

**A STUDY OF SPACE ARTS IN RELATIONSHIP TO APPRECIATION**

**by**

**CATHERINE CROSSMAN**

**A Thesis**

**Presented to the Department of  
Architecture and Allied  
Art**

**and the Graduate Faculty of the University of Oregon  
in partial fulfillment  
of the requirements for the degree of  
Master of Arts**

**September 1936**

APPROVED:

[REDACTED]

---

Major Adviser

[REDACTED]

---

For the Graduate Committee

of the School of Architecture  
and Allied Arts

Oct 36 List of U of C. (1660) binding 30.

## ILLUSTRATIONS

Photograph of Art Form I .....	Page	75
Photograph of Art Form II .....		85
Photograph of Art Form III .....		96
Photograph of Art Form IV .....		102
Photograph of Art Form V .....		112
Photograph of Art Form VI .....		122

## Introduction

Several fields of cultural endeavor have sought to explain the appreciative experience with reference to the various concepts characterizing it in each field. Philosophers have thought to explain the appreciative theory in terms of a single element. Psychologists have been concerned with the empirical and objective elements of the appreciative experience as they relate to the abilities and capacities of individual appreciators. Educators have <sup>considered</sup> the appreciation of art with reference to the part it plays in establishing desirable social attitudes and enabling evaluations of aesthetic values. Artists have centered their attention upon the aesthetic and functional elements of those materials which are the common substance of the arts.

The concepts of these thinkers with reference to art appreciation have been sought in effort to clarify the problem.

Emergent from the consideration given to the appreciation of art on the part of these thinkers are those concerns which center about the nature of the appreciative problem with respect to the social and individual personality factors characterizing it. Because of the existing confusion regarding the nature of these factors, this study was undertaken as an attempt to

determine the elements which characterize the appreciative experiences of a selected group of students with reference to certain art forms.

From such an analysis it was hoped to learn more about the appreciation of space art in so far as it is dependent upon perception and to gain insight into the nature and source of such perception. The entire study considers the appreciation of space art in regard to its worth as a factor of social advancement.

## TABLE OF CONTENTS

I	Introduction.....	1
II	The Problem.....	1
III	Present Status of Thinking Concerning Art Appreciation.....	3
IV	Materials and Methods of Procedure Used in This Study.....	5
V	Historic Background of the Problem.....	7
	Concepts of Art Appreciation Held by Philosophers.....	8
	The Approach Through Psychology.....	12
	The Educator's Point of View.....	22
	The Social Significance of Art Appreciation as Expressed in Current American Thought and Educational Practice.....	35
	Summary.....	41
VI	The Method of Attack.....	54
	Procedure and Materials.....	55
	Attitude Scale.....	55
	Art Forms Used.....	57
	Identification of Art Elements.....	60
	Purpose.....	63
	Technique.....	64
	Design.....	65
	Line.....	66
	Mass.....	68
	Tone.....	68
	Color.....	69
	Symbolism.....	70
	Subject.....	71
	Abstraction.....	72
	Explanation of Terms.....	72
	Avenue of Approach.....	72
	Social Value.....	73
	Social Functions.....	73
	Social Criteria.....	74
VII	Appreciative Response to Art Forms.....	75
	To Art Form I.....	75
	To Art Form II.....	85
	To Art Form III.....	96
	To Art Form IV.....	102
	To Art Form V.....	112
	To Art Form VI.....	122
VIII	Conclusions.....	133
IX	Bibliography.....	145
X	Appendix.....	I
	Attitude Tests.....	I
	Tables Showing Relative Count Given to Nature and Source of Response to Art Forms.....	VII

A STUDY OF THE ELEMENTS OF SPACE ART  
IN RELATIONSHIP TO APPRECIATION

I. The Problem

This paper reports an analytic study of the art object and of the personality which characterize the appreciative experiences of a picked group of people who were brought into contact with selected art forms. The purpose of the study was to obtain as much information as possible about the part played in the appreciative experience by such factors as emotion, knowledge, and experience on the one hand and color, technique, line, and similar elements on the other. The study recognizes the space arts as an expression of experience, thinking, and attitudes developed by society. It recognizes the products of such activity as they are used for the purpose of satisfying the aesthetic and intellectual desires of man. The term "appreciation", then, relates to the activities concerned with the evaluation of an art form, skill, or function in terms of intellect, sense, feeling, and emotion.

*(where is art object or object?)*

*(whose?)*

This study in no way attempts to present a method of teaching, nor an explanation as to the nature of creative ability or genius, nor does it seek to determine the nature of the aesthetic response as distinct from various non-aesthetic responses. The nature of the study might be clarified by saying that it is an attempt to develop a

better understanding of the appreciative experience, by identifying the personality factors and the art factors upon which the appreciative capacity of the individual is dependent. This is attempted through an analysis of the entire appreciative experience in relation to these factors.



II. Present Status of Thinking  
Concerning Art Appreciation

Works of art do not change, but the appreciations and attitudes toward these works do change. Each period of history has had its art goals and art values which it sought to achieve. Among other goals Athens directed art toward the betterment of her state. Craft guilds and workshops of later cultures developed expressions centered around the dictates of recognized masters. Against these, we have the rich contributions of the so-called "primitives", cultures in whose languages the word "art" does not exist. Condensing the picture almost to the point of abstraction, we see art as an element motivated toward expression of, or symbolic description of, a variety of social goals. We see it developed as a set of skills for vocational purposes, or simply for the sake of free expression on the part of the individual. Each of these functions fails to include one which present educational thinking considers to be the real problem; namely, the value of art as an important factor in establishing the social well-being and security of the individual. Mr. N. B. Zane explains the nature of the problem saying:

(?)  
(are the art-  
products of  
society made  
for no goals  
but the sake of  
the making?)

"The basic aims of education in this field are to help man learn the whole range of appreciative attitudes and habits, and to gain a mastery of appreciative techniques which will serve to make his appreciative responses progressively more meaningful and articulate. In the spirit of democratic ideals, in the spirit of current experimental-social approach to educational problems, we can do no less."<sup>1</sup>

The idea underlying this last stated function of art is in accord with Dewey's viewpoint that "a catholic philosophy based on the understanding of the constant relation of self and the world amid variations in their actual contents would render enjoyment wider and more sympathetic." Hence, in itself, unlike other school subjects, appreciation cannot be taught directly. It is dependent on the background of the individual's experience with regard to his perceptual ability and training. These are the avenues through which art appreciation will be realized, not as compensation, but as something which Wagonigle defines as:

".....integral with the fabric of life. It is not a separate stream running parallel with the current of human events; it is one of the threads of that current and the sweep of life and the progress of art are identical in movement."<sup>2</sup>

---

1. N. B. Zane, Appreciation in the Space Arts in Studies in College Teaching, University of Oregon Publication, vol. IV, (February 1934), No. 6, p. 69.

2. H. Van Bruen Wagonigle, The Nature Practice and History of Art, (New York: Charles Scribner's Sons, 1934), p. 95.

### III. Materials and Methods of Procedure

#### Used in This Study

This study has been approached through three channels. The first two may be classed as survey procedures and the third as eclectic and synthetic. The approaches are as follows:

1. An analysis of the principles of art appreciation stated in books and magazine articles on the subject. The viewpoints of philosophers, present day psychologists and educators in respect to their concept of appreciation as it is related to the existing social structure.

2. Conferences held for the purpose of assembling the appreciative reactions of a selected group to art forms. These conferences were held with fifty students chosen from the art appreciation classes of the University of Oregon. They selected from one hundred and fifty students who rated a designated group of six art forms on a scale devised to indicate varying degrees of approval and disapproval.

3. The writer's analysis of appreciation.

It must be remembered that this study seeks to make an analysis of the subject supporting the idea that the social values of appreciation are eminently worth while both to the individual and to society. Toward such an end the

paper is developed. The concepts of philosophers, artists, psychologists, and educators on the subject were sought to elucidate this viewpoint. The findings from the student conferences are reported in this connection. Through these avenues, an attempt was made to point out some of the dominant features of the appreciative experience and to build them into working principles.

These phases are not handled individually or consecutively, but they are brought to bear on the analysis whenever applicable.

#### IV. Historic Background of the Problem

Critical interest in the problem of art appreciation involves some study of the concepts of art held by leaders who have contributed materially to the culture of the world. Philosophers, psychologists, and educators have made special contributions in this field. Tracing the implications of these leaders to the present day, the whole problem of art appreciation would seem to impinge upon a consideration as to the nature of art - the way in which it functions, and individual concept of the appreciative experience.

"While art, "as Dr. Mueller says, "may be universal, no given work of art is."<sup>1</sup> Likewise, it may be argued, that appreciation of art is not an entity. The appreciative experience cannot be defined in terms of subject matter, nor in terms of the "pure form", of some philosophic thought; it cannot be delimited in a functional classification such as "Art for Arts Sake"; nor can it depend solely upon the human contribution by which the individual conceives his experience. In short, interpretation of the appreciative experience is made meaningful by each of these concepts.

---

1. John H. Mueller, Theories of Aesthetic Appreciation in Studies in Appreciation of Art, (University of Oregon), Vol. IV, No. 6, February, 1934.

With this viewpoint in mind, the following discussion seeks to present the considerations which the philosophers, psychologists, and educators have given to the problem.

#### A. Concepts of Art Appreciation Held by Philosophers

"It is a fundamental proposition of the philosopher's aesthetic theory that great art should concern itself with ultimate values and meanings--values that are born of the deeper levels of personality--out of experiences that haunt and deeply stir, overpowering, derived from aspirations, infinities. To the philosopher, art functions like religion to bring man into the presence of truth. The philosopher claims the right to interpret what the artist has created."<sup>1</sup>

Such a viewpoint states the general nature of the philosopher's concern, Dewey explains these viewpoints more clearly in the following classification:

##### 1. The imitative or representative theory of Aristotle and Plato.

The fatal defect of this theory is that it exclusively identifies the matter of a work of art with its objective.

##### 2. The play, or escape theory.

Dewey declines this theory saying: "The spontaneity of art is not one of opposition to anything, but marks complete

---

1. N. B. Zane, "Appreciation of Space Arts", Studies in Appreciation of Art, University of Oregon Publication, Vol. IV (February, 1934), p. 69.

absorption in an orderly development. This absorption is characteristic of aesthetic experience."<sup>1</sup> This theory also fails to realize that the aesthetic experience involves a definite reconstruction of objective materials.

3. The rational theory supporting the idea that the value of art lies neither in meaning, nor in substance, but in the idea which art approaches.

The weakness of this theory is presented through the argument that art depends upon and refers to essences already in being. Out of this rational theory come two main divisions of thought, the first being allied with the perceptual theory of Kant and the second with the conceptual theory of Schopenhauer.

"There can be no objective rule of taste by which what is beautiful may be defined by means of concepts. For every judgment from that source is aesthetic, i.e., its determining ground is the feeling of the Subject and not any concept of the Object."<sup>2</sup>

Again:

"The propaedeutic to all fine art, so far as the highest degree of its perfection is what is in view, appears to lie, not in percepts but in the culture of mental powers produced by sound preparatory education in what is called 'humaniora' .....the feeling of sympathy on one hand, and on

---

1. John Dewey, Art and Education, (New York: The Macmillan Company, 1926), p. 208.

2. Immanuel Kant, Critique of Aesthetic Judgment, Translated by J. C. Meredith, (Oxford: Clarendon Press, 1911), p. 95.

"the other the faculty of being able to communicate universally one's inmost self."<sup>1</sup>

Supporting the conceptual idea, Schopenhauer says:

"Now what we hold is the end of art, representation of a perceivable, comprehensible idea is not here the end.....It is necessary that we should see the thing as it is meant to be for as soon as this has been discovered, the end is reached, and the mind is now led away to quite a different kind of an idea, to an abstract conception, which is the end that was in view."<sup>2</sup>

"If in plastic and pictorial art we are led away from what is immediately given to something else, this must always be a conception, because here only the abstract can be given directly, but a conception must never be its source, and its communication must never be the end of a work of art."<sup>3</sup>

What might be termed the fourth theory, seeks to picture art as an experience which derives meaning and value from the interaction of individual, and the cultural elements producing the aesthetic experience. In this connection an experience is realized to its greatest extent only in art. This theory has been stated as the theory of perceptual experience.

4. "The beauty of things that are in change, as are all things of experience, is apt

---

1. Immanuel Kant, Critique of Aesthetic Judgment, Translated by J. C. Meredith, (Oxford: Clarendon Press, 1911), p. 95.

2. Arthur Schopenhauer, The World as Will and Idea, Translated by R. B. Holdoppe and J. Kemp, (London: K. Paul, Trench, Trubner and Company, 1907-1909), p. 301.

3. *Ibid*, p. 301.



to be regarded then but as a potential becoming of the soul toward apprehension of eternal patterns of beauty."<sup>1</sup>

Further explaining this theory, Dewey says:

"In art as an experience, actuality and possibility or ideality, the new and the old, objective material and personal response, the individual and the universal, surface and depth, sense and meaning, are integrated in an experience in which they are all transfigured from the significance that belongs to them when isolated in reflection."<sup>2</sup>

The word "art" is generally used by these philosophers to include the whole range of artistic achievement whether it be in music, poetry, drama or any other phase of endeavor. As previously stated, the present discussion is concerned with the appreciation of space arts as an expression of thinking and attitudes developed by society. With regard to some of the special phases of art such as poetry and music, philosophy has much to say about the effect of these arts on the individual. Philosophers have mentioned the moral, emotional, and less frequently, the intellectual values. The outstanding contribution of philosophy in this case seems to be its concern with the meanings of the aesthetic experience. These meanings are determined

---

1. John Dewey, Art as Experience, (New York: Milton  
Bach and Company, 1935), p. 297.

2. Ibid.

by the social class developing and supporting each art. Paraphrasing certain conclusions of Dr. Mueller,<sup>1</sup> it may be stated that the analysis of thought and culture as to the nature of the aesthetic is equally important with the theory of the aesthetic itself. In a primitive society art functions as a natural expression of social and artistic worth. In a moralistic scheme, art contributes materially toward character training. In a social order dependent upon an aristocratic class, art assumes the nature of diversion.

In conclusion, the philosophers have shown us that art is not a fixed thing. Rather, it is linked with the culture contributing to its formation, and an appreciation of the thought and culture producing art are essential to the understanding of the aesthetic experience.

#### B. The Approach Through Psychology

The first glance into the psychologist's approach to the problem of art appreciation shows us two things: first, that the materials for adequate psychological study of art have been rapidly accumulating; second, that the

---

1. John Mueller, "Theories of Art Appreciation", Studies in Appreciation of Art, University of Oregon Publication, Vol. IV, No. 6, (February, 1934), pp. 28, 29.

task of putting these materials together remains to be done. We have bodies of knowledge regarding the artistic developments of nations which have been made from sociological, archaeological, and historic points of view. Added to this there is much material about the lives of individual artists studied from similar points of view.

Against this knowledge there is all that has been written or preached concerning what psychology has discovered about the neurophysical organism which is man, "about his basic inborn mechanisms and their development through individual growth and cultural influence".<sup>1</sup> Much is known about the human processes of sensation, perception, recognition, formation of habits and other characteristics of the individual. It is obvious that these processes enter into the creation and appreciation of art, yet psychologists seem to pay little attention to the fact that they have a limited knowledge about what Munro calls "materials and situations of art." The necessity for uniting the bodies of knowledge in these two fields is pressing, and research along this line will add much to an understanding of art appreciation as a phase of worthwhile human activity.

---

1. Munro, Thomas, Methods of Teaching Fine Arts, Edited by W. S. Rusk, (The University of North Carolina Press, 1935), Chapel Hill, North Carolina, p. 169.

Two main types of psychological investigation in this field are:

1. The behaviorist approach which seeks to determine what factors influence people to look at visual art, listen to music or read literature and what effects these processes have upon this subsequent behavior.

2. The introspective approach which seeks to analyze the thoughts and feelings of the observer or the producer of a work of art.

Fechner might be considered as the founder of experimental aesthetics. His work and that of Angier, Legowski, Thorndike, and Zeising may be said to have been concerned with finding a single type of line or ratio of lines which would explain the varied beauties of visual form. Fechner and Angier tried to find the best form in a category of forms. Legowski's experiments led him to regard "the simplicity and comprehensibility of relationships as the cause of their pleasantness". Thorndike's work stressed the scattering of individual preferences. "On the whole, these experiments failed to show any one best form in each category; however, the irrelevance of exact ratios like the golden section became evident. Only such vague criteria as moderation, simplicity, or comprehensibility retained any validity."<sup>1</sup> Ludholm, Poffenberger,

---

1. Albert P. Chandler, Beauty and Human Nature, (New York: D. Appleton and Company, 1934), p. 44.

and Burrows have made experimental studies concerning the expressiveness of visual forms in regard to the activities, attitudes, or moods which characterize reactions to varieties of line patterns. The results of their study seem to conclude that the criteria of the beautiful may be summarized as follows:

1. unity or direction of movement
2. continuity
3. absence of angles and intersections
4. periodical return of the same elements or a certain symmetry.

Puffer and Pierce directed their work along the lines of distinguishing the factors which caused balance in a picture. They concluded that the pictorial factors which contributed to balance were mass, direction, interesting objects, and vistas. Pierce and Langfield found that another type of balance is to be found in circular and polygonal designs where elements radiate from a common center. ~~Summing~~ up the work of these men it might be said that their findings indicate the principles of balance are sometimes overruled by the preference for designs that avoid large gaps or overcrowding. Defective balance, large gaps, and crowding produce disagreeable empathy.<sup>1</sup>

---

1. Albert P. Chandler, Beauty and Human Nature, (New York: D. Appleton and Company, 1934) p. 53.

With respect to the psychological effects of color on the individual we may begin with the work of Stefonescu-Coanga who began in 1911 and is still trying to determine the general or normal effects of color.<sup>1</sup> Bullough, an English psychologist, seeks to do justice to individual differences, and in this connection he sets up four types of observers. He does not combine the results of various types but is hopeful as to the regularities within each type. Bullough found that the physiological type is responsive to stimulation and warmth and their opposites. "The preferences are determined in the last analysis by the general constitution of the individual, whether he likes being stimulated or soothed, or prefers warmth to coolness.....Conceiving aesthetic value in terms of objectified emotion, Bullock regards the character type of observer as the most aesthetic; the others he ranks in the following order: type fused associations; objective type; type with non-fused associations, and physiological type."

The<sup>2</sup> experiments of Von Allesch point out that pleasure and preference of color are not linked with other

---

1. Albert P. Chandler, *Beauty and Human Nature*, (New York: D. Appleton and Company, 1934), p. 103.  
2. *Ibid*, pp. 113-114.

traits unless those other traits, by their very nature, include a reference to the observer's attitude, and the attitude is determined by the permanent trends and temporary moods characteristic of his whole personality.

Gertrude Rand<sup>1</sup> investigated the factors which influenced the sensitivity of the retina to color as to size of stimulus, intensity and brightness of white value stimulus, effectiveness of intensity of the stimulus, and brightness of field surrounding stimulus.

Luchsish, a physicist, discusses certain phases of color much in the same vein as the foregoing scientists. He states that line and form have been more significant in art than color. He urges the development of what he terms mobile color and the importance of research to reveal the most successful methods of presenting colors for the fullest exercise of their powers.<sup>2</sup>

Tests to ascertain measure of talent have been devised by Lewerenz,<sup>3</sup> McAdory,<sup>4</sup> Meier working in connection

---

1. Gertrude Rand, Psychological Monographs, Vol. XV, May, 1913, pp. 6-166.

2. H. Luchsish, The Language of Color, (New York: Dodd, Mead, and Company, 1916), especially pp. 277-281.

3. Alfred S. Lewerenz, Tests in Fundamental Abilities of Visual Art, (Los Angeles: Research Service Co., 1927).

4. Margaret McAdory, The Construction and Validation of An Art Test, (New York: Bureau of Publications, Teachers' College, Columbia University, 1929).

with Seashore,<sup>1</sup> and Christensen<sup>2</sup> and others. Lewerenz's tests involve the perception of the following elements: (1) recognition of proportion; (2) originality of line drawing; (3) observation of light and shade; (4) knowledge of subject matter vocabulary; (5) visual memory of proportion; (6) analysis of problems in cylindrical perspective; (7) analysis of problems in parallel perspective; (8) analysis of problems in angular perspective; (9) recognition of color. Lewerenz states that a satisfactory criterion for validity has not been found as yet, but he regards these tests as being more valid than teachers' grades.

The Meier - Seashore and McAdory tests are of a mutilation type involving the ability of the subject to arrange, to rearrange, and to select, the arrangement superior in organization; also to know when a composition has too much or too little, and when its elements are in conformity with the principles of aesthetic structure. The Meier - Seashore test includes color as a perceptual element, while the McAdory test relates to linear shapes and uncolored art objects.

---

1. Norman C. Meier - R. H. Seashore, Art Judgment Test, (University of Iowa: Bureau of Educational Research and Service).

