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ART TEACHER PREPARATION AT SYRACUSE UNIVERSITY, THE FIRST CENTURY

The Ohio State University

Ph.D. 1979

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ART TEACHER PREPARATION AT SYRACUSE UNIVERSITY, 
THE FIRST CENTURY

DISSERTATION

Presented in Partial Fulfillment of the Requirements for 
the Degree Doctor of Philosophy in the Graduate 
School of The Ohio State University 

By 
Mary Ann Stankiewicz, B.F.A., M.F.A.

* * * * * *

The Ohio State University 
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INTRODUCTION

Goals of This Study

The original questions to be answered in this dissertation were: what is synaesthetic education and how did it come to be? Synaesthetic education is the latest manifestation of art teacher preparation at Syracuse University so investigating the origins of synaesthetic education led to the question: what has art teacher preparation been at Syracuse? Answering this question has involved historical research into political, social, economic, and philosophical factors involved in art teacher preparation. During the process of research, certain factors were singled out for more attention than others. These factors have included the curricula for art teacher preparation, assumptions behind the curricula, faculty responsible for the program, and sources of power in the organization of the university. Development of the New York State educational system as it affected art teacher preparation needed to be discussed. In order to put the Syracuse program into some context, research was done into the history of art education in the United States.
Thus, within the broad area of art teacher preparation at Syracuse University the following questions were selected for investigation:

1. What has been the art teacher preparation curriculum at Syracuse University between 1873 and 1973?

2. What assumptions have Syracuse faculty responsible for art teacher preparation held about the human being, the nature of art, and goals of art education?

3. How have beliefs held by art educators at Syracuse related to those current in American art education at the time?

4. What other factors have influenced the development of art teacher preparation at Syracuse University?

This study is more than a simple history of an art teacher training curriculum. Although I agree with Thomas Munro that "methods of educating art teachers tend to proceed from beliefs or assumptions," I do not believe that such assumptions are the sole factor determining curriculum development. Therefore, I have attempted to consider other relevant factors such as art educational milieu, university politics, campus ambiance. My major interest, however, is in justifications art educators offer for their practices. Thus, a fifth, overriding question may be added to the four questions above:

5. What has been the relationship between those beliefs justifying art education offered by Syracuse University art educators and the art teacher preparation curricula at Syracuse?

Such justifications may be called theories, ideologies, or philosophies of art education. The last is perhaps the
most loosely used when applied to sets of assumptions in art education. Few art educators justify their practices according to a systematic, logically derived set of beliefs about the world, knowledge, and values. However, most art educators depend on common sense versions of ideas found in systematic philosophies such as Idealism, Realism, or Pragmatism as they justify their practice. The concept "theory" has been debated in art education for over a decade.² By seeking theories for art education, art educators have sought to base practices on descriptions of what is the case in regard to human beings and art. In its scientific use by Positivist philosophers of science, a theory appears to imply no metaphysical assumptions. Rather, it describes, explains, and predicts empirical phenomena and unifies generalizations about such phenomena as a guide to inquiry. "Theory" need not necessarily involve prescription for practice. While theory may be needed in art educational research, one may question the relationship of "theory" found in scientific usage to art educational practices. Although they are closely related, research and practice in art education are two sorts of enterprises with different goals. Some research in art education is scientific but not all art education is science. In any case, the term is often loosely used in art education to refer to sets of assumptions used to justify practices. Ideology, the third term mentioned above, has
come to have negative connotations. The term can be used to describe justifications for practice in art education which prescribe what ought to be done in a limited class of social situations, which offer a goal for art education, which include assumptions about facts and values, and which attempt to persuade others to accept them.

Given the subtle differences between these words used to describe assumptions of art educators, it might be well to stipulate another term to cover philosophies, theories, and ideologies of art education. What we will examine in this study are some normative theories of art education and their effects on art teacher preparation curricula. "Theory" is used to refer to the fact that these are sets of generalizations which claim to describe what is. Metaphysical assumptions are taken for granted in these normative theories. These theories are characterized as "normative" because they offer standards for practice, both describing and prescribing what ought to be done.

Use of "art education" in this study needs to be clarified. Two uses of "art education" may be distinguished in writings in the field. One, a narrow conception, refers to art in schooling, most often public schooling. The second, broad conception, refers to all occasions of teaching and learning in the arts. This second conception can include apprenticeship, art therapy, museum art instruction, as
well as art in schooling. The second, broad conception of art education is used in this study.

Another distinction may further clarify the subject of this narrative. Art education may be conceived as acting in two worlds: a practical world and a theoretical world. Art education in the practical world is more than intersection of activity in the arts and activity in education. Figure 1 indicates the domain of this practical world of art education. Art teacher preparation is one activity within this world. Each activity in art education also works at a theoretical level. Within art teacher preparation we can find beliefs about art and about education as well as normative theories of art education. Figure 2 shows this world. This study, then, examines art teacher preparation in the practical world of art education at Syracuse University and normative theories of art education held by certain art educators. These normative theories will be looked at critically; their coherence and soundness as structures of ideas will be examined. This study is not only a history of the practical world of art teacher preparation at Syracuse, it is also a critical analysis of some normative theories which have affected that preparation. The goal is to examine some relationships between theory and practice in the history of art education at Syracuse University and to examine the soundness of relevant theory. Although one can distinguish between theory and practice
Figure 1.—Practical World of Art Education.
Figure 2.—Theoretical World of Art Education.
for purposes of analysis, the practical and the theoretical worlds together comprise the broad conception of art education used in this study.

**Importance for Art Education**

Art education, like many other fields, is changing. Art continues to hold an unsteady position in public schools; many art educators are exploring functions of art in therapy, media, recreation, or museums. The continued questions are: What is art education and what should art education be? One means to define identity is to explicate ancestry. A genetic explanation accounts for a current state of affairs in terms of its history. Such an explanation cannot serve to logically evaluate that state of affairs, it merely defines it in terms of origins. One way, then, of finding out what art education is lies in examining what it has been, its history.

Frederick Logan’s book, *Growth of Art in American Schools*, published in 1955, attempted to do this task for art education. Logan's book is an invaluable aid for anyone interested in the history of art education, but some problems appear to a contemporary reader. Logan was surveying the entire history of art in schooling in the United States from colonial days through the 1950s. The result is an overview of changes in art education. Such a broad survey is necessary but should be supplemented with studies
on a smaller scale. Logan's last chapters examine what were current events to him. One problem with contemporary histories is that they may lack the critical perspective brought by distance in time. The current study may be open to similar criticism, but I have attempted to be critical of contemporary ideas as well as of past ideas. Logan's book accepts contemporary ideas uncritically while presenting a more critical exposition of past ideas. His interpretation of the forties and fifties in art education wants revision by a less partisan historian.

Other surveys of the history of art education in America rely on Logan's book but are even more general. One fine history of art education is "The Introduction of Art as a General Education Subject in American Schools," a dissertation by Harry Beck Green. Green did extensive research on his topic; in his dissertation, sources are fully documented. One of Green's recommendations at the conclusion of his study was: "That a thoroughgoing history of art education on the college level be prepared." As he pointed out three decades ago, little research had been done in this area. More historical studies on collegiate art education are available today, but most concentrate on one institution so that no general history of collegiate art education exists. Even less research has been done into the history of art teacher preparation as one aspect of art in higher education. The account of the Syracuse
College of Fine Arts by Edgar Cole barely mentions art teacher preparation during the chancellorship of Dr. Day. Harry Green’s recommendation for thorough study of art in higher education remains to be acted on. There is a need for more historical studies of collegiate art education and art teacher preparation, studies which use primary sources and careful methods of research, so that a body of literature can be developed for use in art education.

Such a body of literature should include critical histories as well as descriptive monographs. Although description of past events is a necessary part of a body of literature on the history of art education, history has more uses than description. History can function as propaganda, disseminating ideas. History can praise or blame. We can learn from history, not by simply repeating practices which seem to have been successful in the past, but by asking questions of both past and present. The process of questioning past justifications for art education or past practices in art education can suggest questions to ask of current justifications and practices.

History of art education is needed because one way to explain "what art education is" requires description of what has been. Critical questioning of ideas found in the past can help suggest questions to ask in evaluating current ideas. Judgments of what art education should be are based in part on what is. History furnishes one source of
data for such judgments. Studies of particular examples of art education are needed to provide bases for generalizations about art education. This study is one attempt to meet these needs in art education.

The question "why Syracuse" comes to mind. First, Syracuse University claims to have had the first degree-granting College of Fine Arts in the United States, established in 1873. Thus, it furnishes an early example of art in higher education. The College of Fine Arts prepared art teachers from the beginning but did not recognize that function until 1900. The Department of Synaesthetic Education, responsible since 1970 for art teacher preparation at Syracuse, has set itself apart from art education nationally in both name and theory. Thus, Syracuse has at times been an anomaly in art education. Odd or even contrary cases can be used to test defining qualities of model cases. Syracuse has sometimes been an odd case in art education so it has been studied here in an attempt to shed light on what art education in general may be.
NOTES


2Some sources which discuss theory in art education include:

3General histories of art education include:

Some historical studies in this area include:
May Smith Dean, A Brief History of the Massachusetts Normal Art School, 1873/4 to 1923/4: Reprinted from Ten Issues of the M.N.A.S.A.A. "Bulletin" with Slight Changes and Additions (Boston ?: 1924?).
James R. Shipley, "A Hundred Years of Art At the University of Illinois," Introduction to exhibition catalogue Commemorating the Centennial of the Department of Art and Design (Urbana-Champaign: University of Illinois, 1977): 5-30.

At least one master's thesis from Syracuse offers historical material on art teacher preparation, surely other studies have been done:

CHAPTER I

ESTHETIC EDUCATION AND THE COLLEGE OF FINE ARTS

The last third of the nineteenth century was a period of growth for American art education at all levels. Several universities were teaching drawing or art. By 1872, Yale had three professors of art and a fine arts building. Methodists in upstate New York chartered a university at Syracuse in 1870 whose by-laws provided for five colleges, including the first degree-granting College of Fine Arts in the country. Academies of art were training artists in New York and Philadelphia. State normal schools in Massachusetts, Connecticut, New Jersey, Michigan, and Oswego, New York, offered drawing courses. Interest in art education was not limited to higher education; in 1869, the public high school of Syracuse instituted an art department. One function of this art department was a class for the training of public school teachers. In the following year, the state legislature of Massachusetts passed the well-known statute requiring the teaching of drawing in public schools of the commonwealth. A similar statute was enacted by the New York legislature in 1875. Art education was not confined to the schools; museums of art were
incorporated in New York, Boston, Washington, D.C., in 1870 to educate public taste by providing examples of fine art for the citizens. About 1870, American art education began growing into its contemporary pattern. Syracuse University participated in that growth—sometimes following national trends, sometimes devising its own pattern for art education. Art education may be broadly conceived to encompass all forms of teaching and learning in the visual arts. This study will concentrate on one aspect of art education—art teacher preparation at Syracuse University. Before the origins of art teacher training in the College of Fine Arts are examined, a brief review of the national model for art teacher training in the last third of the nineteenth century is in order.

