	Paper	13
12	Life drawing, soap sculpture, weaving	12
13	Landscaping, plaster work	11
14	Metalcrafts	10
15	Costume design, Indian weaving, mechanical drawing	9
16	Cartooning, tin work (Colonial crafts)	8
17	Interior decorating, plastics	7
18	Carved furniture	6
19	History of art, Indian basketry, Indian pottery	5
20	Stagecraft	4
21	Textile dyeing	3
22	Archery, architecture, stenciling	2
23	City planning, glass etching, mosaics, silver crafts	1

INDEX

NAME AND TITLE OF WORK
IS REFERENCE TO

Page

Freeland, Frank	1
Water, John	2
Grayson, John	3
Robertson, John	4
Robertson, John	5
Robertson, John	6
Robertson, John	7
Robertson, John	8
Robertson, John	9
Robertson, John	10
Robertson, John	11
Robertson, John	12
Robertson, John	13
Robertson, John	14
Robertson, John	15
Robertson, John	16
Robertson, John	17
Robertson, John	18
Robertson, John	19
Robertson, John	20
Robertson, John	21
Robertson, John	22
Robertson, John	23
Robertson, John	24

is fitting to give those schools special treatment in this study. The data which will follow embrace the topics covered for the state as a whole in the preceding section of this chapter.

The member schools. It is apparent that the presumably superior schools of the state are more nearly aware of the contributions which art has to offer for a well-rounded education. Of the 137 senior high schools in the state, thirty-nine or 28.5 per cent were accredited by the North Central Association of Colleges and Secondary Schools, at the time this study was undertaken. The member schools total 24 per cent of the sixty-three schools reporting no art program, while 35 per cent of those conducting art in high school were in the member group. Reports were received from about 72 per cent of the North Central member schools, compared with returns from 65 per cent of the non-member schools.

The art teacher. Full-time art instructors were found in 23 per cent of the member schools, as compared with 16 per cent for the state as a whole. All of the art teachers were college graduates, 61.5 per cent having five or more years of preparation. The mean number of semester hours in art was reported to be fifty. Experience in teaching art averaged seven and one-half years, ranging from one to twenty years. Elementary supervisors were noted in 54 per cent of the schools, against 30 per cent for the state; high schools showed 30 per

is fitting to give those schools special treatment in this study. The data which will follow embrace the schools covered for the state as a whole in the present study of this chapter.

THE MEMBER SCHOOLS. It is essential that the

presumably superior schools of the state are more fully aware of the contributions which are made to the well-rounded education of the high school pupils in the state. Thirty-nine or 38.5 per cent participated by the North Central Association of Colleges and Universities. At this time this study was undertaken. The member schools total 24 per cent of the fifty-three schools participating in the program, while 37 per cent of the non-member schools, compared with 38 per cent of the member schools, received from about 25 per cent of the total cost of the program.

THE ALL INCLUSIVE. Fifty-five per cent of the schools in 25 per cent of the member schools, as compared with 24 per cent for the state as a whole. All of the all-inclusive high schools, 61.5 per cent having five or more years of preparation. The mean number of enrolled pupils in each was reported to be fifty. Classified in teaching and learning seven and one-half years, ranging from one to ten years. Elementary departments were noted in 24 per cent of the schools against 30 per cent for the state as a whole.

cent of the systems had art supervisors opposed to 24 per cent for the state as a whole. It seems that a much more highly qualified art instructor and a more extensive supervisory program are usually found in the member schools of the North Central Association.

Physical facilities. The art program was housed in a special room in 77 per cent of the North Central schools, while the state average was only 38 per cent. The types of equipment appear in Table IV. In provision for an art classroom and in items of equipment member schools again lead the other schools of the state.

Finances and supplies. With regard to the purchase of supplies, North Central schools seem to bear more of the cost than the average for the state, which perhaps reflects the broader program offered in their schools; the more expensive the program, perhaps, the less of the cost the student is expected to share. An art appropriation of \$250, compared with \$165 for the state, was typical in 30 per cent of the member schools, about the same percentage as was reported on a statewide basis. A fee averaging \$1.33 was charged the student in 23 per cent of the schools, which is nearly fifty cents below the average for the state. The supplies, in 46 per cent of the cases, were furnished free by the school; materials were sold at cost to the pupils in 30 per cent of the schools; and the students purchased their

cent of the systems had one supervisor assigned to
24 per cent for the state as a whole. It seems that a supervisor
more highly qualified and more experienced
supervisory program are usually found in the more advanced
of the North Central Association.

Physical facilities. The art program was housed in
a special room in 77 per cent of the North Central schools,
while the state average was only 30 per cent. The type of
equipment appear in Table IV. In provision for an art class-
room and in items of equipment member schools again lagged
other schools of the state.

Finances and supplies. With regard to the purchase
of supplies, North Central schools seem to have more of the
cost than the average for the state, which perhaps reflects
the broader program offered in their schools; the more ex-

penditure is expected to share. An art appropriation of \$200
compared with \$105 for the state, was typical in 50 per
cent of the member schools, about the same percentage as
was reported on a statewide basis. A fee averaging \$1.33
was charged the student in 23 per cent of the schools, which
is nearly fifty cents below the average for the state. The
supplies, in 40 per cent of the cases, were furnished free
by the school; materials were sold at cost to the pupils in
30 per cent of the schools; and the students purchased their

TABLE IV

TYPES OF ART EQUIPMENT REPORTED BY THIRTEEN NEW MEXICO
MEMBERS OF THE NORTH CENTRAL ASSOCIATION

Rank	Equipment	Frequency
1	Large tables	12
2	Paper cutter	10
3	Drawing boards	9
4	Idea file	5
5	Spraying equipment, easels, pupil lockers	4
6	Display case, drying rack, slide projector	3
7	Buffer-sander, loom, press, drill, vise, casts, lights, hand tools, jointer, lathe, band saw, T square, brayer	1

TABLE IV

ITEMS OF ART EQUIPMENT RECEIVED BY UNIVERSITY OF
MEMBERS OF THE BOARD OF TRUSTEES

Rank	Equipment
1	Large tables
2	Power supply
3	Drawing boards
4	Isos film
5	Isos film
6	Isos film, 8" x 10" size, slide projector
7	Isos film, 8" x 10" size, slide projector, Isos film, 8" x 10" size, slide projector, Isos film, 8" x 10" size, slide projector

own supplies in 23 per cent of the schools.

Native materials utilized by North Central members are illustrated in Table V, and show no appreciable difference in comparison with the thirty-seven New Mexico high schools reported in Table II.

Classes and courses. The mean number of students in each class, from the seventh through the twelfth, was 27.5, 27.5, 20, 17.25, 18, and 17, with classes containing several grades averaging 24 pupils. These classes average about 35 per cent larger than for the state as a whole, a condition which is probably caused by the generally larger school enrolment of the North Central members.

The percentage of boys enrolled in art classes from the seventh through the twelfth grades was: 50, 53, 65, 27, 29, and 37, while classes with mixed grades averaged 48.5. Compared with statewide results, from 10 to 50 per cent more boys are enrolled in North Central Classes in art.

The classes in 77 per cent of the schools met five times a week, about 8 per cent met three times a week, and approximately 15 per cent held two classes weekly. None met as infrequently as once a week. The single period was the rule in 92 per cent of the replies, with an average length of about fifty-four minutes for the period. The other 8 per cent scheduled a triple period of two and one-half hours, meeting twice weekly.

own supplies in 23 per cent of the schools.

Native materials utilized by North Central schools

are illustrated in Table V, and show no appreciable difference

in comparison with the thirty-seven New Mexico high schools

reported in Table II.

Classes and courses. The mean number of students in

each class, from the seventh through the twelfth, was 27.5.

22.5, 20, 17.25, 18, and 17, with classes containing several

grades averaging 24 pupils. These classes average about 33

per cent larger than for the state as a whole, a condition

which is probably caused by the generally larger school

enrollment of the North Central members.

The percentage of boys enrolled in art classes from

the seventh through the twelfth grades was: 20, 23, 27, 27,

20, and 27.

Compared with statewide results, from 10 to 50 per cent more

boys are enrolled in North Central classes in art.

The classes in 77 per cent of the schools met five

times a week, about 8 per cent met three times a week, and

approximately 15 per cent held two classes weekly. None

met as infrequently as once a week. The average period was

the rule in 92 per cent of the pupils, with an average

length of about fifty-four minutes for the period. The other

8 per cent scheduled a triple period of two and one-half hours,

meeting twice weekly.

TABLE V

TYPES OF NATIVE SUPPLIES USED BY THIRTEEN NEW MEXICO
MEMBERS OF THE NORTH CENTRAL ASSOCIATION

Rank	Material	Frequency
1	Wood	5
2	Clay	4
3	Earth colors	3
4	Reed	2
5	Tin, leather	1

TYPE OF MATERIAL AND METHOD OF PREPARATION

Name	Material
1	Wood
2	Clay
3	Earthen Colours
4	Horn
5	Thin, Lustrous

Very little difference in time allotments is observable between the state accredited and the North Central accredited schools.

About 85 per cent granted credit toward graduation, as compared with statewide average of 65 per cent. The mean number of credits allowed was 1.8, with a range of from one to four credits.

Although poster design and lettering seem to be most popular among the subjects included in the art courses, as they were in the schools of the state as a whole, a comparison of Tables VI and III, covering the same forty-five items but with different rank and frequency arrangement, leads one to the conclusion that a large measure of the variety presented is traceable to the North Central Association member schools.

VII. COMMENTS

Voluntary comments added to a returned questionnaire are rather unusual. The fact that a considerable number of the respondents were generous enough with their time to append additional remarks may be construed as evidence of their sympathetic attitude toward and interest in the matter of art education. Five principals reported that the teacher shortage caused abandonment of the art program or resulted in

Very little difference in the situation between the state and local schools.

About 25 per cent of the schools as compared with the number of credits to four credits.

Although the number of popular among the schools they were in the son of Tables VI and VII but with different to the conclusion sented is possible schools.

Voluntary committees are rather unusual. The respondents were given credit for their apparent statistical results and their sympathetic attitude towards the educational shortage caused by the war.

TABLE VI

RANK AND FREQUENCY OF VARIOUS ART SUBJECTS REPORTED BY 13
MEMBERS OF THE NORTH CENTRAL ASSOCIATION

Rank	Subjects	Frequency
1	Poster design, lettering	12
2	Freehand drawing, still life drawing	10
3	Pastel drawing, water colors, pencil sketching, charcoal sketching, decorative design, leathercraft	9
4	Crayola work, linoleum block printing	8
5	Creative design, art appreciation	7
6	Wood carving, wood work	6
7	Painting (oil), landscaping, soap sculpture, life drawing, mechanical drawing, Indian weaving, other weaving, metalcraft, clay	5
8	Cartooning, puppets, plaster work, tin work, costume design, interior decorating	4
9	History of art, Indian pottery, paper, carved furniture	3
10	Stagecraft, ceramics, plastics, archery, architecture, basketry, stenciling	2
11	Silverwork, city planning, textile dyeing	1

INDEX

NAME AND RESIDENCE OF PERSONS WHOSE NAMES ARE ENTERED IN THE INDEX

NAME	RESIDENCE
1. John Doe	1. New York
2. Jane Smith	2. New York
3. Robert Brown	3. New York
4. Mary White	4. New York
5. Charles Black	5. New York
6. William Green	6. New York
7. Elizabeth Hall	7. New York
8. George King	8. New York
9. Margaret Lee	9. New York
10. Thomas Young	10. New York
11. Alice Johnson	11. New York

the lack of a program. Destruction of the high school building by fire several years ago was responsible for discontinuance of one art department, present facilities being so crowded that no space for art was available. Some stated that their small enrolment made an art program impossible, while five principals expressed regret that their school did not offer art. Over half of those schools reporting no art program favored the development of such a program, but gave various reasons, enumerated above, for not having a program at the present time.