2. O. E. Christensen and T. Karowski, A Test in Art Appreciation, Art Psychology Bulletin, (University of North Dakota, 1925).



The value of these tests from a creative standpoint is almost negative. From an appreciative point of view their value may be summed up in the following quotation stated by Chandler:

"In considering tests of visual art, we must recognize the danger that the taste of art specialists in a given decade may not be a valid means of discovering the best artists of the oncoming generation; such a standard may be too conservative and conventional. One wonders whether El Greco, Rembrandt, Goya, Monet, and Cezanne would have attained creditable scores if tested in their youth by the older generation.....In art schools at present there is much stress on creative work. It is therefore more difficult to judge whether a student is in any important sense succeeding in an art school."<sup>1</sup>

The last statement in the foregoing quotation refers to the use of the tests from a negative diagnostic standpoint, as a means of predicting potential appreciative and creative abilities or as actual measures of these abilities.

Characteristic of an investigation undertaken from a behavioristic standpoint, a study was made concerning the factors which influence the conduct of museum visitors by Melton and Robinson.<sup>2</sup> One phase of this study included research into the behavior of museum visitors,

---

1. Albert P. Chandler, Beauty and Human Nature, (New York: D. Appleton Century Company, 1934), p. 313.

2. Arthur W. Melton and Edward S. Robinson, Problems of Installation in Museums of Art, (Washington, D.C., Publications of American Association of Museums, 1935); New Series, No. 4, pp. 253-269.

which indicated interest in exhibits. It also described the interest of visitors in displays of different types. Another phase of this study presented for future investigation the following problems:

1. The intrinsic attractiveness of the art object as a determinant of interest in relation to such phases as the character of the art object, number of objects in the gallery, and circumstances of display.
2. Isolation of the art object as a determinant of interest from the standpoint of objects placed in a gallery and its distance from other objects in the gallery.
3. Period style installation in regard to gallery design as it is related to museum fatigue and the contextual, cultural and historical degree of exhibits.

In summing up the contributions made by psychologists to the analysis of appreciation, the following ones seem to be significant.

1. Many diverse factors lead people to establish value in art, and these factors produce effects on their behavior.
2. Pleasure and preference (approval and disapproval) are not instinctive except as they are related to the observer's attitude.
3. The observer's attitude is characteristic of his whole personality.
4. The nature of the social background of the observer is the most aesthetic element in

the appreciative experience.

5. Tests have been developed involving judgment concerning art aptitudes, achievement, and taste as these factors relate to the problem of appreciation.

There are many unfathomed problems in appreciation which are of interest to the psychologist. These problems are of such a nature as those pertaining to: the elements which enter into the appreciative experience; the effects of these elements on the appreciator; the way in which these elements are perceived; and the nature of the whole concept.

In relation to testing certain aspects of the appreciative experience, there is work to be done with respect to the criteria of the aesthetic elements suitable for testing and validity as to the measurement of these criteria. Aside from these considerations, the work of the psychologists in interpreting the nature of the human organism in relation to its appreciative background is praiseworthy. Through their study we receive insight into the whole problem of the appreciative experience. Through such work we may concede with Miss Puffer that:

"The basis, in short, of any aesthetic experience - poetry, music, painting, and the rest - is beautiful through its harmony with the conditions offered by our senses, primarily of

sight and hearing, and through the harmony of the suggestions and impulses it arouses with the whole organism."<sup>1</sup>

### C. The Educator's Point of View

The philosophers of Athens were among the first to objectify education. Due to the chronological remoteness of their civilization and the depth of their perception into human problems, many confusions have arisen in regard to the interpretations they placed on art education. Reviewing an article written by Jean M. Cleaves<sup>2</sup> we find that art education in Greece was justified for the following reasons:

1. critical purposes of appreciation
2. for the unconscious moulding of mind
3. for moral purposes
4. for "katharsis" or purgation

The first two theories are those of Aristotle who was somewhat broader and more sympathetic than Plato in his conception of art functions. Aristotle thought a work of art was an idealized presentation of human character. In regard to the use of art for appreciative purposes, Aristotle considered drawing and painting in respect to

---

1. Ethel D. Puffer, The Psychology of Beauty, (Houghton, Mifflin and Co., Boston and New York, 1906), p. 13.

2. Jean M. Cleaves, Have Ideals in Art Education Changed? Design, (April, 1936), p. 36.

better recognition of art quality in furniture. Appreciation of good design would better the aesthetic judgments in regard to the human form. In general, professional skill in space art was disapproved of as being beneath the dignity of a citizen. Plato banished the imitative artist from his state.

Formal art education did not seem to be included in the educational programs of Rome, the Dark Ages, or Medieval times. The illuminated manuscripts, tapestries, cathedrals, glass work, painting, and many other evidences of artistic activity recorded in these periods leave no doubt as to the fact that art was practiced in what might be considered a very modern sense. In the Renaissance, botega and atelier were developed in which young aspirants were apprenticed to masters. The happy instance of no theoretical divisions, such as between fine and useful arts and art as a real part of a life experience, is to be found in the developments during these periods.

The first formal art training in Europe seems to have been introduced by Napoleon in his far reaching reorganization of the French public school system. Advocates who urge art training for vocational purposes point out the fact that many American dollars reach France each year due to the far reaching effects of Napoleon's policy.

B

Napoleon said that every French child should learn to draw,<sup>1</sup> and drawing is listed in the Lakanal law as being a branch of instruction to be given to children from twelve to fourteen years of age. Froebel<sup>2</sup> introduced constructive work, paper-folding, weaving, needlework, and work with sand and color into kindergarten and proposed to develop it in upper grades. This was not to teach sense perception, which Pestalozzi emphasized in his manual activities, but as a form of educational expression and for the purpose of developing creative power within the child.

In 1858, Uno Cygnaeus outlined a course in which manual training involving bench and metal work, wood carving and basket weaving would be part of the Finnish educational program. Sweden introduced sloyd (handcraft) work into her schools between 1872 and 1877. At first this work was introduced to counteract bad moral and physical effects of city congestion, and partly to revivify the declining home industries of the people. Later, these objectives gave way to those of an industrial or occupational nature.<sup>3</sup>

---

1. Ellwood P. Cubberley, History of Education, (Boston: Houghton-Mifflin Company, 1920), p. 517.

2. Ibid, pp. 768-772.

3. Ibid, pp. 467-468.

England proposed the creation of a Department of Art and Science and the establishment of National Art Training Schools in 1853. The bill proposing such action especially stressed the promotion of elementary education in art and science after 1859. A committee was proposed

"to inquire into the best means of extending a knowledge of the arts and of the principles of design, among the people (especially the manufacturing population) of the country; also to inquire into the constitution, management, and efforts of institutions connected with the arts."

A "Normal School of Design" was established at the close of a six year investigation carried on by this committee.

The purpose of this school is stated as follows:

to afford manufacturers an opportunity of acquiring a competent knowledge of the fine arts in so far as these are connected with manufacture, and that steps ought to be taken to limit the students of these interests.

The excellence of the results of applying art and trade principles to manufactured articles was clearly demonstrated at the great World's Fair held in London, 1851. Massachusetts, with well developed industries, felt the need for artistic designing, especially in regard to textiles. Hence, we find the introduction of drawing from the intermediate grades to the normal school. Walter Smith was appointed state supervisor of drawing and art, and in 1873 the Massachusetts Normal Art School was created to train teachers of drawing and art for the schools of the

state. Between 1870 and 1907, drawing had been made a required study by legislative act in twelve states, and had been approved as a study by city and town school systems in thirty-one other states.

Education in art for industrial purposes continued into the twentieth century. This relationship is pointed out in various reports and papers.<sup>1</sup>

Various objectives of art training have been stated by other leaders. Rembrandt Peal recommended drawing graphics for purposes of pure delineation which were to be subordinated to such formal school subjects as writing and geography.<sup>2</sup> In 1848, William Mirrife advocated art education for the improvement of tastes and for the development of talent to be used in industries. Other leaders in this respect were Horace Mann and William Newton Bartholemew, who promoted instruction in Boston. Whether the product of these early attempts may be called art is debatable. At all events, we may say they were steps in the right direction.

The first trend away from industrialism was taken by Boston in 1882. This is indicated by the report of the

---

1. Western Drawing and Manual Training Association. Annual Reports, 1906-1911, (see especially Robert W. Selvidge, "Industrial Education from the Viewpoint of Organized Labor", p. 63)

2. Felix Payant, Our Changing Art Education, (Columbus, Ohio: Ceramic Studio Publishing Company), p. 10.



United States Centennial Exposition: "Art education, even for little children, means something more than instruction in drawing." Drawing from a geometric or formal point of view gave way to the study of color, and new materials suitable for a wider scope of instruction were developed. Nevertheless, art instruction was something very remote from life activities. The first significant step was made by Professor Arthur W. Dow of Columbia University.<sup>1</sup> He presented an approach to art through composition, creative and appreciative rather than imitative drawing. Other more recent approaches such as those of individuality or free expression and experience will be taken up in a subsequent discussion of the problem. Little or nothing was done in regard to appreciation.

Such are the views regarding the value and types of art training as represented by educational thought in former times. To meet the needs of a changing social order, art appreciation has had to objectify its aims more accurately. Mr. N. B. Zane very clearly lists nine general objectives in teaching art appreciation;<sup>2</sup>

1. To define art with reference to (1) forms made by man; (2) skills mental and manual; (3) functions of art forms and skills.

Page and Company, 1913.

1. Arthur W. Dow, Composition, Garden City, N. Y., Doubleday

2. N. B. Zane, "Appreciation of Space Arts", Studies in Appreciation of Art, University of Oregon Publication, Vol. IV (February, 1934), p. 69

2. To teach an art vocabulary.
3. To teach relations between functions and forms.
4. To show how art forms evolve out of antecedent forms.
5. To stimulate and develop a wider range of perception.
6. To encourage a student's confidence in himself as an appreciator.
7. To encourage individual aesthetic responses and articulateness in expressing them.
8. To start the student thinking about relations of individual aesthetic responses to social group responses.
9. To encourage articulateness on the part of the student concerning art problems of his own cultural era.

To this list Savage<sup>1</sup> adds the value of art appreciation to create interest in a use of art. Rusk<sup>2</sup> adds the value of art appreciation in helping a student appreciate the created art of the past. He also explains the value of appreciation as an integrating factor in the organization of the student's intellectual program.

The function of appreciation in providing

---

1. Eugene Savage, Methods of Teaching the Fine Arts, Ed. by W. S. Rusk, (Chapel Hill, N.C.: North Carolina Press, 1935),

2. Ibid, p. 141.

recreational opportunities for the masses is cited by Superintendent A. C. Flora<sup>1</sup> in describing a project which set aside large areas in South Carolina for the recreational purposes. A more noteworthy example of this same end is found in the Crater Lake Project sponsored by the Carnegie Corporation of New York and the University of Oregon.<sup>2</sup>

A further development along this line relating appreciation of natural resources to a program general community service is found in an article entitled, "A State University Reaches Out" by Philip A. Parsons.<sup>3</sup>

Richards develops the function of appreciation in educating popular taste with respect to consumption. He indicates that great future advances will be made in this field.

"One has only to look into the industrial plants, the shops, our homes, and wherever products are being designed or sold, to see that art is greatly influencing our surroundings and our choices when we acquire goods.....We are no longer satisfied to visit the museums and art galleries and return home to live among ugly tables and chairs and in the midst of unsightly gardens."<sup>4</sup>

---

1. A. C. Flora, "Art Appreciation from A School Superintendent's Point of View," *Design*, (September, 1935), p.33.

2. R. W. Leighton, Preliminary Report on Crater Lake Project, University of Oregon, (May, 1934).

3. Philip A. Parson, "A State University Reaches Out," *American Magazine of Art*, Vol. 23, 1931, p. 391.

4. Charles R. Richards, Art in Industry, Report of survey conducted by National Society for Vocational Education of the State of New York, (Macmillan Company, 1922).

An unusual article of paramount importance is to be found in Elias Katz's discussion, "Developing Motion Picture Appreciation".<sup>1</sup> He outlines the following plan for a "Unit of Motion Picture Appreciation in Art Appreciation Courses":

1. General Objectives to bring about greater appreciation of the art of motion pictures.
2. Specific Objectives
  - a. to give an insight into the properties of the cinema as a medium of creative expression.
  - b. afford opportunities to work with motion pictures practically.
  - c. to develop criteria for evaluating motion pictures.
  - d. to develop attitudes of awareness and enjoyment of finer uses of the motion picture medium of fine artists.
  - e. to encourage better reading habits in connection with motion pictures.
  - f. to acquire some background of knowledge about the art of motion pictures (historical development, masterpieces, important directors and technicians).
  - g. to discover the talented student along these lines, and to encourage his further development in the field.

Further development of this aspect is to be found in the

---

1. Elias Katz, "Developing Motion Picture Appreciation," Design, (October, 1934), p. 4.

research of Dr. Edgar Dale.<sup>1</sup>

Art appreciation in the branches of higher education seems to be more firmly established and more closely integrated with the whole educational problem than ever before. A general statement of this viewpoint has been written by George C. Simons: "A study of the arts is one of the best means that can be employed for training the mind, developing and refining the judgment, and for obtaining a fund of information that is useful and practical throughout life."<sup>2</sup> This concept seems to suggest a rather conservative viewpoint.

An excellent discussion of the continuous development of art appreciation from kindergarten to college has been presented by a leader in each field of education.<sup>3</sup> Summarizing the views of these experts, one may say that during the early stages of training, drawing is more like a language than an art. Motor activity is the dominant factor of expression. In the intermediate period of training, the child begins to think more definitely about shapes, colors and the elementary problems of

---

1. Edgar Dale, How to Appreciate Motion Pictures, (New York: The Macmillan Company, 1935).

2. George C. Simons, College Instruction in Art, Ed. by A. M. Palmer, and Grace Solton, (New York: American Association of Colleges, 1934), p. 23

3. Ibid.

expression. The job of the trained appreciator here is to stimulate perception, imagination, and memory. In so doing, the instructor has to cope with the psychological factors of fear, inertia, and pride. The purpose and aims of art appreciation guidance during the difficult adolescent period may be summed up in the aims through which the course in the New York City Public Schools functions:<sup>1</sup>

1. "To engender the love of beauty by bringing the pupil into personal contact with fine forms of art.
2. "To develop good taste by helping the pupil create the habit of thoughtful consideration before making judgments in matters which involve artistic discrimination.
3. "To gratify the desire to create by affording the pupil an opportunity to exercise his imagination through creative design, keeping alive his individuality and personality.
4. "To encourage talent by discovering the gifted pupil and making sure that he receives real objective training under the stimulating guidance of sympathetic trained leadership..."

On the college level of art appreciation the pre-  
dominate problem is that connected with the "dual approach".  
The higher institutions face the conflict arising from

---

1. Patty Smith Hill, Florence Cane, Forest Grant, Everett Meeks, Elizabeth Perkins, "Can Education in Art Appreciation be Continuous?" American Magazine of Art, Vol. 23, 1931, pp. 296-305.

the historic-critical approach on one hand and the creative on the other. The task of this branch of education is to develop tolerance and understanding regarding the creative and appreciative phases of art education.

The most recent educational development concerns work in the field of adult education. The appreciative problem in relation to this level of education has been thus stated:

"Adult reeducation is always successful to the degree that two conditions are fulfilled. The adult must be willing to go back to the place where his line of direction was lost and acknowledge his lack of observation and perception on one hand and to be inculcated with an understanding, to some degree, of what has been from the beginning, in the visual arts, the purpose of the creative mind."<sup>1</sup>

Education's chief problem always has and always will be one concerned with equipping the individual to assume his place in the existing society of the period. Educators have sought to achieve this goal in various ways and methods. The foregoing discussion points out to some extent the values upon which art based its claim to recognition in the educational scheme. At first a dual purpose was recognized, namely, training for character and training

---

1. Elizabeth Ward Perkins, "Can Education in Art Appreciation be Continuous?" American Magazine of Art, Vol. 23, 1931, p. 310.

for critical appreciation. Later art instruction was included because of its worth in training sense perception. Emerging from this concept of art instruction, we find that other educators believed in the ability of art to develop creative power within the child. Before this approach to art training was developed, schools hailed art because it had marked economic values. Most recently, education has given art a place in the general program because art is conceived to be a psychological, cultural, and spiritual necessity, and because it is held as an integral part of living.

Education realizes that the training of creative artists is but one aspect of her problem. A broader problem to the educator lies in promoting training designed to encourage the recognition and acclaim of such ability. And above all these considerations, the educator must begin to assume the responsibility of giving the world a socially intelligent boy or girl. Toward such an objective, appreciations can lend valuable contributions. Education's whole approach to the problem of appreciation is not concerned with facts to be learned in the fourth grade, in the senior year of secondary education, or somewhere in the realms of higher education. Educators must first believe that fine appreciations are born and have their being in a



union of two bodies, a socially intelligent individual and a well ordered society; and finally, as Munro implies, "that when the basic inner powers inherent in the individual and the society in which he operates are understood and rightly cultivated, enjoyment and creativeness will follow naturally from them."<sup>1</sup>

D. The Social Significance of Art Appreciation as Expressed in Current American Thought and Practice

To what extent do the appreciative interests of the individual help him to assume his part in the social order? It is safe to say as long as art remains in her ivory tower or plays the role of civilization's "beauty parlour" the individual will derive little benefit or meaning from his appreciative experiences. John Dewey comes to the front with the following interpretation:

"There is much applause for the wonders of appreciation and the glories of transcendent beauty of art indulged in without much regard to capacity for aesthetic perception in the concrete. The understanding of art and of its role in civilization is not furthered by setting out with eulogies of it nor by overcrowding ourselves exclusively at the outset with great works of art recognized as such."<sup>2</sup>

---

1. Thomas Munro, "Creative Imagination and Nature," American Magazine of Art, Vol. 25, (July, 1932), pp. 5, 6.  
 2. John Dewey, Art and Experience, (New York: Wilton Balch and Company, 1935), p. 10.

Recent economic changes have called forth theories and discussions on certain phases of our national life. We face the effects of mass production yet employment for only part of the people. There is an over supply of brick-layers, clerks, mechanics of all sorts, and there is an insufficient supply of preachers, actors, artists and others who are non-material producers. This is so because America is unprepared spiritually to evaluate what consideration shall be given to the two types of endeavor and express specifically its needs for each type.

As a nation our first generations were concerned with solving their economic problems. Later generations were absorbed in practicing art as a natural appetite to be vigorously indulged. The present generation is concerned with exercising appreciations as a means of personal and social integration and personal and social advancement. Thomas Craven delimits the present status of art, saying:

"Art in America is an affectation of caste. It has ceased to be work and has become the property of the dilettantes."<sup>1</sup>

At present we are pursuing culture in crowds. We are opening new galleries on an enormous scale. We seek to place all sorts of objective evaluations on the role which the

---

1. Thomas Craven, Modern Art, (New York: Simon and Schuster, 1934), p. 265.

appreciation of art plays on the American scene. One commercial concern changes the labels on its products, thereby experiencing unparalleled sales. Henry Ford said he would not give a nickel for all the art in the world, yet he spent some \$3,000,000,000 on the art he put into his car. Sometimes the enthusiasts who place a commercial value on such aesthetic judgment forget that Henry Ford also changed the engineering principle of his car. They may indeed overlook the fact that an extensive advertising campaign might have operated in connection with fancy labels toward piling up sales. Increased museum attendance, enrollment in art schools, finer selective tastes with regard to industrial products all reflect a positive and growing interest in the arts, although they tell us little as to the motives underlying these interests. This point of view is cited by Frederick Keppel and R. L. Duffus in discussing the current status of the aesthetic interests:

"Certain illustrative data have been considered as important, not as demonstrating what the aesthetic interests of the American people actually are, but as suggesting what they might be. In weighing such evidence, we have tried to consider both the similarities and the diversities which exist among Americans of varying social and geographical environments. It would be difficult to write a prescription for the entire United States. Yet it may be argued

"that the desire for aesthetic experience of some kind is well-nigh universal."<sup>1</sup>

Deep consideration has been given to this problem of art's service to man in aiding him to adjust himself to his social environment. One of the idiosyncracies of our times is to be found in the relationship, if it be such, between the several phases of art. In the historic traditions in which art functioned as a vital, integrating force, we find that there were no divisions between the arts, and the artists were received as part of the army of "doers" along every line of endeavor. Today this is not the case. Mr. Kahn emphasizes this schism saying:

"In this placid acceptance of a system that separates, rather than unites, the artists, we find a conception totally of our own making, one that is essentially modern in the history of art. The most cursory study of the literature that discusses the building of our monuments would explain how groups of artists went about their tasks, and how from time immemorial, men had been accustomed to consider themselves parts of a productive entity rather than experts devoted to a minor element of a building."<sup>2</sup>

Dewey says we have given more attention "to the cultivating of the flower pot than to producing vegetables for food." The forces which operate to integrate aestheticism

---

1. Frederick P. Keppel and R. L. Duffus, The Arts in American Life, (New York: McGraw-Hill Book Co., Inc., 1934), p. 205.

