

RECENT MOVEMENTS IN THE  
ESTABLISHMENT OF FINE ARTS COURSES  
IN COLLEGES AND UNIVERSITIES

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By

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A Thesis

Presented to the Faculty of the Graduate School  
Of the  
University of Oregon, in partial fulfillment  
Of the  
Requirements for the degree of Master of Arts

May, 1930

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## BIBLIOGRAPHY

- I. Several Hundred Answered Questionnaires sent to all College and University Presidents in the United States.
- II. Scores of letters (and notes from conversations on this subject) from college and university Presidents, Deans of Fine Arts Departments, and other Educators.
- III. U.S. Department of the Interior, Bureau of Education Bulletin (1929) No. 1, "Educational Directory".
- IV. U.S. Department of the Interior, Office of Education, Bulletin, 1929, No.38, "Statistics of Universities, Colleges, and Professional Schools. 1927-28".
- V. U.S. Department of the Interior, Bureau of Education Bulletin, 1925, No.38, "Art Education in the United States", by Royal Bailey Farnum, Principal of Massachusetts School of Art and State Director of Art Education. This bulletin gives a history of art education in this country and makes a plea for greater support for art courses, for better standards of art teaching, and a correspondingly fairer recognition of such courses in terms of academic credits.
- VI. "National Gallery of Art, Washington Department of Fine Arts of the National Museum," by Richard Rathbun. Largely a catalogue of art treasures (and some perhaps not treasures) in the National Museum.

- VII. "Smithsonian Institution, U.S. National Museum", Bulletin No. 70, Government Printing Office, 1909. Gives an account of the history of this great National Museum of Science and Art based upon imperfect and meagre records, especially as to the Art side of this institution.
- VIII. "Art in Industry", Charles R. Richards, MacMillan & Co., 1922. Being the report of an industrial art survey under the auspices of the National Society for Vocational Education and the Department of Education of the State of New York.

This report attempts to ascertain the situation existing in American Art industries as to standards of design and the conditions that at present operate to limit these standards. It is not based on the traditional point of view, but has sought to be thoroughly objective in its attitudes and methods. It represents a study of 510 producing establishments located in 55 different cities, as well as 55 schools giving instruction in industrial art.

- IX. American Art Annual for 1921, Vol. XVIII. Published by American Federation of Arts, Washington, D.C. Gives a list of all schools of art in the United States, totalling 274 schools.
- X. Reinach, Salomon, "Apollo", the story of art throughout the ages, translated from the French by Florence Reinach; Scribner, New York; a more recent edition than the one of 1904, Scribner & Sons, New York. One of the most popular text books on art for use in secondary schools, colleges, and professional schools.

XI. "The American Renaissance". R.L. Duffus, 1928. Alfred A. Knapp, New York. Inquiries in this volume were carried out as part of the Fine Arts program of the Carnegie Corporation of New York City. It records a pilgrimage undertaken in the effort to find out if there are signs of an aesthetic revival in America, and if so what forms it is likely to take, and what the typical approach to the Arts may be.

XII. "History of Art", Vols. I, II, III, by Joseph Pijoan. Translated from the Spanish by Ralph L. Rays. Harper & Bros., 1927, New York. One of many good histories of art studied in connection with this course.

XIII. "The Significance of the Fine Arts", Published under the direction of the Committee on Education of the American Institute of Architects.

This fine work deals with the history of art as well as with its philosophy. It is not too technical in its treatment nor yet too popular to make it thoroughly acceptable to laymen and to students alike.

XIV. 1929-30 Catalogues and Special Bulletins relating to Fine Arts Departments and Fine Arts Courses from hundreds of colleges and Universities of the United States.

The rich literature of aesthetics has formed the basis of interest and study in this field for the writer for many years.