Walter Smith and Massachusetts Normal Art School

One of the leading figures in the development of art teacher training in America was Walter Smith. Smith came to Boston in 1871 from Leeds School of Art in England where he was headmaster to become director of art education for both the city of Boston and the commonwealth of Massachusetts. Smith was responsible for developing what would become a model for much of American art education, a plan of art education that encompassed all grade levels and which by progressive, developmental stages carried art instruction from the elementary learning given in the lowest grade to pre-professional training in the highest.
As part of his plan, Smith founded Massachusetts Normal Art School to train art specialists who could then pass their knowledge of drawing on to the classroom teachers who were responsible for day-to-day instruction. The Massachusetts legislature granted funds for a normal art school in June, 1873. In November of that year, the school opened on the upper floors of 33 Pemberton Square in Boston. Massachusetts Normal Art School would become the center for art teacher training in American for the next three decades. Its curriculum would become the model for most art teacher training programs through the mid-twentieth century. The curriculum Smith designed for art specialists required all students to begin with a class in elementary drawing. Smith believed that drawing was an alphabet forming the basis for all art and that any person capable of learning could learn to draw. His drawing course began with free-hand copying of two-dimensional models, and continued with freehand drawing from three-dimensional models then from memory. Later in his course geometric drawing, design, and perspective were taught. This introductory drawing course at Massachusetts Normal Art was followed by courses in form, color, and industrial design, in constructive arts, in sculpture and three-dimensional design. These three courses could be taken in any order once the foundation in drawing had been laid; a diploma was awarded for completion of each course. Smith stressed the value of art training
for industry, his inheritance from the British schools of art. He compared the value of a school of art for an artisan to the value of university education for a professional man. The goal of his system of art education was development of skill in drawing which could benefit American industry and commerce. Smith's work in Massachusetts did not always proceed smoothly. Smith had a strong personality; he considered himself the authority on art education and refused to listen to criticism from those he considered less informed. He set high standards for the drawing work, standards often opposed by teachers. Controversy over the extension of his drawing program to the high schools led to his dismissal as director of drawing for Boston in 1881. Further controversy, in part regarding a location for the normal art school, led to Smith's dismissal from his state directorship and his post as head of the normal art school. In 1883, Walter Smith returned to England where he died three years later.

The College of Fine Arts

Although Massachusetts was a center for art education during the late nineteenth century and Walter Smith implemented his art teacher training program there, art teacher preparation was not confined to the Bay State. We have seen that Syracuse instituted a high school art department with a teacher training course in 1869.
However, interest in art education in the Syracuse area extended beyond the public schools. When a convention of Methodist ministers and laymen met in Syracuse in February, 1870, to consider the educational interests of that church in New York State, they resolved to establish in Syracuse or its immediate vicinity a university.\textsuperscript{17} When this university was chartered a month later, Article III of the By-Laws stated that the university should include at least six colleges, one of which was to be a College of the Fine Arts.\textsuperscript{18} Provision for a college of fine arts probably reflected that growing national interest in art in higher education mentioned above. Academies and seminaries in the state of New York had been teaching drawing, mapping, perspective, or painting since 1825.\textsuperscript{19} Some of these academies were under Methodist control; several of the future Syracuse University faculty had taught at these academies.\textsuperscript{20} Thus, men who would plan the early curriculum at Syracuse had been active at college-preparatory institutions which taught art.

The object of the Syracuse University corporation was "the diffusion of knowledge among men" through teaching Christian learning, literature, science, and the knowledge of the learned professions.\textsuperscript{21} Teacher training or pedagogy was not mentioned as a goal. The university was established to provide an opportunity for Methodist young people in New York State who wished to pursue education beyond an
These young people were often ministers' children and thus part of the middle class, a group of young ladies and gentlemen who sought higher education for cultural polish as well as for vocational training. That the fine arts were conceived as part of a liberal education is apparent from speeches made at the inauguration of the College on September 18, 1873. A number of ministers from the area spoke in favor of education in the arts as a means to the perfection of civilization, as necessary to the development of good taste and appreciation of culture, as developing the higher powers of man, as a liberalizing influence on the mind of man. The inaugural speakers also addressed themselves to the types of students they envisioned for the new college. The college was aimed not only at cultural development for all students, but also toward the development of artists, those talented individuals who without special instruction might never realize their genius. Another group for whom the College of Fine Arts was intended were young ladies. The Reverend A. F. Beard of Plymouth Church in Syracuse told the story of a young lady who, after a normal school education, became the wife of a senator. Rev. Beard mused on how much more cultured and aesthetically pleasing her home would have been if she had had the benefits of education in the fine arts.

Although the College of Fine Arts of Syracuse University opened its door just two months before Massachusetts
Normal Art School, we can see several differences between Syracuse and the national leader in art teacher training. Smith's state plan was designed to provide training in drawing for working class individuals. Such training was expected to ultimately benefit industry and commerce in the commonwealth. Smith based his curriculum on the assumption that drawing was a skill that nearly everyone could learn. Syracuse's College of Fine Arts, on the other hand, aimed its instruction at middle class ladies and gentlemen. Education in the fine arts was expected to benefit the individual by liberalizing thinking and developing appreciation of culture. Syracuse was not a state supported institution; the university was church supported at the beginning. As a private institution, its duties to the state were minimal. The Syracuse student was not expected to become an artisan but rather an artist. The founders believed that some individuals possessed special talent which should be developed. Their philosophy was more elitist than egalitarian.

Smith's school was in the art teacher training business from the beginning; its name tells us that. Syracuse's College of Fine Arts was not. However, from the start, the college prepared not only artists but also teachers of the arts. Mark Maycock, first graduate in Fine Arts at Syracuse, taught at Buffalo State Normal School. An 1878 circular on the college includes the following paragraph:
The rapidly advancing public taste in all matters pertaining to the Fine Arts has created a demand for a better class of instructors, for Academies, Seminaries and High Schools, in drawing and painting, and in vocal and instrumental music. The graduates of the College of Fine Arts have always secured excellent positions as teachers. To young persons whose taste or necessities should lead them to enter the profession of teaching, no branches offer more pleasant or remunerative fields of work than drawing, painting, and music. Ladies especially can secure better remuneration in these than in any other branches.26

While anyone who has in fact taught drawing, painting, or music might disagree on the pleasure and financial rewards, the claim that Syracuse graduates did find teaching positions was justified. Out of fifty graduates between 1875 and 1882, eighteen were teachers, professors, or instructors in the visual arts, chiefly drawing and painting at colleges and private schools.27 Eight graduates taught music. Thus, over half of the first fifty graduates of the college were arts educators; 36 percent were visual art teachers in some form. Teacher preparation in the arts was part of the hidden curriculum in the Syracuse College of Fine Arts during its first quarter century. The teacher certification procedures in New York State during this period permitted the college to train art teachers without providing specific teacher training courses. The Act of 1875 removed teacher certification from county school commissioners and placed it solely in the hands of the state superintendent. All candidates for certification were required to pass an examination from the superintendent's
Thus, Syracuse graduates could secure public school teaching positions without taking pedagogy courses. Certification in drawing would continue to be by examination into the 1920s. Other differences between art teacher preparation at Syracuse and at Massachusetts Normal Art will be examined below. Before looking at the curriculum of the College of Fine Arts, it would be useful to look at the college's founder and his ideas on collegiate art education.

George Fisk Comfort

The founder and first dean of the College of Fine Arts was born in Berkshire, New York, in 1833, son of a Methodist minister. He prepared at St. Charles College in Missouri, Wyoming Seminary in Pennsylvania, and Cazenovia Seminary in upstate New York. Comfort then entered Wesleyan University, Middletown, Connecticut, where he received both his bachelor's and master's degrees. In 1857, he accepted a position as a teacher of drawing and painting at Amenia Seminary, Amenia, New York. During the next two years, Comfort taught the same subjects at Fort Plain Seminary. Comfort was involved in art education from the beginning of his career. During the Civil War, Comfort travelled in Europe, spending time in Italy and Germany pursuing his interests in art and aesthetics. He returned to America in 1865 to accept a position teaching esthetics at Allegheny College in Meadville, Pennsylvania. That school had proposed to establish
a college of fine arts but promised endowments fell through. In 1868, Comfort moved to New York City where he supported himself by lecturing part-time at Drew Theological Seminary in New Jersey on Christian art and by writing a series of German textbooks. In 1869, the Union League of New York invited Comfort to suggest an organizational plan for a museum of art which became the Metropolitan Museum of Art.\(^{29}\)

In addition to helping draft the constitution for the museum, Comfort was its provisional secretary, a trustee from 1870-1872, and fellow for life. Comfort's interest in art education beyond the school speaks to the contemporary interest in museum education among art educators.

Some time during this period, so the story goes, Comfort visited Clifton Springs, a spa near the Finger Lakes, to rest from his organizational labors. During his holiday, he became acquainted with Andrew D. White, originally of Syracuse, resting from his labors as first president of Cornell. Through White, Comfort was introduced to Bishop Jesse T. Peck, who was then setting up a new Methodist University in Syracuse. From these contacts, Comfort became a candidate for another teaching position.\(^{30}\)

At their meeting on August 31, 1871, the Trustees of Syracuse University accepted a recommendation from the faculty that Professor Comfort be offered a position in June, 1872.\(^{31}\) Comfort's recent marriage to Dr. Anna Manning, a physician, probably increased his interest in settling
Comfort began his work at Syracuse University as Professor of Modern Languages and Esthetics in the College of Liberal Arts. Provision had been made in the by-laws of the young school for a College of Fine Arts. In March, 1873, Comfort laid before Chancellor Winchell his plans for the organization of such a college at Syracuse, based on his observations of "the condition of education and of educational institutions in Europe and America."