2. Ely Jacques Kahn, Design in Art in Industry, (New York: Charles Scribner's Sons, 1935), pp. 29-30.

with the economic order are essentially sociological. They cannot be solved by an increase of leisure hours nor a change of wages or sanitary conditions. In a larger sense, the whole problem involves a change of thinking wherein the individual will achieve a new sense of freedom and a personal interest grounded in the operations of production. Essentially, the satisfactions as to color, form, and function which we derive have, as Dewey says "their own internal functional adaptations which will fit in a way that yields aesthetic results."

Such a goal is extremely desirable, but at present it is problematic. The illustrative and measurable data we have indicates that an appreciation of art is taking root in our national life. At all events, it appears that a conscious appreciation of the fine arts is becoming more evident in the educational world and in the changed appearance of many things we use in every day life. Dr. Barnes says that :

"the enjoyment of art is one of the experiences which is desirable for their own sake. It is of course capable of acquiring other values also. It may enable us to earn a living; it may improve our morals or quicken our religious faith; but if we attempt to judge a work of art directly by its contribution to these ends, we make a mistake."<sup>1</sup>

---

1. Albert C. Barnes, The Art in Painting, (New York: Harcourt, Brace and Company, 1925 and 1928), p. 39.

Each of these ends is desirable in itself, but from a social point of view, the appreciation of art acquires a significance which transcends all these separate values. Mr. Keppel and Mr. Duffus define the social significance of art in unmistakable terms:

"From a social point of view, as contrasted with art for art's sake, the problem of art, like that of religion and reaction, turns today on its service to man in his inner adjustment to an environment which shifts and changes with unexampled rapidity. It appears to be one of the three great forces which stand between maladjusted man and his breakdown. Each serves in its own way to bring him comfort, serenity and joy. It is conceivable, but by no means proved, that the development of these forces in American life would reduce the terrible decimations made by mental disorders."<sup>1</sup>

Pearson sums up the social significance of the aesthetic experience and the appreciative attitude in his term, the "creative attitude of mind." With wonderfully stimulating insight he paints a picture of a glorious order which will come: /

"When the creative attitude of mind and an understanding of design penetrate deeply enough into group consciousness to affect individual and group action."<sup>2</sup>

Specifically, as Mr. Pearson implies, when we want a church to be used in New York City, a social

---

1. Frederick P. Keppel and R. L. Duffus, The Arts in American Life, (New York: McGraw-Hill Book Co., Inc., 1935) p. 207.

2. Ralph W. Pearson, Experiencing Pictures, (New York: Brewer Warren, Putman, 1932), pp. 209-220.

consciousness based on an active appreciation of aesthetic interests will not permit us to put our millions of dollars into a copy of a Twelfth Century French cathedral. When the creative attitude of mind functions in regard to education, we "shall not be satisfied with the passive act of listening to lectures or looking at pictures without indulging in some compensative creative action." "Nor shall we "substitute creative practice for passive appreciation and historical and philosophical knowledge..... Rather, we shall combine these two means to an understanding of a healthful whole."

When the appreciative powers and interests of the individual really operate, we shall not be afraid of making our own decisions, of supporting our own beliefs, of evolving our individual aesthetic standards, and, finally, of being ourselves. /

#### E. Summary

It would seem that a summary of the thinking of the three groups, the philosophers, psychologists, educators, offers a sound foundation for the formulation of a theory as to the nature of art appreciation and of art functions for the American art teacher. Also, it would seem to present guide posts for teaching method and procedures. Mr. Arthur W. Dow gives us the cue in his

statement regarding the purpose of art teaching:

"The true purpose of art teaching is the education of the whole people for appreciation."

At no previous time has art education received so much attention nor undergone so radical a change as to methods, objectives, its place in the curriculum and its relation to the newer ideal that the educative process should be continuous during the whole span of life. The artist in the ivory tower is being assailed. The cry has shifted from "Art for Art's Sake" to "Art for Life's Sake".

"As schools have realized the mistake of over-emphasizing technique and turned toward teaching appreciation, the watch word has become, 'Appreciation for the many; technique for the few'.<sup>1</sup>

The battle between the two points of view in teaching art is not entirely won. From the layman's point of view, George Howard Opdyke writes:

"It is one of the crying deficiencies of our American system of education that it does so little for the appreciation of art. And what little it does generally puts the emphasis in the wrong place--the cart before the horse. We are taught to think of art in terms of subject, of technique, of art history, of art schools, of artists; of everything except art."<sup>2</sup>

---

1. Felix Payant, Our Changing Art Education, (Columbus, Ohio: Ceramic Studio Publishing Company), p. 51.  
 2. George Howard Opdyke, Quotation in Our Changing Art Education, (Columbus, Ohio: Ceramic Studio Publishing Company), p. 9.



The battle between the old and new is not entirely won. The ultra conservatives and die-hards are found throughout the entire extent of the educational system. Many schools limit their artistic activities to the narrow confines of the school's sanctum. Other schools maintain their art departments as service stations to the school in general, and how over-zealous superintendents and officials love to boast of the cunning and "pretty" devices turned out by their art departments. Too frequently the art program is constructed to meet the capacities of the teacher rather than the needs of the students.

To a great degree, the pressure which has caused such a radical change in art perspective has not come from within the schools, unfortunately, but from without. As a result of unstable social conditions, educational objectives have been evaluated more critically. The scale of the educational program is being extended from the cradle to the grave. Movies, the radio, increased modes of travel are as closely connected with the educational problem as are school houses and text books. The individual is losing his feeling of security. Leisure time is to be found in increased amounts. Striking lack of uniformity is demonstrated in every phase of life activity, and this makes necessary a high degree of discrimination and judgment.

Changed conditions in domestic life deprive children of a great many activities and opportunities for service they experienced in former years. Cooperation has to be objectified elsewhere than in the home. On the other hand, avenues for self development and self expression are opened as never before.

Consciously or unconsciously, Mr. Citizen is formulating his ideas in regard to these social changes. Capitalism, war, and the constituents of a healthy economic life are no longer confined to the archives of literature. They deal directly with everyday problems. The teacher must point out and exemplify the place which arts and creative activity will hold in the new social order. We must have material producers and non-material producers. Among these non-material producers are the non-materials of music, religion, education, recreation, literature, and art. Of these, there has never been an over supply.

The effort to become intelligently aware of these new horizons offers a challenge to teachers and especially to art teachers. George Cox points this out, saying:

"The ideal teacher is no mistaken bigot. He realizes the necessity for modern mechanical mass production and labor saving devices; is aware of the futility of the desire to return to medieval crafts, and is too clear sighted to indulge in romantic make believe. In short,

he is sensible to the limitations of art, yet believes that like faith, it may move mountains."<sup>1</sup>

Leaving these social implications, the avenues of approach to the problem through art appreciation present themselves. The first one is that of understanding the extent and development of man's social experience. Through the medium of art appreciation, the art teacher has the privilege of promoting the most universally understood form in the life of man. Given the creator of the Cro-Magnon animals found in the caves of Southern France and Spain, we should probably find this artist totally unlike us in physical appearances. He would be a stumbling, slouchy, shaggy sort of individual. His language would be gibberish to us, yet in the language of art he speaks just as clearly as if he were a product of our times, for his vehicle of expression is the eternal and universal language of art.

From the universality and timeless elements of art appreciation, we turn to a consideration of its effect on the range of life activities. The ceremonial sculpture of the African negro, the temples of Egypt, Greece and Rome, the manuscripts of the Dark Ages, the gardens of the

*not always  
or even often inde-  
pendent of the  
culture of the  
observer!*

---

1. George Cox, Quotation in Our Changing Art Education, (Columbus, Ohio: Ceramic Studio Publishing Company), Introduction.

Orient, the paintings of the Renaissance, the Chippendale chair, the skyscraper, the filling station and the design of the coffee pot form links in a long chain of life activities where appreciation of the many elements contributing to the creative process is necessary. It is not that we know what we like, but rather that we like what we know.

Is there an element inherent in all art creation? That in the abstract is a problem of philosophers. Concretely, a variety of art objects present themselves to the appreciator in many ways which are not hard to understand if his knowledge and the sympathies of the appreciator are broad enough. A love of art more or less seems to objectify our desire to live an idealized life. Whether we approach it from the aesthetic ecstasy of Clive Bell, from a psychological harmony within our senses or from the experience theory of later philosophers would seem dependent upon individual choice. Nevertheless, the role of the leader who has to do with developing approaches to creation through art appreciation is one of the most worthy and most interesting.

It may be pointed out in this connection that teachers all too frequently place art on the level with tool subjects. It is not developed as a way of life having great spiritual significance. The formalities of the classroom, marking, discipline, methods of teaching, and a

hundred other things choke out the bigger and broader connotations of art appreciation in relation to life. Art is not a tool subject, Literature does not exist solely because of words, grammatical schemes, and technical devices; so in the same manner art does not exist because of perspective, color theory, and use of various mediums. We must constantly remind ourselves that appreciation calls for a capacity above all these separate considerations.

"Don't follow the critics too much. Art appreciation, like love, cannot be done by proxy. It is a very personal affair."

Robert Henri

How often art appreciation becomes a matter of learning dates. The meaningless memorizing of dates, classifying according to race, school, artist perhaps may contribute to the cultural life of the individual, but they have little to do with opening the way to a sensitivity, imaginative creativeness, or an open minded experience which are the vital issues of art appreciation.

From this discussion of the avenue of approach, we turn to a consideration of means of approach. On the surface, we may refer to Payant's four general classifications:<sup>1</sup>

---

1. Felix Payant, Our Changing Art Education, (Columbus, Ohio: Ceramic Studios Publishing Company), p. 49.

1. The story telling or sentimental method
2. The historical approach
3. The analytical method or design
4. The experience method

Which one is best, and which one will work?

They all are valuable to a certain degree. However, the last two offer results which on the whole offer to be most promising in regard to the present concepts of appreciation.

Now the question arises, does the approach through appreciation reject the creative activities? Nothing could be more misleading than a flat denial that appreciation does not involve creation. In a recent lecture, Dr. Eugene Steinhof said: "There is one important page in all the appreciation text books. That page is blank, and it is your page." This principle is reiterated by Dr. Dewey's whole learning-through-experience theory. There seem to be two essential types of creative art activity. One type is concerned with inventing, producing, expressing something from within, in which case the student depends on the fullness and degree of his accumulated experiences. Against these are activities which are primarily of unappreciative nature. These may be in the nature of research such as the study of Greek vases, descriptive drawings of architecture, armor done for the purpose of further understanding, etc. There are studies into

national and individual art developments undertaken from sociological and psychological standpoints. A really integrated art program overlooks none of these avenues. This viewpoint is stated by William G. Whitford:

"Likewise, the art experience in the school cannot be all physical or motor. Activities in the art program are required which will supply both kinds of experience with emphasis at times upon appreciation, and at other times on performance."<sup>1</sup>

In recent years museums have sprung up in nearly every city and hamlet of the country. In some instances these museums are veritable mausoleums or cold storage vaults. In other instances, the work of museums contributes vitally toward bringing the individual into actual contacts and conditions of life and work which would otherwise be excluded from the individual. In recent years the education side of museum activity has been studied, analyzed, and socialized. As a result of the conscientious labor which has been expended in these directions, scarcely any museum of importance is without an educational program and particular means of achieving these programs. Pioneering in this line of endeavor stand one art organization, the American Federation of Art, and two great museums, the Metropolitan Museum in New York, and the Art Institute of

---

1. W. G. Whitfield, Quotation from Our Changing Art Education, (Columbus, Ohio: Ceramic Studio Publishing Company), p. 51.

Chicago.<sup>1</sup> The Art Institute's educational program is especially objectified in the School of the Art Institute operated in connection with the museum.

Dr. Robert B. Harshe, director of the Art Institute of Chicago, has well summed up what he considers to be the ideal place of the museum in the art life of the country:

"American artists create today with the assurance that their product will meet with greater sympathy and understanding. For this attitude of growing tolerance on the part of the public the museums are, in large part, responsible....They are dynamic, for they are dealing with the artifacts of the living. They are fluid, for they know that while art alone endures, yet it changes constantly."<sup>2</sup>

Literature concerning museum contents is interesting and easily accessible.<sup>3</sup>

A program for better cooperation and mutual service between museums and schools has been outlined by a joint committee representing the American Association

1. Ely Jaques Kahn, Design in Art and Industry, (New York: Charles Scribners Sons, 1935), pp. 59-66.

2. Dr. Robert B. Harshe, Quotation from The Arts in American Life, by F. P. Keppel and R. L. Duffus, (New York and London: McGraw-Hill Book Company, Inc., 1933), p. 78.

3. Nearly all museums publish guide books and hand books regarding their collections. A series of interesting museum pamphlets concerning sculpture, watercolors, pottery, etc., are as follows:

Carl Thurston, Sculpture, Este Publishing Co., 1934

Frederic H. Douglas, Hopi Pottery, Ibid., 1933

Royal B. Farnum, Watercolors, Ibid., 1933.



of Museums and the National Education Association.<sup>1</sup> Specialists in several fields enable these problems to be carried on satisfactorily with respect to enriching the lives of those whom they serve. They engender and exemplify appreciations of many sorts. Their work in relation to a broadened social grasp of the problem of appreciation has been well stated by Calvin Coolidge: "We are working out the ideal under which everyone will realize they are artists, in their employment, in their recreations, in their relations with one another."<sup>2</sup>

So far this discussion has concerned particular aspects of the problem of art appreciation in relation to teaching. Few people have stopped to consider "what is understood by the term appreciation, what are its factors, and what are the social and psychological conditions under which it operates."<sup>3</sup> For some time philosophers and psychologists have contributed to our concepts of the social

---

1. Robert W. Bingham, Historical Societies, in papers and reports read at the Twenty-first Annual Meeting of American Association of Museums, (Washington, D.C.; Publications of American Associations of Museums, New Series, No. 1, 1926), p. 61.

2. Calvin Coolidge, Address at the joint meeting of the American Federation of Arts and the American Association of Museums, Washington, D.C., 1928.

3. Lovisa Youngs, "The Appreciation of Music", unpublished Master's thesis, University of Oregon, 1935, p. 59.

nature of the appreciative experience, but little has been done to develop a socialized concept of appreciation through education. Comparatively little effort has been expended in evaluating the role which art appreciation plays as a contributing subject matter field to the whole drama of education. Closely allied with the superficial ideas in this respect, we find that little attention has been paid to the appreciative capacities of the children to whom we "teach" appreciation. In referring to this very thing with regard to developing the whole process of artistic creation, Munro says:

"We are apt to regard it (the process of artistic creation) as a mystery of genius and to feel that it cannot be understood or taught. It comes in a flash or not at all, we say, and there is no use trying to develop the power to accomplish it. We teach technique to the art student, the handling of the tools of his trade. And we often go further in the wrong direction, when the teacher imparts one single way of interpreting nature, his own, as if it were the only correct one. But to teach the general process of creative imagination without directing it into any set forms is something yet unsolved."<sup>1</sup>

The more we come to understand the relationship between desirable social attitudes and the ability to judge aesthetic values in fields the less rigid and less important will be the boundaries between the arts, between the

---

1. Thomas Munro, "Creative Imagination and Nature", American Magazine of Art, Vol., 23, (July, 1932), pp. 5,6.

enjoyment of art, and between art as an integral part of the life stream. Appreciation in relation to each of these goals involves the same basic mental processes though, as Munro states, the materials upon which they operate are ever changing. When the educational process develops attitudes which are desirable for social participation, when schools train students to observe, to analyze, to make sound judgments, when teachers have the ability to give the child guidance in developing such perceptions and appreciations, and when the whole scheme of education bases its primary goals on the capacities of the individual and his social relationships, then we can say with the great art educator, "The true purpose of art teaching is the education of the whole people for appreciation."

### V. The Method of Attack

The preceding sections have presented the changing ideas concerning the social functions of art appreciation and pointed out the growing concepts of the desirability of art appreciation as a stabilizing agent for society and its desirability as a means of enriching the lives of all members of society. Likewise those sections have pointed out the lack of clear understanding of the appreciative experience and of the factors which characterize that experience. This lack of understanding provides the motive for the present study. This investigation is centered around those evaluations which are the feeling, emotional and thoughtful responses brought about by the nature of certain art forms. *(or by the nature of these appreciating those particular forms?)*

The students whose responses will be described in the following section were enrolled in art appreciation classes in the University of Oregon. This group of students evidenced a wide range of tastes and interests. Their social backgrounds were divergent. Some had penetrated more deeply into the appreciative problem than others. Manifestly, all these students were interested in art appreciation, and for this reason had elected courses in appreciation as part of their education. For the stimulation and cooperation these students gave to this study,

the writer is deeply grateful.

#### A. Procedure and Materials

The method used in this study has been characterized by Dr. R. W. Leighton "as one of the most productive methods devised for the analysis of the appreciative experience and of the factors of appreciation"--the method is based on individual conferences with students. If carried further, this method also lends itself readily to the development of a new pedagogy concerning the space arts.

The conferences which were held in this connection were conducted with as little formality as possible but with a clear plan in the writer's mind. The art forms which had been used in the survey were hung or placed in the room. The students were asked to express their appreciations of each object on an attitude scale.<sup>1</sup>

#### B. Attitude Scale

This scale was employed solely for the purpose of eliciting the student's response to the art form in terms indicating approval or disapproval. The directions

---

1. Copies of the attitude tests used here to elicit student response may be found in the Appendix.

for marking these scales are to be found at the top of each form. The "score" of each subject is the median of the numerical scale values of all the statements positively checked.

As previously stated, what might be termed as the philosophy of this study strongly disclaims any criterion as to the nature of the term "beauty". Likewise, these scales were not used to "measure" the student's "appreciation" of the art form. Rather, they served to indicate to the writer the general attitude of the student making the response. These general attitudes were used to give the experimenter a starting point in the conferences and in discouraging vacillation on the part of the students.

In the first conference the student was led to talk about his impressions of the art form, what aesthetic elements he considered significant and his reasons for evaluating these elements. On the basis of such discussion, the writer could formulate rather clear answers to such questions as: What element, for instance line, color, or design did this student recognize first in this picture? Why does this element seem significant to him? Does his perception of this element tie up with anything in his ordinary life experience? Did the appreciative experience of the student seem to be basically intellectual or emotional?

After the first conference had been conducted, a test similar to the first was given and this was followed by a second conference. This duplication of procedure was used, partly as a check on the first, and partly as a means of obtaining information which might have been missed in the first procedure.

### C. Art Forms Used

The first art form consisted of a reproduction of a modern German painting, The Red Deer, by Frans Marc. This picture is characterized by simple and distinct color hue and value and by a pleasing and graceful linear construction. The subjective element in the painting concerned itself with two deer treated in a moderately abstract manner. The sky and foreground were also abstract.

The second picture consisted of an original student painting by Jack Wilkenson, depicting a phase of Oregon lumber industry. The subjective element in this form was composed of a group of men doing various tasks such as measuring, checking, sawing, and logging lumber as it came into the mill. A stream with logs floating in it comprised the foreground. The middle section of the picture revealed a mill interior in which the men described were doing their special work. Clouds, smoke and other rear mills could be seen in the distance. The linear composition of the

picture was strong, and the colors used were well differentiated as to hue and value.

The third form was a German landscape by Ernst Dorn. The most apparent quality in this picture was a naturalistic rendering of atmospheric effects upon trees, water, and sky. It also represented a work portraying either sunrise or sunset effect.

The fourth form consisted of an unframed canvas painted by Michael Mueller, a member of the art school faculty, on which a slightly abstract linear rendering of a nude female figure was depicted. The woman was seated, apparently on a <sup>?</sup> covered with drapery. She was looking into a mirror held in the left hand. Her facial features were irregular, her hairdress was arranged in the "Dutch bob" fashion which was in vogue some years ago. The body was represented by a linear drawing done in black charcoal with extremely minor attempts at shading. The torso, arms and legs were composed in a rather angular fashion. Light blue-green color characterized the drapery. Grayed flesh tones indicated the face, and the background of the canvas was painted with decided brush work of a dull white color. The face was distinctly not one of the magazine cover type.

The fifth subject consisted of a poster, mediocre in respect to design and color pattern, which advertised the national parks. The color content consisted of black,



white, and two shades of blue which might be classified as navy blue and royal blue. The background of the poster showed a mountain of rather a rugged nature showing of a possible glacier on the side of the mountain. The middle ground was occupied with a pattern of evergreen trees and an indication of a stream. The foreground contained silhouette rendering, of three cowboys engaged in camping activity around a campfire. These figures were placed in the extreme lower right hand corner. The remainder of the foreground was filled with river and forest representation. The treatment of these subjective items was flat and posterish, as if each item was flat and posterish, as if each item had been cut out of paper and pasted on a background. The text of the poster was contained in two sections. The first section stated, "Life at Its Best". The lettering comprising this caption was a style of Italic script done in dark blue against a white ground. This lettering was placed at the top of the poster. The lower caption read, "National Parks". Again, the lettering was styled similarly to the top lettering in respect to type and color.