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In the effort to check with evidence against what had for some time been a growing conviction that the Renaissance had arrived or was in the process of arriving in America, and as the result of interest created through years of study in the field of aesthetics, the writer recently sent a questionnaire to more than six hundred college and university Presidents asking them, among other queries relating to higher education, "What place do the fine arts have in your course of study?" For as a regent of the University of Oregon for fifteen years it had been my privilege to work closely with the late President P. L. Campbell and with Dean Ellis F. Lawrence of the School of Architecture and Allied Arts, and to aid them, through assembling material foundations, in carrying out their great dreams for the expansion of the University into the field of the Fine Arts. So this seemed the best way to determine what other institutions of higher learning were doing to hasten the coming of the Kingdom of Art.

From the hundreds of answers which came from a large majority of the college executives who answered this question it is manifest that in nearly all the colleges of the country there are an increasing number and variety of fine arts courses being given. These courses range all the way from a few courses in

music, art appreciation, and aesthetics, to fully developed and highly organized Schools of Fine Arts that are on a parity with any other school or department in a University.

From answers to the questionnaire and from U.S. Government bulletins on statistics of colleges and universities for 1927 and 1928, I gathered that in some cases music and fine arts were grouped together. In other places architecture and fine arts are organized into a school or department, rather than the combination of architecture and engineering, which is the case in other institutions. Again in a few places dramatic art is combined with the plastic arts; though the speech arts, poetry, and drama usually find themselves most closely related in college curricula. In colleges where only a few fine arts courses are given they are frequently grouped under arts and sciences, and so no count can be made of them. The greatest number of catalogues, however, indicated fine arts courses as distinct from music or other arts; and usually as entirely distinct from applied or industrial art. 2

From the government bulletin mentioned above the following statistics as to students enrolled in fine arts courses in colleges and universities is significant. In publicly controlled universities, colleges, and professional schools, there were enrolled in the school year of 1927-1928, 5287 students. During the same school year there were enrolled in fine arts courses given in privately controlled universities, colleges and professional schools 24,778 students. The addition of these two figures gives a grand total of 30,065 students en-

rolled in fine arts courses in institutions of collegiate grade.

A perusal of many recent college catalogues illuminated by generous letters of explanation from college presidents, Deans of Fine Arts Departments, et al., reveal very clearly that in nearly every educational center there is great interest in the fine arts, which in most cases is being put into tangible form by the establishment of new courses in this field, by the acquiring of buildings and other facilities needed for the pursuit of such subjects, by an increased recognition of the equally valuable intellectual content of fine arts courses with other college subjects, by the granting of degrees both undergraduate, (post-graduate or honorary, and by the beginnings in some especially advanced institutions of the recognition of creative effort as at least an equivalent for mere academic learning.

It is cheering to note that some institutions are willing to give to creative artists in their student body at least the same recognition through college degrees as is given to those who create successful pies, right mixtures of drugs, or a reasonably close reproduction of text-books and lectures. In the school years 1926-28 nearly two score fine arts degrees, a very few of these being master's degrees in the Fine Arts, were conferred on men and women. From the large number of students now enrolled in fine arts courses it would seem likely that the movement for students to major in fine arts courses is only in its infancy.

In the questionnaire mentioned above these questions were also asked:

"What fields of learning are attracting most students in



your institution?"

"Are the crowds following some really gifted teacher?"

"Do you think students follow their own tastes and inclinations?"

"Or are they impelled by economic conditions to choose certain courses that lead to future occupations?"

The answers were preponderantly to the effect that the majority of students, both men and women, were impelled to choose as majors courses which would be likely to be serviceable economically when student days were past. If such is the case, it would seem that colleges which offer fine arts courses and students who pursue them as the basis of their college work must regard them as other than purely recreational and cultural. Several years ago when the University of Oregon was making its modest beginnings in the exploration of the fine arts with a single course in "Art appreciation", a thoroughly sincere state legislative committee visited the University and condemned it utterly for wasting the hardworking taxpayer's money on such nonsense. Shortly after this, Dr. S. P. Capen, then of the department of higher education in the Bureau of Education, was asked to make a survey of the University and to pronounce judgment upon this offending course of study and upon others in the field of Greek and Latin, which were also on the Index Expurgatorius of this energetic committee. Dr. Capen's pronouncement was to the effect that Greek and Latin, fine arts, and any other subject pursued to a point of thoroughness, may be just as practicable and serviceable as mathematics or plant biology.