Comfort took as a general model the Academy of Fine Arts in Antwerp but, to adapt this model for American use, he planned that entrance be conditional on "the attainment in art study that is procurable in the best high schools of the country." By the mid-nineteenth century, the Antwerp Academy was among those European academies of art which combined art and trade schools. Antwerp offered instruction in art, beginning from elementary drawing, to more than 400 students. The academy in Antwerp, which Comfort may have visited during his travels, had been organized in the mid-eighteenth century as a means of art education separate from local artists' guilds. The eighteenth century marked a move from a conception of art as an industry and the artist as an artisan to a beaux arts ideal of art as a science. The academic style was based on study of classical art, and small academies, such as Antwerp, were conservative in their methods. Two hours of daily drawing from casts, drapery, or life was the typical
program there. The artist was seen as a specially gifted individual deserving of more honor than a mere craftsman. The goal of the academy was an art education that would ultimately elevate the moral tone of the state. All these ideas, basic to the notion of the academy, are to be found in Comfort's writings. An alternative model of art education saw the goal of academic art instruction as the improvement of design and ornament for manufactured goods. This second model was followed by the British schools of art and brought to America by Walter Smith. In modelling his school on the Antwerp Academy, Comfort was probably closer to the first, beaux arts ideal of art education. His proposal included four-year courses leading to bachelor's degrees and three-year post-graduate courses leading to master's degrees. Chancellor Winchell supported Comfort's plan as did the faculty of the College of Liberal Arts. At their meeting on June 25, 1873, the trustees approved. The new unit was inaugurated in September, 1873, with Comfort as its first dean.

Comfort remained dean and professor of esthetics until 1893 when he resigned to move to LaPorte, Texas, with hopes of founding a Southern College of Fine Arts. The project failed, due in part to a national financial panic. Comfort returned to Syracuse and bankruptcy. His last years were spent in genteel poverty, supported by his son Ralph, a New York architect. Founding what is now the Everson Museum in
Syracuse occupied part of that time; Comfort served as its
director until his death on May 5, 1910. Like Walter Smith,
Comfort had a high opinion of himself. This trait was prob­
ably necessary for men engaged in founding new institutions
in the face of opposition. Comfort was a great talker, en­
thusiastically telling students about his many activities.37
One yearbook said of Comfort: "Diffused knowledge immortal­
izes itself."38 However, Comfort was not considered a good
teacher.39

Comfort was an idealist in both the philosophical and
the common senses of that term. He was a dreamer, a man of
vision, better at founding institutions than at their day­
to-day management. He was an idealist in the philosophical
sense because his view of the world subordinated matter to
ideas, man's body to his spirit. Comfort's philosophical
scheme began with a universe within which were two parties:
an Ego, or Creator; and the universe without, or the cre­
ated. The universe without, or creation as Comfort also
referred to it, appeared to be one "chaotic mass of facts
and events," but "on examination lines of connection form
binding together certain series of facts and events." A
unity can be found which pervades "the entire course of
events in the universe."40 Comfort believed the universe
had a structure, unaffected by particular content; in this
he was a formalist. He was also a dualist, for he divided
his universe into matter and spirit. Each had their own
attributes and laws of action which could be equally well understood. Pure matter, found in the created universe, was known through the physical sciences and via the senses. Pure spirit was exemplified by God, angels and demons, and the dead. In man, matter and spirit were united. Comfort's chief interest as an educator, however, was with the ranges of spiritual activity; this is consistent with his idealism. Comfort classified the ranges of spiritual activity from three standpoints: subject matter, method, and quality. While each class is exhaustive, each must be studied in relation to the other two. Comfort compared his three classes to three coordinates used in measuring a three-dimensional figure. The three classes of spiritual activity could, in Comfort's scheme, be further divided; each class had three sub-divisions. Subject matter was either theology, knowledge of the deity; or anthropology, knowledge of humanity; or, finally, cosmology, knowledge of the material universe. The three methods for learning about the ranges of spiritual activity were the historical (study of development), the theoretical (philosophy), and the practical (application). Finally, "the three great qualities that pervade every being, created on uncreated, in the universe" were the good, the true, and the beautiful. Comfort's scheme classified what one could learn about the spirit and the method by which it could be learned. For example, the study of geology in Comfort's
schemes would be classed under cosmology, knowledge of the material universe. Its method would be primarily historical; the quality of the spirit exemplified through such study would be the true.

Although Comfort declared that each of his three great classes was sound as a means of categorizing the activities of the spirit, he asserted that "the last one is the most available and the most natural as a basis for classifying the studies in a system of education." Apparently, Comfort regarded the value of classification by quality as self-evident for he offered no other argument in support of his assertion. And, of course, classification by quality, as Comfort did it, insures a place for the arts in education. Knowledge of the good was developed by moral and religious instruction; knowledge of the true was developed by all forms of instruction in sciences. Knowledge of the beautiful was developed by instruction in esthetics, the systematic study of the fine arts. In Comfort's ideal system, moral, scientific, and esthetic education should have equal prominence, for together they developed all the qualities of the spirit, integrating them into a unified system.

Esthetic education, as Comfort conceived it, included all forms of instruction in the fine arts. He defined the fine arts as "the incorporation of the beautiful in Human Production" and distinguished them from the incorporation
of the beautiful in nature and from useful arts. Com-
fort's emphasis on fine arts contrasts strongly with Smith's
concentration on industrial art. However, every work made
by human beings was, to Comfort, "a fine art in the degree
to which it is made according to laws of taste." Most
works of art not only embodied the beautiful but also per­
formed some function. Fine arts were to be further
classified by the "Avenue through they reach the soul." Thus there were formative arts which reached the soul
through the eye and speaking arts which reached it via the
ear. While other senses, such as touch, taste, and smell,
conveyed some beauty to the soul, the beauty was of a lower
order, received from natural objects alone not from any
fine art. The eye arts (formative) included painting,
sculpture, architecture, and applied arts. In this last
category Comfort placed landscape gardening, ornament in
all sorts of household decorative objects and dress and
photography. The ear arts included music, poetry, artis­
tic literature (belles-lettres), oratory, and applied arts
such as text books, circulars, conversation. Comfort's
scheme is laid out in Figure 3.

Fine arts should be taught through the three methods:
that is, they should be taught theoretically, historically,
and practically. Theoretical study of the fine arts should
include the science of esthetics, by which Comfort meant
the philosophy of the beautiful. Esthetic education should
Figure 3.—Comfort's Scheme.
examine the place of esthetics in a system of philosophy as well as "classification, methods, scope, spirit, and mutual relations of the different fine arts" and of the applied arts. Lectures in art history should be given during the last year of college along with lectures in esthetics. The purpose of historical lectures was to help students understand different epochs through study of the rise and fall of fine arts during each. To supplement such lectures, Comfort recommended that each college establish a museum where students could view plaster casts and other reproductions of art illustrative of major epochs as well as original works of art. Practical study of the fine arts centered on instruction in drawing and painting. Like Smith, Comfort called drawing the basis of all formative arts and recommended that it be required in schools at all levels and as part of college admission requirements. Unlike Smith, Comfort held that such a study was not necessarily designed to develop professional competence, but rather to help the student appreciate proficiency in the art of others. While the lectures on history and esthetics were to be reserved for the senior year of college, instruction in drawing of various types should be given during the junior year of college. In order to have a complete educational system, each liberal arts college should have a professor of esthetics, as well as professors of oratory, belles-lettres, and music.
Comfort's ideas interested the leading art educator of his day. In a letter dated October 7, 1872, Walter Smith declared that he shared Comfort's views on the value of casts and requested more information on "what you are doing for Art Education at Syracuse." This letter, in reply to one from Comfort, was written before Smith founded his normal art school and just a few days before his book on Art Education came on the market. Comfort had not yet laid his plan for the organization of a College of Fine Arts before Chancellor Winchell, though he had written on collegiate esthetic education almost ten years earlier. How much the two men corresponded and shared ideas is an open and tantalizing question.

We can see that Comfort's system of esthetic education certainly attempted to be a comprehensive, philosophically integrated system. However, it has some problems. First of all, he assumes that there is a definite structure to the world which can be known, but never explains how this structure is known. If his is the true structure of the world, how did he come to know it? Is his knowledge a product of reason or of faith? If it is a product of reason, he woes a logical argument so that his reasoning may be followed. If, however, his knowledge is a product of faith—and this seems likely given his religious training and devotion—then we must accept him purely on faith. There is no publicly verifiable way to prove that the
structure of the world is other than he says. Even if the basic premises of his system are accepted on faith, there is a problem with his terms. Comfort does not always define his terms clearly, often using the definiendum in the definiens. He also uses his words ambiguously. Perhaps the most prominent example of this ambiguity is in his use of "esthetics." This term refers to the entire study of the fine arts, as well as to a branch of philosophy concerned with "beauty." Thus, the same word is used interchangeably for both a broad and a narrow referent, confusing the reader. Comfort's categories pose problems, too, by overlapping. For example, the universe is divided into Ego and universe without. The universe is also divided into Creator and Created. Are Ego and Creator the same? It appears they are, but Comfort does not say. He does admit that parts of his categories overlap and intertwine making hard and fast divisions impossible. A final problem lies in whether or not his categories are exhaustive. Where, for example, do the methods of sciences like physics and chemistry fit? Is their method the theoretical? If it is, is that method the same as that of philosophy? Comfort does identify the theoretical method with philosophy. While science was still close to natural philosophy in Comfort's day, science and philosophy are two different areas of learning today. If universally true as he would probably claim, Comfort's system should apply to
contemporary science, too.

In spite of the problems his system evidences, George Fisk Comfort performed a valuable service for art education. He attempted to lay out a way of looking at the world in which art education was a necessary part of any sort of higher education, a philosophical foundation for art education. While Walter Smith thought of art education as training in drawing, a skill which virtually anyone could learn, George Comfort conceived of an esthetic education. Esthetic education was part of a liberal, collegiate education. Its arena was culture, not commerce. The useful, industrial arts are only part, and not the most prominent part, of Comfort's esthetic education. Both Smith and Comfort urged that science be taught along with art in their systems. Smith saw the practical benefits of science in its application as technology. Comfort saw science as the study of the true qualities of the spirit in the created world. The first is a more pragmatic, vocationally-minded view; the second is idealistic. Comfort seems more interested in the inherent benefits of art or esthetic education than in its practical value. Both men saw development of man's higher capacities as the ultimate end of education, but differed on more immediate justifications. While some contemporary art educators share Comfort's point of view, Smith's model dominated the field up to the 1960s. Today, Comfort's esthetic education, including art theory and
history along with art practice, seems to complement current ideologies in art education.

**Early Curriculum**

During Comfort's term as dean of the College of Fine Arts there were no art teacher training courses as such in the curriculum. We have seen that Syracuse was in fact preparing art teachers through the painting course, a hidden curriculum in art teacher preparation. In 1876, just three years after the college opened, Comfort did offer a summer normal art institute. Before looking at the painting curriculum, let us examine the program of the normal art institute to see how Comfort proposed to train art teachers.

