Collaboration on the highest plane of both dramatic and visual artists in attaining a high quality of production is needed to satisfy the critical college audience. The university art departments are much stimulated by this demand.

The household arts, with proper treatment may be made to function intensely in the development of personality and character. Another practical field which is entered upon in a semi-professional semi-amatuerish way, is that of illustration for both literary and commercial purposes. In fact from the kindergarten to and through the university we find that art instruction is increasingly made to function in the daily life of the pupils as an essential ingredient of the increasingly socialized school life.

In the field of pedagogy as concerned with art there is extremely important work for the art departments of universities, in investigation of most effective means of art instruction. Some good work has been done, and the need for more is urgent. The regulation or harnessing of the emotional forces by which humans are swayed is of no small importance, comparable by metaphor to the control of electricity. Art is emotional force made dynamic.

INDUSTRIAL ART EDUCATION

F. H. MEYER

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SINCE art education in the grades and high school will be treated by other writers in this issue, I will confine myself to the subject of specialized industrial art education, and the training which follows the secondary schools.

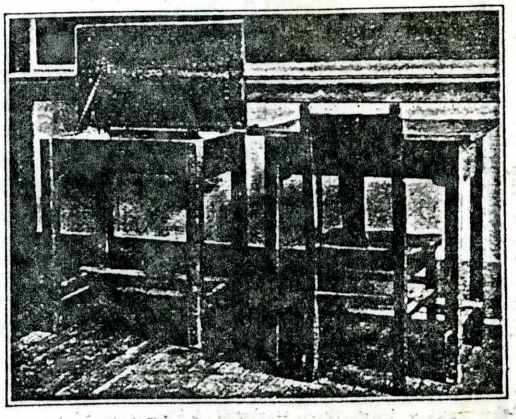
Some Industrial Art Schools

In America the oldest school providing this type of training is the Pennsylvania School of Industrial Art in Philadelphia, which was founded immediately after the Centennial Fair of 1876. Its curriculum includes the industrial arts in general, with a specialized school for textile work. In 1887 Charles Pratt founded Pratt Institute for the express purpose of preparing trained executives and designers for the different industrial lines. This school offers courses in the fine and applied arts, the household arts and the technical arts. The Carnegie Institute in Pittsburgh (founded in 1895) is probably the best equipped school of its type, and is at present the leading industrial art school of the country. Its departments coincide in general with those of Pratt Institute. In 1907 the California School of Arts and Crafts was founded, offering the first opportunity west of Chicago for the study of the industrial arts. The school at present has three divisions or Schools of Applied Arts, the Fine Arts and the Normal Arts.

Content Work Essential

The history of industrial education forms a narrative far too long for treatment at this time, and this article will aim to describe in a limited way certain present-day practices in industrial art education. More than in any other branch of education, it is recognized that in the study of art we learn best by doing ourselves, and that the personal experience counts more than the experience gained by someone else and passed on to the student. Therefore in the training for industrial art, content work, the keynote of present day education, is absolutely essential to securing the best results. So it follows that a school which teaches industrial art without shops for the executing of designs is like a conservatory of music unequipped with instruments.

A printing shop, for instance, is invaluable. A student of commercial design, aside from the instruction he receives in the principles of design, color, lettering, figure drawing, etc., should have some personal experience in doing work which is actually reproduced. In the print shop the simpler tests of color plates and black and white reproductions may be observed by the student, and through this process he is able to understand and eliminate some of the faults common to amateurs. His value to his first employer is thus greatly enhanced.



Movable Desks for Use in Grammar Grades

The Sierra Educational News
Jan. 1925

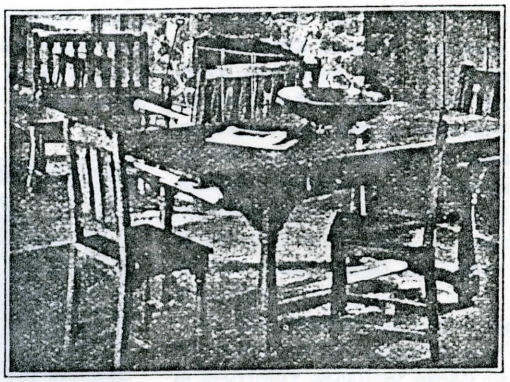
The Problem in Interior Decoration

The same applies to interior decoration. A student might turn out an excellent sketch or even a good scale drawing, and yet have a conception absolutely impracticable of execution, from the standpoint of construction and cost of manufacture. By the consideration of these facts, the designer in the industrial arts is constantly limited. No matter how beautiful his design, it cannot be produced if the cost is too high; no matter how interesting his design, it cannot be executed if the plan is structurally impossible. A story told of Whistler's "Battersea Bridge" illustrates the relative freedom of the fine artist who, as a usual thing, may choose his own subject, medium, and size. Whistler, in order to make more perfect the composition, left out one of the spans of Battersea bridge, and produced a wonderful picture. To produce a design of comparable perfection, the industrial arts worker would be confronted with a problem requiring even more skill, for his task would be to produce an artistic ensemble, conforming in all respects to the laws of structure.