The last art object in the group was a sculptural representation of a Mexican cockfighter, executed by Neal Gardner, a graduate student in sculpture at the University

of Oregon. The figure was kneeling on one knee holding the cock against the other leg. The costume of the figure was represented by several native characteristics such as a sombrero hat, a bolero jacket and scarf, wide trousers and high-heeled boots. The face of the figure showed that of a young boy. His left hand was placed on the sombrero. The stone from which this piece of work was cut was volcanic ash, a material resembling sandstone. This stone is striped with streaks of iron oxide. Its color and character resemble light-toned woods, such as maple, white oak, or ash. The stone is capable of receiving a high polish, and this particular statue was polished highly. To an extremely casual observer, the material of this statue might have been taken for wood.

#### D. Identification of Art Elements

Earlier an emphatic denial as to the use of any sort of set standard or criterion of "beauty" in connection with this experiment was made. The whole philosophy and justification of this approach is contained in Dewey's definition of art as he explains it in relation to the aesthetic experience.

"Art is a quality that permeates an experience; it is not, save by a figure of speech, the experience itself. Esthetic experience is always more than the aesthetic. In it a body of matters and meanings, not in themselves esthetic, become

"aesthetic as they enter into an ordered rhythmic movement toward consummation."<sup>1</sup>

This viewpoint is even more personally emphasized by Mr. Pearson in connection with a specialized phase of art appreciation, namely, design:

"As to the rightness or wrongness of the relationships which constitute design, there is, of course, no infallible criterion of value. The word 'beauty' is one definition of right design in nature and art but when many voluminous books by leading thinkers in esthetics have failed to agree on the meaning of the word, its looseness precludes any discriminating use. The one and only arbiter of taste is the feeling or thinking of the individual human organism. I feel a certain relationship of lines or colors to be right. It is thereby right for me. You feel the same or another relationship is right and it is right for you. We may agree or disagree. If we agree we are both right. But if we disagree, there is no way in which I can prove that you are wrong. I and a dozen others whom I call in may think you wrong but we can only prove that your taste is at variance with ours. Which after all is a much more fertile situation than if there were a definite provable standard to which every one from conviction or pressure would conform.

"When we look from the unprovable rightness of many minds to the varied conception of rightness within a single artist mind, the situation gains interest."<sup>2</sup>

Therefore, on the basis of the foregoing opinions,

---

1. John Dewey, Art as Experience, (New York: Milton Bach and Company, 1935), p. 326.

2. Ralph M. Pearson, Experiencing Pictures, (New York: Brewer Warren, Putman, 1932), p. 53.

and in the light of our investigation, any set standard of beauty is rejected. We believe with Mr. Pearson that, "There are as many right unities in pictures as there are woods or schemes in nature and human minds." Our task is concerned with analyzing the complexity of the judgments concerning these art objects and not with an evaluation as to the aesthetic merit of the art objects themselves. Upon this assumption, we shall proceed with a consideration of the social and aesthetic elements in relation to their use in analyzing the judgments elicited concerning the six art objects. A consideration of what might be termed the aesthetic elements will precede the consideration of what may be termed the social elements. These elements will be discussed in order of their appearance on the following sheet, the first general heading being that of "art form".

An appreciation of any phase of art form may be compared with the social sense of eclectic appreciation in that form and may be objectified in many ways. Much confusion and indefiniteness as to the meaning of form arises from the fact that no object and situation has one form and only one form. Paraphrasing Dr. Barnes' explanation we may say that a man may be a Frenchman, an engineer, a husband, and capitalist. In each case, certain relations

may be grouped to determine individual categories, and no single form represents the man in concrete fullness. "Art form" used in connection with these student conferences may be related with the following opinion:

"Form in its widest sense, is the plan of organization by which the details that constitute the matter of an object are brought into relation, so that they unite to produce a single aesthetic effect. This is true of a painting, a symphony, a piece of sculpture, a poem, drama, novel, or essay. In each case, form dominates all the subtypes of the matter which enter into the work of art."<sup>1</sup>

Hence, our use of the term "art form" signifies the plan of organization characterized in the particular art object. Under the general subject of form come three subordinate phases; namely, purpose, technique, and materials.

#### Purpose

The word "purpose" means that which the individual sets before him to be obtained. In this case, the term is used in the sense of appreciation, the viewpoint of the artist originating the work. The term is used in contrast to any attempt at reading into art objects meanings ascribed to them by technical dogmas. The term refers to

---

1. Albert C. Barnes, Art in Painting, (New York: Harcourt, Brace and Company, 1925 and 1928), p. 39.

the student's evaluation of that which the artist selected as most clearly expressing his vision, and the degree to which that expression was realized.

### Technique

Technique in a general sense refers to the means used for representing the artist's relationships. The meaning of this word is directly opposite from the one used in former days by which the artist subordinated whatever art he may have possessed to a sort of copying process. Through the drill he received in this "training" he expected to find himself an artist at the expiration of a period of training. In a newer sense, technique functions as a by-product of the creative process.

"Let technical skill develop to mastery as a by-product of the creative process. Technical problems will then be solved as the need to use them arises--the need being the driving force which compels the solution. In this way, development is rounded out, interrelated, alive."<sup>1</sup>

Whistler further emphasized this viewpoint when he said: "A mountain is not necessarily sublime if badly painted and a suburban chimney factory in the evening gloom is not prosaic if properly seen and rendered."

---

1. J. M. Whistler, Quotation in Experiencing Pictures, by Ralph M. Pearson, (New York: Brewer, Warren and Putman, 1932), p. 39.

### Design

It is hard to separate the term "design" from its functional sense. The design of the parts of the car enables a certain speed, dependent, to a large degree, on the excellence of the design of the car. Pearson designates design as order.<sup>1</sup> Opdyke refrains from using the term "design", but he implies this sense of the term in his use of the words "unity" and "harmony".<sup>2</sup> Bell calls "design" the organization of forms. Fry distinguishes between the pictorial elements used for gratifying our demand for sensuous order and variety to that used by the artist to arouse our emotions.<sup>3</sup> Mullen speaks of design in a psychological sense when she points out the relative ease and effectiveness by which visual conceptions are realized as against those conceptions attained through the other senses, e.g., taste, smell.<sup>4</sup> Ross objectifies the function of design when he suggests that a composition is of value in proportion to the number of orderly connections it displays.<sup>5</sup>

---

1. Ralph M. Pearson, Experiencing Pictures, (New York: Brewer, Warren and Putman, 1932), pp. 51-56.

2. Clive Bell, Art, (New York: Frederick Stokes Company, 1924), p. 232.

3. Roger Fry, Vision and Design, (New York: Brentano's, 1920), p. 33.

4. Mary Mullen, An Approach to Art, (Merion, Pennsylvania: Barnes Foundation Press, 1923), pp. 21-22.

5. Ross, Denman W., A Theory of Pure Design, (Boston and New York: Houghton Mifflin and Company, 1917).

For our purpose the term "design" refers to the pictorial elements used to effectualize the expression of the subject. It creates order out of disorder and presents a definitely marked avenue by which the appreciator can observe a work of art. Pearson aptly phrases this functional aspect of design by saying:

"It, (design) synchronizes a mass of unrelated detail so that an idea or feeling may be effectively projected into some observing mind. It harmonizes the relationships of lines, spaces, textures, colors, and forms incident to that effective projection, thus giving form to the imaginative conception in the artist's mind. It builds materials into visual symphonies."<sup>1</sup>

The relationships which will be considered in this section of the discussion are those of line, mass, and tone balance, scale, rhythm and proportion. The element of line will be given first consideration.

The artistic function of <sup>Line</sup> line offers study from many angles. Psychological investigations in this respect have been cited in an earlier part of this thesis. In the history of art, the pectoral of the Egyptian king Senusert II, Raphael's Madonna of the Chair, Hiroshige's wood cuts, Thomas Benton's or Diego Rivera's murals have been used to show outstanding linear relationships, while

---

1. Ralph M. Pearson, Experiencing Pictures, (New York: Brewer, Warren and Putman, 1932), pp. 51-56.



the works of such painters as Reynolds and Millet have been held up as examples of trivial and insignificant line structure. Pearson explains the descriptive qualities of lines as well as the decorative, mathematical, and pictorial relationships.<sup>1</sup> Opdyke gives a superficial discussion as to the use of line in relation to drawing, painting, sculpture and the utilitarian function of line in regard to such matters as dress.<sup>2</sup> Bowie lists eighteen laws for the use of the lines of dress in his discussion on laws of Japanese Painting.<sup>3</sup> These lines range from a fine floating silk line used to represent the robes of elevated persons to the dry twig or old firewood line produced with a dry brush, used to represent the robes of old men. Linear symbolism used by Navaho Indians is explained by James.<sup>4</sup> Best-Mangard developpes a theory of design on seven varieties of line.<sup>5</sup> Jay Hambridge projects a method of establishing the relationship of line

---

1. Ralph M. Pearson, Experiencing Pictures, (New York: Brewer, Warren and Putman, 1932), pp. 67-95.

2. George H. Opdyke, Art and Nature Appreciation, (New York: The Macmillan Company, 1932).

3. Henry P. Bowie, On the Laws of Japanese Painting, (San Francisco: Paul Elder and Company, 1911), pp. 63-66.

4. George Wharton James, Indian Blankets and Their Makers, (Chicago: A. C. Clurg and Company, 1914), pp. 126-129.

5. Dolfo Best-Mangard, A Method for Creative Design, (New York: Alfred A. Knoff, 1929).

known as dynamic symmetry.<sup>1</sup> The demerits of the last two systems mentioned will be discussed in a subsequent phase of this work.

Such a survey points out the part lines play in conscious or unconscious control or entertainment of the eye. Their medium of appeal is through the sense of sight. A complete appreciation of line implies, as Pearson states, "knowing the art of their coordination and applying it to the enrichment of the visual aspect of his environment."

#### Mass

Mass is essentially an element of design. More than any other term, mass implies the existence of the third dimension. Tucker points out that mass is best understood as the pattern of forms.<sup>2</sup> For our purposes, mass refers to the relation of form in both a linear and plastic sense.

#### Tone

"Tone" is an overworked word. It has special meanings in each of the arts. The word is usually associated

---

1. Jay Hambridge, Dynamic Symmetry, (New Haven, Connecticut: Yale University Press, 1920).

2. Allen Tucker, Design and the Idea, (New York: Arts Publishing Company, 1930), p. 38.

with the color element. In this study, the word is used to denote a dominate value throughout and the refinement with which that value has been executed. In considering the three elements of line, mass and tone under the general subject of balance, it should be pointed out that balance covers an organic function through which the appreciator senses a feeling of certainty and organization as against a jarring feeling of discomfort created by an unbalanced work of art.

#### Color

Color to the physicist is studied as the effect of light on matter. To the psychologist, color is valuable for its emotional and perceptual qualities. Every artist has his own feeling concerning the use of color and its functions. Pearson gives two functions of color, namely, the function which it has in connection with light of revealing form. One can imagine the visual confusion which would result in a colorless world. All the grays and blacks would merge into one another, and we should go stumbling around trying to perceive the forms of our stumbling blocks. The second general function of color in connection with that of revealing form, concerns the part which color plays in describing the quality of the surface as to whether the nature of this surface be rough,

soft, or hard.<sup>1</sup>

Color, carried to this point, is more or less of an abstraction. We really have little idea of its functional meaning until the element is known in terms of its three qualities--or "dimensions"--hue, value and intensity. Without going into a technical discussion of these terms, we shall explain them as they were used in connection with this survey.

1. Hue refers to the color quality which distinguishes one color from another. The term hue implies the large intervals of color ranges such as blue-green in contrast with violet.

2. Intensity relates to bright or gray colors as to whether the color element is perceived as a bright yellow, a dull green or a pale blue.

3. Value, in this case, refers to the harmonies of the colors as they relate one with another. We usually do not put on an article of wearing apparel which combines hues or bright red and flaming orange.

### Symbolism

On the surface the term, "symbolism" appears to

---

1. Ralph M. Pearson, Experiencing Pictures, (New York: Brewer, Warren and Putman, 1932), pp. 125-128.

have a mystic connotation. No art can reproduce to the slightest degree an element of nature. Consequently, the artist uses symbols--elements of line, color, perception, technique--and with these symbols he produces his art form. These symbols, as Pearson implies, cannot be mere replicas of fact, but must be functioning creations which take on a living quality in their own right. Symbolism in this instance refers to the aesthetic values which an artist uses for the interpretation of his idea. Defining the term further, we include two components of symbolism which seem significant, subject and abstraction.

#### Subject

"Subject" is a term having an infinite variety of meanings which are given to it by schools of artists and by the layman alike. Briefly, the term relates the artist's way of "seeing" the elements he considered to be essential for the expression of his aesthetic perception.

Dr. Barnes collaborates this identification:

"We know that from among the many visual qualities of things the artist selects and emphasizes are those which will provide us with a richer and better grasp of the world than we could achieve unaided."<sup>1</sup>

---

1. Albert C. Barnes, Art in Painting, (New York: Harcourt, Brace and Company, 1925 and 1928), p. 35.

### Abstraction

The very word, abstraction, sends chills up our perceptual spines. Artists perceive certain inner realities and recreate them for artistic purposes. We assume that the whole art process is recreative rather than reportorial. Many times artists have to achieve the whole recreative process through means which are not concomitant with our ordinary experiences. These means may be called abstraction. The element of abstraction, then, refers to the separation of form from matter for the purpose of emphasizing those qualities which the artist considers significant in his recreative process.

#### E. Explanation of Terms

The following terms are to be found frequently in this study. The sense in which they are employed may be made more specific through the following explanations.

#### Avenue of Approach

The term "avenue of approach" as used in this study refers to those elements of perception and discrimination used by each student in arriving at his evaluation of the art form. For example, a student might perceive the elements of line, subject, and hue as being most sig-

nificant to his appreciative experience. In this case his appreciative response, or his "avenue of approach" would be based on these elements of line, subject, and hue.

### Social Values

Many of our ideals which affect the actual world rest on aesthetic grounds. Love, loyalty, service to men, social justice, libraries, civic centers are characterized by ideals which have their roots in aesthetics. To the problem of art appreciation these ideals are meaningful and socially worth while in so far as they apply to actual life experiences. The term "social values", then, relates to those appreciative elements which have worth as a means of expression to the aesthetic, emotional, and intellectual forces of society.

### Social Functions

Every art object, every home, garden or poem functions in respect to a race, an artist, or the perceptual experience of appreciator. Each of these phases interacts with others to produce the whole appreciative experience. Beauty is what it does, rather than what it is. The social functions of art appreciation refer to the part it plays in consciously influencing progressive social development.

### Social Criteria

All games have rules. The participant knows what counts and what does not count. Not everything is beautiful, but that which is most characteristically beautiful is thus appreciated. Such evaluation involves a wide range of perceptual, emotional, and intellectual elements. Social criteria refer to those experience factors, the attitudes, tastes, and evaluations which, to a great degree, determine the extent of the appreciative experience.



## VI APPRECIATIVE RESPONSE TO ART FORMS



A To Art Form I.

The most common avenue of approach to the appreciation of the first art form seemed to be through the element of line. Subject followed as a close second, and that of color hue came next. The elements of rhythm, technique, symbolism, and abstraction also received consideration. Most of these elements were favorably evaluated. Subject, technique, and balance seemed to be the only elements to which objection was made. The percentage of people using each of these avenues of approach, either alone or in combination with others, may be seen by referring to Table I in the appendix.<sup>1</sup>

---

1. Similar tables showing this data in reference to each art object may likewise be found in the appendix.

The avenues of approach were characterized by intellectual, emotional, and empirical responses. One such response which seems to be basically emotional may be described in the following student reaction. This student had a musical background. He discussed string quartettes and symphony orchestras explaining that he had a preference for string quartettes. When further questioned as to why he liked string quartettes better than a larger musical ensemble he said that it was easier to distinguish the musical elements in the smaller group. He liked lines in paintings and other art forms because they were most easily distinguished from the rest of art content, and therefore he considered line as the "cleanest" impression of what an artist tried to represent. This response bears out the idea underlying John Dewey's chapter on "Substance and Form."<sup>1</sup> Dewey tells us language exists only when it is listened to as well as spoken, and he further states that paintings are seen through the eyes, and that music is heard through the ears. Oftentimes it is thought that a visual or auditory experience is an end in itself. Colors, lines, sounds are stimuli to which we respond with emotional, imaginative, and intellectual values drawn from our experiences. In the case just cited, this student drew from his experience in music those elements upon his appreciation of a certain art quality was based.

In other conferences the element of line was evaluated from the standpoint of different conditions established

1. John Dewey, Art as Experience, (Milton Bach Co., New York, 1932), pp. 106-133, especially pp. 123-124.

in the social backgrounds of each student. One person said, "I like lines from an imaginative standpoint." This evaluation refers to attitudes which the student had previously conceived. Another student said that the picture looked streamlined to him, a viewpoint which appears to be based on hobbies or interests the boy had developed.

Dislike for the art form was expressed by one student who said that the linear composition made the picture look too feminine. He had had one year's training in the art school. The nature of the instruction he received during that year disclaimed any type of art centered around linear pattern. To another student the lines in this picture were too indistinct to enable her to recognize the subject at a glance, and immediate recognition of the emotional story telling elements was what this student evaluated most from an appreciative standpoint.

Up to this point we have discussed the nature of the response to line as given by students upon whose background this element of line projected itself in a manner which appeared to be essentially emotional. Another group of students seemed to evaluate this same element of line from an intellectual standpoint. One person said, "I like the lines in this picture because they are in unity with the subject and therefore the most pleasing." This student had studied design in high school. Consequently, her evaluation may be explained in the light of the skill and facility she derived from such training. Another response similarly stated,

"Lines contribute most to the realistic finish of the picture"

A small group of students mentioned the element of line to be the most pleasing but were unable to state reasons for thinking so. In most cases, the second ratings of this group showed a distinct drop in appreciation. No reason for this lower rating was discoverable.

Among students with a considerable background in creative art or students who were art majors, the approach to the group of art objects was made from a very different angle than that projected by those whose main interests lay in other fields. Whereas appreciation of the single element of subject seemed to predominate in the response of students without a technical background, the element of line played a major role in the appreciative experience of the group whose background included specialized training.

One student evaluated the element of line because she considered that it had most to do with the unusual treatment of the subject. Several students evaluated the picture on essentially the same basis. A slightly subjective evaluation of line seemed to have been based on the fact that deer were graceful, and the student giving this response considered that a relationship of curved lines was the most significant element through which the grace of the deer might be interpreted.

A second main avenue of approach in the case of art majors was that of rhythm, or rhythm and some part of color

content. In the majority of cases, recognition of this element seemed to be based on technical training. In a specific instance the student's appreciation of design elements of rhythm and color hue had to do with the fact that her mother had studied design, and from childhood, the student evaluating these pictures had noticed the elements of rhythm and line in studies and plates which had been worked out by her mother.

In only one case did an art student rate this form on a basis which was neutral or nearly so. In this instance, the student criticized the picture as being too simple in regard to subject and too evident in regard to color. Apparently, his aesthetic interests demanded a more vital subject representation and more subtle color harmonies.

From this rather specific recognition of the elements of line and rhythm we return to consider another avenue of approach projected by appreciators lacking technical backgrounds. Recognition of subject outweighed that of other elements. Much could be said concerning the element of subject in relation to the content items of pictures. We realize so often that the appreciative experiences of individuals do nothing more than recognize the literary content of the picture's subject. Pearson cites his view concerning popular subject appreciation in the following quotation:

"Subject, then, is the first source of experience to be listed in our table of contents of pictures. It wins first place by the overwhelming popularity vote which it always has, does and will receive from the millions of picture observers. My own guess is that if subject

importance could be measured in relation to the whole picture, it would rate about fifty percent of the total value."<sup>1</sup>

Let us consider some of the reasons given for subject preference by those who observed the pictures. First of all, a glance at the photograph of art form one shows the subject of this picture to be chiefly concerned with two deer, hills and clouds. It should be remembered that this survey was conducted in the western part of Oregon, a section of the country having large areas of timbered hills and abundant game. Most of the students were familiar with out door life. This empirical factor seemed to influence subject appreciation of this art form to a considerable degree.

Some students appreciated the picture because they liked animals. The first person to thus comment on the picture liked the deer because she had seen "real deer" in the forest. She liked hiking, and this picture led the student to dressing about this interest. Another person remarked that she had seen deer going to Baker, a town in central Oregon.

Other students had pets, and for this reason, they expressed liking for pictures with animal representations. Some stated that they liked animal life without revealing their reasons for liking it.

Several students, mostly boys, objected to the artist's treatment of the deer. They said that their object-

1. Ralph H. Pearson, Experiencing Pictures, (Brewer, Warren and Putman, New York) 1932, page 27.

ions were based on first hand observation of animal life. One such conference brought forth this opinion: "I dislike the picture because I have hunted and know what deer should look like." A similar evaluation stated, "Deer are gray rather than orange. They never appear in the position depicted in the picture, and they don't crane their necks." Another comment stated that the appreciator also disliked this picture because he knew something about these animals from hunting experience, and these painted creatures didn't measure up to what he knew about animals from reality.