The Normal School of Drawing and Painting was offered from July 11 to August 3, 1876. The circular describing the prospective institute explains that it will be offered because of requests from New York educators to fill a deficiency in the state's educational provisions resulting from a new state law. The state law in question was the 1875 statute requiring instruction in freehand and industrial drawing in New York schools. The institute was to be directed to five special groups: public school teachers required to teach free-hand and industrial drawing under the new law; administrators now required to superintend a branch of instruction unfamiliar to them; teachers of drawing and painting who desired to keep up with the latest methods and with principles of esthetics and history of art;
teachers of other subjects who wanted to be able to use drawing in their subject area; and recent graduates of colleges or normal schools seeking a knowledge of art as part of a general liberal education. Daily classes in both freehand and mechanical drawing were planned, as were sessions in both water color and oil painting. The circular states that, if requested, classes will be formed in clay modeling and in photography. Following Comfort's philosophy that practical, historical, and theoretical instruction each were necessary in art education, the studio classes described above were to be accompanied by daily lectures on a variety of related topics. Comfort proposed to give fifteen lectures himself: five on the science of esthetics and the principles of art criticism, five on the history of the fine arts, two on pedagogical methods in teaching drawing and painting, one on pedagogical method in teaching industrial art, one on points of contact between science and art, and one lecture on the current condition of painting and sculpture in America. In all, forty-six lectures were planned on topics ranging from the application of drawing in the teaching of botany, zoology, and geology, through the chemistry of colors, to Teaching as a Fine Art. Lecturers, in addition to Comfort, included the first two chancellors of Syracuse University; the principals of the state normal schools at Freedonia, Cortland, and Buffalo; faculty in
Fine Arts, Liberal Arts, and Medicine at Syracuse; and others, including President Andrew D. White of Cornell.54 Faculty for the studio branches included Comfort, Sanford Thayer, Archimedes Russell, Ward V. Ranger—all of whom were original members of the College of Fine Arts faculty. J. W. Armstrong, Principal of the State Normal School at Fredonia, and Mark Maycock of the State Normal School at Buffalo also taught drawing and painting. Other activities for the Normal Art Institute, the first summer session ever held at Syracuse University, included outdoor sketching parties and a loan exhibition in the University's only building, the Hall of Languages. Although drawing was taught in Comfort's institute at Syracuse, it was not emphasized as much there as it was in Boston. Studio art instruction was accompanied by lectures on art in Comfort's institute. Comfort's goals were broader than Smith's, just as his philosophy of art education was; his curriculum reflected this.

Comfort's goals for the first degree-granting college of fine arts in the United States were two-fold. First, he saw the college as a means to promote "the cultivation of the fine arts, a branch of education which exerts so important an influence upon the culture, refinement, and wealth of a nation, but which has been so greatly neglected in our American system of education."55 Education in the fine arts, as conceived by Comfort, was a necessary part
of a liberal education. His second goal was the training
of practitioners in the fine arts. As he wrote in 1878:
"There is a vast amount of dormant artistic talent in our
country, which is lost to the world through lack of proper
education and development." Comfort urged friends of
education to exert themselves in spreading word of the
college among talented young people so that the prospective "Giotto, Raphael, Michael Angelo, Christopher Wren,
Mozart, Beethoven or Handel" might not be lost to the
world through lack of systematic and thorough instruction
in his art. The notions of art education for people of
special talent and art education for the honor of the
nation were found in the academic model of art education.
Art teacher training was not an overt part of the model
nor of Comfort's original plan. As dean of the new col­
lege Comfort's stated means to achieve these goals was
through instruction in theory, history, and practice of
both the formative arts and the sounding arts. The fine
arts college had opened with programs of instruction in two
of the formative arts, architecture and painting. A music
department was added in 1877; a belles-lettres course was
added in 1894 soon after Comfort resigned to accept a posi­
tion in Texas. As we have seen, Comfort's conception of
art education encompassed all the arts while Smith's con­
centrated on the visual arts.
Comfort's writings, as examined above, presented a detailed plan for collegiate instruction in the fine arts. By looking at early bulletins of the College of Fine Arts at Syracuse, we can see how his scheme was implemented there. The painting program was also the art teacher training program. We can see that, as in the summer institute, Comfort did not limit the curriculum to studio work as Smith did. The 1874 bulletin announced instruction in architecture and painting leading to either the Bachelor of Architecture or the Bachelor of Painting degree. Admission to these courses depended on the results of examinations in English grammar, arithmetic, geography, elementary physics, and elementary drawing. Special students who did not wish to take a degree did not need to take entrance examinations. They could receive certificates of progress and proficiency in the courses they pursued.

The course in painting laid out in early bulletins revealed Comfort's emphasis on drawing. Like Smith, Comfort believed that drawing was a necessary foundation for art instruction. Of the fifteen hours of classes or lectures per week in the first term of the freshman year, eight were devoted to drawing from copies and casts, while four hours were spent on German, two on physics and one on physiology. Drawing from copies, drawing from casts, and architectural drafting were pursued for three hours.
each week during the second term. One hour of ancient history was added to the language and science requirements.

In the third term of the freshman year, seven hours per week were to be spent on drawing from nature and architectural drafting, one on geometry, three on German, two on physics, one on physiology, and no designated hours on ancient history though it was listed as a course offering. Drawing continued during the sophomore year; drawing from nature, perspective drawing, india ink and sepia drawing all were required during one or more of the three terms. Water color painting was an added requirement during each term. Other of what might be called studio art courses required during the second year were artistic anatomy, and illumination and lettering. German language instruction was required two or three times a week throughout this year. Science requirements were met via natural history in the first and second terms and botany in the third. Modern history was required throughout the year.

In his writings, Comfort suggested that lectures in esthetics and the history of the fine arts be reserved for the later years in college, to follow instruction in drawing. The curriculum for the junior and senior years at Syracuse followed this plan. One weekly class in esthetics was required during the first term of the junior year; History of the Fine Arts in Outline took the place of esthetics during the second and third terms. Studio
courses in the third year included: oil painting and drawing from nature during the first term; oil painting and colored crayon drawing during the second; oil painting and drawing from nature during the third. Photography was taught during the second and third terms in twice-weekly classes. The language required throughout this year was French; a course in English literature was also required three times a week throughout the year. One class in elocution was required each week. The sole science to be taken during the junior year was chemistry, once a week during the first term.

History and theory of art were taught primarily during the senior year, according to early bulletins. History of architecture, classical mythology, history and styles of engraving, essay on art, history of sculpture, Christian archeology and symbolism in art, art criticism, and encyclopedia of art literature all were required. The last course was a kind of review of current literature in art, including periodicals, so students could keep up with the latest theories and ideas. Studio or practical offerings included oil painting, drawing from nature, decorative art, and landscape gardening. Geology, taught twice weekly during the first term of the senior year, was the science. Italian, taught twice a week during the first two terms, was the required language. One lecture in philosophy of history was required during each week of the
second term. History of civilization and history of philosophy completed the last term.

We can compare the number of studio or practical offerings in art with the number of art theory and art history courses by means of the following chart (Figure 4). Note that provision has been made for science and language as well as history so that what Comfort considered a balanced program was taught. The only omission was moral or religious instruction, but such instruction probably was provided through the daily chapel required at this Methodist university. From the chart we can see that the curriculum in painting, introduced at Syracuse in 1873, was split almost evenly between art courses and what are generally considered liberal arts courses, which included the sciences, the path to knowledge of the true. Since Comfort's goal was to develop a cultured human being, courses in language, history, science, and literature furthered this goal. However, we must note that the curriculum at Syracuse was not balanced with one third of the available time allotted to each method for education in the qualities of the spirit. In the College of Fine Arts, the esthetic naturally received the most attention. In his writings, Comfort asserted that the fine arts should be taught historically and theoretically as well as practically. The painting curriculum, however, designated that more time be spent in studio or art practice courses than
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Figure 4.—Original Painting Curriculum College of Fine Arts.
in theory or history courses. While courses labelled Decorative Art or Oil Painting may have included some discussion of art theory or history, the majority course work in fine arts was studio oriented. This may have been due simply to the fact that more studio teachers were available than lecturers, or it may have been due to the influence of the European academy on which Comfort modeled his curriculum and in which continued emphasis was placed on drawing.

Faculty for the new College included Comfort himself, professor of Esthetics and History of the Fine Arts and Dean of the Faculty. Horatio N. White and Archimedes Russell were Professors of Architecture. Painting was taught by Sanford Thayer and George K. Knapp; Henry C. Allewelt was Professor of Decorative Art. Ward V. Ranger, Syracuse photographer, served as professor of photography. It seems that only Comfort was to be paid; the rest of the faculty donated their services to the infant college. Some members of the College of Liberal Arts faculty also donated their services to fine arts. They represented those departments whose studies were "essential to the complete education of the architect and painter, both as an artist and as a person of general culture." Those faculty included: John R. French, Professor of Mathematics; Rev. John J. Brown, physics and chemistry; Rev. Charles W. Bennett, history and Christian archeology; Rev. Wesley P. Coddington, English literature and history of philosophy;
The amount of science required in the first painting curriculum of the College of Fine Arts seems large. Approximately one-fifth of the painting curriculum during the first two years was devoted to sciences: physics, physiology, natural history, botany, and chemistry. There were probably several reasons for this. First of all, as Professor of Modern Languages and Esthetics, Comfort had taught in the scientific course in the College of Liberal Arts before Fine Arts was established. Like most American colleges of the time, Syracuse offered two courses of instruction: the classical and the scientific. Progressive educators of the time offered science courses as practical alternatives to the very traditional, classical curriculum of Latin and Greek studies. At Syracuse, some science was required in each course. Modern languages were part of the scientific course since its offerings were less determined by tradition than the classical course. Since Comfort was teaching in the scientific course, it seems likely that he would ask fellow faculty in that course to fill gaps in the curriculum of his new college. And, he may have conceived his esthetic education as branching off from the scientific course, just as scientific courses had originally branched from the classical course, the original college program. Another, less practical, reason for
the inclusion of science might have to do with Confort's idealistic conception of art and science. Both subjects revealed spiritual qualities at work in the world, according to Comfort's philosophy. Sciences demonstrated the truth of the Divine plan, fine arts its beauty. History was also important as the study of the unfolding of the Divine plan over time. Drawing was often taught in conjunction with scientific subjects as a means to illustrate and to demonstrate ideas. Such scientific drawings would, ideally, combine the truth and the beauty found in the world. Some drawing courses, such as perspective and mechanical drawing, strove to be scientific, truthful as well as beautiful. The relationship between truth and beauty was a close one to an idealist. It may be a second reason for the amount of science in the early painting curriculum.