In interior decorating there is the opportunity for assigning students really practical problems. I believe that in many cases, too much time is given to the study of period furniture and furnishings. A knowledge of the fundamental principles of the different styles is, of course, essential to the decorator, but to my mind, the emphasis should be placed upon a study of the needs of the present day interior rather than upon the details of obsolete period styles. Time, today, is needed for more vital things than keeping in order an over-large and over-furnished house. Consequently, people no longer build the large houses which seemed essential in the Victorian age. With fewer and smaller rooms, a refinement in the furniture and decorations is necessary—the simplification of line and surface, the harmonious use of color, the proper selection of materials for hangings, upholstery and wall surfaces—all this to the end that the rooms may better express the spirit of the age.

How Wonder Hill Was Furnished

The California School of Arts and Crafts has been fortunate in its opportunities for working out practical applications of the students' plans. Among them was Wonder Hill, the summer home of the Girls' Club of San Francisco and the gift of Mrs. Mortimer Fleishhacker. The whole interior of the building was done by the interior decorating class under my direction. Even the furniture was built in our shop, and the draperies made by the girls of the club, under our supervision. The materials were selected by the students and approved by the donor. Considering always that it was to be a rest home where girls who work in stores, offices and factories spend a few weeks in the summer time, especial care was taken to have everything as simple as possible without making it severe, and as reserved in color without making it monotonous.



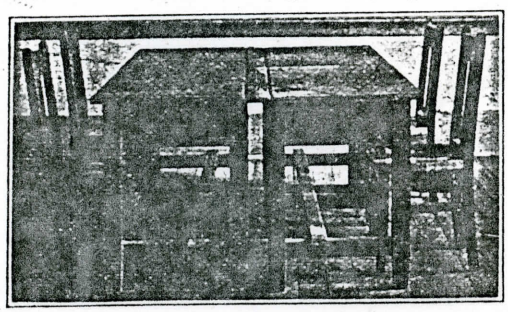
Corner of Living Room at Wonder Hill

The illustration of one corner of the living room shows some of the furniture. The plan was suggested by an old colonial stool, a replica of which is shown in the upper left hand of the picture. The furniture in this room is of oak, stained gray with acid. The curtains and upholstery are in old gold and the carpet in a dark mauve. As these rugs were donated, we took their color as the keynote of the room. Color spots are furnished by a few fine pieces of brass, pottery, the shelf of books, and also the greens and flowers which are always in abundance.

The dining room is entirely modern in style, the idea being taken from the simple undecorated lines of Chinese teakwood furniture. The furniture in this room is made in red birch, oiled and without stain. The walls are redwood stained gray with acid and the curtains are of silver blue—the entire color scheme suggested by a fine oil painting donated by a friend of the club. Plenty of color is given by the little bouquets on each table, the colored chinaware, and the wonderful outlook over garden and hills. The dormitory, the matron's room, and the children's playhouse were also handled by the students.

Furniture Profit for Berkeley Schools

In 1918 an entirely different project came to us, when the Berkeley schools were confronted with the need of getting desks for the Thousand Oaks School without paying the excessive war-time prices. Our students were given the problem of designing the different types of desks needed. Adhering to the belief that movable furniture is best for the lower grades, they proceeded to design desks for the kindergarten, best suited to the group work which is required of the little children. The design which we used in the end provided desks longer than the average, and so arranged that two of them, laid together, would make a fairly large table about which a group might work.



Movable Desks for Kindergarten and Primary Grade Use.

The picture illustrates the method and gives an idea of the simplicity of construction. For the upper grades, the single desk design which was selected had hinged tops, providing for the laid-away books, and a stationary ink well. Throughout this work, we had constantly to consider the holding down of costs. The students' designs were subjected to criticism by a committee of teachers who considered them from the standpoint of utility. Among ourselves, they were scrutinized from the standpoint of design. The accepted design, of course, had to conform with the chief restriction we faced, the need of economy.

Value to Students of Practical Problems

The work on such problems as these which I have described has, to my mind, been of the greatest advantage to our students. Abstract problems are not a sufficiently thorough test of the student's ability or accuracy. When the student completes his design and makes a working drawing of a piece of furniture which is actually to be built, he cannot be neglectful of the least detail in either design or construction.

At the present time the remodeling of the residence on the school's new site in Oakland is providing excellent problems for our classes. This content work is becoming more and more recognized as the only method in an industrial art school for the preparation of *practical* designers, illustrators, craftworkers and art teachers in the public schools. It is gratifying to observe the greatly enhanced outlook for industrial art in our United States which is resulting from the increasingly general adoption of the problem method of education.

ART EDUCATION FOR THE HOME

MAY GEARHART.
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IN arranging a course of study in arts we decide on certain objectives and offer material for experiences which will arouse interest and stimulate imagination. In any grade from the first to the high school a problem relating to home interests awakens the enthusiastic response of the pupil and enlists his will in an effort to meet an existing need. In primary grades where the drawing is used largely as a means of expression the children draw pictures of their homes, of father and mother and the baby, and of their pets. They make illustrations showing the activities of the family. The making and furnishing of a doll house or playhouse gives opportunity for emphasis on the art principles of order and suitability. The art elements of form and color enter into all these problems.

As the student advances through the various grades in school his ability to analyse a situation increases. Time should be taken to discuss with him the reason for the presentation of every art problem. Every opportunity should be utilized to connect the simple problem in art worked out in the class room with practical problems in living. The student should appreciate that the art principles and art elements that we continually emphasize in school work also enter into problems concerned with dress, home furnishing, houses, and gardens. The principles of order, repetition, subordination and balance are illustrated