In these cases the analytic judgment was not so much a type which discriminates against the deer as they were painted, but rather a type which revealed the nature of the minds of the critics with regard to the process of reorganizing into perceptions the material which the picture offered.

Dewey says that "art is a quality of doing and of what is done."<sup>1</sup> The artist who painted this picture had feelings and ideas which he embodied in the linear, color, and spatial relationships of his picture. On the other hand, each of these students had his own concepts concerning certain essential characteristics and peculiarities of deer he had derived from empirical sources. The painter and the appreciator each had his mode of approach, his "doing", to the thing "done." The problem of appreciation in this case is not that of judging how nearly the approaches of the

1. John Dewey, Art as Experience, (Milton Bach Co., New York, 1934), p. 215.

artist and the appreciator parallel one another, but of understanding the activities in relation to the past experiences and the perceptual patterns of the individuals concerned.

Aside from the fact that many students liked or disliked this picture from what might be called a naturalistic standpoint, there was a minor group of students who liked it because the way in which the subject was represented made the picture suitable to be hung in a home. One student said, "I like this picture because it reminds me of evening in cool green mountains. Nature subjects and the out of doors appeal to me." With reference to another case, there were other meanings of a more dynamic type which the student sought from his experience. This student rated the picture with mild approval, because he liked "meanings" which were more active than those found in this picture. Illustrating this point, he said that he would rather have a Rivera mural than Whistler's "Mother" because the former was more vital to him.

Paralleling the many avenues through which perception of the elements of line and subject came, may be found an equally wide approach which was made in regard to the element of color. Some of these approaches seemed to be definitely emotional, some came by way of appreciations grouped around combinations of several elements, and others amounted to biases of certain aesthetic elements. On the whole, the nature of this color appreciation seemed to be mainly emotional. The element of color value has aesthetic significance which is broader than that of color hue and intensity. It would seem



reasonable, then, that the element of color value should receive most recognition. In some cases this evaluation seemed to be of an emotional nature. This phase of appreciation is illustrated by the fact that adjectives such as "soft" and "cool" were applied to the color effect. In most instances the color content of the picture was of such a nature as to produce an enjoyable imaginative response. In several instances preferences for color values apparently were determined by canons learned in design classes.

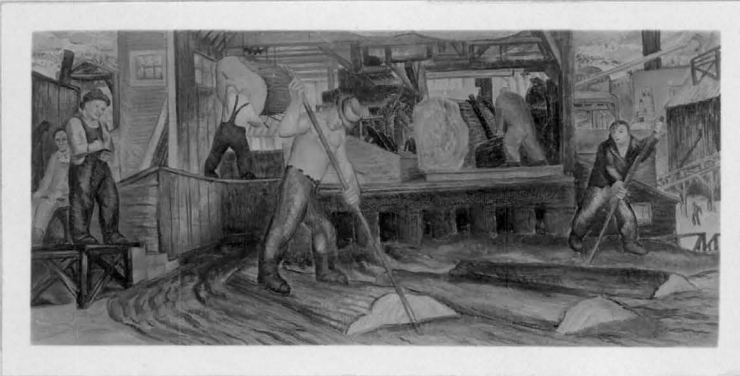
The element of color value, closely paralleled the elements of color hue and intensity in approach. Students said they "liked" blue, or green, or red orange. In many cases technical training seemed to have a great deal to do with the appreciative response made to these elements.

The element of symbolism, which was mentioned twice in connection with this art form, seemed to be recognized entirely from an emotional standpoint. One student made no distinction between any of the design elements or color elements. These he grouped as being conducive to his interpretation of the symbolism of the picture. His interpretation of this element of symbolism embodied a recognition "of curves, precision, finish, and a dream-like quality." The rather complex nature of this report has more meaning when we consider that the boy had decidedly "bohemian" tendencies in regard to his emotional outlook on life.

Abstraction, as an element of disapproval, was mentioned only once. The student who used the element of

abstraction as a means of approach to the evaluation of this picture said that she considered the subject to be the most important element in looking at the picture the first time. However, when she looked at the art form the second time, the subject seemed to assume a more abstract quality which she did not "like"; and, consequently, this abstract element caused her to lower her evaluation of the picture.

A student connected with the art school for a short time disapproved of the technique with which the picture had been painted. He concluded that this contributed to an effeminate quality about the art form which he disliked. The general nature of his practical training was that sort which placed emphasis on plastic structure rather than on linear pattern.



B To Art Form II.

In contrast to the first object selected, this second picture apparently was approached from a subjective angle. This interest in the subject seemed to be approached from a number of standpoints. From one type of response, the aesthetic elements had little to do with any consideration of the picture. One student evaluated the study because of local pride in the Oregon lumbering industry. She said art qualities had little to do with her liking of the picture. In another comment of the same nature, the student considered the fact that there were paper mills in her home town and she was familiar with the general nature of mills. Several students had been "around" mills and were fairly familiar with their construction. Another person appreciated the variety of work depicted in the picture. These responses illustrate to what extent the experiential background of the students influenced their consideration of the art form.

To another student, the meaning of this picture was

not as abstract as that of the first object, and this fact influenced her evaluation of those forms whose meanings were more evident to her.

Some of the qualities which caused positive appreciation were the same ones which caused disapproval in the case of other students. One student said, "The details are satisfactory, but I don't like this painting because I have lived around saw mills all my life. This picture is not well drawn from that standpoint."

A decidedly emotional approach to the appreciation of this form was evidenced more clearly than in the case of the first art object. One person said that he liked pictures dealing with industrial subjects. From this particular picture, the student received a feeling of force and power through the figures, although not from the rest of the subject content. His response may be interpreted in relation to the manner in which the figures had been painted. The artist in rendering them consciously emphasized only those elements which contributed toward producing a feeling of strength and power with regard to the physiques of the men. Herein, the student seems to show insight into the representational idea held by the artist.

Another student evaluating the subject content said, "This is the type of work done in the Fortune Magazine. I like the detail and exactness. To me, the picture symbolizes industry. The purpose of this painting in picturing industry has been realized, and this picture leads me to reflect how

industry might be improved." This student had worked in factories, and he evidently had enjoyed his work. The student's idealism, however, was not entirely absorbed in this symbolistic evaluation, because he remarked that the people drawn in the picture looked like Orientals.

Two comments from a similar point of view stated that the appreciators knew little about the lumbering industry. In one case, the student appreciated the artist's notation of elements as they affected the lumbering industry and the atmosphere of the picture. The second student said that his interest and curiosity were aroused by the picture. The worth of this picture, as far as these students were concerned, lay in its ability to arouse intellectual curiosity about some field which they had but slightly experienced. In this case, this field happened to be related to the lumbering industry.

The approach to the second art form by students having a technical background seemed to be based on a consideration of subject. Of these considerations, there seemed to be four in which the element of subject was given as the main factor in the appreciative experience. One of these students, approaching the painting in this manner, rated it negatively because of the fact that she had lived around mills all her life, and because of these previous associations, she criticized the water and the perspective of the hills. A second student rated the picture highly because its subject seemed to give her new meanings every time she looked at it. In addition, she considered the subject to be suitable for a

home. Other students based their appreciation of it on the fact that they considered the picture unusual and representative of modern art. Their recognition of certain qualities suggestive of contemporary painting, apparently referring back to attitudes developed in art appreciation classes.

Technique apparently entered as the element which caused the most disapproval. It should be remembered that this picture was an original painting, hence the technique with which it had been done was unspoiled by reproduction. The artist's treatment of his subject was not photographic in nature. One student "knew" that the picture was not well drawn, and the student "knew" this fact from the fact that she had lived near mills all her life. The technique was criticized again in the following relatively keen comment. "The figures are handled on too large a scale. The picture misses its point in that it isn't sufficiently stylized, and yet it has that as an aim and object." Every critic has what Dewey calls a bias or predilection which is bound up in each separate thing whether it be a picture or an automobile. The student in this case apprehended her appreciative job to be one which required insight into what the artist was trying to do and perception as to the degree to which the artist had succeeded. Another comment stated that the technique was too detailed and not well drawn. It was clumsy in comparison with that used in the case of the first art object. The figures were also clumsy in comparison to the deer in the former picture. An emotional vein seems to run through this approach.

"Why artists paint like that is hard to understand," was the blunt response from another student. "This is not well done and not interesting." "I dislike the figures because they are heavy and crude in technique, but the lines of the logs are pleasing."

Empirical in its nature came the following negative response to technique. "This picture shows poor technique in drawing. The water is no good, and the weather conditions should be better portrayed." A final response which may be given in this connection stated that the figures looked like apes judging from the manner in which they were drawn, and the student would not want the picture in her home. However, the student rated the picture positively from the standpoint of realistic subjectivity. It is quite evident that his negative appreciation of technique was judged on the basis of some functional aspect concerning the ability of technique to record a more or less photographic impression.

An approach through the element of technique in the case of art students seemed to come next to that of subject. One student, whose rating was almost neutral, said that the composition was "junked up" and worked out in too small details. Perhaps the "read as you go" characteristics of our modern age caused this student to regard art as a language which should express itself without the use of too many adjectives. Another conference revealed the fact that the student so evaluating the picture did not like the technique with which the anatomy of the figures had been painted. Here

again, the student perceived some element or characteristic, in this case the anatomy, which in the light of her experience seemed to be misrepresented by the artist painting the picture. Her slight interest in this form was based on an evaluation of the linear element. On the other hand, the meanings she brought to bear in connection with the element of line seemed to interpret the artistic worth of the painting. Again it may be said that the problem of appreciation is not one concerned with placing any work of art into a category as to its merits or demerits, but rather one which arises in connection with the aesthetic factors of the art form and the social background of the appreciator.

Another student evaluated this picture because he had been a student in the class in which the work was painted. As painting, this particular work was superior to that of the rest of the painting students, and for this reason his first opinion of the picture as it was developed in the painting studio held over when he evaluated it in the art appreciation class.

The last approach through the element of technique brought forth information to the effect that the student did not like the way in which the water had been painted, "because it seemed to stand up." The physiques of the men also seemed to be on the front line of attack. The student liked the study from an artistic standpoint, but not from a recognition based on meanings inherent in the lumbering industry. Another person thought the drawing of the men was clumsy and not



realistic enough. This consideration was partly balanced by a positive appreciation of color value. In these two cases, certain elements such as water and the representations of the forms of the men, called forth evaluations of an entirely different nature which carried different meanings than those which were brought to bear in connection with the art elements.

Technique was evaluated by students without specialized training. From an intellectual standpoint, one student stated that he appreciated the art form because the composition of the picture was difficult and was satisfactorily handled. In an emotional recognition of technique another student was led to imagine whence the logs came. A third conference in this connection brought out the fact that the action of the figures in the pictorial composition was evaluated and that the treatment of the subject showed "good hard work." There is a possible empirical characterization in this approach.

The element of proportion seemed to be recognized in much the same way as that of technique. This approach may be explained in the following opinion derived from a student report. "The mill seems too small for the size of the logs, and the men seem to be drawn too large." Another person thought that the proportions on the figures were very unnatural.

Dr. Barnes says that "there is something in every work of art which fixes its degree of goodness or of badness,

and which eludes description."<sup>1</sup> Even though this picture was not a masterpiece and the students considering it in no way set themselves up as critics, they, nevertheless, sought out that which seemed most significant to them, that which in their experience, gave them the values they wished to build into the picture.

As we regard other appreciations, we find that emphasis on color as an element of approach did not seem to occur to the same extent as did the responses made to the elements of subject and technique. In one case, a student mentioned a color bias as being a partial element in her response. Other conferences of an empirical nature brought forth the fact that the atmosphere of the picture was well painted with regard to the hue used in the sky. In this same connection, two students mentioned the realistic quality of the background color and of the color in general. A negative appreciation of color brought forth the fact that the colors were not natural, that they were weak, that they were not intense enough. This student evidently did not make her observations wearing rose colored spectacles.

Perception of color value and line on the part of art students seemed to comprise a minor section of the appreciative response in regard to this form. In one case the student interpreted the color value of the picture through concepts she had developed in a painting class. Bearing out

1. Albert C. Barnes, The Art in Painting, (Merion, Pennsylvania: Barnes Foundation Press, 1925), p. 65.

her training, she said "too many things were going on in the picture." As an advertisement she decided to give this form favorable recognition, but as a picture this particular form did not meet her approval. Another student whose rating of the picture was almost neutral liked the color values because they were realistic on one hand and not tiring on the other. Her attitude was based on a color sensitivity which functioned intellectually in respect to value and emotionally in respect to the feelings lying behind her evaluation.

The element of line was evaluated largely from its ability to bring about a clearer interpretation of the subject. In one instance line was cited as the factor which enabled the appreciator to gain the clearest recognition of the figure in the picture. In another case, the student was interested in the lines of the logs.

One student rated this picture quite highly on a combination of the elements of scale, rhythm, value, and subject, and the comment concerning these elements was in this wise:

"Through rhythm the observer is carried from the background around to the front objects where the element of scale enables one to see how big the logs are. Nothing about the color value is too glaring. I like the subject because it concerns industry, and people are happier working. To me, this picture connotes happiness."

Pearson tells us that the most general values of creative visual art are those inherent in the attitude of mind and method of procedure in regard to the act of appreciating. To further emphasize this viewpoint, he lists five general values of appreciation which are concerned with:

Awareness of the present - Insight into the nature  
of things

Adventure - New experience

Creation - Recreation of new experiences

Symbolism - Concentration and interpretation of  
meaning

The architectural method - Organization - Order -  
Design.<sup>1</sup>

This student's experience seems to grasp each of these values. He is aware of the presence significance of his subject. He enters into the adventure offered by the picture in his perception of the various aesthetic problems it presents. To a greater or less degree he understands the architectural method in relation to its function of rhythm. Finally, a symbolism, an inner vision, developed in this boy's imaginative experience which seems richer and finer than any outer manifestation.

1. Ralph M. Pearson, Experiencing Pictures, (Brewer, Warren and Putman, New York, 1932) p. 204.



C To Art Form III

The third form comprising this selected group of art objects was a landscape extremely naturalistic as to color and subject rendition. This picture was negatively rated by only four students. The aesthetic elements through which approach was made to this picture are closely grouped around those of subject, color value, hue, and intensity. The factors of line, technique, and symbolism received minor consideration.

In examining the responses to this form, it should be remembered that most of the students who evaluated the picture were acquainted with outdoor life in a section of country, which by a slight stretch of imagination, could be compared to that shown in the picture. Consequently, the outdoor experiences of these students played the largest factor in their evaluation of the subjective content of this art

form. Comparable to the relatively small group of art elements selected, the responses elicited through conferences regarding this form vary much less than in the case of any other art object. The element of subject was recognized more than any other element. "I have always lived in surroundings similar to those painted." "This picture reminds me of outdoor experiences I have had." "I have taken hikes in places similar to those shown in the picture." "Our 'place' has trees just like those shown in the picture." "I have spent lots of time in the mountains." This picture reminds me of the Columbia River Highway." "I rated this picture highly because I like to be out of doors and in that type of country." These responses and others similar in character, show to what extent the environmental backgrounds of the students influenced judgment of this picture.

The atmospheric rendering of this picture evoked a great deal of favorable criticism. This criticism or evaluation for the most part seemed to be of an emotional nature. In the case of art students, the naturalistic rendering of the third art form apparently called forth an appreciation of the subjective element of the picture which closely paralleled the same approach made by students without creative training. One student liked the picture because she had taken hikes in similar places and because the colors were not tiring. Another considered the subject too common but liked the naturalistic effects of sunshine on the trees and clouds. One student liked the trees in the picture because she had gone

sketching with a cousin who specialized in etchings of trees. In these cases, concepts which the students established in reference to particular phases of the natural world were re-lived in their empirical responses to the picture. An evaluation of the lighting on the trees was brought out in another conference. This seemed to be recognized from a standpoint of technical proficiency.

One student remarked, "I have noticed the same sort of lighting on a landscape at sunset." To another student the 'distance' and 'clouds' shown in this picture were appealing. The path, however, was not exactly natural to her. One student expressed her appreciation of the "time element" meaning the characteristics of sunset. Another said, "The artist who painted that picture knew how to depict the density of woods." The appreciative experience of another student was based on the fact that the hues used to express the artist's viewpoint were "naturalistic and real." Another student said, "I noticed the color intensity of the clouds at sunset, and the color effects used on the clouds in this picture as well as those used for the middle ground are real." One comment in a similar vein concerned the "reality" of the color effects used in the background. Another student liked the realistic quality of the color harmonies, and yet another person appreciated the pastel shades of the colors. The color contrast shown by the lighting in the trees was frequently commented upon.

Several students took exception to some particular

phase of color rendition. For example, one student said that this picture did not seem as realistic to him from the standpoint of color value as the previous other two art objects. He further stated that the picture reminded him of the Columbia River Highway. He liked the subjective element only a little, because the use of color in this picture seemed to arouse contradictory values in regard to the subject. Evidently the Columbia River Highway in this student's recollection was well interpreted through the element of color but not through that related to subject. Furthermore, his impressions of this particular thorough-fare were so vivid that they dulled the perception of the art form as it had been interpreted in the picture.

The approach made by the students with technical backgrounds seemed to consider color as the most significant element. Generally, this evaluation seemed to be emotional in character. One student said that the color value of the picture made her consider the restful nature of the art form. In addition, she stated that there was a picture in her home which was similar to this one in many respects. Hence, her judgment of this third art form was based on opinions and evaluations already established. Another appreciation was based on the naturalness of colors, and the second rating in this case indicated that the student respected the artist's ability to portray the effects of early morning light. At one time the student thus rating the picture had lived near the water. In this case, the student liked the picture



because of definite factors which were recognized in the light of her experiential background.

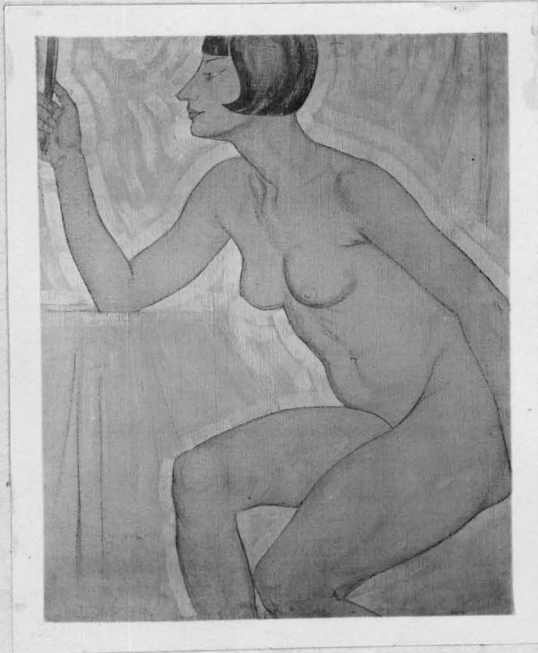
One negative appraisal of color considered that this element presented a weak arrangement and also that the picture was flat and posterish due to lack of composition. Herein appreciation was of a definitely intellectual nature.

Two students based their appreciation of the picture on the fact that it would be appropriate for a home. One of these students said that she liked the balance in the picture and the coolness of the grass. She compared this picture to one which had hung over the mantle in her home for the last five years. She explained that the particular art form used in the survey acted to produce reverie on her part.

In this group of students who did not have specialized training only one student said that the subject was trite, too photographic, and that the whole thing was just a pretty picture. In this particular response, the student evidenced very critical appreciation in regard to every art form. He was well aware of the background he brought to bear in connection with each art object, and he had a definite concept of his own aims in regard to the study of art appreciation.

There were two nearly identical conferences from the group of art students in which line and proportion were cited. The first student thought that line as used in this picture created a feeling of restfulness through a good vertical and horizontal balance. The second student considered that line functioned as proportion in regard to creating a pleasing

pattern arrangement of trees. In another case, the student was sensitive to a certain function of lines with regard to balance. In the second instance, when the student rated this picture the second time, she thought of line in reference to the pattern arrangement of trees.



#### D To Art Form IV

Referring to the photograph of the painting which served as the fourth form of the group of art objects, several outstanding characteristics which distinguish this painting from the other art objects may be noticed. On the whole, disapproval of the art object seemed to be more strongly indicated than approval. Grounds for this negative regard of the painting were chiefly those of technique and subject. The students with technical training who evaluated this picture were more favorably inclined toward it.

In the case of art students, the approach to the

fourth form seemed to be made through the element of subject. The content of this response to subject was both intellectual and emotional in nature. One student evaluated the subject because it was handled "differently." Another person responded to the cleverness and interest which in her estimation the artist had given to the subject of the painting. These two responses were positive and seemed to be basically emotional. The art form, as far as these students were concerned, was appreciated because it had ability to call forth a desired type of imaginative activity.