Art was taught in connection with other subjects such as shop, home economics, and agriculture courses in fourteen schools, while several schools commented that the only art work carried on was in connection with the school annual, paper, and other extra-curricular activities. One school conducted an art class for adults after school one hour a week, covering such items as still life, pastel and charcoal drawing, and oil painting. Perhaps if this were done in more communities an art program for the school would grow out of the interest aroused.

Six replies told of definite plans for introducing art into the high school next year, and two indicated an interest in establishing a program.

From these many comments, frequently penned on sheets of paper attached to the questionnaire, hope for an expanded

the lack of a program of work for the first half of the

ing by the revised plan and the revised plan of work for the

work of one and a half years, and the revised plan of work for the

ed that no space was left for the revised plan of work for the

their small, confidential work, and the revised plan of work for the

five principles of work, and the revised plan of work for the

offer and. Over half of the work of the revised plan of work for the

item favored the development of a new program, and the revised plan of work for the

reasons, summarized above, for the revised plan of work for the

present time.

All was revised in the revised plan of work for the

as above, how much, and the revised plan of work for the

been revised, and the revised plan of work for the

and work carried on in the revised plan of work for the

paper, and other work, and the revised plan of work for the

week, covering the work of the revised plan of work for the

drawing, and oil painting, and the revised plan of work for the

committees in the revised plan of work for the

the interest of the revised plan of work for the

Six months of work, and the revised plan of work for the

into the high school work, and the revised plan of work for the

in establishing a program.

From these facts, and the revised plan of work for the

of paper attached to the revised plan of work for the

art program in New Mexico high schools arises.

VIII. A LOOK AHEAD

Now that the data gathered by the investigator have been presented, it seems logical to review suggestions and plans for secondary school art programs in order to enable the reader more easily to contrast the program in New Mexico with the recommended practice advocated by competent authorities. Therefore, in the next chapter, a sampling of the field of art education literature is presented in the belief that it may be of assistance to those who may wish to initiate a program of art in their school.

and program in New York City

1911-1912

Now that the

been presented in

plans for secondary

the reader will easily

with the recommendations

tion. Therefore, the

of art education

it may be of assistance

program of art in

CHAPTER III

REVIEW OF ART EDUCATION LITERATURE

As stated in Chapter II, in order to establish criteria for judging the program of art education in the state of New Mexico, the following review of art education literature is presented.

I. THE JUNIOR HIGH SCHOOL PROGRAM

Sallie B. Tannahill,¹ in her discussion of the junior high school program, emphasizes the need for fine arts in the education of the youth of today with these words:

In our present civilization, with work hours shortened and free time lengthened, the school's duty is to help lift recreation from mere idling and misuse of time to worthy employment during leisure hours. This function of the school, to provide the right kind of pleasure for free hours is as important as any other function. It has been said that crime is often the result of a lack of interests of the right kind. The active mind must be busy at something, and if it finds no attractive worthy outlets, it will find negative ways of expressing its impulses. In numerous ways fine arts can supply delightful pastimes and fields of expression, and it is in the junior high school, before the law allows the withdrawal of boys and girls from school, that such activities should be put before them.

The exploratory nature of the junior high school program is stressed by Miss Tannahill in her text. Aid for the perplexed supervisor or principal in organizing or surveying

1

Sallie B. Tannahill, Fine Arts for Public School Administrators (New York: Teachers College, Columbia University, 1932), pp. 76-77.

As stated in the report of the

Commissioner of Education, the

State of New York, the

literature is

in the

high school

education of the

and

the

the

the

the

the

the

the

the

the

the

the

the

the

the

his art program is presented through a comparison of old and new methods of teaching art. Standards applicable to children's work, school museums, types of subject matter for idea files, equipment for the art room, qualifications of the junior high school instructor, and possible fields for the expansion of art interests also receive liberal treatment. The latter topic is reproduced in Table VII. The items in this table may be included in short explanatory courses, or may prove useful in amplifying the regular art curriculum.

The informality of the art program provides opportunity for all students to carry on the different activities in which they may be interested, through division of the art classes into interest groups. This, according to Tannahill,² "makes for greater joy in work and hence for less strain and more friendly co-operation."

Although designed primarily for the elementary grades, suggestions for the junior high school are incorporated in a mimeographed bulletin made available by the State Department of Education in Santa Fe. The description of various processes, an equipment list, and a crafts bibliography are among the contents which make this handbook extremely helpful to schools planning an arts and crafts program.³

2

Ibid., p. 98.

3

Gail N. Barber, Arts and Crafts Handbook (Bulletin of the State of New Mexico, Department of Public Instruction, No. 10. Santa Fe, New Mexico, 1946).

his art program is presented through a combination of
and new methods of teaching and...
children's work, school management, study of school
ideas like, equipment for the art room, organization
the Junior High School...
the expansion of art interests also receive...
ment. The latter topic is treated in...
items in this table may be included in short...
courses, or may prove useful in analyzing the...
curriculum.

The information of the art program provides...
help for all students to study on the different...
in which they may be interested, through...
classes into interest groups. This, according to...
"values for creation, joy in work and sense for..."

Although designed primarily for the elementary...
suggestions for the Junior High School are...
micrographed bulletins were available by the...
of Education in Santa Fe. The description of...
see, an equipment list, and a careful bibliography...
the contents which make this handbook extremely...
schools planning an art and craft program.

TABLE VII

POSSIBLE FIELDS FOR THE EXPANSION OF ART INTERESTS--
HOBBIES FOR LEISURE TIME⁴

POTTERY, GLASS, METAL

Glass (ancient and modern), Tiles, Weather vanes, Jewelry, Candlesticks (brass, iron, pewter, silver), Armor, Coins, Andirons and other fireplace fixtures, Silver spoons, Pottery (ceramics, china), Pewter

ART OF DRESS

Materials, Study of personality, Accessories, Textures, Ensemble, Becoming Styles (line and color)

TEXTILES

Batiks, Block printing (wood and linoleum), Tied and dyed, Costumed dolls from many lands, Painted textiles, Stencils, Millinery (from past to present), Shawls (Persian, Indian, Paisley, Spanish, and so forth), Hooked rugs, Old quilts, Historic costume, Modern costume, Samplers

PRINTS, ENGRAVING, PHOTOGRAPHY

Reproductive processes, Photography, Cartooning, Etchings, Aquatints, mezzotints, Linoleum or wood block prints, Engravings on wood, copper, and so forth

BOOKS, TYPOGRAPHY, LETTERING, MANUSCRIPTS

Bookbinding, Illuminated manuscripts, Persian and Indian manuscripts, Modern lettering (pen and built-up letters), Wrapping papers, Posters and advertising, Christmas cards, Gift books--lettered and illuminated, The art of writing in different countries, Children's illustrated books (ancient and modern), Fine printed books (old and modern), Bookplates, Monograms

TABLE VII

POSSIBLE FINDS FOR THE EXPANSION OF THE
HORIZONS FOR LATER TIMES

POTTERY, GLASS, METAL

Glass (ancient and modern), Tiles, Vases, Jars, etc.
Candlesticks (brass, iron, pewter, silver, etc.)
Andirons and other fireplace fixtures, Silver spoons,
Potters (ceramics, china), Water

ART OF DRESS

Materials, Study of personality, Accessories, Textures,
Fashions, Dressing styles (line and color)

TEXTILES

Batiks, Block printing (wood and linoleum), Lace and silk,
Costumed dolls from many lands, Painted textiles, etc.
Millinery (from past to present), Shawls (Persian, Indian,
Paisley, Spanish, and so forth), Booked veils, Old quilts,
Historic costumes, Modern costume, Bagnios

PRINTS, ENGRAVING, PHOTOGRAPHY

Reproductive processes, Photography, Engraving, etc.
Engravings on wood, copper, and so forth
Engravings, mezzotints, Linoleum or wood block prints

BOOKS, TYPOGRAPHY, LETTERING, MANUSCRIPTS

Bookbinding, Illuminated manuscripts, Persian and Indian
manuscripts, Modern lettering (pen and ball-point letters),
Typing papers, Posters and advertising, Calligraphic
Gift books--lettered and illuminated, The art of writing
In different countries, Children's illustrated books
(ancient and modern), Fine printed books (old and modern),
Bookplates, Monograms

TABLE VII (continued)

POSSIBLE FIELDS FOR THE EXPANSION OF ART INTERESTS--
HOBBIES FOR LEISURE TIME

FURNITURE, INTERIOR DECORATION

Assembling various articles for the home (arrangement of these), Lamps (light fixtures), Clocks, Table and flower arrangement, Chairs, beds, chests and so forth, Rugs, Hangings (curtains), (see also under POTTERY, GLASS, METAL)

ARCHITECTURE

Domestic and foreign, Styles and their influence on present-day architecture, Old doorways, Modern architectural development (the penthouse on top of new apartments)

LANDSCAPE ARCHITECTURE

Planting, Gardening, Color schemes in flower gardens

CIVIC ART

Regional planning, Parks, Layout of cities, towns, villages, How art will improve all these

SCULPTURE

Woodcarving--whittling, Architectural sculpture, Low relief and relief in the round, Soap carving, Modeling in clay (animals, figures, portraits), Sculptured design (on new buildings)

PAINTING

Landscapes--portraits--still life--flowers--imaginative subjects (in oil, pastel, water color), Painting (past and present in all countries)

PRIMITIVE ART

TABIE VII (continued)

POSSIBLE FINDS FOR THE EXHIBITION IN THE MUSEUM
HOUSING FOR EXHIBITION

FURNITURE, LIGHT AND DECORATION

Assessing various articles for the purpose of exhibition
(these; items (1) and (2) are the most important)
arrangement, design, style, and so on.
Hanging (carpeting) (see also under POLICE, etc.)

ARCHITECTURE

Domestic and foreign, styles and their influence on the
day architecture, old houses, modern architectural style
element (the pantheon as a type of new architecture)

LANDSCAPE ARCHITECTURE

Planning, gardening, color schemes in flower gardens

CIVIC ART

Regional planning, public layout of cities, etc.
and the influence of these

SCULPTURE

Woodcarving--whittling, architectural sculpture, etc.
and relief in the round, deep carving, modeling in clay
(animals, figures, portraits), sculpture design (on the
buildings)

PAINTING

Landscapes--portraits--still life--flowers--narrative
subjects (in oil, pastel, water color), etc.
present in all countries

TABLE VII (continued)

POSSIBLE FIELDS FOR THE EXPANSION OF ART INTERESTS--
HOBBIES FOR LEISURE TIME

PRIMITIVE ART

American Indians, Peruvian, Totem poles, Alaskan, Baskets, Mexican (Aztec, Mayah), Pottery, Bead work, Oriental art, Blankets, Symbolism

ART IN THE CHURCH

Architecture, Textiles (altar cloths, robes, etc.), Brasses, Sculpture, Inscriptions, Stained glass, Woodwork--carving, Painting, Symbolism

ART FOR CHILDREN

Toys, Interior decoration, Shadow plays, Motion pictures, Wall hangings, Books, Dress, Marionettes, Pictures

THEATER ART

The theater (costumes, stage sets, etc.), Puppet shows, The motion picture, Marionette shows, Lighting

⁴ Ibid., pp. 78-80.