As the College of Fine Arts grew, it enlarged its own faculty, and lessened its dependence on the faculty in liberal arts. The curriculum changed very little during the first twenty years. The only major change was to drop the science requirements in the early years and add more drawing and painting courses, including perspective. Growth of a full-time fine arts faculty probably facilitated this change. Architecture and music faculty were added to the staff during these years. Professors Knapp and Ranger remained on the faculty for the first six years
of the college. Ranger taught his specialty, photography, from 1873 to 1877. After that time, photography was dropped until 1912.61 Newton A. Wells, later dean of the School of Art at Western Reserve University, headed the drawing program between 1879 and 1888. Other studio faculty included Robert F. Dallas in oil painting and modeling; Hiram S. Gutsell in water-coloring; E. Eli Van DeWarker, professor of artistic anatomy; George H. Liddel and Frederick Carr Lyford, instructors in drawing.62 Influences from European academies continued to affect the College. In 1894, Dean Vernon hired two Italians to teach drawing and painting, Gino Bardella and Torquato Di Felice.63

An art teacher prepared in the College of Fine Arts of Syracuse University and certified by the state of New York after passing an external examination probably had a broader knowledge of art than a graduate of Massachusetts Normal Art School of the same period. This emphasis on a liberal education probably reflects the difference between college education and normal school education which, as we known, was much more specialized. While the drawing curriculum at Syracuse may not have been as structured as that at Boston, the Syracuse student did a great deal of drawing. This drawing was supplemented by painting, modeling, and printmaking. Over two-thirds of the course work for a Bachelor of Painting degree was what we would
call studio work. In spite of Comfort's assertion that history and theory of art were as necessary as practical instruction, these areas were allotted a minimal amount of time in the curriculum. They were included, however. In this respect, Comfort's plan of collegiate esthetic education as implemented at Syracuse was closer to contemporary standards for art education than was Smith's. Instruction in foreign languages was the next largest component of the early fine arts curriculum. This emphasis may have been idiosyncratic; Comfort was originally a professor of modern languages as well as of esthetics. He had written German textbooks. On the other hand, the languages may have been included to prepare students for later foreign study, or to enable them to read foreign language books and journals on art. The inclusion of elocution among the academic requirements also raises some questions. Was elocution taught as a speaking art, an accomplishment necessary to the educated artist, or was it taught to benefit the teacher trained in the College? The answer may lie somewhere in between. In any case, the Syracuse-trained art educator fit the national model by having had a great deal of instruction in drawing. Whether this drawing instruction followed Smith's system or not remains in question. Both the Syracuse curriculum and the Massachusetts Normal Art curriculum began instruction in drawing with copying flat examples. However, this practice
was followed by both British and continental art schools so that fact does not help to solve our problem. Did Syracuse students use the same flat examples as students in Boston? Were different styles of drawing encouraged in the two schools? Research into drawing in higher education remains to be done. In any case, Syracuse's hidden curriculum of art teacher training was founded on a metaphysical system to justify a role for art in education. Its goals were liberal rather than practical, and its curriculum had a breadth missing from Smith's program.

As the nineteenth century entered its final decade, the first stage of art teacher preparation at Syracuse University was ending. Syracuse was preparing art teachers through its painting curriculum. With the exception of the summer institute of 1876, no official art teacher preparation program was offered at Syracuse. Students desiring to teach in New York state needed merely to sit the drawing certification examination. There were no required courses, no specialized professional art requirements for New York art teachers.

The college had grown during its first twenty years; in 1889 John Crouse Memorial College for Women was dedicated as a fine arts building for Syracuse University. The college not only had its own building but also its own faculty and departments of painting, architecture, and music. Syracuse University had succeeded in establishing
its interest in art education.

Art education had grown nationally, too. The National Education Association had established its art department in 1884, recognizing that art education had interests which differed from the rest of education. Education in general was becoming recognized as a field of study. In 1888, New York legislated that a normal school diploma could succeed the external examination for teacher certification. Less than ten years later, three years successful teaching experience or three years of higher education, beyond grammar school, plus an approved professional teacher training course would be necessary for certification in New York.
NOTES

1. Drawing or art courses were introduced at the following universities or colleges during the period from 1860 to 1871: Harvard, 1871; Missouri University, 1868; Ohio Wesleyan, 1860; Vassar, 1866; Central College for Women, Missouri, 1869; Lake Erie College for Women, Ohio, 1870. James Parton Haney, ed. *Art Education in the Public Schools of the United States* (New York: American Art Annual, 1908), pp. 322-323.

2. Walter Smith, *Art Education, Scholastic and Industrial* (Boston: James R. Osgood and Company, 1872), pp. 377-378. Money for Yale's fine arts building was donated in 1864. Although Yale was a leader in collegiate fine art education, it did not originate the notion of specific art degrees, a first that is claimed by Syracuse University.

3. This claim, that Syracuse had the first degree-granting college of fine arts in this country, appears in Syracuse University Bulletins. Newspaper clippings in the Syracuse archives describing the inauguration of the college on September 18, 1873, make the same claim. The February 20, 1902, issue of the Syracuse University Weekly contained a communication from Professor Comfort, then retired. Comfort stated that there were no pre-existing scholastic degrees for American graduates in architecture, painting, sculpture, or music and that he originated degrees in those areas. AVC 6F49, Syracuse University Archives.


8. There is some disagreement as to when Smith began his work in Boston. Frederick M. Logan, *Growth of Art in American Schools* (New York: Harper and Brothers, 1955), p. 66, states that Smith was brought from England in 1872. Harry Green, "Walter Smith: The Forgotten Man," *Art Education* 19 (January 1966): 4, asserts that Smith arrived in Boston in October, 1871. Green's article has no footnotes,
making it difficult to check his accuracy. Probably, Green is correct. His thoroughly documented dissertation asserts that Smith visited Boston in May, 1871, to discuss the Boston position and that Smith moved to the United States in October, 1871. Harry Beck Green, "The Introduction of Art as a General Education Subject in American Schools," Ed.D. dissertation, Stanford University, 1948, pp. 107-111.

9 Green, 1966, p. 4.
10 Green, 1966, p. 5.

Material on the Massachusetts Normal Art School curriculum is taken from Logan, 1955, pp. 70-71.

12 Green, 1966, p. 5.
13 Green, 1966, p. 5.
For discussion on the Alphabet of drawing see Smith, 1872, pp. 7-8. On page 19, Smith refers to drawing as a "universal language."

14 Smith, 1872, p. 76.
16 Green, 1966, pp. 6-9.

17 Board of Trustees Minutes, February 22-24, 1870. RG8, Syracuse University Archives.
18 "Announcement of Syracuse University, College of the University, Organization," 1871. AVC 1, Syracuse University Archives.


20 For example, Amenia Seminary offered drawing and painting as early as 1842 according to Wyckoff, 1944, p. 67. The first two chancellors of Syracuse University both taught at Amenia; George Fisk Comfort, founder of the College of Fine Arts, taught drawing and painting there.

21 Announcement of Syracuse University," 1871.
Early Syracuse bulletins, yearbooks, and other records reveal that several students were the children of faculty members. Most of the early faculty were ministers.

Maycock received his Bachelor of Painting degree in June, 1875. Like liberal arts graduates of the time, Maycock wrote a thesis for his baccalaureate. His topic was "Art in Everyday Life." (Syracuse Standard, June 24, 1875. AVC 6F49, Syracuse University Archives.) The Master of Painting degree which followed three years later may have been earned "in course" according to early practice in American higher education by which baccalaureate recipients were awarded a master's degree after a lapse of three years and payment of a fee. See: John S. Brubacher and Willis Rudy, Higher Education in Transition, 3rd edition (New York: Harper and Row, Publishers, 1976), pp. 193-194. Maycock was employed at Buffalo and may or may not have done actual work to obtain the masters. In any case, he was the first Syracuse Fine Arts graduate to be employed as an art educator. In 1876, he taught in the Normal Art Institute held at Syracuse, becoming the first fine arts graduate to teach at his alma mater.


Maxwell Meyersohn, Educational and Legal Aspects of In-Service Training and Certification of Teachers, with Special Reference to New York State (New York: privately published, 1939), p. 45.

Pauline Jennings, "America's First Fine Arts College," The Syracusan (November 18, 1916), p. 27. CSDC Fine Arts 1887-1930, Syracuse University Archives. Ms. Jennings stated that the "Comfort Plan" devised for the Metropolitan Museum was also utilized by the Boston Museum of Fine Arts. Some of Comfort's ideas on art museums can be found in his paper: Art Museums in America (Boston: H. O. Houghton and Company, 1870). According to Tomkins (1970, pp. 30-31), Comfort's notion of the museum as a means for art education along with his clear
and concrete suggestions would be adopted by many American museums.


33 George Fisk Comfort, "History of Syracuse University," handwritten manuscript, undated but after 1904. RG13, Comfort Family Papers, Syracuse University Archives.

34 Ibid.


37 Recollections of Frank Joseph Marion, class of 1890, p. 2. AVC 1.2, General History of Syracuse University, Syracuse University Archives.

38 Onondagan, Syracuse University Yearbook, 1886, p. 167.

39 Recollections of Frank J. Marion.

40 George Fisk Comfort, "Place of Esthetics in a System of Philosophy," handwritten lecture notes, ca. 1847-1896. RG13, Comfort Family Papers, Syracuse University Archives.


42 Ibid.

43 Ibid.
George Fisk Comfort, "Classification of the Fine Arts," handwritten lecture notes, ca. 1847-1896. RG13, Comfort Family papers, Syracuse University Archives.

Ibid.

Ibid.

Comfort, 1867, p. 587.


Letter to George Fisk Comfort from Walter Smith, October 7, 1872. RG13, Comfort Family Papers, Syracuse University Archives.

Comfort, the son of a Methodist minister, prepared for college at Methodist seminaries before attending Wesleyan College. In his 1867 paper, Comfort explains that reasons for studying art included developing God-given faculties as part of our duty to God and so that we can better appreciate heaven when we get there.

Smith, 1872, p. 5.

Irving Kaufman has been a proponent of inherent values in art. See: Irving Kaufman, Art and Education in Contemporary Culture (New York: Macmillan, 1966).

Description of the institute is taken from the pamphlet, "Normal Institute of Drawing and Painting in Syracuse, N.Y." AVC 6F49, Syracuse University Archives.