If the prediction of R. L. Duffus in his "American Renaissance"

can be taken seriously that Americans may be approaching the Renaissance, or rather that the Renaissance may be creeping up on them unawares, and that possibly we shall find our greatest art expression in the set-back apartment house or the gracefully designed automobile, then courses in architecture may be most useful economically. In the same category might be placed all courses in design which from fine arts abstractions may easily become applied to the countless manufactured articles that need the skill of the creative artist to lift them from their machine-like precision and dull uniformity. A glance through the pages of nationally advertised articles reveals the fact that no mere sign painter has designed the alluring articles proffered for sale.

At this point it may be well to examine the offerings in fine arts courses so bountifully provided by certain typical institutions of learning. Beginning with Harvard, one finds a Division of Fine Arts finely organized and equipped, with a faculty of thirty-four men, and several museums as valuable aids, notably their own Fogg Museum and others near by that are available for students' use. There are many courses given for graduates as well as for undergraduates. These courses relate to art in its historical backgrounds and to its creative side. Some of these courses in theory of design and drawing and painting are regularly counted for the bachelor's degree, and most of them for the higher degrees, - Master of Arts and Doctor of Philosophy. Such courses have been given from the first establishment of instruction in the Fine Arts in 1874, and have a well recognized place in the curriculum.

"We have been very careful not to establish courses in drawing and

painting apart from theory. Courses which might be called strictly courses in creative art are limited to the graduate schools of architecture and landscape architecture. On this basis we have found real cooperation from other members of the faculty and have not had the difficulties which are met in many places by courses in creative art", writes a member of the faculty of the division of Fine Arts at Harvard, whose illuminating reply to questions about the recognition for creative art work at his college is much appreciated. Courses of special interest in this department are those relating to the artistry that abides in finely made books, and in courses especially designed for teachers, for trustees and for directors in museums, etc.

At Yale in 1863 was established the beginnings of the School of Fine Arts. Mr. Augustus Russell Street, B.A. 1812, gave a building for that purpose in 1866. This step made Yale the first institution to express the principle that a separate school for instruction in the fine arts properly comes within the scope of a university. Although the baccalaureate degree was not conferred until 1891, instruction was begun in 1869 by John Ferguson Weir. The degree of Bachelor of Fine Arts (B.F.A.) is awarded for successful completion of the five years of prescribed courses in architecture, painting, and sculpture. The University Theatre, Gallery of Fine Arts, Fine Arts Library, special Lectureships, and other adjuncts to the excellent faculty in this department, make Yale's School of the Fine Arts a notable one. Twenty-seven courses are available for graduates and undergraduates, nine of which are in creative work.

At Princeton, Art and Archaeology are combined in one department with a close coordination with that of the School of Architecture. The B.F.A. degree is given here as well as the Master of Fine Arts degree to those students electing to do their major work in this field. At Princeton the Master of Fine Arts degree (M.F.A.), which is the same as the old Ph.D. degree without the Doctor's dissertation, is a special degree intended for teachers. After getting the M.F.A. degree, the student then spends several years preparing his Doctor's dissertation, which is submitted to the department, and when accepted, takes an oral examination on the field of the thesis and gets his Doctor's degree. The work for the dissertation does not have to be done at Princeton. At Princeton there are no courses outside of freehand drawing courses in the School of Architecture which deals with art as a creative effort. The position taken there is that art in a university should be studied from the humanistic standpoint, and that creative work should be done outside, as there is danger that the combination of a rational and a creative approach will result in either the inhibition of the creative impulse or an inadequacy of intellectual understanding. The School of Architecture provides all the courses, historical, technical, and practical, which are customarily offered in architectural schools, and in addition offers a liberal education, together with thorough training in the history and appreciation of the allied arts.