TABLE VII (Continued)

PERCENTAGE OF THE TOTAL POPULATION OF THE UNITED STATES

WHITE

American Indians, Eskimos,
Mexican (Latin American),
Black, Spanish

AND IN THE CHURCH

American Indians, Eskimos (Latin American),
Mexican (Latin American),
Black, Spanish

AND NON-CHURCH

Boys, American Indians, Eskimos, Mexican (Latin American),
Black, Spanish, Chinese, Japanese, Korean, Filipino, Hawaiian

THAT ARE

The above figures are based on the 1950 Census of the United States.

Leon L. Winslow, in his text The Integrated School Art Program, enlarges on several phases of the junior high school art program. The formation of art clubs gives the pupils an opportunity to use their talents in working with the school publications, helping with stage design and publicity, and in general bringing the art program into closer contact with the school community. Advice on the selection of units of teaching, including a sample unit on architecture, a list of suggested topics for units, and guidance suggestions, make this reference of considerable value to every art teacher.

The experience of most teachers seems to show that junior high school pupils are less creative than elementary school children. Winslow⁵ asks the questions:

May it not be true that the sometimes apparent lack of creativeness on the part of the junior high school pupils is due, not to any innate lack of ability on their part, but rather to a lack of the proper psychological approach on the part of the junior high school art teacher?

II. THE SENIOR HIGH SCHOOL PROGRAM

A distinctive educational philosophy involving the concept of the artist-teacher, creative teaching, and the present lack of relationship between school and life is set forth in a work by Rosabell MacDonald⁶.

⁵ Leon L. Winslow, The Integrated School Art Program (New York: McGraw-Hill Book Company, Inc., 1939), p. 163.

⁶ Rosabell MacDonald, Art as Education (New York: Henry Holt and Company, 1941), p. iii-xi.

34
 In his text The Interest School and
 program, enlarges on several phases of the junior high school
 art program. The formation of art clubs gives the pupils an
 opportunity to use their talents in working with the school
 applications, helping with stage design and publicity, and
 in general bringing the art program into closer contact with
 the school community. Advice on the selection of art
 teaching, including a sample unit on architecture, a list of
 suggested topics for units, and guidance suggestions, make
 this reference of considerable value to every art teacher.
 The experience of most teachers seems to show that
 junior high school pupils are less creative than elementary
 school children. Winslow asks the question:

May it not be true that the sometimes apparent lack
 of creativeness on the part of the junior high school
 pupils is due, not to any innate lack of ability on
 their part, but rather to a lack of the proper
 part of the junior high school
 art teacher?

II. THE SENIOR HIGH SCHOOL PROGRAM

A distinctive educational philosophy involving the
 concept of the artist-teacher, creative teaching, and the
 present lack of relationship between school and life is set
 forth in a work by Rosabell MacDonald.⁶

⁵ Leon L. Winslow, The Interest School and Program
 (New York: McGraw-Hill Book Company, Inc., 1925), p. 108.
⁶ Rosabell MacDonald, Art as Education (New York:
 Henry Holt and Company, 1921), p. 111-12.

This "working handbook"⁷ for teachers, as Miss MacDonald describes it, although based on problems encountered in large New York City high schools, contains a course of study and teaching suggestions that are valuable to teachers and administrators in every part of the country.

Thought-provoking comment on the secondary schools of today, together with a plan for the reconstruction of the secondary school along the lines of adolescent requirements, makes Art as Education an outstanding contribution to the field of administrative as well as art education literature.

The books previously referred to, by Tannahill and Winslow, contain many aids to the development of a good senior high school program in art. Tests in fine arts, with the addresses of the publishers, are described by Tannahill⁸. A fine bibliography may be found at the end of each chapter and a complete chapter is devoted to art books in the Winslow⁹ text.

In a recent magazine article Mr. Winslow stressed the point:

There must come the consciousness on the part of the high school administrator that art is as "preparatory"

⁷ Ibid., p. viii.

⁸ Tannahill, op. cit., pp. 126-129.

⁹ Winslow, op. cit., pp. 315-350.

This "working handbook" for teachers is described in, although based on New York City high schools, contains teaching suggestions that are of value to teachers in every part of the country. Thought-provoking comments are included, together with a plan for secondary school along the lines of the book. An Education an outstanding field of administrative as well as The books previously referred to, Winslow, contain many aids to the senior high school program in the the addresses of the publishers, A fine bibliography may be found

text.

In a recent magazine article on point: There must come the high school administrator

- 7 Ibid., p. viii.
- 8 Trenchard, op. cit., pp. 12-13.
- 9 Winslow, op. cit., pp. 12-13.

a subject for students who will enter college as it is for those who are compelled to terminate their formal education on graduation from high school. There must come the recognition of the claim of art to a position of importance in the curriculum identical with that now held by the languages, mathematics, and science.¹⁰

Upon entering high school, according to Tannahill,¹¹ the average youth will be most interested in general cultural courses, usually art appreciation and history, but a few, not planning to specialize in art, will want to continue with the development of avocations through art. Primarily for the ones who specialize in art are courses such as those listed in Table VIII.

The literature dealing with senior high school art is not so abundant as material devoted to elementary and junior high school programs.

III. GENERAL REFERENCES

A general art appreciation text written for the secondary school has been published, authored by Kathryn Dean Lee, teacher of fine arts at the University High School, University of Chicago. This volume deals with general principles, design, color, drawing, lettering and printing, home arts, and imaginary journeys into the realm of architecture, sculpture, and painting.

¹⁰ Leon S. Winslow, "Providing Building and Teaching Facilities for Art Education," Industrial Arts and Vocational Education, 36:163, April, 1947.

¹¹ Tannahill, op. cit., p. 102.

a subject for students who will enter college or for those who are compelled to terminate their education on graduation from high school. There are some the recognition of the claim of art as a position of importance in the curriculum identical with that held by the languages, mathematics, and sciences.

Upon entering high school, according to the average youth will be most interested in general education, usually art appreciation and history, but as time passes, planning to specialize in art, will want to continue with the development of avocations through art. Primarily for those ones who specialize in art are courses such as those listed in Table VII.

The literature dealing with senior high school art is not as abundant as material devoted to elementary and junior high school programs.

III. GENERAL REFERENCES

A general art appreciation text written for the secondary school has been published, authored by Kathryn Dean Lee, teacher of fine arts at the University of Chicago. This volume deals with general principles, design, color, drawing, lettering and printing, home arts, and imaginary journeys into the realm of architecture, sculpture, and painting.

10
Dean E. Winslow, "Providing Building and Learning Facilities for Art Education," Industrial Arts and Vocational Education, 30:163, April, 1947.

TABLE VIII

COURSES DESIGNED PRIMARILY FOR HIGH SCHOOL PUPILS
SPECIALIZING IN ART¹²

-
-
1. Drawing (different types, such as free expression, mechanical, perspective, etc.).
 2. Painting.
 3. Modeling.
 4. Design (general, cultural; theory of; art structure).
 5. Special design courses for practical purposes, industrial design.
 6. Color, its theory and practice in pigment and light.
 7. Commercial art, including advertising, lettering, layout, and so on.
 8. Home furnishing and architecture, landscape architecture.
 9. Civic art.
 10. Costume art.
 11. Stage art.
 12. Cartooning, caricature.
 13. Mural painting.
 14. Photography.
 15. Graphic arts, etchings, woodcuts, etc.
-
-

¹² Tannahill, op. cit., pp. 102-103.

TABLE VIII

COURSES OFFERED PRIMARILY FOR HIGH SCHOOL GRADUATES
SPECIALIZING IN ARTS

1. Drawing (different types, such as free-hand, mechanical, perspective, etc.)
2. Painting
3. Modeling
4. Design (general, cultural; theory and practice)
5. Special design courses for practical purposes, industrial design
6. Color, its theory and practice in pigment and light
7. Commercial art, including advertising, lettering, layout, and so on
8. Home furnishing and architecture, landscape architecture
9. Civic art
10. Costume art
11. Stage art
12. Cartooning, caricature
13. Mural painting
14. Photography
15. Graphic arts, etching, woodcuts, etc.

In her opening chapter Miss Lee¹³ remarks:

Perhaps you think that only so-called talented individuals can draw, model, or paint. You may feel that they have some strange gift or intuition which enables them to make beautiful things without effort or thought. It is true that some people naturally possess more skill than others, but it is also true that every one has a certain amount of creative ability which may be developed by use. If it is not utilized, this precious gift will gradually decrease just as the muscles of your body grow weaker if they are not exercised.

A helpful little book is Organization and Teaching of Art, one of several contributions to this field by Leon Loyal Winslow. Besides presenting information on the values in the industrial arts courses, elementary and secondary program outlines, and courses of study, Winslow¹⁴ also presents two course sequences in art for grades nine through twelve. One course is primarily cultural, with opportunity for some specialization; the other is decidedly vocational in aim.

For an insight into the aims and declarations of the outstanding exponents of art as a full-fledged member of the curriculum, as well as a general discussion of art and of artists, the Barnes Foundation has published Art and Education, consisting of articles written by John Dewey, Albert C. Barnes, Laurence Buermyer, Thomas Munro, Paul Guillaume, Mary Mullen, and Violette de Mazia.

¹³ Kathryn Dean Lee, Adventuring in Art (New York: D. Appleton—Century Company, 1939), p. 3.

¹⁴ Leon L. Winslow, Organization and Teaching of Art (Baltimore, Maryland: Warwick and York, Inc., 1928), pp. 84-85.

Perhaps you think that only so-called natural individuals can draw, model, or paint. You may think they have some strange gift or instinct which enables them to make beautiful things without effort or study. It is true that some people naturally possess more skill than others, but it is also true that every one has a certain amount of creative ability which may be developed by use. If it is not utilized, this precious gift will gradually decrease just as the muscles of your body grow weaker if they are not exercised.

A helpful little book is Organization and Teaching of Art, one of several contributions to this field by Leopold I. Winiflow. Besides presenting information on the various methods of industrial arts courses, elementary and secondary programs, outlines, and courses of study, Winiflow¹⁴ also presents two course sequences in art for grades nine through twelve. One course is primarily cultural, with opportunity for some specialization; the other is decidedly vocational in character. For an insight into the aims and objectives of the

outstanding exponents of art as a full-fledged member of the curriculum, as well as a general discussion of art and of artists, the Barnes Foundation has published Art and Education, consisting of articles written by John Dewey, Arthur C. Barnes, Lawrence Buehrer, Thomas Munro, Paul Gellman, Mary Miller, and Violet de Mella.

¹³ Kathryn Dean Lee, Advancing in Art (New York: D. Appleton-Century Company, 1939), p. 3.

¹⁴ Leopold I. Winiflow, Organization and Teaching of Art (Beltsville, Maryland: Beltsville and Lee, Inc., 1938), p. 10.

"...a text in the art methods classes in teachers' colleges, art schools, and other teacher training institutions, and also...an aid to the teacher in the classroom," is the authors' description of Art Activities in the Modern School. The book emphasizes methods of procedure and does not attempt to teach art subject matter.¹⁵

15

Florence W. Nicholas, Nellie C. Mawhood, and Mabel B. Trilling, Art Activities in the Modern School (New York: The Macmillan Company, 1937), p. v.

...a text in the art methods classes in teachers' colleges, art schools, and other teacher training institutions, and also, an aid to the teacher in the classroom, in the authors' description of Art Activities in the Modern School. The book emphasizes methods of procedure and does not attempt to teach art subject matter. 15

16
Florence W. Nicholas, Nellie C. Hawood, and Isabel D. Trilling, Art Activities in the Modern School (New York: The Macmillan Company, 1937), p. v.