It seems curious that no one from the State Normal School at Oswego participated in the summer Institute. Logan (1955, p. 88) writes of the influence of the "Oswego Movement" on elementary education and art education during the 1870s. The Oswego method used charts, maps, pictures, blocks, and other objects as teaching aids. This omission would seem to suggest two things: 1. Comfort's concern was not with art in elementary education; and 2. Syracuse's art teacher training was not in the mainstream.

George Fisk Comfort, "College of the Fine Arts of the Syracuse University," 1873. AVC 6F49, Syracuse University Archives.

George Fisk Comfort, 1878.

Ibid.
58 Bulletin, College of Fine Arts of the Syracuse University, 1874. AVC 6F49, Syracuse University Archives.


60 Bulletin, College of Fine Arts, 1874.


64 Meyersohn, 1939, p. 45.

65 Meyersohn, 1939, p. 47.
As we saw in the first chapter, Syracuse University's College of Fine Arts entered the art teacher preparation business early in its history but without establishing a specific course of studies for the preparation of art teachers. While the college in Crouse was training art teachers, the College of Liberal Arts in the Hall of Languages was beginning to recognize pedagogy, or the study of education, as part of the business of the university. Since art teacher training has been the responsibility of both Fine Arts and Education at Syracuse, a brief look at the origins of pedagogy there seems in order, after we examine the origins of the Normal Art program and the influence of Arthur Wesley Dow at Syracuse.

Normal Art

Normal art first became a part of the regular curriculum in the College of Fine Arts in 1900. At the trustees' meeting in January of that year, Chancellor Day made a motion that individual faculties be given authority to make minor changes in their curricula. Apparently,
institution of a two-year normal art course was one of those minor changes; tacit recognition of the fact that the College of Fine Arts was already engaged in the business of training art teachers. The chancellor reported to the trustees at their next meeting that: "Art students who do not care to spend four years in college will be pleased to learn that by your wisdom and foresight a new normal art course has been established, covering a period of two years. This is planned to prepare students for the position of teachers and superintendents of drawing in schools." The normal art course was offered through the Painting Department of the College of Fine Arts. At this meeting the trustees also approved the hiring of Mary E. Ketcham as Instructor in Normal Art and Decorative Design for one year. Mary Ketcham received $400 for her first year's work. Three recipients of Certificates in Normal Art were approved by the trustees at their meeting in June, 1901; Mary was rehired for a second year at a salary of $700.

Born in Springfield, Ohio, Mary Ketcham had received a Bachelor of Literature degree from Ohio Wesleyan University. Ohio Wesleyan was one of the first American institutions of higher education to teach drawing. The Department of Art awarded a diploma to its students who also had to fulfill the requirements of the literary course: English, history, physiology, botany, modern
languages, and art history. Other Syracuse faculty in Fine Arts at this time had received academic training in art abroad, a Syracuse bachelor of painting degree, or both. Mary Ketcham's training in art was somewhat different. Drawing and painting from casts, still life, life models, and landscape were an important part of the Ohio Wesleyan art program, in accordance with academic tradition. However, Ohio Wesleyan also offered wood carving, china painting, tapestry painting, and a course in decorative art. The wood carving course was very popular with students. The class of 1894, Mary's class, sent a carved portrait frame to the White House. Mary seems to have included wood carving in her studies. Thus, Mary Ketcham came to Syracuse with a background in crafts or applied arts and less academic art training than most of her colleagues. This background probably prepared her for the design course she taught along with the normal art course during her first years at Syracuse. After 1902, most of Mary Ketcham's work was in design, at Syracuse until 1920 and at the University of Kansas until her death in 1940. Mary seems not to have referred to her brief stint teaching normal art at Syracuse later in her life. Neither her obituaries nor an autobiographical interview mention her work with normal art at Syracuse, although she did mention her later work in design at Syracuse. It seems likely that the two years Mary Ketcham taught normal art at
Syracuse's College of Fine Art may have seemed, to her, merely a prelude to her work teaching design. We will look at Ketcham's design work in a later chapter, but, first, let us examine the original normal art course at Syracuse.

Up until the normal art course was instituted, sometime early in 1900, art teachers trained at Syracuse University took no specialized courses. Many graduates of the painting course in the College of Fine Arts became art teachers. Those wishing to teach in New York state public schools sat a drawing examination from the State Superintendent's office. By the last years of the nineteenth century, over two-thirds of the course work for the Bachelor of Painting in the College of Fine Arts was studio art, drawing and painting primarily. Less than ten percent of the curriculum was devoted to modern languages: Italian, German and French. Art history and art theory occupied an even smaller percentage of the four-year course with the least amount of time spent on history and other liberal arts courses. The normal art course was instituted to permit students who wished to become art specialists to do so without a four-year program and a baccalaureate degree. It permitted Syracuse University to compete with state normal schools which offered specialized art teacher training in less than four years. It also provided the professional teacher training courses then required by the State of New York for certification.
Some previous training in drawing was required for admission to the normal art course. A candidate was expected to demonstrate, by means of an examination or a certificate, proficiency in drawing, simple light and shade rendering, and principles of free-hand perspective. Other admission requirements were proficiency in English grammar and literature, in general history, in plane geometry and geometrical construction with mechanical instruments. Apparently, the prospective art specialist was expected to have certain verbal skills and general knowledge. Since drawing often served science and mathematics, skill in geometry and mechanical drawing would be useful. The first normal art course emphasized drawing. In addition to free-hand, mechanical drawing, and perspective, first year students took sketching from life. Life drawing in the second year was supplemented by another sketch class. History of art was required during both years along with history of ornament in the first year. The only painting course was water-color in the second year. So far, the normal curriculum matches the painting curriculum completed by earlier Syracuse-trained art teachers. The remainder of the normal art program marked a departure from the academic art training of the painting course.

Clay modeling, psychology, and normal art methods were required in the first year of the normal art course;
normal training was required in the second. And, last but not least, a course in Design and Composition was required during both years of the normal art course. These last classes, differing from the painting curriculum, signal a changing conception of the art specialist. No longer was an art teacher merely a supervisor of drawing; no longer was technical skill in drawing and painting, knowledge of art history and theory sufficient for teaching in the public schools. Some knowledge of the student was necessary, as was some knowledge of teaching methods. The subject matter of art in the public schools was no longer synonymous with drawing; design and hand-work in crafts had entered the curriculum.

Although psychology and teaching methodology formed part of the offerings of the department of pedagogy in 1901, there is little evidence that contact between normal art and pedagogy was encouraged or even occurred. The Fine Arts Bulletin mentions that students in the college may take a limited number of electives in the College of Liberal Arts where the department of pedagogy was located.12 No specific mention of this option occurs in the normal art course description. Therefore, while normal art students may have taken their psychology from the department of pedagogy, there is no evidence that they did not have a separate psychology course. If normal art offered its own psychology course, for its own students, no evidence of
course content remains. If, on the other hand, normal art students took their psychology with pedagogy students in the College of Liberal Arts, then one could expect some familiarity with Herbart, Froebel, Dewey, and the Child Study movement.13

Perhaps the most interesting innovation in the normal art course at Syracuse was the Design and Composition requirement. In 1899, Arthur Wesley Dow had published the first edition of Composition, a book which presented a new way of thinking about art based on Dow's own teaching experience. If Walter Smith had influenced one generation of American art educators, Dow was to influence the next.14 The design and composition course at Syracuse reflected beginnings of Dow's influence there. The notion of art as design versus art as drawing tended to distinguish normal art students from academic art students nationally.15 As we have seen, Syracuse-trained art educators had been taught in an academic art program up to 1900. With the institution of the normal art course, art teacher training at Syracuse began to take a slightly different path than art training in painting, a move toward specialization marked by interest in art as design. Before examining Dow's influence at Syracuse, it would be well to take a look at Dow's ideas.
Arthur Wesley Dow: The Synthetic Method

Though Dow's ideas may not have been original, they have been influential in art education. From Ernest Fenollosa, curator of Oriental Art at the Boston Museum of Fine Arts, Dow learned to appreciate Oriental art. Fenollosa and Dow saw in Oriental art an embodiment of beauty, an ideal toward which all art should aim, according to Fenollosa. Dow took Fenollosa's notion of beauty as the essence of art one step further. Dow defined composition as the essence of beauty. Composition meant design in the sense of putting together lines, masses, and colors to make a harmony, not in the sense of design as decoration. What Fenollosa called beauty, Dow defined as a harmonious union of certain essential elements of art. This harmonious union, not drawing, was the fundamental process in the fine arts. And the end of art education was appreciation, the recognition of harmony. In Composition, Dow proposed to describe a series of exercises progressing in a natural order from simple to difficult and developing art appreciation. He referred to his method as one of art structure, "absolutely opposed to the time honored approach through Imitation." Dow distinguished two approaches to art education, the Imitative and the Decorative, followed since the time of DaVinci. Dow was dating the development of these two different approaches to about the time when the first academies of art were
being developed. The academy with its emphasis on drawing from some sort of model (nature, line, or cast) certainly epitomized what Dow called the Imitative approach to art education. It was this approach which had been flourishing in Comfort's college at Syracuse. Dow believed the imitative approach to art education was based on a mistaken definition of art, an error which had become a tradition. If one conceived art not as imitation of something out there, but rather as a harmonious union of certain recognizable elements then one was led to accept Dow's method of art education, a synthetic method. "Synthetic" is derived from the Greek and refers to combining or organizing into a whole. Dow used "synthetic" to refer to his method of art education. Dow claimed that his method would, in fact, help one to improve drawing ability, because study of design trained the powers of judgment which would, of course, improve drawing ability as well as the ability to appreciate art.

Dow, like Comfort, thought there were several fine arts which embodied beauty. To Dow, the principle fine arts were architecture, sculpture, painting, music, and poetry. The first three of these he labelled "space arts."20 In the space arts three structural elements could be distinguished with which harmonies might be built. These three elements were line, notan, and color. Line referred to the boundaries of shapes, to interrelations of lines and
spaces. Notan, a word from the Japanese, was translated by Dow as "dark, light" and referred to the quantity of light reflected, or to massing of different values. Notan did not refer to light and cast shadow. Light and shadow were facts of external nature, while notan was an abstract, universal element. Color, the third element, referred to the quality of light. Color had three traits: hue, value, and chroma or intensity. Dow suggested teaching the elements in the order given above, starting from line. Dow also recognized five principles of composition: opposition, transition, subordination, repetition, and symmetry. A sixth, overriding, general principle was that of good spacing or proportion. Dow suggested exercises in which the teaching of each principle above preceded exercises which combined principles. However, his exercises were not recipes to be followed exactly. Personal judgment or choice was necessary in order to create art. Both student and teacher needed to exercise their own judgment by continual comparison and choice in the exercises.