In Teachers College at Columbia University, for the past fifteen years courses in fine arts have been given. Work in these may be counted toward bachelor's, master's and doctor's degrees. Many of these courses are field or studio courses. Graduate

credit is given only on the basis of design and composition.

The report from there is that there seems to be a strong tendency towards introducing art into undergraduate curricula in many universities all over the country.

At the College of the City of New York there is a prescribed course in Art Appreciation which all students must take. This course gives a general survey of aesthetics and also of the development of architecture, sculpture, painting, and the fine arts in general. This is given by an able lecturer illustrated by lantern slides, models, casts, and visits to museums. Courses in composition, design, sculpture, oil painting, water colors, and other branches of the plastic and graphic arts, are given. One of the great mural painters of the day, Mr. Eugene Savage, has just been added to the faculty. It is the plan of the progressive president of this institution to develop a very strong division of the fine arts, which will turn out not only persons who appreciate art as a part of general education, but who will also be able to serve the world as productive artists.

Coming on westward we pause at the University of Michigan, ever in the vanguard of progress, to note that in addition to the historical and theoretical courses in every branch of the fine arts, which have for many years been given, there is now being offered studio courses in sculpture by Avard Fairbanks, one of the most promising younger men in that field of creative art. At Michigan in 1855, when it was a struggling frontier outpost of learning, there was established their art museum, thus unconsciously making its tiny initial contribution to the dawn of the Western Renaissance.

At Chicago University, and elsewhere in that city of amazing contrasts of barbarism and culture, one finds unmistakable evidences of a thorough appreciation of the value of the fine arts. At present in the University of Chicago curriculum for undergraduates studio courses are given as well as the usual historical and critical studies in the field of the fine arts. Graduate students for the present cannot offer creative work toward their advanced degrees.

Before leaving the Middle West, where in hundreds of educational centers the newly aroused interest in fine arts is finding outlets and satisfactions in countless opportunities for study, for viewing exhibits, and for developing one's own talents, we must stop at Coe College, as typical of the good small college, where interest in music and other fine arts runs high. President H.M.Cage, who is a man of vision, has for the past three or four years brought much genuine art education into his institution. Here the Carnegie Corporation through the Institute of American Architects has spent some funds giving teachers from this college opportunities for travel and study and providing equipment for fine arts courses. Last year the Carnegie Corporation placed at the disposal of the college a sum sufficiently large to place an artist and his family in residence in Cedar Rapids for three years. Out of this generous appropriation the artist is compensated for teaching and carrying on his creative work, and there is a guarantee of expenses for the Little Gallery. It has turned out, however, that the sales of the gallery exhibits have been sufficient to pay all maintenance expenses.

The University of Missouri has a separate School of Fine Arts which has proven a very valuable addition to the University. Degrees of Bachelor of Fine Arts in Music and Bachelor of Fine Arts in Art are given. Here, too, one senses the joy in art endeavor and the desire on the part of many students to be informed at least as to the fundamentals of art.

On the Pacific Coast one finds abundant evidence of the highest sensibility to art and beauty. In the latter part of the eighteenth century, the Franciscans brought the art of Spain to California, that lovely art of the Mediterranean which had been so influenced by the Moors. The climate, the geographical setting, the genius of the people, all seem to accord well with this legacy from the Spanish monks and dons. At Stanford University perhaps more than in any other collegiate place this early architectural influence is most strongly felt. In California with its strongly Roman Catholic and Latin backgrounds and atmosphere, its gay, pleasure-loving people, there have arisen many museums of art, many art schools, many creative artists in every field of the fine arts. If there is anything in the theory of geographic environment as a deciding factor in civilization, which we believe there is, on this basis one may account for the Renaissance which is not on its way to California but which came in unannounced with Father Junipero Serra in 1769. It is manifest there in the elan vital which characterizes Californians and in their love of beauty.

At the University of Washington for several years courses in all branches of the fine arts have been established and have been offered for graduate as well as for undergraduate credit.

President Henry Suzallo was a pioneer in the matter of securing for such courses equal recognition with liberal arts or scientific subjects.