Technique appeared to rank as the first single avenue of approach to appreciation of the picture in the case of general students. The main trend of this comment was implied that the face and the manner in which the subject was handled were not pleasing. One student, whose first rating indicated disapproval and whose second rating showed approval, explained this change by saying that the second time she considered the painting from the artist's point of view. Let us assume that the student at the time of the first rating considered the picture in relation to certain relatively emotional desires which she wished satisfied. These desires might have been satisfied had the picture been more photographic in rendering and more familiar as to subject. Then, some time between the first and second time she looked at the picture she found interest in those elements which the artist painting the picture had sought to emphasize. At this point her experiences with the particular art form required new elements for their

satisfaction. The student no longer segregated the element of subject as the only significant one in the picture, but rather she really appreciated the lines, spaces, and forms which had been used by the artist to build his painting.

An even more concrete example of this same type of thinking may be found in the frank opinion of one boy who stated that the body as represented in this picture fell below his ideals as to how a figure should be painted. The student making this response said that he wouldn't mind looking at a beauty contest winner, but this picture was far from such an ideal. However, the same student appreciated the aesthetic elements in the painting and rated it positively on that account.

An empirical evaluation of technique as comprehended by an art student is clearly shown in this comment: "My appreciation of this work of art was neutral until I did a sculpturing problem in connection with an arm. The problem over which I struggled in regard to sculpture had been perfectly solved in painting by the artist who painted this picture."

One last evaluation through the elements of line and technique may be stated as being intellectual in nature. The student didn't like the figure construction but she did appreciate the aesthetic quality of line as it was related to the painting. This viewpoint indicates that somewhere in the act of evaluating this painting, the student rubbed against a figure drawn so differently from her emotional and intellectual

impressions as to the nature of the human figure that she failed to derive any interest in seeing it. On the other hand, when the student divorced the lines comprising that figure and regarded them as elements in themselves, they assumed a new significance in relation to the whole painting.

Although the face and the head of the figure appear to be storm centers, criticism was not directed against the faces and hands in themselves but against the way in which they were represented. In a few cases, the subject appeared to be considered separately. One student did not like the subject because he apparently found no meaning in it. In his opinion, the simplicity of the picture was too obviously expressed. Here a student's philosophy of art called for a more elaborate representation than that developed in the painting. A home bias was explained in the second instance in which subject served as an avenue of appreciation. The student decided the picture was not pretty, and for this reason she would not want it in her home. The only other person to consider the element of subject separately indicated neutrality in his first rating. His consideration was based on what he termed a "social viewpoint". He said that he did not wish to be prejudiced, but that he saw "nothing in the picture." His second rating showed slightly marked approval, due to the fact that he discriminated more closely between certain aesthetic elements.

The element of technique was mentioned in the majority of combinations of elements which served as foundations

for appreciative responses. The factors of technique and subject also seemed to be used as avenues of approach, judging from the comments elicited from several conferences. The first student thus expressing himself disliked the way in which the parts of the body were put together. The subject, he thought, in addition to being anatomically disjointed, was homely. This student rated the picture lower the second time because he did not know "what the artist was trying to put across." As far as he was concerned, his appreciative adventure with this picture ended right at this point. Another student commented on the fact that he disliked the drawing of the face. He didn't care for nudes because "one can see too many nudes in magazines." The reader may question the type of magazine referred to by this student. No doubt evaluations of a certain type of face, a certain phase of nakedness, and a certain variety of "literary endeavor" may be revealed in this particular approach.

Two students jointly considered the elements of technique and proportion. The first comment to this effect stated that the drawing was satisfactory but the manner of painting was not commendable. The subject, as far as its proportions were concerned in this student's estimation, was non-existent. In this case the student seemed to appreciate the linear pattern of the picture from an abstract point of view. The elements of color and subject contributed little to his experience. Another conference brought forth the fact that the head of the lady in the picture was too small for

the body. These proportions influenced the student's disapproval of the art form more strongly the second time than on the occasion of the first rating. In other words, this student did not wish to banish from his mind certain relations as to head and torso representation with which he was familiar; nor did he desire to form a new set of appreciative habits which were to concentrate upon a study of the body as the artist had presented it.

In the case of technically trained students, negative responses of an intellectual nature came from the fact that the students disliked the technique with which the subject was handled. One conference further implied that the subject was too cut up and that the proportions were awkward. Another person characterized the subjects as a "mess," possibly with a broken hip and something unsuitable for a home. No doubt the selective tastes of this individual called for a form of art which was far above the dejected type which he considered had been represented in the picture. A response which seemed to be both intellectual and emotional may be paraphrased as follows: "I like the realism of this particular nude, but the right leg is too small, and the color is too pale." Here is an evaluation which shows that the student was well on her way to an appreciation of abstraction, but she had not passed all the hurdles it offered.

The approach of the art majors through the element of technique appeared to be divided in the same manner as that of subject. This response was more intellectual in nature



than that related to subject. One student appreciated the painting because the anatomy had been expressed with the least possible effort and because of the subtlety of color. Such an effective apprehension of the art form is only possible in relation to the degree with which the student's penetration into the aesthetic qualities of the picture grasps the viewpoint of the artist painting the picture.

As previously stated, this painting was almost monochromatic in color. Two students objected to the color intensity of the picture regarding the capacity of that element to represent the subject. The first student said that the subject looked unfinished due to lack of color content. The same student said that she had seen similar pictures more finished which she liked. This appraisal reveals a critical evaluation of this element on the part of the student. Another student was more positive in his denunciation of the painting from the standpoint of color intensity and subject. He remarked that the colors were not bright enough; that the nose, eyes and ears as well as the subject itself did not measure up to his expectations, whatever they might have been; and that the whole face was displeasing. Another such philippic defined the face and nose as being too sharp, lacking in color, and devoid of warmth. In connection with the general trend of thinking upon which these students drew conclusions in regard to the element of color, we may say that they failed, apparently, to project themselves into the meanings which color held for the artist who painted the picture. Pearson

sets up a challenge in this respect when he says:

"If it (color) is derivative, if it follows a well set modern recipe, less credit for originality will go to its artist and the less it will extend to the experience of the observer who knows the works from which it derives."<sup>1</sup>

Other characteristic approaches were made through rather complicated combinations of a good many elements. It would destroy the character of these responses to separately analyze the aesthetic content - hence, the aesthetic elements will be considered collectively in connection with the student responses.

(Technique  
(Proportion  
(Hue  
(Subject

"All elements in this picture contradict what the figure should really be like. I don't like the fact that the head runs out of the picture. The proportions here, and subject of this painting are not pleasing."

(Technique  
(Lines  
(Hue  
(Subject

"The body is poorly drawn, and the subject looks like a paralytic. The knee is out of drawing. The hair dress resembles a 1929 style. (It was painted in that year.) I shouldn't choose this type of picture for my home, and the color of the stand on which the figure is seated is poor."

(Technique  
(Scale  
(Value  
(Subject

"The drawing of this figure is no good. The figure is too strong for the drapery. The color value is monotonous. However, I liked the face, eyes, and hair; and I rated the picture positively for this reason."

(Technique  
(Intensity  
(Proportion

"I do not like the drawing or treatment of this subject because they are out of proportion. The color intensity is too dark; nothing stands out."

(Scale  
(Hue  
(Subject

"Scale in the background of this picture is absent. The colors in themselves are not well developed. The subject is not realistic enough. It is not as interesting as in other similar pictures because of lack of color and composition." The student making these comments said that she was not prejudiced by the type of subject. She said the lady in the picture seemed

1. Ralph M. Pearson, Experiencing Pictures. (Brewer, Warren and Putman, New York, 1932) p. 136

uglier the second time she viewed it. The grain of the canvas which showed through the paint was objectionable in this student's estimation. The first rating in this connection indicated mild approval. The second rating showed neither approval or disapproval.

In two cases only did what might be called moral element enter into consideration of this art form:

(Subject "The subject of this picture is repulsive as to  
(Proportion face, hair, and pose. My family dislikes nudes.  
(Hue The second time I looked at this picture the color hue lowered the painting in my estimation."

(Subject "I don't like nudes because I have always seen  
(Proportion people with clothes on. I shouldn't like to visit a nudist colony. If I were painting this picture, I should change the head."/

The student making these comments changed her rating from negative to positive approval because of some facts pointed out to her during the conference.

The nature, variety, and character of these comments is of great significance to anyone concerned with the problem of appreciation. They present a wide range of interests and of avenues through which these students apprehended and brought to conclusion their individual problems of appreciation. Furthermore, it is only by insight into the nature of evaluations such as these that the appreciative experience may be understood. Whether such appreciations are negative or positive makes little difference in the light of this study.

Turning aside from this description of what was not liked, let us consider the nature of some of the favorable evaluations of this picture. Favorable consideration through the elements of proportion, hue, and abstraction was cited by

one student who said that the picture reminded him of sculpture. The figure was well proportioned and rather muscular. His appreciation was based mostly on the fact that he had seen a good many statues in exhibitions of sculpture. The student did not consider the face when he looked at the painting the first time. However, when he studied this picture again, he looked at the face, and through so doing, he lowered his evaluation of the art form.

A distinctly intellectual approach was shown in another discussion of this painting. The student said that one should know something about the nude, because of the many great masterpieces portraying the nude figure. He was not opposed to paintings of this type, but he did not think this particular subject was appealing. The neck, to him, did not seem "real."

Through an approach by means of technique, line, and "uniqueness", another very interesting opinion resulted. This student said that the artist by means of an odd technique produced the idea of a very finished appearance. The student considered the face of the subject unusual and felt that a feeling of mass had been achieved through the use of line. The painting was harmonious in regard to color and expression, and the student further explained that individual personalities featured largely in his appreciation of any art form. He appreciated the type of face represented in the painting because this feature led him to consider the painting from the intellectual standpoint with which he wished to evaluate it.



E To Art Form V.

Referring to the photograph of this art form, we find it to be definitely utilitarian in nature. Its *raison d'être* is to urge those considering it to enjoy the national parks. Strangely enough, the element of purpose, as related to this poster, did not seem to merit first consideration on the part of the students. However, the reversal of this evaluation seems to be apparent in the case of art students who approached the poster through the element of purpose.

As in nearly all of the art forms, the element of subject appeared to be the widest avenue of approach. In a few cases, subject was evaluated separately. More frequently, of course, the evaluation of subject was considered in con-

junction with other aesthetic elements. An examination of the reports from conferences reveals the fact that much of the appreciation of this form was of an empirical nature.

The element of subject was considered singly, because students "knew something about forests or had taken trips into the mountains." Some students considered the form from a pictorial standpoint rather than from a poster angle. Two people evaluated the poster neutrally until they found out that the form was not to be considered as a picture. A third student related that her only interest at first, was based on the fact that she was familiar with the type of country shown by the subject. After a second conference this student stated that she regarded it from an advertising standpoint and considered the purpose to be the most important element in evaluating the form. To this end, the student further emphasized this appreciation by saying that she would make this element more effective by stylizing the figures. In her estimation, they were too definitely drawn in the poster, and they detracted from its total value. The nature of this response indicates both intellectual and empirical evaluations.

The general character of the appreciative response of those experiencing no technical training who approached this art object through the element of purpose, ran all the way from mere recognition of that element to a more critical analysis of the factors which their considerations included. Two responses seem to illustrate this: "I think the poster

fulfills its purpose," and "This poster fulfills its purpose as far as making people wish to go to the parks." This particular response was based on the fact that the student had been in a certain park which she thought was specifically illustrated by the poster. Another comment stated in effect that the student considered the poster got its meaning across without saying too much. In a more detailed evaluation, one student said that the purpose of the poster appealed to him from a recreational sense, but that the poster did not amount to much judged from an advertising standpoint. In his estimation, the lettering seemed out of balance, and he stated that the balance, on the whole, might be improved if the figures were omitted.

The element of purpose seemed to be recognized as the most frequent single approach to the fifth art form. The responses grouped around this element were rated positively, and they were arrived at from intellectual, empirical, and emotional standpoints. Citing an empirical case, we find that one student considered the purpose of the poster had been fulfilled because she recalled a resemblance between the pictorial description on the poster and her recollections of Glacier Park. She imagined a hotel to be situated between the trees pictured on the poster. Through this poster the student relived those experiences which were gained in a summer's vacation spent in Glacier Park. Another student considered the poster as something to be used in home decoration at the time of the first rating. She evaluated the single element of

purpose upon finding out that this form was not intended for domestic decoration. Two considerations derived from an intellectual standpoint considered that the purpose had been fulfilled through linear composition. Her mild appraisal of the element of purpose was due no doubt to that fact that she had little experience on which to base a very active appreciation of the element. Another student evaluated the poster from an advertising standpoint because she had studied this subject. In this connection she mentioned the significance of cool colors with reference to the recreational opportunities the Glacier Park had to offer. In contrast to the approach just described, this student had very active meanings as to the significance of color which functioned in reference to stimuli contained in the poster.

Evaluations which were determined through the elements of subject and color value appeared to be very similar in character to those just described. In most cases, the preference for color value was drawn from empirical sources related to trips or camping experiences.

In other instances in which the students considered individual colors or hues separately in connection with their design function in the poster, comments resulted which greatly paralleled those relating to subject and color value appreciations. However, most students approaching the subjective element from this angle did not like the colors, and on the whole, their ratings were negative rather than positive. A response from one conference stated, "This poster is feeble



in regard to color, realism, human interest, and other aspects belonging to the surroundings depicted." The second rating of this picture was positive because the student saw color in the poster for the first time, and also because the "human interest" which was lacking in his first appraisal seemed to be contained in the cowboys which he noticed afterward.

The elements of color and hue appealed from a realistic standpoint in another case. They reminded the student of Glacier Park where she had visited. In this connection, the student mentioned that she never had seen trees stand straight up and down like those in the poster. Another conference gave evidence of a very critical analysis as to the function of hue, purpose, and subject in the poster. The student who appreciated these elements said, "I like the blue of the upper peaks. The black color in the middle ground sets off the figures. The mountains looked like young mountains (based on the student's study of geology). The subject should show more details, such as incidents depicted to elicit human interest. These might be in the nature of animals, falls, streams, lodges or hotels." This student said he would draw in details of that character if he were designing the poster.

Another student expressed a preference for blue and white as colors in themselves, and she said that they stood out as far as her appreciation in the case of this poster. To her, however, the "realness" of the men was the most important feature in the art form.

Two students described their objections to the poster in terms related to color alone. One said that the colors were unnatural in regard to the appearance of the mountains and trees if these art forms were considered from a realistic standpoint. The second student said that the color values attracted misattention only long enough to arouse interest for the sake of finding out "what it was all about." Altogether, a rather functional appreciation of color seems to be evidenced in these opinions.

Of the three responses to color value as made by art students, two seemed to be intellectual and one emotional. We may consider one student's response which contained an essentially emotional recognition of the subject and color content of the poster. This student thought that this poster advertised cowboys and the West from a romantic standpoint. Those responses which seemed to be intellectual in content placed interpretive meanings on the relation of color value to the technique with which the figures had been drawn. In the second instance emphasis was placed on the function of color value as it was used to bring out the light and dark contrast in regard to the figures.

The responses through color hue and intensity were about the same as those in regard to color value. Each of these ratings seemed to recognize an intellectual activity which was carried through the medium of color value.

A negative rating of the poster evaluated on the basis of color hue stated in effect that the poster fell

short "because the black color used in the middle ground killed everything." Almost contradictory to this response came another one in which the student evaluated the color hue positively, because it permitted the design qualities to stand out. In these two cases the criticism brought forth indicates that the students' perception of certain hues was something deeper than that in which hue appealed only to the eye.

An emotional response to a color-technique combination brought forth the fact that the student appreciated the light falling on the cowboys, and she considered the pointed quality of the lower lettering contributed to emphasis of the peaks. In this connection, she also appreciated the lines of the peaks. Herein the student seems to have created her appreciative experience along the very same lines as the artist did in painting his poster.

Returning to the general group of students, we find an approach which apparently was made through the element of technique, in combination with others. Paraphrasing the responses from several conferences, we notice that the sharpness of the drawing was appealing, and the general technique of the poster brought out what the student knew concerning the rugged character of the mountains. Another student considered that the cool colors used in the poster were associated in her mind with cool vacations. She liked the simplicity of technique, and she thought that the clean appearance which the poster presented resulted from clean cut and

contrasting color values. One student noticed the light on the figures drawn in the poster. She liked the snow on the mountains because it reminded her of Glacier Park where she had vacationed. Another conference brought forth the opinion that the poster style was interesting, but that it left no room for the imagination. All these avenues of approach seem to be characterized by responses of an intellectual, empirical, and emotional nature.

Some disapprovals on technical grounds are equally interesting. One such comment stated that the subject was trite; the composition was not fortuitous; the colors were harsh, and generally, the observer did not "get" the purpose of the poster. The student making this comment sought a definitely emotional quality in each art form, and he seemed to have found this quality lacking in regard to the poster. Another student expressed an appreciation for the poses of the figures and for the way in which the light and shadow fell on the figures. However, these good points, in her estimation, were offset by the fact that she considered that the color value was not good and that the subject was too commercial. She said that she did not want the parks to be commercialized.

Another case, in which the student changed from a negative to a positive rating, the lack of detail and the lack of interest were cited due to the fact that the poster was not realistic enough. The second evaluation in this case was positive because of what had been pointed in the first conference. A reversal of scores from positive to negative was

brought about by another student who said that the poster aroused in him no desire to go to the parks. This poster might be good art, he continued, but it was poor advertising. The color intensity was too "blackish". His lower rating the second time came from the fact that he considered the poster from the standpoint of advertising.

In a single case, appreciation of posters as a special form of art was used as a means of approach. A student mentioned having done torn paper posters in high school. She liked posters as art forms and liked to do them. In this connection, she mentioned having seen some posters in the French department, which observation further seems to reinforce her preference for this form of art.

Strong linear composition caused another person to regard the picture highly. Line and color, in another instance, were regarded disapprovingly. This student said that the lines in the picture made the subject appear too angular, because they caused it to look sprawly. Upon a second consideration of the picture, this student rated it favorably on the basis of a discussion carried on between the student and a faculty member as to whether this art form was a picture or a poster.

Within these last few pages, illustrations of all sorts have been presented showing appreciations which were apathetic, stereotyped, and distinctive in character. Nearly every one of the aesthetic elements was recognized in some connection or other for the part it played in the aesthetic

response. In some cases the element of line was disliked, because it appeared to produce undesirable relations concerning the portrayal of the face and figure of the subject. Most students, from the basis of their concepts of the human form, considered the representation of the subject in this painting as something which had been trespassed upon by the artist painting the picture. The element of color seems to have been evaluated intellectually and emotionally. Some of the appreciations fluctuated from approval to disapproval and vice versa. In the kaleidoscopic nature of every bit of the students' mental speculation, art lived and functioned as a live creature. One of psychology's greatest contributions has been to refute any idea as to divisions existing between the various aspects of human nature, sensory, emotional, idealistic, practical, and many others. Exactly the same thing would seem to be true in regard to the aesthetic experience. The distinguishing feature of this experience finds value in the fact that there is no distinction between what Dewey calls "the self and the objects which exist in it."



F To Art Form VI

The piece of sculpture comprising the last of the art objects was the only one having a third dimension or a plastic form. Although the element of subject still seemed to comprise the main single avenue of approach to this form as in the case of the other objects, the factors on which this subjective consideration was based were quite different in their nature from those influencing responses to previous forms.

In a rather superficial comment, one student remarked that he thought the statue was clever, and he found

the detail interesting. A second student remarked that she did not like the piece at first, because the subject was not clear. This student regarded the statue favorably as soon as she understood the meaning of the subject.

Several conferences may be mentioned which were based on what might be termed a geographical appreciation. One student said he liked the statue because he had traveled in Mexico as a child. This piece of art, to him, had a romantic appeal. Another person said he lived in California, in a Spanish styled home, and liked Mexican things in general. Continuance of such a relationship may be gathered in this response:

"I like Mexicans from having lived in California. My room is furnished in Mexican styled furniture. This type of furniture appeals to me because it is massive and colorful. I don't care as much for sculpture as I do for painting, although the small size of this statue, making it suitable for decorative use, makes the statue interesting. I like moderate abstraction, such as worked out in connection with this statue, but I dislike the realism of large pieces of sculpture."

The decorative qualities of this piece of work insofar as they were suitable for interior purposes, appealed to another student. Her evaluation of this form was higher the second time when she considered the statue from the standpoint of possession. Reading books on Mexico and seeing Mexican articles featured in a gift shop had to do with another's appreciation. A rather distinctly emotional appeal may be observed in this response: "This statue recalls the poor peon in Mexico. Its crouched position is indicative of servitude."



In two cases the statue was rated negatively from the fact that the students were prejudiced against sculpturing, preferring painting to three dimensional form. The first of these students did not approve of the statue because she could not explain the subject in addition to being prejudiced against this particular form of art. The next student admitted that he liked sculpturing once in a while, but he did not like this particular type of sculpturing. In general, he objected to the absence of detail, and in this instance, especially, the absence of detail contributed to his dislike of the piece of sculpture.