CHAPTER IV

RECOMMENDATIONS FOR NEW MEXICO

Conditions as they exist in the high schools of New Mexico with regard to the art program have been presented in Chapter II. The next chapter reviewed suggestions and plans for secondary school art programs through acquaintance with recognized texts in the field of art education. It is the investigator's intention to deal in the present chapter specifically with the establishment of secondary school art programs in New Mexico, with attention given especially to the selection of the teacher of art, equipment to carry out adequate programs, the question of supplies, and the development of the curriculum.

I. THE TEACHER

Since the elementary teachers in most of the schools of the state are responsible for teaching art in their rooms, and many of them have some credit hours in art because of certification requirements, they are oftentimes tempted to apply for a position as art teacher in the secondary schools, particularly in the junior high school. In the few places where the single salary schedule for elementary and junior and senior high schools has not been adopted, there is an added incentive to grade school teachers to enter the high

RECOMMENDATIONS FOR THE FUTURE

Conditions as they exist in the high schools of New

Mexico with regard to the secondary school curriculum and
 in Chapter II. The next chapter reviewed the curriculum
 plans for secondary school and proposed through recommendations
 with recognized texts in the field of high education. It is
 the investigator's intention to deal in the present chapter
 specifically with the establishment of secondary schools and
 progress in New Mexico, with attention given especially to
 the selection of the teacher of English, the development of
 adequate programs, the preparation of students, and the develop-
 ment of the curriculum.

Since the elementary schools in most of the states
 of the state are responsible for teaching and in their work,
 and many of them have some credit hours in art, music, and
 certification requirements, they are often required to
 apply for a position as art teacher in the secondary schools,
 particularly in the junior high schools. In the few places
 where the single salary schedule for elementary and junior
 and senior high schools has not been adopted, there is an
 added incentive to grade school teachers to enter the high

school field of teaching. Not only are the elementary school teachers sorely needed in the elementary schools, but the inadvisability of elementary teachers stepping into a secondary school art teaching position with inadequate preparation is particularly well stated in the following excerpt from Tannahill:¹

Elementary art teachers should not undertake to fill junior high school positions without having first made a special study of the peculiar problems of the junior high school. Otherwise both the art and the children will suffer; art becomes simply a continuation of elementary work and does not meet the needs of the more mature minds of junior high school pupils. A knowledge of the psychology of early adolescent youth is necessary for an understanding of the particular interests and capabilities of boys and girls at this period.

On the other hand, it is probably not desirable that the secondary school art teacher be a purely creative artist or a graduate of an art school. According to Professor Ralph Douglass of the Art Department, University of New Mexico, the state ranks third in the proportion of artists to the population, using recent figures from Who's Who in American Art. The schools should, however, refrain from seeking, or accepting, the services of any artist, no matter how talented he may be, without first determining his general cultural background. Quoting again from Tannahill:²

¹ Sallie B. Tannahill, *Fine Arts for Public School Administrators* (New York: Teachers College, Columbia University, 1932), pp. 99-100.

² Ibid., pp. 130-31.

school field of teaching. Not only are the elementary school teachers sorely needed in the elementary schools, but the inadvisability of elementary teachers working alone in secondary school art teaching position with inadequate preparation is particularly well stated in the following quotation from Tannabill:¹

Elementary art teachers should not undertake a junior high school position without having first made a special study of the peculiar problems of the junior high school. Otherwise both the art and the children will suffer; art becomes simply a continuation of elementary work and does not meet the needs of the new nature which of junior high school pupils. A knowledge of the psychology of early adolescent youth is necessary for an understanding of the particular interests and capabilities of boys and girls at this period.

On the other hand, it is probably a desirable thing for the secondary school art teacher to have a general knowledge of a graduate of an art school. According to Professor Ralph Douglas of the Art Department, University of New York, "since there is a child in the proportion of artists in the population, using recent figures from the U. S. Census Bureau, the schools should, however, refrain from seeking, or assuming, the services of any artist, no matter how talented he may be, without first determining his general cultural background." Quoting again from Tannabill:²

¹ Salts H. Tannabill, The Art for Junior High School Administrators (New York: Teachers College, University, 1932), pp. 92-100.
² Ibid., pp. 130-31.

Naturally, in order to teach art, it is important for the art teacher to know art, to appreciate, to create, to have technical skill so that she can "show" the pupil as well as talk about it. But, aside from all this art equipment, the teacher of fine arts needs a broad cultural background--just as any other high school teacher needs such a background--and she should have a philosophy which will guide and control her work, so that art will take its place as part of a broad scheme of educational practice and will not merely exist, pigeon-holed as an isolated subject.

In order to secure the teachers needed to broaden the high school art curriculum and introduce art wherever it is not at present a part of the program, it will be necessary to expand the art education departments of the state's colleges, guide interested, talented high school graduates into preparation for the teaching profession, and build well-planned art departments in each high school. Sufficient salary for the instructors and an adequate working budget are likewise needed to administer a complete program. From one to two dollars for each student enrolled in the high school will be needed to finance the yearly supplies, and a minimum of \$200 extra compensation for the teacher will go far toward attracting qualified personnel.

Certification at present is based upon the fact that art is considered a "non-academic" subject, and, therefore, successful experience may substitute for academic requirements. However, since modern practice places art subject matter on the same level with such subjects as mathematics, social science, and English, the qualifications should be the

qualified personnel.

same as for the teachers of the other academic subjects.

These requirements include:

. . . Graduation from an approved normal, college or university with a minimum of 120 semester hours or 180 term hours of credit. . .

1. A major (24 semester hours) and a minor (15 semester hours) in the subjects usually taught in high school, OR

2. Two minors of fifteen semester hours in subjects taught in high school.

3. Fifteen semester hours in Education.

4. Teachers of academic subjects must have at least 10 semester hours or 15 term hours in the subject field with 3 semester hours in the specific subject taught.³

The present staff of the State Department of Education endeavors to secure compliance with Requirement 4 before a prospective art teacher is certified. The requirement, however, should be written into the certification regulations.

II. EQUIPMENT

No attempt is made here to present an exhaustive listing of equipment for the art department, since the topic is covered in detail in the specifications contained in Planning the Art Department, published by The Related Arts Service.⁴

³ Georgia L. Lusk, Handbook for Secondary Schools (Issued by Superintendent of Instruction, revised 1944, Santa Fe, New Mexico: Santa Fe Press, 1944), p. 9.

⁴ Leon L. Winslow, Planning the Art Department (New York: The Related Arts Service, 1945), pp. 5-7.

same as for the teachers of the other academic subjects.
These requirements include:

1. Graduation from an approved normal college or university with a minimum of 120 semester hours of college credit.

2. A major (24 semester hours) and a minor (12 semester hours) in the subjects normally taught in high school.

3. Two minors of fifteen semester hours in subjects taught in high school.

4. Fifteen semester hours in education.

5. Teachers of academic subjects must have at least 10 semester hours of college credit in the subject which they teach. In the case of the physical and natural sciences, 3 semester hours in the respective subject are required.

The present staff of the State Department of Education

endeavors to secure compliance with the requirements before a

prospective art teacher is certified. The requirements, however,

ever, should be written into the certification requirements.

No attempt is made here to present an exhaustive list

ing of equipment for the art department, since the topic is

covered in detail in the specifications contained in the

the Art Department, published by the Bureau of Education.

3. Florida L. Lusk, Handbook for Secondary Schools (Issued by Superintendent of Instruction, revised 1924, State of New Mexico, Santa Fe Press, 1924), p. 2.

4. Lash L. Winslow, Planning and Organizing the Art Department (New York: The Painted Arts Service, 1927), p. 1-2.

An equipment list for specialized art instruction such as painting, sculpture, commercial art, industrial art, architecture, and theater art, may be found in an article by Leon L. Winslow,⁵ in Industrial Arts and Vocational Education, together with a suggested list of supplies. It is relevant, however, to mention a few standard items necessary to the proper functioning of the art program.

It is very important for the art classes to have the exclusive use of a good-sized room, allowing thirty square feet per pupil as a minimum. This amounts to about one and one-half times the ordinary classroom size. If at all possible, an auxiliary room adjacent to and connected with the main room should also be provided, about one-half the size of the ordinary classroom. In this room a sink should be available, as well as storage for pupils' unfinished work. Heavy equipment such as the kiln, block printing press, and the clay bin should also be placed here. The walls of the main room should be liberally provided with cork or similar surface for display of the pupils' work. In an ideal situation the wall between the classroom and the corridor will contain display cases, with glass on both sides so that pupils' work may be viewed from the hall as well as the

⁵ Leon L. Winslow, "Providing Building and Teaching Facilities for Art Education," Industrial Arts and Vocational Education, 36:160-62, April, 1947.

An equipment list for specialized and instructional work as
painting, sculpture, commercial art, industrial art, stage
set design, and theater art, may be found in the list of
L. Winslow, Industrial Arts and Vocational Education.

together with a suggested list of equipment. It is recommended,
however, to mention a few standards of equipment for the
proper functioning of the art program.

It is very important for the art classes to have an
exclusive use of a good-sized room, allowing thirty square
feet per pupil as a minimum. This amount is based on the
one-half class the ordinary classroom size. In all
possible, an auxiliary room adjacent to the classroom with
the main room should also be provided, and the size of
size of the ordinary classroom. In this room, which should
be available, as well as storage for pupils' materials.

The clay bin should also be placed here. The walls of the
main-room should be liberally provided with cork or oil cloth
surface for display of the pupils' work. In an ideal situa-
tion the wall between the classroom and the art room should
contain display cases, with glass on both sides so that
pupils' work may be viewed from the hall as well as from

Leon L. Winslow, "Industrial Education and Vocational
Education for Art Education," Industrial Arts and Vocational
Education, 30:100-102, April, 1947.

classroom. This space is also suitable for museum displays and other art appreciation exhibits.

A couple of large tables find frequent use, and in some situations a room equipped with six or eight such tables may be all the working space needed by the pupils. A better individual arrangement, however, is a table for each pupil, with a top about 20 x 34 inches, 30 inches high, part of the top being adjustable to provide an inclined working surface. An 18 or 24-inch paper cutter is virtually a necessity and items such as a drying rack, idea file, and easels may be made by the pupils in the manual training classes. A slide projector (preferably for 2 x 2-inch slides) has a variety of uses such as showing famous art reproductions in appreciation class, illustrating sculptural and architectural examples, and giving the class instruction in various art processes. In a system where funds are available and a well-developed program can be constructed, such equipment as a spray gun, compressor, air brush, jig saw, bench saw and other power tools, book press, and linoleum block printing press greatly increase the possibilities of the art curriculum.

III. SUPPLIES

Several pages could be devoted to supplies, but since programs vary and previous references carry rather complete listings of art supplies there is no point in going into much

classroom. This space is also used for other and other educational purposes. A couple of large tables are placed in some situations as shown in the illustration. Tables may be set up in a room to better individual students, with a top view of the top being adjusted to the surface. An 18 or 24 inch square surface, and then a small square surface, possibly may be made of the top. A slide projector (projector) is a variety of uses such as a small projection apparatus, illustrating the examples, and giving the

developed program can be used for spray gun, control panel, air pump, and other power tools, such as a pump, and press directly into the

III. SUMMARY

Several pages could be devoted to the various programs very and detailed information of the types of and supplies that are used in the

detail here. It is recognized that certain types of material must be secured from regular supply channels, items such as brushes, paper, water color, and so forth. In most localities, however, greater emphasis may be placed on the native materials found in New Mexico and used by those living here for a number of centuries. Clay, wood, and reed are the most readily accessible of these materials and there are infinite possibilities in the use of waste materials for the crafts program.

In many schools the problem of financing the purchase of supplies is partially solved through sale of craft work, thus making the collection of art fees unnecessary. For the supplies which must be purchased from supply houses substantial savings may be made if several schools pool their purchases. The supply problem is directly related to the course or courses offered, since one is dependent upon the other.