In spite of many handicaps of various kinds, chiefly financial, the University of Oregon, through the able leadership of the late President P. L. Campbell for the twenty-three years preceding his death, made notable contributions to the cause of the fine arts and to education. Here, with the cordial backing of the new president, Arnold Bennett Hall, Dean Ellis F. Lawrence has developed a remarkably strong School of Architecture and Allied Arts. The spirit of this school can best be understood by the following quotations from Dean Lawrence:

"The school at Oregon was conceived in the conviction that Art, especially Architecture, calls for its practitioners to understand intimately their own times, as well as those of the past which produced the great periods of art history. The curricula has been prepared to take advantage of University background, and a liberal education accompanies the professional training. Early contacts are established in art endeavors, so that creative experiences are not postponed too late, and so that early convictions as to objectives are established. Aesthetics, Art Appreciation and History of the Arts are best vitalized when offered in an environment where production is going on and creative artists can cooperate in teaching."

"The architect should know the processes and standards of painters, sculptors, designers and craftsmen. They, in turn, should appreciate the problems of the architect, whose art they



so often serve. The school is organized with this in mind. Not only are the students brought together in the various studios, but whenever possible collaborative problems are undertaken. The entrance to the Art Building is such a problem; the architects tailed its motives, eleven painters designed the stained glass panels, five sculptors executed the bas relief symbolic of the Arts, and tile insets were made by the class in Applied Design.

"This year the Sculpture department is cooperating with the architects of the Fine Arts Museum by making the models for bas-reliefs and capitals which will be carved under their direction. Last year murals were made by the Painting and Design staff, for the new Mens' Dormitory.

"The graduate students take for their thesis work such problems as the decoration for the Art Library, the design and embellishment of one of the Art Courts, and the murals for the entrance lobby. Tile panels and sculpture for the Art Building have been executed by the various classes from time to time. . .

"Archaeology is separated clearly from Art, but historical research is stimulated to develop taste. Instructors do not execute students' work. By the method of Socrates the staff seek to lead the student to his best efforts in analysis, criticism and taste. He is allowed freedom, and experimentation results. Errors are pointed out by the staff in the class criticism of finished work. Perfection, if secured by direct aid from the staff, and not by the student's own feeling and thought, is of questionable value as an educational by-product. . .

"Professional courses for architects and interior decorators

are five years. The extension of the other professional courses to the five year basis is now being considered.

"The School is the thirteenth member of the Association of Collegiate Schools of Architecture. These are referred to as the approved Schools of Architecture:

Massachusetts Institute of Technology  
University of Illinois  
Cornell University  
Columbia University  
University of Pennsylvania  
Washington University  
Carnegie Institute of Technology  
Harvard University  
U. of Michigan  
U. of California  
Syracuse University  
U. of Minnesota  
U. of Oregon  
U. of Kansas  
Yale University  
Armour Institute of Technology  
Kansas State Agricultural College  
Ohio State University  
Georgia School of Technology  
Pennsylvania State College  
U. of Texas  
U. of Washington  
Alabama Polytechnic Institute  
Princeton University  
Catholic University of America  
U. of Southern California

"The merging of the Occidental with the Oriental civilization is apparently to be the next great historical chapter. A great and new art will no doubt spring from this merging. The school is fortunate in having for a teaching background, rare Oriental Art known as the Murray Warner collection, which is without rival in University museums. A two hundred thousand dollar unit of the Art Museum is now under construction and will house the Warner collection and the

Milliken collection of American Indian art, while the complete plan provides space for other collections of both Occidental and Oriental art. A department of Oriental Art is being considered at present by the Administration. . . .

"Nearly three hundred students should register in professional courses this year. This represents about ten per cent of the total enrollment. About ten per cent of the Art major enrollment comes from out of the state - from Washington and California on the coast, from Hawaii and the Orient on the west, and from Chicago, St. Louis and Omaha on the east.

"For the most part, the staff is made up of practicing architects and artists, whose productions make a teaching background. . . .