Dow's ideas on art education have more in common with those of George Fisk Comfort, presented in the first chapter, than with those of Walter Smith. Dow would probably have placed Smith's system of teaching drawing in the Imitative tradition. To Smith, skill in drawing, which could be developed by almost anyone, was necessary for art education. Comfort, as we saw, emphasized the necessity
of drawing but considered drawing alone insufficient for art education. Comfort also believed in the notion of talent, that some people had more inherent ability than others. Dow would probably agree with Comfort on this. In the 1929 edition of Composition Dow wrote: "No work has art value unless it reflects the personality of its author. What everybody can do easily, or by rule, cannot be art." Here, Dow implies that not everyone can make art. Dow would claim, however, that even those who cannot make art can appreciate it. Everyone has the divine gift of creative power, Dow wrote in 1912. This gift is revealed through appreciation of harmony and beauty in the universe. Appreciation manifests its presence in some people through art making; in most people it is revealed in a desire for finer form and more harmony. In the notion of art ability, what Dow would call "creative power" or simply "power," Dow falls between Smith and Comfort. Dow shares with Comfort the notion that art reveals values of a nation, people, or culture. Both Comfort and Dow were idealists in the philosophic sense. They believed that abstractions have an existence beyond the world perceived through the senses, and that these abstractions can be known. Dow, like Comfort, does not tell us how he knows line, notan, and color are the only necessary and sufficient elements of the structural arts, but he does define his terms clearly and argues for his method in a
logical manner. Given the similarities between the theories of art education of Dow and Comfort, it is not surprising that Dow's ideas reached the College of Fine Arts at Syracuse soon after they were first published.

Dow himself recounted the development of his ideas in *Composition*. Dow had studied for five years in French art schools before beginning an investigation of Oriental painting and design at the Boston Museum of Fine Arts. There he met Fenollosa, who advocated what Dow called "synthetic" principles in art and the essential nature of beauty in art. In 1889, Dow tried some "synthetic" exercises in classes he was teaching in the Boston area. These exercises attracted the attention of Frederick B. Pratt. Pratt headed the art school his father had founded, Pratt Institute in New York. Dow taught at various periods between 1889 and 1904 at Pratt Institute. His course included life drawing, painting, design, normal art, and a class for Kindergarten teachers. In 1900, Dow established a summer school in Ipswich, Massachusetts, on the north shore. Dow spent parts of 1903 and 1904 travelling in Japan, India, and Egypt before returning to New York. In 1904, he became Director of Fine Arts at the Teachers College of Columbia University where he would remain until 1922. Another man joined the Teachers College faculty in that same year; John Dewey left Chicago to assume leadership of the laboratory school at Columbia.
Students of Dow and of Dewey would influence art education for many years.

**Dow's Influence at Syracuse**

Having examined Dow's ideas, let us return to Syracuse. As we saw, the normal art course established about 1900 included work in design and composition, two words which suggest the influence somehow of Dow. The first edition of *Composition* appeared in 1899; it seems likely that some Syracuse people had read the book when it first came out. This likelihood is increased when we recall that one of the original required courses in the painting curriculum was the Encyclopedia of Art Literature. By 1900 this had become a series of lectures given to students of the college. The lectures were critical discussions of "the characteristic features, the relative value, the authorship, and the date and place of publication of the most important books and periodicals which have appeared in Europe and America upon Esthetics, and the history, theory and practice of the Formative Arts." It seems possible that one of these lectures may have concerned the new book by Dow, thus disseminating his ideas to Syracuse students and faculty. The College of Fine Arts also had an art reading room in Crouse College where students had access to seventy or more periodicals and magazines on the fine arts. Books may have been purchased for the reading room, or its journals may have contained reviews of
Dow's book leading students or faculty to seek it elsewhere.

No matter how Dow's influence may have reached Syracuse it seems evident in the design and composition requirement for normal art in 1901, in the introduction of a two-year design course, and in the description of the painting department. Several of the course descriptions could be quotations from Dow. For example, the general description of the painting department asserts that the department offers not only practical training of eye and hand but also intellectual stimulation through the study of languages, history, art history and criticism. These advantages allow the student to avoid "the mistaken idea that art and imitation are identical," an idea Dow opposes in his book.27 Although the College bulletin goes on to stress the necessity of, in its term, "severest" academic training in drawing:

Another most important branch of study, and one which underlies all forms of Art—whether the spacing of a title page, or the representation of a dramatic incident—is Composition, and the greatest stress is laid upon this.28

In the painting department the principles were taught progressively from the simple to the complex. Whether or not these principles were those isolated in Dow's Composition, the description certainly matches his prescriptions. We can see a modification of the academic curriculum to include design as well as drawing.
We have seen that the normal art course Mary Ketcham was hired to teach included design and composition among its requirements. Mary was not only an instructor in normal art; she was also instructor of Decorative Design and Keramic Art. The two-year course in decorative design was instituted in 1901 for those wishing to study practical design. In the course, fundamental principles of design and composition were studied and original work progressed from "the simplest combinations of straight and curved lines to the application of design to printed goods, wall papers, book covers, etc." Again we see an echo of Dow's suggestion that the study of design start with line and proceed in a natural order from simple to complex. While we cannot be sure that the introduction of design and composition into the Syracuse painting department was caused by exposure to Dow's ideas as found in the first edition of Composition, evidence suggests that Syracuse was not isolated from the rest of American art education.

During the years from 1900 to 1911, we have other strong evidence that the ideas of Arthur Wesley Dow affected areas in the College of Fine Arts at Syracuse, particularly normal art and design. A number of the younger faculty at Syracuse studied with Dow, a fact recorded in faculty lists in the College bulletins. One gets the impression that younger faculty were encouraged to study with Dow in summers or on leaves of absence and
that Dow students were strong candidates for faculty positions. Students of Dow who taught at Syracuse included: Mary Ketcham, Mabel Norton, and Rilla E. Jackman. Syracuse faculty who might have been students of Dow were Elizabeth Van Valkenberg and Julia Ava Hill.

Mary Ketcham taught normal art at Syracuse from 1900 to 1902. In 1902, Ketcham dropped the normal art courses to devote all her time to instruction in design. Elizabeth Van Valkenberg, who had studied at Pratt Institute, was hired to replace Mary in the Normal Art course. Van Valkenberg was not listed as a student of Dow's in the bulletins. However, we know from Dow's personal history that he taught occasionally at Pratt between 1889 and 1904. Van Valkenberg may have had the opportunity to take a course from him there. In June, 1905, the trustees of Syracuse University approved a one-year leave of absence for Mary Ketcham, with the provision that she furnish a substitute according to the usual practice. When the 1906-07 bulletin appeared, the faculty listing included under Ketcham's name: School of Industrial Art and Technical Design, Arthur Dow, Columbia University. It seems likely that Mary used her year's leave to finish work on a degree at Columbia, under Dow.

Mary was not the only student of Dow's listed in the 1906-07 Bulletin. Mabel Norton, a Bachelor of Painting from Syracuse, was listed as having studied under Dow at
his Ipswich Summer School. Mabel had been hired by her alma mater as an instructor in design. While all the normal art and design faculty could have been Dow trained, the faculty responsible for drawing and painting had trained in academies. Three members had attended the Academy Julian in Paris, one the Pennsylvania Academy of Art, one both the Art Students League and the Academie Colarossi in Paris.

Van Valkenberg continued as normal art instructor at Syracuse through 1906. When she resigned that spring, her replacement was Julia Ava Hill. Miss Hill, who had received her BS from Columbia, might also have been a student of Dow's. Catalogues in which her name appears did not list those with whom faculty had studied. She taught normal art in the newly formed Teachers College, and water color for the College of Fine Arts. Finally, one more Dow student joined the Syracuse faculty. In 1911 Rilla Evelyn Jackman was hired as professor of water colors in the College of Fine Arts. As a student at Pratt Institute, she had studied with Dow. When Julia Hill resigned after her marriage in 1911, Jackman succeeded her as head of normal art at Syracuse.

Dow's influence may be found in the Syracuse College of Fine Arts as early as 1901. It continued to grow. The Bulletins from 1905-06 and 1906-07 for the painting department were illustrated with student work. Some of
these were compositions, following Dow's exercises and displaying rather flat arrangements of line, dark and light. Among these compositions are some which appear to have followed Dow's method of covering paper with a medium gray, then adding darker and lighter tones to produce a composition in three to five values. Rug, wall paper, and textile designs by design and normal art students were similar to those by Dow's students which illustrated his books. The academic tradition was represented in Syracuse Bulletins by student figure drawings from the live model and by photographs of students drawing from casts. Monthly "concours," or drawing competitions, held among Fine Arts Students at Syracuse also represented a continuation of the academic tradition. These concours were a feature of French ateliers. Both Painting, and Normal Art and Design students participated in their own concours at Syracuse.

In his 1912 book Theory and Practice of Teaching Art, Dow offered suggestions for art teacher training programs. Naturally he recommended that courses in art structure and principles of design be taught as well as educational psychology, history of education, and the theory and practice of teaching art. This last should cover the principles of the synthetic method of art teaching, the history of art teaching methods and their effects, both Western and Oriental, distinctions between the academic and the
synthetic point of view. Dow also suggested that future art teachers have the opportunity to observe expert teaching and actual school conditions. Students should be required to develop their own curriculum then teach some lessons they had planned and receive criticism on them. Theory and practice of art teaching courses should also cover the organization of the school, its curriculum and underlying principles. Dow recommended that when art had a "natural relation" to another subject area, the art teacher should take advantage of the relation to correlate the two subjects. The aims Dow established for art teacher training were growth in critical judgment and in the appreciation of harmony. These suggestions were quite general and probably fit many art teacher training programs in the early years of this century. Certainly, several of Dow's suggested courses were included in the first normal art course at Syracuse. A psychology course was required and a design course. There was more emphasis on drawing in the first normal art course than Dow would have approved, an emphasis which continued at Syracuse. Syracuse students, as early as 1909, were given the opportunity to teach art lessons to children through Saturday classes in the Teachers College. Both drawing and design were taught in these classes as well as some arts and crafts work. This practical experience of planning and teaching art lessons followed Dow's suggestions for
art teacher training programs, suggestions some Syracuse faculty had probably heard in his courses.

Teacher's College

Elective courses in pedagogy were taught by Dr. Wesley P. Coddington of the Department of Philosophy as early as 1891. Although his main interests were philosophy and religion, Coddington offered electives in pedagogy during the third term for both juniors and seniors interested in the study of educational systems and methods. Coddington was one of the Liberal Arts professors listed among the first faculty of Comfort's College of Fine Arts. It seems likely that some Fine Arts students availed themselves of Coddington's pedagogy courses as well as of his philosophy or religion courses. By 1893, Syracuse had fifty students registered in education courses. Three years later Chancellor Day spoke to the university trustees on the need for full schools of philosophy and pedagogy at Syracuse. After deliberation by committee, a Department of Pedagogy was established at Syracuse University in the spring of 1897. Dr. Coddington was its first professor of pedagogy.