IV. THE CURRICULUM

As is obvious, the offering in a small school of one hundred or fewer pupils cannot be as diversified as is the program in a school of one thousand or more students. The factors of cost and pupil-teacher ratio often determine the limits of what can be done in a field where adequate budget provision for art is so seldom made.

This state is exceedingly fortunate in having avail-

able in many sections native supplies for carrying out an art program. The use of local clay, reed, earth colors, and wood not only reduces the cost of the art work but has a salutary effect in developing resourcefulness in the pupils. Clay can frequently be taken from nearby clay banks, reeds can usually be found growing wild or may be cultivated near the school, and wood of one kind or another is generally obtainable without too much expense or difficulty. With these materials at hand, cost need not be a limiting factor in determining whether a school participates in an art program.

New Mexico, with its rich heritage of Indian and Spanish-colonial culture, should, through its schools, maintain a program to preserve and extend the arts of such a distinctive past. Greater use can be made of the wood carving, tin work, pottery, weaving, basketry, and silver craft handed down by that culture, to insure greater retention in the schools and a more enjoyable after-school life.

Every school should offer some craft work in all the grades to keep the pupils in touch with art. Courses in art history or appreciation and exploratory general courses which sample crafts, painting, sculpture, architecture, graphic and industrial arts, can fulfil this aim and will do much toward production of a well-educated citizenry.

who in many cases are not only not only
program. The school is not only not only
not only not only not only not only not only
effect in having the school in the school

The school is not only not only not only
be found in the school in the school in the school
and not only not only not only not only not only
out too much in the school in the school in the school
hand, the school is not only not only not only
a school in the school in the school in the school
the school in the school in the school in the school
Spanish-English in the school in the school in the school
maintain a school in the school in the school in the school
distinctive part. The school in the school in the school
ing, the school in the school in the school in the school

the school in the school in the school in the school
Every school in the school in the school in the school
grades to keep the school in the school in the school
history in the school in the school in the school
sample of the school in the school in the school in the school
industrial school in the school in the school in the school
production of a school in the school in the school in the school

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The results of the survey, initiated to discover the status of art education in New Mexico, were reported in Chapter II. Some of the outstanding literature relating to art education was brought to the reader's attention in the third chapter. The next chapter dealt with some specific recommendations for the state, and it is the purpose of this, the final chapter, to reiterate some of the particularly significant findings, as well as present the writer's conclusions and recommendations.

I. SUMMARY

The questionnaire returns, one hundred out of 153 sent, were well distributed over the state. The larger schools with larger faculties and more students more often included art in their schedules than did the smaller schools. Further evidence lies in the fact that pupil-teacher ratios were substantially greater in schools having an art program.

Over 82 per cent of the teachers had four or more years of college preparation; about 8 per cent had only two years of college. On the average the number of semester hours in art taken by each instructor was rather high (35), and few of the teachers were new to the profession. Part-

SUMMARY, CONCLUSION, AND RECOMMENDATIONS

The results of the survey, which was conducted in the status of art education in New Mexico, are presented in Chapter II. Some of the outstanding findings of the survey are presented in Chapter III. The next chapter deals with the recommendations for the state, and is the purpose of the final chapter, to present some of the practical suggestions for the improvement of art education in the state, as well as present the writer's conclusions and recommendations.

I. SUMMARY

The questionnaire returns, one hundred and twenty-five in number, were received from the following schools with larger faculties and more extensive facilities included art in their curricula: Albuquerque, Santa Fe, and Los Alamos. Further evidence lies in the fact that the majority of the schools were substantially greater in schools having an art program. Over 62 per cent of the teachers had four or more years of college preparation; almost 60 per cent had only two years of college. On the average the schools in the survey hours in art taken by each instructor was about 15.00, and few of the teachers were over 10 years of age.

time instructors were the general rule, being reported by 84 per cent of the schools, leaving 16 per cent teaching art full-time. Four out of five of the instructors were women. Supervisors were indicated in less than one-third of the school systems.

Schools provided a special art room in only about one-third of the cases, and equipment was rather sparse except in the well-maintained art departments of the larger high schools. Less than one-third of the schools made specific provision in the budget for art, but another one-seventh drew from the general supply funds to support the art program. Student fees were charged in only about one-seventh of the schools but pupils had to furnish their own supplies in about one-third of the schools offering art. Native materials were used to some extent but many schools did not make use of them in the program.

Enrolment in classes for the state numbered between 11.5 and 22 pupils and the percentage of boys varied from more than one-fifth to slightly less than one-half. Classes meeting daily prevailed in 60 per cent of the cases and single periods were the rule in 88 per cent of the schools, with a fifty minute period typical.

Credits were allowed toward graduation in two-thirds of the schools, with two schools granting a maximum of four credits. Out of forty-five mentioned, lettering and freehand

time instructors were also present, being reported by 84 per cent of the schools, leaving 16 per cent reporting no full-time. Four out of five of the instructors were women. Supervisors were indicated in less than one-third of the school systems.

Schools provided a specialist art room in only about one-third of the cases, and equipment was rather sparse except in the well-maintained art departments of the higher high schools. Less than one-third of the schools made special provision in the budget for art, but another one-third drew from the general supply funds to support the art program. Student fees were charged in only about one-fourth of the schools but pupils had material from their own supplies in about one-third of the schools offering art. Active materials were used to some extent but many schools did not make use of them in the art program.

Enrollment in classes for the state standard between 11.5 and 32 pupils and the percentage of more varied than more than one-fifth to slightly less than one-half. Classes meeting daily prevailed in 50 per cent of the cases and single periods were the rule in 55 per cent of the schools, with a fifty minute period typical. Credits were allowed toward graduation in two-thirds of the schools, with two schools granting a maximum of four credits. Out of forty-five mentioned, forty-two had standard

drawing took first place in the list of subjects covered in art courses. There were a considerable number of schools offering a meager art course, usually designated "general art."

On the date this study was made the North Central Association of Colleges and Secondary Schools recognized thirty-nine schools in New Mexico as on their approved list. Seventy-two per cent of these schools returned questionnaires, half of them reporting that they were conducting an art program. Generally speaking, the schools that belonged to the North Central Association ranked higher with regard to the art program carried on, qualifications of the art teacher, subject matter covered, and so forth, than did the non-member schools.

According to remarks made by a number of principals, the 1947-48 academic year will see at least six or eight more schools offering art in the curriculum.

II. CONCLUSIONS

Apparently the larger the school the more likely it is to present courses in art. Because of the fact that so many schools have placed art on a part-time basis it seems that the majority of the schools do not consider art as an integral part of the program. Much improvement remains to be made with regard to the housing of the art unit in the

drawing took first place in the list of subjects
at courses. There were a considerable number of
offering a number of courses, including in the
art.

On the basis of the above information, the
Association of Colleges and Universities
thirty-nine schools in the United States
seventy-two per cent of these schools
half of them reporting that they were conducting
art. Generally speaking, the schools
North Central Association ranked highest
art program carried on, followed by the
subject matter covered, and as for the
member schools.
According to the above information, the

more schools offering art in the
II. CONCLUSIONS
Apparently the largest number of schools
is to present courses in art. Indeed, of the
many schools have placed art on a par with the
that the majority of the schools of the United States
integral part of the program. The majority of the
be made with regard to the subject.

state's secondary schools and more attention needs to be given to providing more equipment to fulfil the needs of the art department.

Budget allowances for art seem deficient in that many students are required to pay fees as a requisite to taking art. Supply problems could be relieved, in large measure, by utilizing local sources of supply, especially native materials.

The size of the classes is excellent for conducting a suitable program, but the per-pupil-cost constitutes a drawback. Single periods are too prevalent to permit efficient use of class time, since preparation and clean-up consumes too great a proportion of the period.

As two-thirds of the schools conducting art programs now grant credit toward graduation, the time may not be far distant when credit will be given in all cases, thus giving impetus to the spread of art as a regular subject.

Too many schools seem to give a smattering of many phases of art without sufficient concentration on any one section, to the detriment of the pupil who may hope to achieve skill along one or two specific lines.

With the showing made by the North Central schools it is evident that, as more schools become members, so will the art program improve.

State's secondary schools and more than 100,000
given to providing more efficient instruction
art department.

Budget allowances for art instruction
students are restricted to pay for materials
art. Supply problems could be solved
by utilizing local sources of materials
materials.

The size of the classes, the number of
a suitable program, but the art department
drawback. Single periods are not enough
element use of class time, which is
concerns the greater proportion of the
At two-thirds of the art department
new trend toward more art instruction

impact on the general public in art
Too many schools are not equipped
phases of art which are not
section, to the detriment of the art
achieve at least one or two good
With the school made by the art department
is evident that as more schools are
art program improve.

III. RECOMMENDATIONS

Admittedly the fact that one hundred, or almost two-thirds, of the secondary schools of New Mexico, enroll two hundred or fewer pupils presents many problems. Nevertheless, 40 per cent of the schools conducting an art program are in this group of one hundred schools, and in one case art is taught in a school with an enrolment of twenty-three. Thus it may be seen that small size need not limit a school in its adoption of an art program. Each of several schools with fewer than seventy-five pupils reported a successful art program. It is strongly recommended that the small schools investigate the report published in Education in the Forty-eight States:

Where small high schools, limited to a single curriculum, must be maintained, the curriculum should not be of the academic type. It should be organized around the broad objectives of secondary education, with special reference to the needs and interests of the majority of the pupils. Such a curriculum may well serve either as the basis for later vocational choice or as the basis for college admission under the more liberal policy now prevailing.¹

It is not urged here, however, that the academic subjects should be abandoned, but, rather, that each school

¹ Payson Smith, Frank W. Wright, and associates, Education in the Forty-eight States (The Advisory Committee on Education, Staff Study No. 1, Washington, D.C.: United States Government Printing Office, 1939), p. 63.

Admittedly the fact that
children, of the secondary school
hundred or fewer pupils present
ed per cent of the school
this group of one hundred
taught in a school with an
it may be seen that small
its adoption of an art program
with fewer than twenty-five
art program. It is especially
schools investigated. The
the forty-eight schools

Where small high schools
are, must be maintained. The
The academic type. It is
based on the fact that
reference to the needs of
the pupils. Such a curriculum
the basis for preparation
for college education is
prevalent.
It is not used here, but
subjects should be abandoned.

I Payson Smith, Frank A. Smith, and
Education in the forty-eight schools
on Education, State Study No. 1,
States Government Printing Office, Washington, D.C.

examine its program carefully and endeavor to provide wherever possible for enrichment of the offering through integration of art with the present curriculum.

Salary schedules for teachers of music and physical education are usually above the schedule applied to the academic subjects such as mathematics and social studies. Art, while it is often recognized as a special subject, seldom has been accorded salary adjustment on a par with music and physical education. In this survey, one principal reported that two hundred dollars extra salary was paid to the art teacher. The plea for inclusion of art as a permanent feature of the curriculum should be accompanied by an equally urgent insistence on increased emolument for the art teacher. Until this is done, the art program will continue to suffer from a shortage of truly qualified teachers. Since so many "extras" are demanded of the art teacher, extra pay is warranted.

To give assistance in the matter of supplies, equipment needs, and arranging course content, as well as help when needed on technical performance, art supervisors should be employed to a greater extent than is now true. In the absence of local supervision, the state program should be extended with the express purpose of providing leadership not only in the grades but also in the junior and senior high school.

examine the present situation and
ever possible to the
tion of art with the

Galaxy magazine for the
education and

basic subjects and the
while it is still

been accepted by the
cal education

imposed by the
place for the

columns; and the
on factors

done, the art
of truly

to give a

ment needs, and

when needed as

be employed in a

absence of local
extended with

only in the
school.