"The eight graduate students now enrolled are candidates for the Master of Fine Arts degree or the Professional degree of Bachelor of Architecture. The Master's degree in Architecture is also offered for the sixth year's work. This graduate work is carried on in con-

nection with the Graduate School.

"The artist and the architect need something more than proficiency in the technique of their art. They must be broadly cultured and civic-minded if they are to interpret the civilization they serve. No longer the recluse, the artist must be a humanitarian, if he is to meet the demands of the modern movement. Great art never was imitative; always it sprang from the social fabric itself.

"National and civic art is collaborative in essence. Any educational system that segregates, rather than unites the arts, fails to inculcate an understanding and appreciation of sister arts. Architecture is the mother art; and the crafts, painting and sculpture thrive best in an industrial age, when the architectural viewpoint dominates.

"Competitive stimuli are often detrimental to fundamental objectives in student development and training. Freedom and individual initiative go hand in hand, and freedom with responsibility is certainly a vital factor in the development of initiative, as well as personality and character. Teachers are to lead and inspire. They are not to lean upon, not to be used to do the student's thinking for him, and not to supplant the student's creative abilities by their own in the educational process.

"The Oregon School of Architecture and Allied Arts has been organized with these factors in mind. The school is serving a large virgin field, hardly touched by the art message as yet. Being on the Occidental frontier, it is close enough to the Orient to attract the Orientals as students and it seeks to play its part in the new

art through such contacts, with the Warner collection as a teaching background.

"It aims to turn out, not only draftsmen and delineators, but architects; not only technicians, but artists, alive to their obligation to the state and society. It seeks to do this by stimulating both the emotional and intellectual processes, by removing such obstacles from its system as possible, that too often interfere with such objectives.

"It believes the creative urge, the desire for self-expression, is sufficiently strong in the youth who intends to enter the field of art to be capitalized as the prime incentive to develop personality. . . .

"The University of Oregon offers the Bachelor degrees of Science and Art to students majoring in the Arts - painting, sculpture, design and architecture (design, interior, structural), and normal work. The equivalent of these degrees has been offered since the organization of the School of Architecture and Allied Arts in 1914 - the first class graduating, ~~I believe,~~ in 1918. ~~As you may remember,~~ (the first classes were architects - other art courses were service courses to architecture. Later a division was made because of the steady demand for normal training and general art, which resulted in shaping the work for professional training in painting, sculpture, design and normal, as well as the three branches of architecture.

"In addition, the University of Oregon offers the Master's degree with major subjects in the Arts, but a distinction is made between the academic and creative degrees. Any graduate student majoring in the Arts - to secure the M.A. or M.S. degree, must meet

the general requirements of that degree, while to secure the Master of Fine Arts degree, the thesis must be a painting, statue, architectural design or a piece of work in design, executed if possible. The following subjects of theses offered for the M.F.A. have been, or are being submitted: - (Grief (sculpture) - Factory Girls, Adam & Eve, Girls in Gymnasium (all painting), a Columbus Memorial Lighthouse and Aviation Field (architecture) Design for the decoration and furnishings for the Art Library (interior design), Design and execution of two wall panels for the Art Building in tiles (design).

"At Oregon, three types of degrees are recognized for which students of the Arts may qualify - Academic, ~~#Creative~~ and Professional. The professional degree at present, is Master of Architecture - calling for something more than creative skill alone, in the way of technical knowledge and cultural background. It is offered after the equivalent of five years of training leading to the professional degree of Bachelor of Architecture. The B.S. or B.A. degree is a prerequisite for the M.F.A., but the Bachelor of Architecture is prerequisite for the Master of Architecture degree.

"At present we are contemplating establishing the same professional degree for our other courses. The work cannot be satisfactorily accomplished for the professional Masters degree in less than six years, we feel, but Dean Rebec of our Graduate School and others - among them being Professor Hudnut of Columbia - feel this is a needless penalizing of the architects and artists, not conforming to the general practice (recognizing the fifth year work with the Masters degree). The Committee of Education of the American Institute of Architects and the Collegiate Schools of Architecture are both on

record favoring the five year course as a minimum for the training of architects - the Committee on Education definitely favoring the Bachelor of Architecture degree for this five year course. Both have committees at work on this really troublesome problem.