The element of technique was evaluated mainly because the general students<sup>who</sup> considered it significant had practical experience in creating or observing the process of making a piece of sculpture. One student remarked that he had done sculpturing in high school. "I appreciate the originality of the technique with which the statue has been done. The hat brings out the Mexican qualities." A second student's comment almost duplicated this response, indicating that to him, the hat also brought out the Mexican characteristics. He appreciated the originality of the statue. Another student's appreciation was also based on the fact that he liked the manner in which the statue had been done. He expressed a desire to take sculpturing and mentioned the fact that his brother had studied sculpturing and had gone East for further training. Decidedly comforting to those who toil with mallets and chisels, came this response: "I like this piece of

statuary, because I have been in the sculpturing studio quite a lot, and I know how much work there is to a piece of sculpture."

In the case of art students, the entire content of the approach through the element of technique may be characterized as intellectual and empirical in character. The first student said that she wouldn't have liked this piece of sculpture three years ago before she was in the art school. In another instance, the study of pottery enabled the student to appreciate the surface rendering of the statue. Another response was based on the fact that the surface of this statue also appealed to her because she had studied sculpture. The last student evaluating the form through a combination of technique and line said that he appreciated abstract lines on paper, but had a hard time studying them in relation to sculpture. An interpretation of this viewpoint should consider the fact that form is something which contains a third dimension presenting many problems in itself, the logic of the student's analysis may be appreciated. He had solved the problem of linear abstraction as far as two dimensional space was concerned, but when the same problem added the element of depth to those of length and breadth, the boy was perplexed.

The plastic nature of this work brought forth a response to the element of mass which does not seem to be found in the data concerning other art forms. The students who did mention this element were not very sure of their footing in regard to the meaning of the term. Several students

mentioned the element of mass as being the most important one of their appreciative experience without being able to tell why they evaluated it. Illustrating this indefiniteness, one person approached the statue through the element of mass, but his conference ended by a revelation that he liked painting better than sculpture, and really the most significant factor in his appreciation of this art form concerned the embodiment of the racial temper of the Mexican experienced in his appreciation of this statue. The last conference of this type revealed an approach through the elements of mass and subject. The student said that the details were interesting to her, especially those connected with the face, garments, and fingers. She liked Mexicans for their picturesque qualities, and much of her appreciation of the work resulted from the fact that she had studied sculpturing. Simplicity of line and mass appealed to another student who also evaluated the subject to a minor degree and stated that she did not like sculpturing as well as painting.

An examination of the actual art work comprising this form would reveal a smooth and polished surface. This surface called forth what might be described as a kinaesthetic approach. One student who recognized the massive, technical, and linear qualities of the statue said that these elements gave him a feeling of definite finish concerning the statue's being well done. Another boy liked Mexicans from a picturesque standpoint. He had also done sculpturing and liked it because it was pleasing to touch. In an approach by way of

technique, material, subject and proportion, we may find these comments which are highly critical in their nature.

"Smooth surfaces appeal to me. The material form from which this statue was cut expresses temperament of the Mexican spirit very well through the warm tonality of the sandstone's coloring. I like the proportions between the statue and the mounting, and my interest in Mexico favorably influences me toward this statue to a slight degree."

References made to the value of color in the appreciative experiences related to this statue and to sculpture in general lead us to this consideration, namely: that perception of the element of color, or the part it played in the appreciative response of this statue, seemed to be almost negative. A splendid discussion of this relationship may be found in Rodin's treatise, "Art".<sup>1</sup> Only two students mentioned the element of color in regard to their appreciation of this statue. One person rated the art content of the form negatively, although she liked other features of the subject. Her dislike of sculpture was based on the fact that sculpture, in her estimation, had neither color nor reality. She liked the subject but could not see the details clearly until the second time, and this fact made her regard the art form more highly upon the occasion of the second rating. Another similar response showed that the student did not like pure white as a color, hence the tannish color of this statue was appealing to her. She also liked the subject from having been in Mexico. In the last conference of this type, the student

1. August C. Rodin, Art, (Boston: Small, Maynard and Company, 1912), pp.

rated the art object negatively, because there was an absence of bright color in this form as well as in all sculpture. This student explained that she considered the element of color as part of the element of form.

As in the case of the fourth art form, several approaches were made through rather complicated combinations of aesthetic elements. Lest the character of these responses be changed, they will be considered individually in connection with the aesthetic elements through which the art form was evaluated.

(Technique (Line (Proportion (Subject	"The pose and finish of this statue are interesting. A pleasing quality is to be found in the fact that nothing about the statue is angular. The proportions between the base and the statue are good. This work calls forth imaginary visions of the colors and pageantry I have seen displayed by the Mexicans on Olvera street in Los Angeles. I am fairly familiar with sculpture and should like to try doing it."
--	---

(Purpose (Technique (Mass (Line (Subject	"The form of this statue is poor and not clean cut enough. There is too much mass and not enough line. The difference between the cock and the Mexican is not well brought out. The figure is in too much of a heap. I like the fact that the boy is waiting for the fight to begin."
--	---

Three considerations of the part abstraction played in this analysis of the appreciative factors may be cited in the responses from two conferences. The first student said that this statue reminded her of people whom she had imagined. She regarded the facial features on the statue as foreign, and she considered the hat to be the most expressive thing about the statue. The second student said that she could not figure out whether the Mexican was thinking out details or

whether he was praying. In another instance, this art form was appreciated because the person rating it had talked to a sculpture student about the general nature of that art. By some circumstance, the student whose conference we are considering, thought that his friend had made this particular statue. The student evaluating the art form decided that he had not understood the significance of the subject, in as much as he, like the first student, thought that the <sup>Mexican</sup> boy was praying.

Referring to the appreciation of art students we find that apparently line served as the major single approach in regard to the statue of the cock fighter. With one exception, this element appeared to be considered emotionally. One student evaluated craftsmanship in connection with linear structure. In the responses of an emotional character, the student said that he considered the statue to be sophisticated, smooth, and graceful in line. A restful quality in the piece of sculpture was noticed, and the uniqueness of the statue was appreciated from the standpoint that the student had never seen anything like it before. The next evaluation made through line considered the fact that they seemed to contribute toward making the subject different.

In only two cases did the element of line receive separate consideration. One person liked the lines of the statue because she considered them rather modern, and because she further liked sculpturing as an art form. Another very interesting response was elicited to the effect that the

student appreciated the relationship between line, the material from which the statue was made, and the subject. The student characterized all three elements as being earthy. She further appreciated the use of line in regard to the movement of the back of the figure. To another student, the line of the statue influenced her appreciation to a small extent, but far beyond that consideration the form of this art object made her want to do sculpturing. Finally, one girl liked this work because she was fond of animals, and she thought that the presence of the cock in the composition contributed to the animal interest of the whole art form. In this connection, she considered that the lines which were related to sculpturing had a general appeal.

In recognition of the element of material, one art student appreciated the pattern and color of the stone, and she further appreciated the way in which the whole piece of sculpture tied together. Here the statue did not seem to express any direct meaning except through the pattern and color of the stone. Indirectly, there was a message behind each part of this statue which seemed to produce a new experience greater than the appreciative experience which was connected with a single element of the statue.

With two other art students, the element of mass seemed to be considered in one case from an intellectual standpoint and in the other from an emotional standpoint. Describing the response of an emotional nature, one student said that he admired the heaviness and sturdiness of the stone as

well as the pattern and color of the rock. These elements he associated with the nature of the Mexican peasants. Hence, the sturdiness and heaviness of the statue in regard to this boy's appreciation were evaluated originally in regard to those same qualities with which he characterized the Mexican peasants. They operated in such a way as to bring about an experience wherein aesthetic elements reflected the nature of Mexican peasants.

A final response from an art student which seemed to be intellectual in character, stated that the student considered this form to have the "most in" and to be the most subtle of any art object in the group. Continuing, the student said, "If I owned this piece of sculpture and had it in my home I should consider it more capable of sustaining my interest than any other art form used in this survey." In this case, the piece of sculpture did not express ideas directly, but it evoked, and in the student's estimation would continue to evoke, new experiences and associations every time she looked at the work.

With this art form as with each object form in this selected group of art objects, and with regard to everyone which ever has or ever will be painted, sculpted, printed, or sung there is work to be done on the part of the appreciator as well as on the part of the artist. We have considered the attitudes and interests brought to play in regard to one particular art form. These attitudes are centered around what Dewey calls "deposits of the meaning of things done and



undergone." We have seen how this piece of sculpture has been recognized, synthesized, and reorganized in the light of the experiential backgrounds of the students evaluating it. Specific examples of these processes have been described. Some students were more sensitive to the qualities of painting than of sculpture, and for this reason these particular expressions of art were placed in separate categories. Other students had made direct contacts and observations of peoples and places which enabled them to appreciate this statue from an empirical standpoint. In other cases, the value of this work lay in the appeal it made to their emotions. Specifically, this statue caused some students to evaluate certain social, racial, or temperamental characteristics as they were objectified in a small statue of a Mexican cockfighter. Other students catching significance in some aspect of line, material, mass, technique, and less frequently color, received meanings from these elements which entered into the manner in which each student saw, ordered, and conveyed this material.

So it is that the work and worth of art are not those of communication, but the products of interpretation, both on the part of the artist and the appreciator.

## VII. Conclusion

It has been stated that the purpose of this study was to learn more about individual appreciative experiences. The group of students whose responses have been described was widely representative as to potential abilities, attitudes, and general interests as well as educational interests. Before the conferences concerning their appreciative experiences had progressed very far, it became evident that those whose backgrounds included specialized training along creative lines approached these art forms through different avenues than those who had not experienced creative work. In the case of art students, the nature of the response to each art form seemed to be basically intellectual in respect to certain criteria of artistry. On the whole, the nature of the response of those students lacking technical backgrounds was dominately emotional or empirical.

An important point should be made here. The experience of thinking has its own aesthetic quality. It differs from other experiences as commonly considered aesthetic only in regard to the materials involved. An appreciation which is given its character or nature by either intellectual, emotional, or experience factors may be equally meaningful to the appreciator. This statement does not imply that appreciations need be wholly emotional or wholly intellectual. However, the point is that the

appreciations of the non-trained students in this case had lost this emotional characterization and were, in the main, intellectually analytic. They are best described as intellectual appreciations which are somewhat characterized by emotion.

This point would seem to be of first importance to art pedagogy. If training in knowledge and technique, even to a small degree, as in the case of these students, immediately weakens the spontaneity of emotional response, then the methods and materials of art teaching and their effect upon the qualities of emotion and intellect which characterize the appreciative experience need to be carefully studied in terms of the kind of appreciative experience they produce. In this connection, a spontaneous appreciation characterized by emotion and insight has always been an ideal of the artist. Concerning this concept John Dewey writes:

"What is even more important is that not only is this quality (the emotional quality) a significant motive in undertaking intellectual inquiry and in keeping it honest, but that no intellectual activity is an integral event, (is an experience), unless it is rounded out with this quality. Without it, thinking is inconclusive."<sup>1</sup>

---

1. John Dewey, Art As Experience, (New York: Milton Balch and Company, 1934), p. 38.

The importance of emotionally characterized appreciation was further emphasized by the findings of this study, for those appreciative experiences which appeared to be most integrated and based on deepest perception were dominately emotional in nature. Such appreciations, on the whole, were those of students who were without technical training. They did not seem to be characterized by an approach made through a single art element such as that of line, or a simple combination of elements such as subject and color value. Such approaches were made through a complex order of art elements. On the part of the student, these appreciations were characterized by meaningful perceptions of the aesthetic and intellectual factors contained in the art form. This may be illustrated by restating a quotation used earlier:

"Through rhythm the observer is carried from the background around to the front objects in the picture where the element of scale enables one to see how big the logs are. Nothing about the picture is too glaring. I like the subject because it concerns industry, and people are happier working. To me, this picture connotes happiness."

The emotional response seemed to contribute most to the appreciative experience in so far as it enabled students to interpret the expressive meanings of the picture, either with reference to the conceptions of the

artist or to those of the appreciator. The weakness of the emotional approach was most frequently evidenced in so far as the response indicated a "liking"/<sup>for</sup>color, or a "liking" for pictures which were naturalistic. In such cases, this particular phase of appreciation is closely bound with philosophy and psychology. Psychologically it relates to what used to be called "association". Some schools of philosophy ally such appreciation with empathy or the German theory of "Einfuehling". Dewey defines this as "expressiveness".<sup>1</sup>

The approaches which may be characterized as intellectual were made, for the most part, by those students having done creative work. In the majority of such cases, these appreciations were made to the aesthetic elements in the art form. Throughout a functional characteristic could be noted. That is to say, the aesthetic elements of line or color were considered in relation to their ability to produce certain effects in the picture. Exemplary of such considerations are these responses; the first two being those of students without creative backgrounds, and the other statements characteristic of those

---

1. John Dewey, Art as Experience, (New York: Milton Balch and Company, 1934), pp. 82-105.

students having had technical training:

1. "The composition of this picture is difficult, but it is satisfactorily handled, therefore I like the picture."
2. "A feeling of restfulness is created through a balance of vertical and horizontal lines."
3. "Line functions to create a pleasing pattern arrangement of trees."

With regard to the poster and the statue respectively:

1. "The blue in the poster is pleasing. The black sets off the figures. The mountains look like young mountains (based on the student's study of geology). The subject should show more details. To make the poster effective, it should contain animals, falls, streams, lodges, and other elements calculated to elicit human interest."
2. "The form of this statue is poor because it is not cut cleanly enough. There is too much mass and not enough line. The figures (cock and boy) don't stand out enough. They are in too much of a heap."

Summing up the intellectual approach, we may say, in general, that it characterized the approach made by students having technical backgrounds. In this case, the intellectual approach applied most effectively to the perception of such aesthetic elements as line, color, etc. In the case of art students, such evaluation seemed to be strong in proportion to the training received. An interesting interpretation along this line may be cited with

reference to the third art form. One of the outstanding characteristics of this picture was the effect of direct sunlight hitting the tops of the trees in contrast to a misty background. In the case of art majors, this effect was evaluated as technique. With reference to the other students, this same pictorial effect was appreciated in terms of mood or in terms of color, such as hue, value, or intensity. The intellectual approach seemed to enrich the appreciative experience chiefly through perception and an evaluation of technical elements.

The empirically characterized appreciation together with its implications may be discerned most easily of all. This reference is to appreciation which is derived from and characterized by actual experience which has contributed to the personality and enjoyment of meaningful understandings and implications. For example, the type of evaluation resulting from having painted a picture or worked in sculpture; from having vacationed in a locality similar to one pictured, or from having first hand information concerning a social or racial characteristic. Clearly, this approach will always be one of the most personal in relation to appreciative values. The man or woman having enjoyed a summer at the seashore takes home a photograph or some pictorial record which objectifies

his pleasure. The artist practicing architecture includes pictures of noteworthy architectural achievements among his collections. The individual who has seen the original Venus de Milo in the Louvre is favorably inclined toward the reproductions of that statue which he sees in America.

Usually such appreciations were extremely strong or extremely negative, but no less aesthetic. In this survey there were only two responses of an empirical nature which were negative. The first of these was made in reference to the poster. In this case the appreciator considered the art form from a realistic standpoint with reference to the actual appearance of mountains and trees. The forms themselves as well as the colors by which these forms were depicted on the poster seemed unreal to this student. The other instance of negative empirical response related to the second art form. The student said that she was prejudiced against any picture pertaining to a mill because she had lived around mills all her life. Otherwise, empirical appreciation was strong, and there seemed to be no distinction between that of art students and that of students without technical training.

As the reader may surmise, empirical evaluation nearly always characterizes subject appreciation in the case of pictorial art, or of subject and some element of color which serves to make the subject clearer as to its



descriptive meaning. The second aesthetic element usually evaluated by means of an empirical approach is that of technique. The relationship in this case is clear. The student who has actually produced a statue has a keen appreciation of the technical qualities in another statue, especially if that piece of work is superior to his own.

The course this study has taken may be compared to a road along which certain mile posts have appeared. Relating this simile to the field of appreciation, these mile posts may be considered in the light of conclusions with regard to art appreciation which the writer is led to state. If they were expressed as definitions they would be too narrow, and the relationships established between them would be lost. Hence, such conclusions evolve as statements made in an expository form. The first such statement to be drawn from this analysis is that

1. Art appreciation is an experience involving the interaction of three factors: art, the individual, and his interpretive social background.

In the light of this statement, art appreciation is not something which as Mr. Hulme says can be understood by itself, but rather art is something which must be understood as an element which is found in the general process

of adjustment between man and the outside world. This adjustment involves many factors of a mechanical, emotional, aesthetic and intellectual nature. Each of these factors or elements has many aspects, and only a fragment of each aspect is directly accessible through the medium of art.

This art form which sets the human machine into action is composed of many complex aesthetic elements. The formal conditions of the art object, those elements of rhythm, line, balance, color, and the rest are deeply rooted into the world itself. In the course of man's process of adjustment, he was conscious of these elements long before they appeared to him in art. The rhythm of day and night, of summer and winter, of the tides entered into his perception previous to his interpretation of these elements in art. These elements are meaningful in relation to the apperceptive background of the individual.

2. Art appreciation is an experience which takes the form of aesthetic judgment.

In this study the aesthetic experience has been considered from the standpoint of the student rather than the creative artist. No two students responded exactly alike to an art object, nor were their responses similar in respect to different art forms. Mr. Prall says in

this respect:

"All of us now and then in some determinate way or other, say that something is beautiful. Beautiful may not be our word; we use 'fine' often, or 'great', or 'capital', or 'jolly'; and we say attractive, or pretty, or charming, or lovely, more appropriately than we say, beautiful."<sup>1</sup>

The nature of this judgment may be intellectual, emotional, or empirical in nature, and it may exist in relative quantities. Mr. Prall supports this viewpoint in the following quotation:

"The apprehension of beauty, whatever it is fully and analytically, however many processes internal to our bodies and brains and nerves and muscles and our very blood may involve, is characterized roughly by the delight we feel, or fail to feel, in apprehending objects."<sup>2</sup>

3. Art appreciation is a process of growth dependent upon the cultivation of perceptive ability.

We have discussed the factors entering into the aesthetic experience and the experience in relation to art appreciation. From this point we concern ourselves with the cultivation of this experience. In appreciating art, we are both discovering and discerning new types of beauty. This process is dependent upon the cultivation of perceptual

---

1. D. W. Prall, Aesthetic Judgment, (New York: Thomas Crowell Company, 1929), p. 3.

2. Ibid, p. 19.

ability. Explaining the nature of this concept, Robert Henri, writes:

"The appreciation of art should not be considered as merely a pleasurable pastime. To apprehend beauty is to work for it. It is a mighty and entrancing effort, and the enjoyment of a picture is not only in the pleasure it inspires, but in the comprehension of the new order of construction used in its making."<sup>1</sup>

Linked with cultivation of the appreciative experience are three terms whose meanings are interwoven in its development. These terms are "perception", "criticism", and "evaluation". The appreciator must first of all perceive along selective lines those esthetic elements on which he is to build his experience. Herein he takes into consideration whatever acquaintanceship and informed interest he may have concerning the art form. Such perception may be directed along many lines. Emotionally, intellectually, or empirically, the appreciation has an initial reaction toward an aesthetic element. As he responds to this raw material, he infuses it with meanings which involve critical judgment. To the extent that such criticism relates to the individual's appreciative experiences, does it have value to his total perception. Such a process is extremely complicated.

---

1. Robert Henri, The Art Spirit, (Philadelphia: J. B. Lippencott Company, 1923), p. 98.

It must be cultivated through developing the perceptive faculties of the individual. He must see and feel and understand for himself. It is much easier to tell people what they should believe than it is to train their perceptive powers to discriminate and unify. People, except in rare instances, like to be told what to appreciate. But the product of such activity is not appreciation. The only one way to truly develop art appreciation is to cultivate the perceptual abilities upon which it is dependent.

## BIBLIOGRAPHY

- Barnes, Albert C., The Art in Painting, New York: Harcourt, Brace and Company, 1925 and 1928.
- Bell, Clive, Art, New York: Frederick Stokes Company, 1924.
- Binham, Robert W., Historical Societies in papers and reports read at the Twenty-first Annual Meeting of American Association of Museums, Washington, D. C.: Publications of American Associations of Museums, New Series, No. 1, 1926.
- Chandler, Albert F., Beauty and Human Nature, New York: D. Appleton and Company, 1934.
- Christensen, O. E., and Karowski, T., "A Test in Art Appreciation", Art Psychology Bulletin, University of North Dakota, 1925.
- Cleaves, Jean, M., "Have Ideals in Art Education Changed?", Design, (April 1936).
- Coolidge, Calvin, Address at the joint meeting of the American Federation of Arts and the American Association of Museums, Washington, D. C., 1928.
- Craven, Thomas, Modern Art, New York: Simon and Schuster, 1934.
- Cubberley, Elwood, History of Education, Boston: Houghton Mifflin Company, 1920.
- Dale, Edgar, How to Appreciate Motion Pictures, New York: The Macmillan Company, 1935.
- Dewey, John, Art and Education, New York: The Macmillan Company.
- Dewey, John, Art as Experience, New York: Milton Bach and Company, 1935.
- Douglas, Frederic H., Hoppi Pottery, Esto Publishing Company, 1934.