The State Department of Education has demonstrated by its past performance that it is very willing to help to the limit of its capacity. A highly recommended course of study, from the first through ninth grade, was compiled by Gail N. Barber,² Director of Arts and Crafts in the Elementary Schools, for distribution among Principals and teachers who may be interested.

An indication of the success of the state program for expanding the arts in the elementary schools and reaching up into the junior high school is the following quotation from Edna Manley Lewisohn:³

. . .over fifty per cent of New Mexico's schools will exhibit examples of their art and craft work at the State Fair this fall. . .Much credit for this, and for other signs of progress in the children's art program, is due to the passionate labor and concern of Gail N. Barber, State Director of Arts and Crafts.

It is apparent that many of the principals and superintendents in the smaller schools are not aware of the significance of the art program or of its rightful place in the curriculum of every school, large, medium, or small.

² Gail N. Barber, Arts and Crafts Handbook (Bulletin of the State of New Mexico, Department of Public Instruction, No. 10. Santa Fe, New Mexico: State Superintendent of Public Instruction, 1946).

³ Edna M. Lewisohn, "Art, The Quickest Route to Important Goals," New Mexico School Review, 26:36, September, 1946.

The State of New York
by its Board of Regents
The Board of Regents
State of New York
Office of the State Comptroller
Albany, New York

Report of the
Board of Regents
for the year ending
June 30, 1900
Submitted to the
Governor and the
Legislature
Albany, New York

Printed by the
State Printer
Albany, New York
1900

Entered as second-class
matter, June 23, 1895,
under No. 10,542,
Post Office at Albany,
New York, and
accepted for mailing
at special rate of
postage provided for
in Act of October
3, 1917, authorized
on July 1, 1918.

Postage paid
at Albany, New York
No. 10,542
Permit No. 10,542
Post Office at Albany,
New York
Third-class postage
paid

It is urgently recommended that administrators avail themselves of the current literature concerning art to see in what measure the art program may be useful in their particular situations.

For the healthful educational future of the State of New Mexico and its youth, administrators, school board members, and the public at large must all be willing to support any movement that will make the offering of the secondary schools more attractive and more functional. In any revision of the offering that may result, one may confidently hope that a sound program of art education will be present.

It is urgently recommended that administrators avoid the
of the current literature concerning art to see in which
the art program may be useful in their particular situation.
For the potential educational value of the art
New Mexico and the youth, administrators, school board
data, and the public at large must all be willing to accept
any movement that will make the offering of the program
schools more attractive and more functional. In any event
ation of the offering that may result, one may confidently
hope that a sound program of art education will be

BIBLIOGRAPHY

BIBLIOGRAPHY

A. BOOKS

- Billett, Roy O., Fundamentals of Secondary School Teaching. New York: Houghton Mifflin Company, 1940. 671 pp.
- Dewey, John, Albert C. Barnes, Laurence Buermyer, Thomas Munro, Paul Guillaume, Mary Mullen, and Violette de Mazia, Art and Education. Rahway, New Jersey: The Barnes Foundation Press, 1929. 349 pp.
- Griswold, Lester, Handicraft. Colorado Springs, Colorado: Lester Griswold, 1942. 512 pp.
- Lee, Kathryn Dean, Adventuring in Art. New York: D. Appleton-Century Company, 1941. 309 pp.
- Leonard, J. Paul, Developing the Secondary School Curriculum. New York: Rinehart and Company, 1946. 560 pp.
- Nicholas, Florence Williams, Nellie Clare Mawhood, and Mabel B. Trilling, Art Activities in the Modern School. New York: The Macmillan Company, 1937. 379 pp.
- Spears, Harold, The Emerging High School Curriculum. New York: American Book Company, 1940. 400 pp.
- Tannahill, Sallie B., Fine Arts for Public School Administrators. New York: Teachers College, Columbia University, 1932. 145 pp.
- Winslow, Leon L., The Integrated School Art Program. New York: McGraw-Hill Book Company, Inc., 1939. 391 pp.
- _____, Organization and Teaching of Art. Baltimore, Maryland: Warwick and York, Inc., 1928. 243 pp.

B. PERIODICAL ARTICLES

- Lewisohn, Edna Manley, "Art--the Quickest Route to Important Goals," New Mexico School Review, 26:10,36. September, 1945.
- Winslow, Leon L., "Providing Building and Teaching Facilities for Art Education," Industrial Arts and Vocational Education, 36:159-62, April, 1947.

Billings, Mont. New York, N.Y.

Dowry, Mont. New York, N.Y.

Lee, Mont. New York, N.Y.

Lee, Mont. New York, N.Y.

Lee, Mont. New York, N.Y.

Lee, Mont. New York, N.Y.

Lee, Mont. New York, N.Y.

Lee, Mont. New York, N.Y.

Lee, Mont. New York, N.Y.

Lee, Mont. New York, N.Y.

Lee, Mont. New York, N.Y.

Lee, Mont. New York, N.Y.

Lee, Mont. New York, N.Y.

Lee, Mont. New York, N.Y.

Lee, Mont. New York, N.Y.

Lee, Mont. New York, N.Y.

Lee, Mont. New York, N.Y.

Lee, Mont. New York, N.Y.

C. BULLETINS

- Barber, Gail N., Arts and Crafts Handbook. Bulletin of the State of New Mexico, Department of Public Instruction, No. 10. Santa Fe, New Mexico: State Superintendent of Public Instruction, 1946. 62pp.
- Colton, Mary-Russel F., Art for the Schools of the Southwest. (An Outline for the Public and Indian Schools). Flagstaff, Arizona: Northern Arizona Society of Science and Art, 1934.
- Lusk, Georgia L., Handbook for Secondary Schools. Superintendent of Public Instruction. Santa Fe, New Mexico: The Santa Fe Press, 1944. 40 pp.
- Rannells, Edward Warder, Art Education in the Junior High School. Bulletin of the Bureau of School Service, No. 4. Lexington, Kentucky: College of Education, University of Kentucky, 1946. 127 pp.
- Smith, Payson, Frank W. Wright, and associates, Education in the Forty-eight States. The Advisory Committee on Education, Staff Study No. 1. Washington, D.C.: United States Government Printing Office, 1939. 199 pp.
- Winslow, Leon L., Planning the Art Department. New York: The Related Arts Service, 1945. 8 pp.

D. UNPUBLISHED MATERIALS

- Ahrens, Henry W., "The Way We Work." Unpublished Master's essay, Columbia University, New York, 1943.
- Chrissinger, Mary Helen, "Art Education in Washington County, Maryland, 1922-1940." Unpublished Master's essay, Columbia University, New York, 1941.

E. COURSES OF STUDY

- Course of Study. Monograph No. 7, "Grades 7--8--9." Denver Public Schools.
- Course of Study. Monograph No. 14, "Senior High School." Denver Public Schools.
- Missouri State Course. Bulletin No. 5, "Art Syllabus for Junior and Senior High Schools."
- Ohio State Course of Study.

Barber, Carl F. ...
State of New York ...
No. 10 ...
Public Instruction ...

Cooper, ...
(an outline of ...)
...
...

Jones, ...
...
...

Kennedy, ...
...
...

Smith, ...
...
...

Winston, ...
The ...
...

...
...

Christianson, ...
...
...

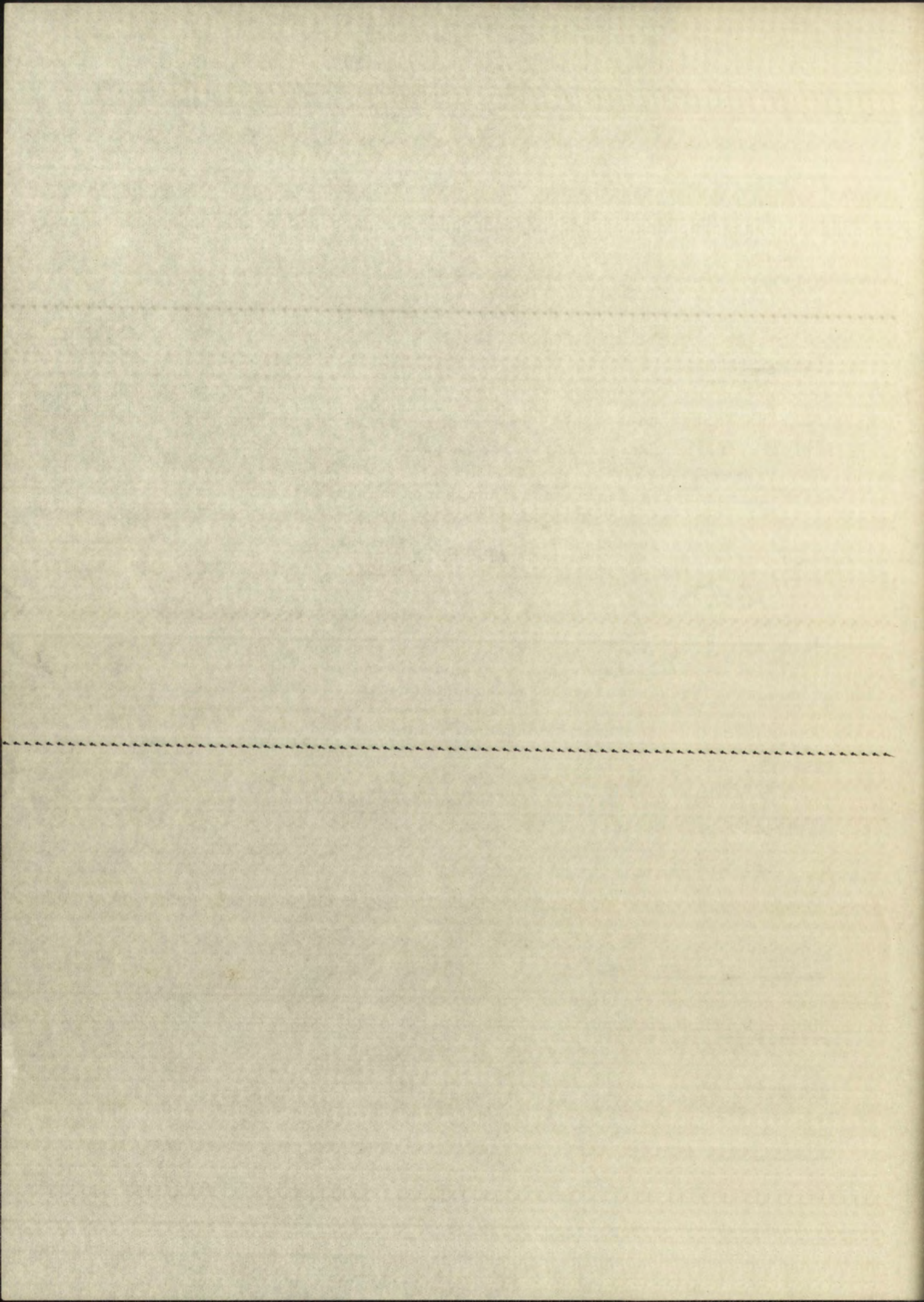
Course of Study ...
Public Schools ...

Course of Study ...
Denver Public Schools ...

Massachusetts ...
...

State ...

APPENDIX



E. L. THOMSON

ROUTE 3, Box 19

ALBUQUERQUE, NEW MEXICO

8 April 1947

Your position in the school system of the state indicates that you would be sympathetic with various problems of the schools of New Mexico. I would appreciate it very much if you would assist me in attempting to deal with one of these problems.

Inside this folder you will find a questionnaire, approved by the dean of the College of Education, University of New Mexico, concerning the art program in the secondary schools of the state. A survey of this program will be the subject of my Master's thesis, which I expect to complete this spring.