"Perhaps the solution will ultimately be the B.A. or B.S. degrees for four years or less (academic); the Master of Fine Arts, creative, or the Master of Architecture (painting, sculpture, design, etc.) (professional) for five years; and the Doctorate for the sixth year of training. At Oregon the legislation of the Master of Fine Arts degree is such that students of literature, music and drama can take advantage of it. . . .

"The Education Committee of the American Institute of Architects has for many years been working to advance the position of Art in college curricula. It is through their efforts that so much headway has been made. Art is being introduced generally and its transition from a 'minor' position to a 'major' position is marked.

"A committee of the American Institute of Architects has, through the Carnegie Corporation grant, been conducting summer centers to stimulate the teaching of Art Appreciation - first at the Chicago Art Institute, then at Harvard, which is now accepted as the eastern center. Last year twenty teachers of Art were given courses at Harvard - all their expenses being paid and each receiving \$175.00 for purchase of teaching material. This coming summer the University of Oregon has been designated as the second center by Dr. Keppel, President of the Carnegie Corporation, and the Education Committee of the A.I.A. Harvard center receives \$10,000 and Oregon will receive \$5000 for this new experiment.

"The committee has sent out lecturers for several years. In our district, Prof. *M.R.B.* Willcox of the University of Oregon is the official lecturer. Already this year he has reached over 2400 people. To further advance art teaching, the committee on education of the American Institute of Architects has published a textbook called 'The Significance of the Fine Arts', written by outstanding leaders in the Arts, and a Syllabus of Art Appreciation Course by Holmes Smith of Washington University, St. Louis.

"Personally I feel the hope of art in this country is the movement to establish it on college campuses. The old Art Schools had little cultural background. Artists must be more a part of community life. I further believe that the creative impulses must be quickened early by use in the grades. It is unwise to risk, as some are doing, the postponement of creative experiences until after the academic work is completed, or even partially completed. While it is difficult to carry along together cultural, or rather general education with technical - I still believe this course is the safest."

Dean Lawrence has been quoted at length because of the great contribution which he has made both locally and nationally to the cause of education in the field of architecture and the fine arts. He is a most successful practicing architect. He has been instrumental, too, in forming in Oregon a unique society of builders and craftsmen in which all the factors in the building industry join under the name of the Oregon Guild of Craftsmen, and which, in its spirit and achievements, closely resembles the trades guilds of the Middle Ages. It is significant, too, that in a state far removed from the art centers of the world, sparsely settled, and



only three generations away from the pioneers who came mainly by ox-team from other frontier settlements in the south and middle west, that by generous private gifts two fine arts museums should be provided, one at the state university at Eugene and one at Portland, and that a state legislature, which less than twenty years ago condemned art courses and the teaching of the classics at the state university, now provides liberally for higher education in the fine arts at this same institution.

Not only is the University of Oregon at Eugene fortunate in having its Fine Arts building as a gift of thousands of generous friends and alumni all over the world, and its magnificent Oriental Art Collection as the gracious gift of Mrs. Murray Warner, but Portland, Oregon, is shortly to have a beautiful Art Museum building, the gift of Mr. W. B. Ayer. This building will occupy a whole block of ground, and will house the fine collections of art and the Art School which have been carried on so long through the generosity of some of the old Portland families, who brought with them from New England traditions of art and culture.

From the foregoing, two questions may very naturally arise, - "Are art schools a cause or an effect of the greatly increased interest in the fine arts?" Perhaps the answer to this is that they are both.