- Dow, Arthur W., Composition, Garden City, N. Y., Doubleday Page and Company, 1913.
- Farnum, Royal B., Watercolors, Esto Publishing Company, 1933.
- Flora, A. C., "Art Appreciation from a School Superintendent's Point of View", Design, (September 1935).
- Fry, Roger, Vision and Design, New York: Brewer, Warren and Putman, 1932.
- Hambridge, Jay, Dynamic Symmetry, New Haven, Connecticut: Yale University Press, 1920.
- Henri, Robert, The Art Spirit, Philadelphia: J. B. Lippen-cott Company, 1923.
- Hill, Patty Smith; Gane, Florence; Grant, Forest; Meeks, Everett; Perkins, Elizabeth, "Can Education in Art be Continuous?", American Magazine of Art, vol. XXIII (1931).
- Kahn, Ely Jacques, Design in Art and Industry, New York: Charles Scribner's Sons, 1935.
- Kant, Imanuel, Critique of Aesthetic Judgment, translated by J. C. Meredith, Oxford: Clarendon Press, 1911.
- Katz, Elias, "Developing Motion Picture Appreciation", Design, (October 1934).
- Keppel, Frederick P., and Duffus, R. L., The Arts in American Life, New York: McGraw-Hill Book Company, Inc., 1934.
- Leighton, R. W., Preliminary Report on Crater Lake Project, University of Oregon, (May 1934).
- Lewerenz, Alfred S., Tests in Fundamental Abilities of Visual Art, Los Angeles Research Service Company, 1927.
- Lucheish, M., The Language of Color, New York: Dodd, Mead, and Company, 1918.

- McAdory, Margaret, The Construction and Validation of An Art Test, New York: Bureau of Publications, Teachers' College, Columbia University, 1929.
- Meier, Norman C., and Seashore, R. H., Art Judgment Test, University of Iowa: Bureau of Educational Research and Service.
- Melton, Arthur W., and Robinson, Edward, S., Problems of Installation in Museums of Art, Washington, D. C.; Publications of American Association of Museums, 1935.
- Mueller, John, "Theories of Art Appreciation", Studies in Appreciation of Art, vol. IV, No. 6, University of Oregon Publication, (February 1934).
- Mullen, Mary, An Approach to Art, Merion, Pennsylvania: Barnes Foundation Press, 1923.
- Munro, Thomas, "Creative Imagination and Nature", American Magazine of Art, vol. XXIII, (July 1932).
- Munro, Thomas, Methods of Teaching Fine Arts, edited by W. S. Husk, Chapel Hill, North Carolina: The University of North Carolina Press, 1935.
- Nimons, George C., College Instruction in Art, edited by A. H. Palmer and Grace Holton, New York: American Association of Colleges, 1934.
- Opdyke, George H., Art and Nature Appreciation, New York: The Macmillan Company, 1932.
- Parson, Philip A., "A State University Reaches Out", American Magazine of Art, vol. XXIII, 1931.
- Payant, Felix, Our Changing Art Education, Columbus, Ohio: Ceramic Studio Publishing Company.
- Perkins, Elizabeth Ward, "Can Education in Art Appreciation be Continuous", American Magazine of Art, vol. XXIII, 1931.
- Prall, D. W., Aesthetic Judgment, New York: Thomas Crowell Company, 1929.



- Puffer, Ethel D., The Psychology of Beauty, Boston and New York: Houghton, Mifflin and Company, 1906.
- Rand, Gertrude, Psychological Monographs, vol. XV, (May 1913).
- Richards, Charles R., Art in Industry, Report of survey conducted by National Society for Vocational Education of the State of New York, New York: Macmillan Company, 1922.
- Ross, Denman W., A Theory of Pure Design, Boston and New York: Houghton Mifflin and Company, 1917.
- Savage, Eugene, Methods of Teaching the Fine Arts, edited by W. S. Husk, Chapel Hill, North Carolina: North Carolina Press, 1935.
- Schopenhauer, Arthur, The World as Will and Idea, translated by E. S. Holdoppe and J. Kemp, London: K. Paul, Trench, Trubner and Company, 1907 - 1909.
- Thurstone, Carl, Sculpture, Este Publishing Company, 1934.
- Tucker, Allen, Design and the Idea, New York: Arts Publishing Company, 1930.
- Western Drawing and Manual Training Association Annual Reports, 1906 - 1911.
- Youngs, Lovisa, The Appreciation of Music, (Unpublished Baster's Thesis) 1935, University of Oregon.
- Zane, Howland B., "Appreciation of Space Arts", Studies in Appreciation of Art, vol. IV, University of Oregon, (February 1934).

Typed by: Ina C. Kerley  
and  
Dora Hertschorne

Appendix Arranged by:  
Mary Ellen Eberhart

Photographs Taken by:  
Robert Otto

APPENDIX

ART APPRECIATION TEST--FORM A

Name \_\_\_\_\_  
Class \_\_\_\_\_

Art Object \_\_\_\_\_  
Date \_\_\_\_\_

INSTRUCTIONS:

This is a study of people's responses to art forms. On this and the following page you will find forty-five statements expressing possible feelings concerning the art form indicated at the top of the page.

Draw a circle around the numbers of those statements with which you agree, thus: (47)

Place a cross before each statement with which you disagree, thus: X48

If you are undecided about a statement, place a question mark before it, thus: ?49

People disagree very much with respect to their feeling for these art objects so express your own feelings freely.

\*\*\*\*\*

1. I'd rather have this and live with it than any other art object.
2. I could go without my meals and continue looking and thinking about this for a long time.
3. The most lasting satisfactions in life come to me in seeing and thinking about things of this sort.
4. Collecting and enjoying things of this sort is my hobby.
5. I really enjoy looking at this.
6. It is a pleasure to look at this.
7. This is very interesting.
8. The more I look at this the better I like it.
9. I like to look at this because it is very interesting.
10. I like to spend my spare time in learning more about this.
11. The feeling of enjoyment and understanding this gives me makes it worth while to me.
12. I like to look at this although I think it is hard to understand.

13. The task of trying to understand the meaning of this develops my capacities to do it.
14. I think that it is a good thing for a student to know how to understand and enjoy things like this.
15. Looking at this is a satisfactory way of spending the time.
16. I don't mind looking at this because I know I should do it.
17. I like to look at such things where no one tells me what he wants me to see.
18. It is pleasant to do this some of the time.
19. I don't think that looking at such things would harm anyone.
20. I don't mind looking and thinking about this if I can take my own sweet time at doing it.
21. I don't mind doing this if someone gives me helpful suggestions.
22. It all depends on the mood I'm in, whether or not I like to do this.
23. I haven't any definite like or dislike for his object.
24. I could be much more interested in this than I am.
25. This would be all right if it were not for a few disagreeable things connected with it.
26. I don't like to look at this when I'm anxious to do something else.
27. Some people like looking at this, but more of them dislike it.
28. I don't care much about looking at this.
29. Looking at this takes more time and energy than it is worth.
30. This is not difficult to look at, yet I have taken a dislike to it.
31. I get tired of looking at this.
32. I think that looking at this thing takes up too much time.
33. This seems to make one's time drag.
34. There are many more disadvantages than advantages in looking at this.
35. Looking at this makes me too tired.

36. It is monotonous for me to have to look at this.
37. Anyone who spends his time looking at this must be lacking in ambition.
38. This has no place in the modern world.
39. Looking at this is a waste of time.
40. It makes me tired to even think of looking at this.
41. When I have a home of my own, I'll never have a thing like this in it.
42. I get angry every time anyone mentions wanting or liking a thing like this.
43. I have a feeling of hatred for this.
44. Trying to look at this is hard, and I hate it.
45. I think that there is no worse job in the world than trying to like or understand this.

Name \_\_\_\_\_  
 Class \_\_\_\_\_

Art Object \_\_\_\_\_  
 Date \_\_\_\_\_

INSTRUCTIONS:

This is a study of people's responses to art forms. On this and the following page you will find forty-five statements expressing possible feelings concerning the art form indicated at the top of the page.

Draw a circle around the numbers of these statements with which you agree, thus: (47)

Place a cross before each statement with which you disagree, thus: X48

If you are undecided about a statement, place a question mark before it, thus: ?49

People disagree very much with respect to their feeling for these art objects so express your own feelings freely.

- \*\*\*\*\*
1. I love to look at this.
  2. I adore looking at this.
  3. I couldn't mind looking at this seven days a week.
  4. This fascinates me.
  5. I got great pleasure out of looking at this.
  6. Looking at this gives me a great deal of pleasure.
  7. I like to look at this.
  8. I look at pictures quite a lot and enjoy doing it.
  9. The more I do look at this, the better I like it.
  10. My enthusiasm remains great all the time I am looking at this.
  11. I feel as though I were enjoying a benefit to mankind all the time I am looking at this.
  12. I like to look at this by myself.
  13. I like to look at this because it is appreciated by other people.
  14. I think everyone should know how to appreciate this.
  15. I like to look at this pretty well.

16. I like to look at this because it isn't so difficult to enjoy as other art objects.
17. Looking at this has its merits.
18. I think I would like to learn to appreciate this.
19. I should like to look at this when I am in the mood.
20. I like to look at this better when someone tells me what to look for.
21. I like looking at this only fairly well.
22. I enjoy only parts of this.
23. My likes and dislikes for this about balance one another.
24. It is all right to look at this when there is nothing else to do.
25. Someday I might begin liking this.
26. I like to do many things better than I like looking at this.
27. Many people do not like to look at this.
28. Looking at this is all right, but I wouldn't choose to do it.
29. I dislike doing this if there is no one to help me.
30. Looking at this isn't what it is cracked up to be.
31. Why should one look at this when there are so many more pleasant things to do?
32. Quite a number of things about this annoy me.
33. This must be done, but why should I have to do it?
34. Looking at this is more or less boring to me.
35. When I look at this, it seems as though I'll never get through.
36. This is too hard to look at.
37. I get out of looking at this whenever I can.
38. Looking at this is a useless way of spending one's time.
39. This does more harm than good.

40. This benefits no one.
41. Only a very stupid person would enjoy looking at this.
42. I wish I had never looked at this.
43. There is nothing about this that I could ever like.
44. I certainly hate to look at this.
45. I absolutely refuse to look at this.



Table No. 1

## Aesthetic Elements

Showing relative count given to nature and source of response to aesthetic elements involved in the appreciative response to Art Form I.

## A. Positive Response

Elements	No.	Nature of response	No.	Elements	No.	Nature of response	No.
Subject	4	Intellectual	2	Line			
		Emotional	1	Value	1	Intellectual	1
		Empirical	1	Symbolism			
Subject	4	Intellectual	1	Line			
Line		Emotional	2	Abstrac- tion	1	No comment	1
Subject		Empirical	1	Line			
Intensity	2	Emotional	1	Color	1	Emotional	1
Subject		Empirical	1	Rhythm		Intellectual	1
Value	2	Empirical	2	Value	3	Emotional	2
Subject		Intellectual	1	Rhythm	1	Intellectual	1
Hue	2	Emotional	1	Rhythm			
Subject				Hue	1	Emotional	1
Line				Rhythm			
Value	1	Emotional	1	Intensity	1	Emotional	1
Intensity				Hue			
Subject				Value	4	Intellectual	1
Line	2	Intellectual	1			Emotional	2
Value		Empirical	1			Empirical	1
Subject				Intensity	1	Emotional	1
Value	1	Intellectual	1	Design			
Technique				Color	1	Emotional	1
Subject				Symbolism			
Rhythm							
Intensity	1	Intellectual	1				
Balance							
Subject							
Line	1	Intellectual	1				
Technique							
Line	7	Intellectual	4				
		Emotional	3				
Line		Intellectual	1				
Hue	2	Emotional	1				
Line							
Intensity	1	Emotional	1				
Line							
Value	1	No comment	1				

## B. Divided Response

Elements	No.	Nature of response	No.
Subject			
Hue	1	Empirical	1
Line			
Value	1	Emotional	1
Value			
Hue	1	Intellectual	1

## C. Negative Response

Elements	No.	Nature of response	No.
Subject Line	1	Intellectual	1

Table No. II

## Aesthetic Elements

Showing relative count given to nature and source of response to aesthetic elements involved in the appreciative response to Art Form II.

## A. Positive Response

Elements	No.	Nature of response	No.
Subject	7	Intellectual	4
Subject		Empirical	3
Line	1	Emotional	1
Subject		Emotional	1
Line	1	Emotional	1
Intensity			
Subject			
Value	2	Emotional	2
Subject			
Line			
Balance	1	Empirical	1
Mass			
Value			
Subject		Intellectual	4
Technique	5	Emotional	1
		Intellectual	1
Subject	3	Emotional	1
Hue		Empirical	1
Subject			
Symbolism	1	Emotional	1
Subject			
Technique	1	Emotional	1
Value			
Subject			
Value	1	Intellectual	1
Purpose			
		Intellectual	3
Technique	4	Emotional	1
Technique			
Proportion	1	Emotional	1
Technique			
Line	2	Intellectual	2
Technique			
Intensity	1	Intellectual	1
Technique			
Value	1	Emotional	1
Line	1	Intellectual	1
Line			
Value	1	No comment	1

Elements	No.	Nature of response	No.
Value	2	Emotional	2
Value			
Symbolism	1	Intellectual	1
Value			
Rhythm	1	Emotional	1
Scale			
		Intellectual	1
Intensity	2	Empirical	1
Purpose	1	Emotional	1

## B. Divided Response

Elements	No.	Nature of response	No.
Subject	2	Intellectual	2
Subject		Intellectual	1
Technique	2	Empirical	1
Technique			
Hue	1	Intellectual	1
Value	1	Intellectual	1

## C. Negative Response

Elements	No.	Nature of response	No.
Subject	1	Empirical	1
Subject			
Proportion	1	Emotional	1
Technique	1	Intellectual	1

Table No. III

Aesthetic Elements

Showing relative count given to nature and source of response to aesthetic elements involved in the appreciative response to Art Form III.

A. Positive Response

Elements	No.	Nature of response	No.
Subject	2	Empirical	2
Subject		Emotional	1
Hue	2	Empirical	1
Subject		Intellectual	3
Value	17	Emotional	6
		Empirical	8
Subject		Emotional	1
Value	1	Emotional	1
Intensity			
Subject		Emotional	3
Intensity	6	Empirical	2
Subject			
Technique	1	Intellectual	1
Subject			
Line	1	Emotional	1
Subject			
Line	1	Emotional	1
Hue			
Subject			
Mood	1	Emotional	1
Subject			
Technique	1	Empirical	1
Intensity			
		Emotional	3
Value	6	Empirical	2
Value			
Hue	2	Empirical	1
Line			
Hue		Intellectual	1
Symbolism	4	Emotional	3
Intensity	2	Empirical	2
Technique			
Color	1	Intellectual	1
Line	1	Intellectual	1
Technique	1	Emotional	1
Proportions	1	Intellectual	1

B. Divided Response

Elements	No.	Nature of response	No.
Subject			
Value	1	Intellectual	1
Subject			
Technique	1	Intellectual	1

Table No. IV

## Aesthetic Elements

Showing relative count given to nature and source of response to aesthetic elements involved in the appreciative response to Art Form IV.

## A. Positive Response

Elements	No.	Nature of response	No.
Subject	3	Intellectual	3
Subject			
Line	1	Intellectual	1
Subject			
Technique	1	Intellectual	1
Subject			
Technique			
Proportion	1	Intellectual	1
Hue			
Subject			
Proportion	1	Emotional	1
Intensity			
Subject			
Line			
Hue	2	Intellectual	2
Technique			
Subject			
Hue	1	Intellectual	1
Subject			
Technique			
Value	1	Intellectual	1
Scale			
Subject			
Proportion	1	Intellectual	1
Subject			
Hue	1	Intellectual	1
Scale			
		Intellectual	1
Technique	2	Emotional	1
Technique			
Line	1	Intellectual	1
Technique			
Hue	1	Intellectual	1
Line	2	Intellectual	2
Proportion			
Hue	1	Intellectual	1
Abstrac- tion			

## B. Divided Response

Elements	No.	Nature of response	No.
		Emotional	1
Subject	3	Intellectual	2
Subject			
Intensity	1	Intellectual	1
Subject			
Technique	2	Intellectual	2
Subject			
Hue	1	Emotional	1
Subject			
Proportion	1	Intellectual	1
Hue			
Purpose		Emotional	1
Hue	2	Intellectual	1
		Intellectual	2
Technique	3	Emotional	1
Technique			
Intensity	1	Intellectual	1
Line			
Color	1	Emotional	1
Hue	1	Emotional	1

## C. Negative Response

Elements	No.	Nature of response	No.
Subject	1	Emotional	1
Subject		Intellectual	1
Intensity	2	Emotional	1
Subject			
Technique	2	Intellectual	2
Subject			
Line			
Proportion	1	Emotional	1
Hue			
		Intellectual	2
Technique	3	Emotional	1

## C. Negative Response (cont.)

Elements	No.	Nature of response	No.
Technique Proportion	2	Intellectual	2
Technique Line Color	1	Intellectual	1
Technique Intensity Proportion	1	Intellectual	1
Purpose	1	Emotional	1

Table No. V

## Aesthetic Elements

Showing relative count given to nature and source of response to aesthetic elements involved in the appreciative response to Art Form V.

## A. Positive Responses

Elements	No.	Nature of response	No.
		Intellectual	3
Subject	6	Empirical	5
Subject		Emotional	1
Value	3	Empirical	2
Subject			
Value	1	Empirical	1
Hue			
Subject			
Hue	1	Emotional	1
Subject			
Purpose	1	Empirical	1
Subject			
Purpose	1	Intellectual	1
Hue			
Subject			
Proportion	1	Intellectual	1
Line			
Subject			
Technique	1	Empirical	1
Subject			
Technique	1	Intellectual	1
Value			
		Intellectual	2
Purpose	3	Emotional	4
		Empirical	2
Purpose			
Hue	1	Empirical	1
Purpose			
Intensity	1	Intellectual	1
Technique	1	Intellectual	1
Technique			
Intensity	1	Intellectual	1
Technique			
Hue	1	Emotional	1
Technique			
Color	1	Emotional	1
Technique			
Line	1	Emotional	1
Value			

Elements	No.	Nature of response	No.
Technique			
Hue	1	Emotional	1
Line			
		Intellectual	4
Value	3	Emotional	1
Line	1	Empirical	1
Intensity	1	Emotional	2
Balance of			
line, mass,	2	Emotional	2
tone			
Form			
Hue	1	Empirical	1
Color			
Hue	1	Emotional	1

## B. Divided Response

Elements	No.	Nature of response	No.
Subject			
Color	1	Intellectual	1
Subject			
Form	1	Intellectual	1
Subject			
Technique	1	Emotional	1
Purpose			
Composition	1	Intellectual	1
Color			
Hue	1	Intellectual	1

## C. Negative Response

Elements	No.	Nature of response	No.
Subject			
Hue	1	Empirical	1

Table No. VI

## Aesthetic Elements

Showing relative count given to nature and source of response to aesthetic elements involved in the appreciative response to Art Form VI.

## A. Positive Response

Elements	No.	Nature of response	No.
Subject	8	Intellectual	2
		Emotional	1
		Empirical	5
Subject			
Intensity	1	Emotional	1
Subject			
Line	1	Emotional	1
Subject			
Technique	1	Intellectual	1
Subject			
"Touch"	1	Emotional	1
Subject			
Mass	1	Intellectual	1
Subject			
Proportion			
Technique	1	Intellectual	1
Material			
Subject			
Line	1	Intellectual	1
Line			
Subject			
Technique	1	Intellectual	1
Proportion			
Subject			
Technique			
Mass	2	Intellectual	2
Line			
Proportion			
Subject			
Technique			
Line	1	Intellectual	1
Proportion			
Subject			
Technique	7	Intellectual	3
		Emotional	1
		Empirical	3
Technique			
Proportion	1	Empirical	1
Technique			
Form	1	Empirical	1
Detail			

Elements	No.	Nature of response	No.
Technique			
Mass	1	Intellectual	1
Technique			
Symbolism	1	Emotional	1
Technique			
Mass	1	Intellectual	1
Line			
Technique			
Surface	1	Empirical	1
Technique			
Line	1	Intellectual	1
Technique			
Proportion	1	Empirical	1
		Intellectual	1
Line	4	Emotional	5
Line			
Form	1	Empirical	1
Line			
Mass	1	Intellectual	1
Line			
Material	1	Emotional	1
Abstraction	1	Emotional	1
Material	1	Intellectual	1
		Emotional	2
Mass	4	Elicited	1
		No reason	1

## B. Divided Response

Elements	No.	Nature of response	No.
		Intellectual	1
Subject	3	Emotional	2



## C. Negative Response

Elements	No.	Nature of response	No.
Form	1	emotional	1