If you will be good enough to co-operate with me in this study, please complete this form or delegate the completion of it to someone familiar with the art program in your school and return it in the enclosed self-addressed, stamped envelope at your earliest convenience.

If you are interested in the outcome of this study I shall send you an abstract of the finished thesis if you check here:.....

All information received will be kept confidential and names of schools contributing to this study will not be identified with the results. Thank you very much.

Sincerely yours,

EUGENE L. THOMSON.

QUESTIONNAIRE: THE ART PROGRAM IN YOUR HIGH SCHOOL

1. Please indicate the enrolment in each of the following grades:

7th..... 8th..... 9th..... 10th..... 11th..... 12th.....

2. Check appropriate space: Full time art instructor..... part time.....

Sex of instructor: M..... F..... College education of instructor: M.A. or equiv.....

B.A. or equiv..... 3 yrs..... 2 yrs..... 1 year.....

3. Number of semester hours in art taken by instructor.....

4. Instructor's experience in teaching art: Number of years.....

5. Does art instructor receive any more salary simply because he is the art instructor?

Yes..... No..... Amount additional: \$.....

6. Does your school have a special room for the art program? Yes..... No.....

7. Equipment available: Please check and give quantity where possible.

Individual lockers or drawers for pupil's materials and supplies.....

Large tables..... Paper cutter..... Slide projector..... Drying rack.....

Idea file..... Easels..... Drawing boards..... Spray equipment.....

Display case..... List other special equipment.....

8. Current budget appropriation for art equipment and supplies: \$.....

9. Semester fee charged students participating in the art program: \$.....

10. Check applicable space: School furnishes art material free..... At cost.....

Student supplies materials.....

11. Is there a local retail source of art supplies? Yes..... No.....

12. Check native supplies used: Clay..... Reed..... Earth Colors..... Wood.....

Other (list).....

13. Is there an art supervisor in the elementary grades in your school system? Yes..... No.....

In the secondary grades? Yes..... No.....

14. How many units in art may a student apply toward graduation?.....

15. Average sizes of art classes for the following grades:

7th..... 8th..... 9th..... 10th..... 11th..... 12th.....

16. Approximate percentage of **boys** in art classes in the following grades:

7th..... 8th..... 9th..... 10th..... 11th..... 12th.....

17. Art classes meet: 5 days a week..... 4 days..... 3 days..... 2 days..... 1 day.....

18. Periods for art are: Single..... (minutes.....) Or double..... (minutes.....)

19. Courses offered or subjects covered in art courses in your school. Use "C" to show a course title;
"A" to indicate coverage in another course.

Freehand drawing..... Life drawing Still life drawing.....

Pastel drawing..... Mech. drawing Pencil sketching

Water colors..... Crayola work Charcoal sketching

Painting (oil)..... Creative design Costume design

Decorative design..... Poster design Lettering

Cartooning Stagecraft Interior decorating

Landscaping City planning Architecture

History of art..... Puppets Art appreciation

SCULPTURE: Soap Plaster Clay..... Wood.....

INDUSTRIAL ARTS: Ceramics Metalcraft

Woodwork Plastics Paper

Leathercraft Weaving Linoleum blocks

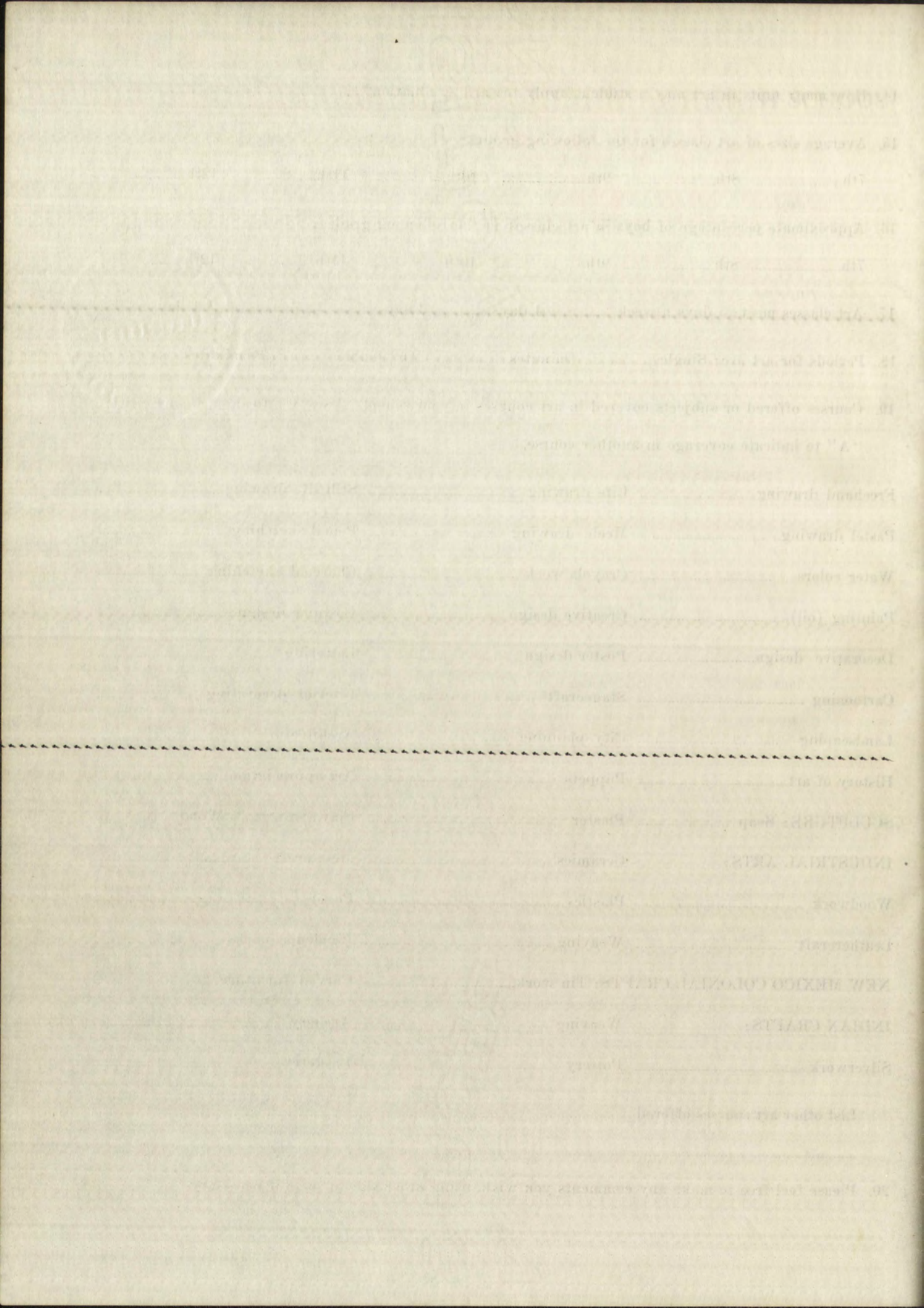
NEW MEXICO COLONIAL CRAFTS: Tin work..... Carved furniture