The other question is, "What is the Renaissance that is coming, or that has perhaps arrived without our awareness of its presence?" Perhaps if we take note of the fact that in significant matters such as factories, sky-scrapers, banks, theatres, railroad stations, bridges, city halls, etc., of today, we are destroying

the ornate, the ugly, the inappropriate, and are substituting beauty of structure and of line, we may know that outwardly the Renaissance is not far off. And when we ourselves have in our dress and our homes hospitals discarded the notions that black is associated with Godliness and white with cleanliness, and have substituted joyous color for both as being equally religious and sanitary, the Renaissance for us had dawned.

History will doubtless speak of this age as the age of stadia and art museum building. Perhaps our athletic interests have come before our aesthetic ones, but public and private benefactions have made possible in most centers of any size both these notable structures. We are but repeating history when we as a young, pioneering people, have overcome our physical environment, established national government on a solid foundation and ourselves on a financial footing where we have margins to share, we, with characteristic American directness, erect not monumental tombs to the dead, but great memorials for the use of the living,- these stadia for healthful outdoor life, and ~~the~~ museums for the aesthetic enjoyment and education of all people. The whole spirit and atmosphere of museums has changed in our memory. They are no longer places like glorified attics or cold storage plants, but rather are they inviting, hospitable, alluring to students and laymen alike. Usually they have their own art schools in connection and are affiliated with other near by educational institutions. Museums, we may safely say, are like Fine Arts courses in colleges and universities, both a cause and an effect of the Western Renaissance that is upon us.

It is noteworthy that at the great international art exhibit at Venice this year, America for the first time had its own separate pavilion, and that many critics placed the work of American artists together with those of Spain at the head of all in excellence.

This world wide recognition perhaps sets the final seal of approval upon our art aspirations and efforts. America has, then, arrived, artistically speaking. We have absorbed the culture of the ancients, and of Europe. We are now making our own contributions of thought and of things beneficial to the stream of civilization.

The assembling of art objects in the national capital began in 1840 by act of congress. Art as a museum feature under the Government has continued in charge of the Smithsonian Institution since 1862. However, the art interest has never kept pace with scientific and other features of the museum. The government has taken a more active interest in developing the material resources of the country than the artistic ones. Though in 1841 the Honorable Joel R. Poinsett, Secretary of War, doubtless voiced the sentiments of others beside himself when he said, "Literature and the fine arts go hand in hand - their united influence adds in a high degree to the enjoyment of human existence. Their progress has everywhere kept pace with that of the moral and social condition of mankind, and their history marks with unerring truth the rise and fall of nations. The fine arts have flourished most in those countries where free institutions prevailed, and where liberty loved to dwell. In other countries a taste for literature and the fine arts is confined to a favored few - the aristocracy of birth, of wealth, or of talent. Here the people reign. If we would have them use their power discreetly, no expense or pains should be

spared to inspire them with a love of literature, and a taste for the fine arts. This effort must originate at the seat of government and spread from this place over the land."

Though our government thus early made a gesture in the direction of art and art education, it remained very largely the mission of private benefactors to establish and maintain art museums, art galleries, and art schools, until comparatively recently. But gradually municipalities, states, and the nation are sensing their responsibility in this matter. The establishment of fine arts courses in colleges and universities with their opportunities for teacher training mean that art teaching in the primary and secondary schools will be before long of such a standard that students will receive due academic credit for their work. Also that art courses will become more standardized and will be of undoubted content value. Already the Kline-Carey Measuring Scale for freehand drawing, and the Art Appreciation test by Erwin O. Christensen and Theodore Karwoski, indicate that scientific method is being applied to art education. Thus another educational frontier is becoming populated and civilized, and the Renaissance is upon us.

APPENDIX

Questionnaire

A Questionnaire relating to educational problems and containing twelve main questions, some of which had several subdivisions, was sent out to all college and University presidents in the country. A large percentage of answers were received.

Those questions which relate to the subject matter of this thesis are listed below:

X. What fields of learning are attracting most studies in your institution?

Are the crowds following some really gifted teacher?

Or do you think students follow their own tastes and inclinations?

Or are they impelled by economic conditions to choose certain courses that lead to future occupations?

XI. What place have the fine arts in your course of study?