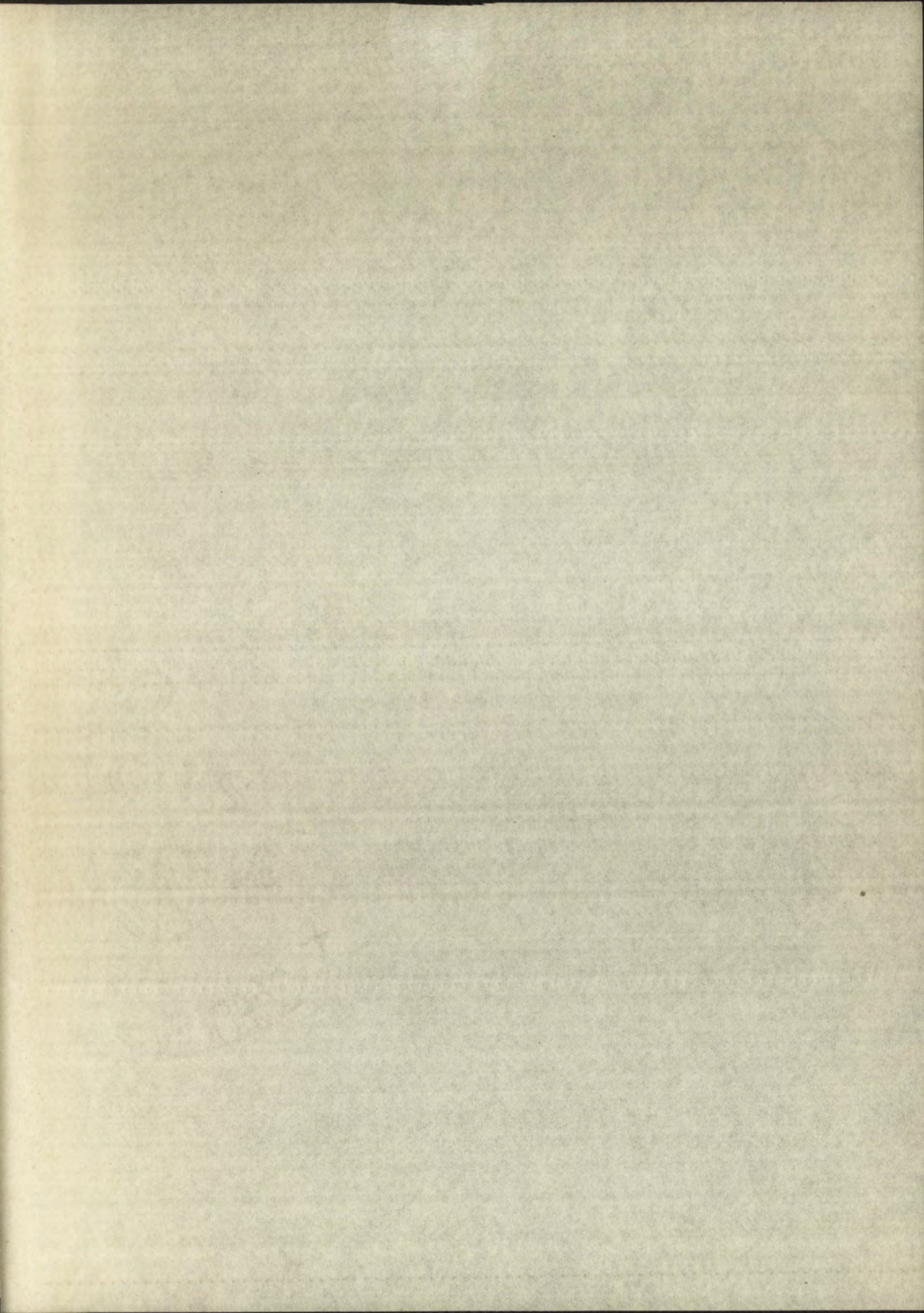
INDIAN CRAFTS: Weaving Archery

Silverwork Pottery Basketry

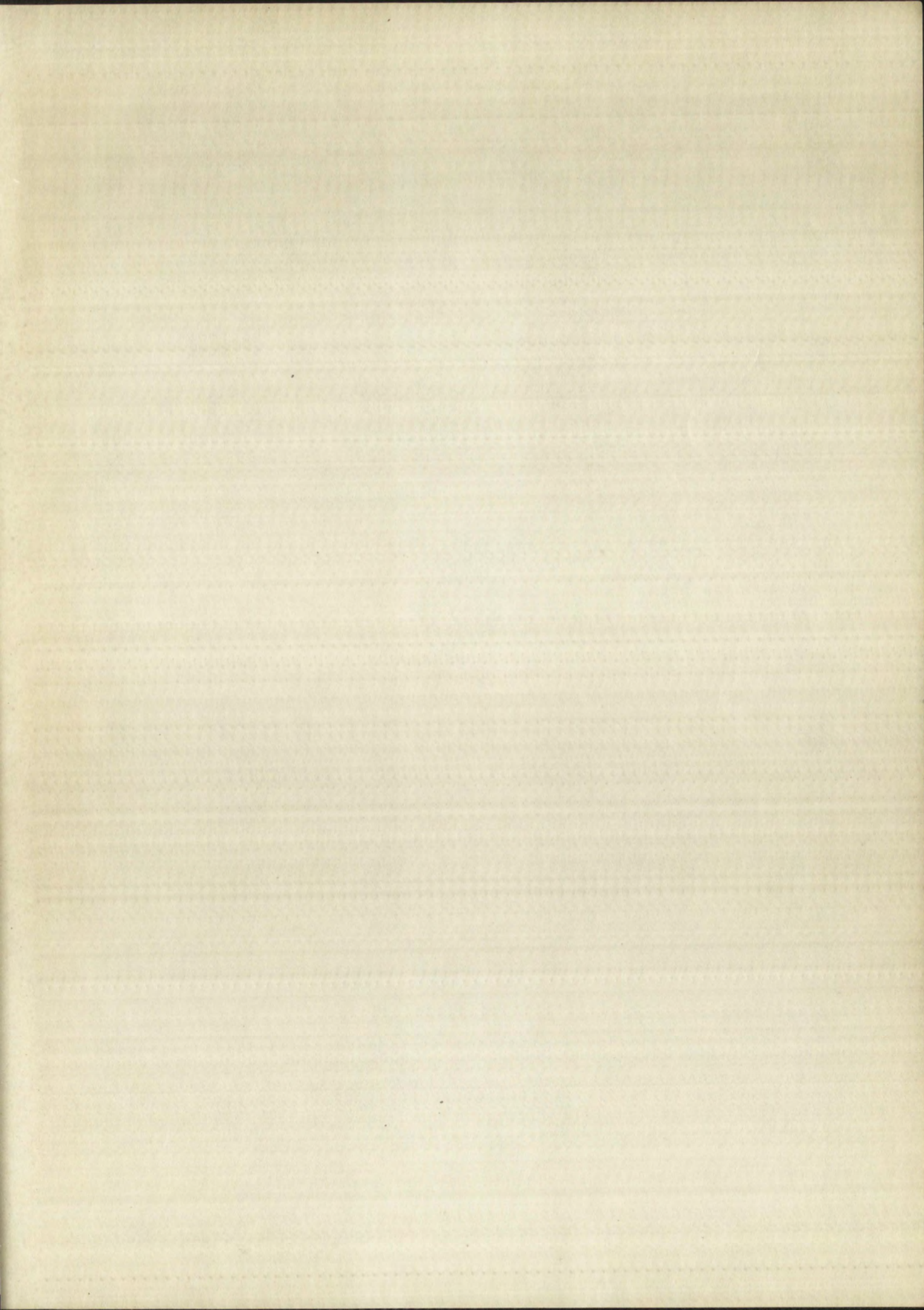
List other art courses offered.....

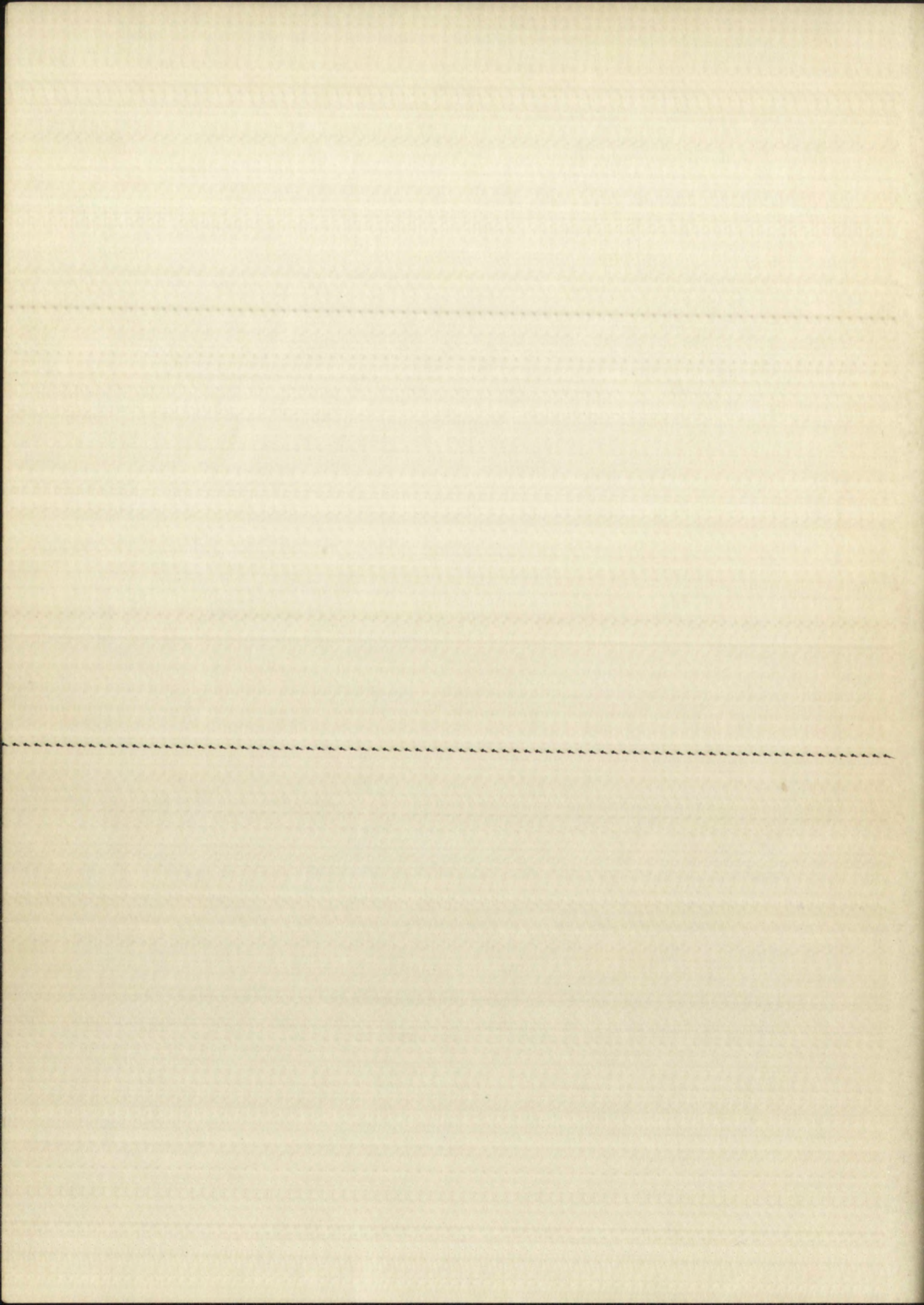
20. Please feel free to make any comments you wish, using other side of page if necessary.

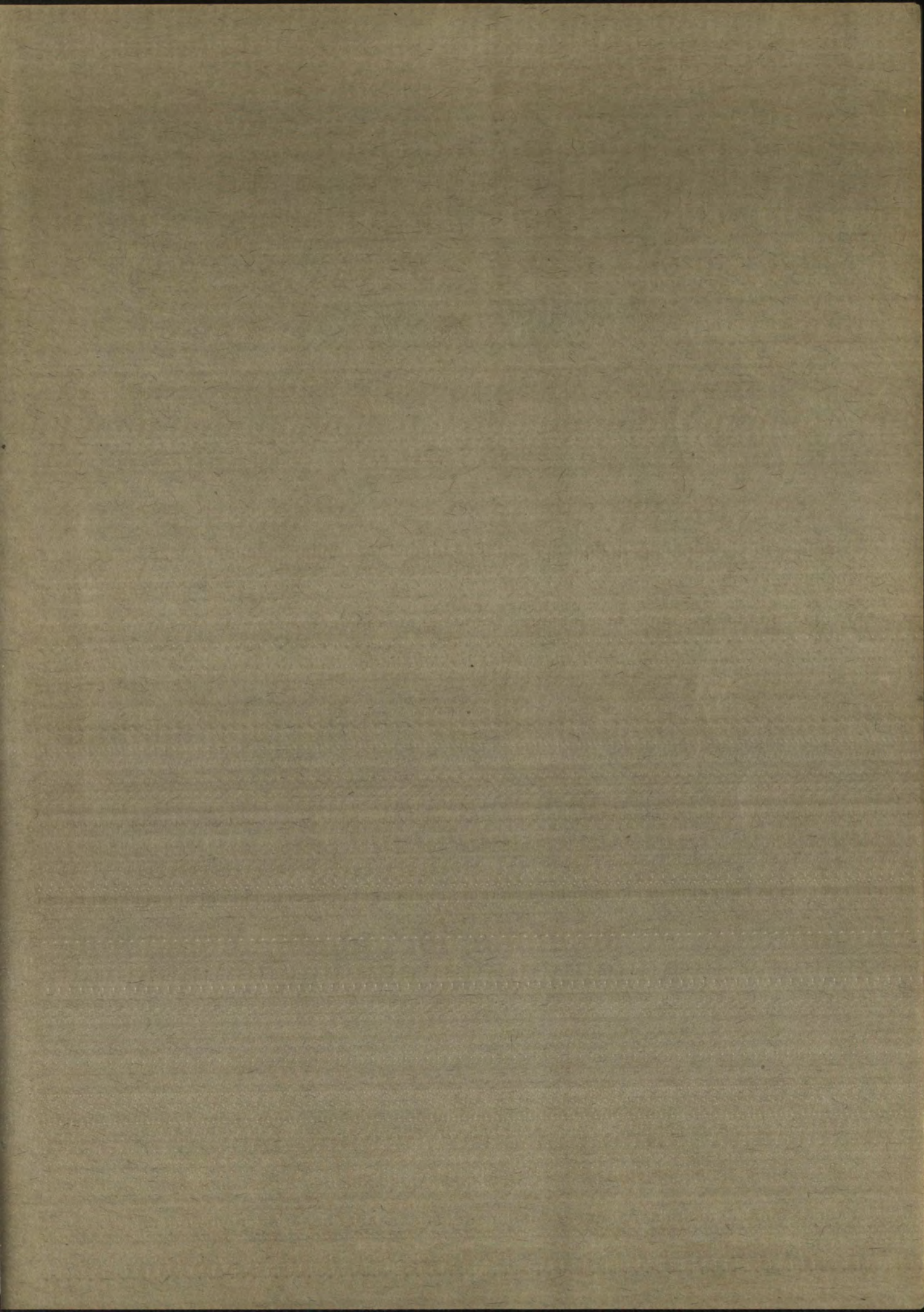




B.T.







IMPORTANT!

Special care should be taken to prevent loss or damage of this volume. If lost or damaged, it must be paid for at the current rate of typing.

Date Due	
NOV 18 1957	DEC 31 1958
NOV	JAN 5 1959
JAN 4 1959	JAN 15 1959
DO NOT CIRCULATE	JUL 24 1959
DEC 7 1958	JUL 24 1959
APR 30 1959	JAN 28 1960
MAY 26 1959	JAN 25 1960
JUN 25 1959	DEC 1 1961
AUG 1 1959	NOV 12 1961
DEC 17 1959	JUL 8 1962
JUN 1 1959	JUL - 8 1962
APR 23 1958	DEC 6 1962
APR 21 1958	NOV 28 1962
JAN 3 1959	AUG 1 1966