Impetus for the department of pedagogy at Syracuse may have come from an 1895 act of the New York State Legislature. In the mid-nineteenth century, teachers in New York State could be certified for teaching positions
by either the State Superintendent or by school commis-
sioners in the county of employment. The year 1875 not
only brought legislation requiring drawing to be taught in
New York schools, but also an act giving all power over
teacher certification to the state Superintendent of the
Common Schools. This was a move toward a unified system
of public schooling for New York. Between 1875 and 1895,
legislation was approved which set a minimum age for
teachers in New York and required either a normal school
diploma, an examination, or three years successful teach-
ing experience for certification.46 Thus, any graduate of
Syracuse University could be certified to teach in the
public schools upon satisfactory completion of an external
examination for the College Graduate Certificate. Any
graduate of the College of Fine Arts who desired to teach
in the public schools had to pass an external drawing
examination. Success in the examination entitled one to a
drawing certificate permitting its holder to teach drawing
and nothing else. These certificates were issued in dif-
ferent grades depending on minimum necessary score,
required subjects, and length of experience or of training
course.47 Although certification of art specialists would
continue to be by examination into the early 1920s, cer-
tification of regular public school teachers was becoming
dependent on professional training as the nineteenth cen-
tury ended.
The 1895 act of the New York legislature stated that after January 1, 1897, no one would be allowed to teach in the public schools of New York without three years successful teaching experience, or a three-year course terminated by graduation from a high school, academy, or institution of higher education and an approved professional teacher training course. No longer would a Syracuse University graduate with a background in liberal arts be able to simply sit for the state certification examination. The student must either teach for three years, rather difficult when uncertified, or take a post-graduate teacher training course. The easiest way for Syracuse University to serve those of its students who wished to teach was by instituting a teacher training course of its own and having it approved by the state. The foundation for such a course existed in the electives in pedagogy which Coddington had been offering through philosophy. Thus, it seems likely that Chancellor Day's recommendation to the trustees regarding establishment of a department or school of pedagogy was at least partially activated by the state legislation of 1895.

During the next decade the department of pedagogy grew under Dr. Albert Leonard and, from the fall of 1900, Dr. Jacob Richard Street. Dr. Street and Chancellor Day joined forces in the fall of 1905 to propose to the College of Liberal Arts faculty establishment of a teacher's
college. The proposed college was to take up the work not only of the pedagogical department in Liberal Arts but also of the normal art and music courses from Fine Arts. As we saw above, Normal Art had been established in the College of Fine Arts in 1900. On January 16, 1906, the trustees of Syracuse University approved the establishment of a teachers college for the university. Dr. Street was appointed its first dean. When classes in the new college started in the fall of 1906, normal art was among the offerings. Training teachers for secondary schools was the primary aim of the new college, but the goals of the unit included "efficient preparation" for teachers and supervisors of fine arts and for advanced students who wanted to become administrators. During the first six years of the college, normal art or normal music led enrollment. Normal art was second in enrollment to normal music after 1908. Both remained strong through 1917 as enrollment in pedagogy courses grew, probably due to liberal arts students electing professional courses to enable them to be certified to teach. Table 1 on the following page lists the Teachers College enrollment from 1906 through 1916.

There seems to have been a close relationship with a good deal of cross-over between Teacher's College and Liberal Arts. Most of the academic courses taken by regular Teachers College students were in liberal arts. Some people from liberal arts also taught in the Teachers
### TABLE 1
TEACHERS COLLEGE ENROLLMENT 1906-1916

<table>
<thead>
<tr>
<th>Year</th>
<th>Pedagogy</th>
<th>Normal Art</th>
<th>Normal Music</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>1906-07</td>
<td>2</td>
<td>40</td>
<td>28</td>
<td>85*</td>
</tr>
<tr>
<td>1907-08</td>
<td>12</td>
<td>38</td>
<td>29</td>
<td>31*</td>
</tr>
<tr>
<td>1908-09</td>
<td>12</td>
<td>32</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>1909-10</td>
<td>13</td>
<td>33</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>1910-11</td>
<td>14</td>
<td>41</td>
<td>45</td>
<td>352**</td>
</tr>
<tr>
<td>1911-12</td>
<td>15</td>
<td>34</td>
<td>40</td>
<td>336**</td>
</tr>
<tr>
<td>1912-13</td>
<td>295</td>
<td>45</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td>1913-14</td>
<td>289</td>
<td>52</td>
<td>53</td>
<td></td>
</tr>
<tr>
<td>1914-15</td>
<td>266</td>
<td>47</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td>1915-16</td>
<td>293</td>
<td>47</td>
<td>68</td>
<td></td>
</tr>
<tr>
<td>1916-17</td>
<td>312</td>
<td>52</td>
<td>77</td>
<td></td>
</tr>
</tbody>
</table>

*Special students.
**Liberal arts election.

Source: Syracuse University General Catalogues, 1906-1917. AVC 5.1, Syracuse University Archives.
College. Similarly, as we shall see below, faculty from the College of Fine Arts assisted Normal Art faculty in the Teachers College. This is the same pattern found in the early days of Comfort's college when he supplemented his scanty staff with faculty from the parent college, Liberal Arts.

In the last years of the nineteenth century, pedagogy courses at Syracuse grew from a series of electives to a department for teacher preparation. New York's teacher certification laws encouraged this growth. When the department became a teachers college, responsibility for normal art and music courses was turned over to it. Teacher training in the fine arts remained an important task of the Teachers College in its first decade.

Normal Art in Teachers College

The normal art course became part of the original offerings of the Teachers College at Syracuse University when it opened in 1906. Beginning its second year in Teachers College, the course required three years to complete rather than two. Teaching certification was still dependent upon passing an external drawing examination. Dow's influence continued during the first five or six years Normal Art was in the Teachers College. Design and cast drawing were almost equally emphasized in the first year of the three-year course. Mary Ketcham worked in
design with the normal art students up to about 1912. She
was officially on the College of Fine Arts faculty, but
there was cooperation between the Teachers College and
Fine Arts on some courses taken by normal art students.
For example, both schools paid models, although the
Teachers College bill was considerably smaller than that
of Fine Arts. Despite these commonalities, the normal
art program in the Teachers College was moving away from
its origins in the painting department. While the paint­ing
course in Fine Arts continued in the academic tradi­tion through the First World War, normal art incorporated
aspects of the design course as well as painting and
drawing and added some subjects uniquely its own.

In 1912, a fourth year was added to the normal art
course and the first Bachelor of Pedagogy degree in Normal
Art was awarded. Manual training also was officially
added in 1912 to the Teachers College program. Julia
Hill had added manual training to the normal art program
soon after it moved to the Teachers College in 1906-07.
The course she taught presented those "forms of industrial
work that are most practical in the school room." Later
the name of the course was changed to manual arts, re­
fecting the Syracuse emphasis on aesthetic as well as
practical possibilities of the work. Manual training in
normal art grew to include cardboard and paper construc­tion, basketry, leather, metal, clay and woodwork.
Gradually manual arts was divided into specialities at Syracuse. By 1916, the course labelled manual arts was an elective open to normal art seniors. Clay, basketry, bench work, cardboard construction, metal and leather were, like mechanical drawing and perspective, separate courses, each of which was required during the first three years. The changes in manual training during this ten-year period repeat in miniature the changes in art teacher preparation at Syracuse between 1891 and 1917. First, there was identification of a specialty within a pre-existing curriculum. Normal Art grew out of painting; manual training out of normal art. Influences from art education nationally affected the development of the new specialty. Certain necessary components were identified which set the specialty apart from its parent curriculum. Normal art included psychology, methods, education courses along with design, craft work, and drawing. Manual training came to include what we would call the crafts and shop courses. The new specialty was given its own name; an academic unit was established to transmit it. Within the specialty a number of courses were taught, each of which could become a specialty in time.

The hiring of Mary Ford Doux as a normal art faculty member in 1909 also reflected the growth and specialized interests of the normal art department at Syracuse. Mary Doux had been an active student in the normal art
department, receiving her certificate in 1908 after two years of study. During her college years, Mary was a member of the normal art sorority, Rho Beta Upsilon. In 1913, she received a Bachelor of Pedagogy in Art, one of the first three recipients of that degree from Teachers College. Between 1909 and 1913, Mary Doux served on the normal art faculty, the first Syracuse graduate to do so. Obviously, the normal art department felt that they were successful in their work; one of their own was qualified to teach with them. This event probably represents, too, recognition that Syracuse had developed its own philosophy of normal art. One way that colleges traditionally had transmitted their own beliefs and tradition was by hiring recent graduates who could teach as they had been taught. Thus, Mary Ford Doux's teaching position at Syracuse represents the beginnings of a uniquely Syracuse art teacher preparation program, one that had little need to seek out other points of view.

Professional Stirrings

We can see in the microcosm of manual training a repetition of the growing specialization of art education for public school and of art teacher preparation shown in the larger picture in New York State. In 1904, the New York State Department of Education was unified. That is, powers formerly shared by the state Superintendent of
Public Instruction and the Secretary of the Board of Regents of the University of the State of New York were invested in the office of the Commissioner of Education. The commissioner was given full responsibility for public schooling in the state, for creating subdivisions within his State Department of Education; and he was made head of the New York State Board of Regents. Education had grown from a purely local matter to one under control of the state. Art education was officially recognized as a specialty within the education department in 1905. In that year, Dr. Draper, the Commissioner of Education, recommended that a state art director be established under the title of Special Examiner and Inspector of Drawing. Miss Ella L. Richardson was hired for the new position at a salary of $1800. New York became the second state to have its own art director, following the lead of Massachusetts. Miss Richardson went to work developing two state syllabi in art. One was for grade schools, training classes, normal schools and teachers' institutes; the second was for high schools and academies. In 1911 the first New York State art teachers' convention was held to discuss the new syllabi. The state art examiner also managed the drawing examinations required for teaching certificates. An elementary teacher was expected to teach drawing in her classes but was not required to pass any drawing examination for certification. Candidates for
positions as drawing teachers and supervisors were, however, required to pass a drawing examination with at least a 75 per cent score. The certificate was issued for three years, renewable for five years thereafter. Requirements continued to be high school graduation and either a period of successful teaching experience or a professional training course. Lilla Olcott succeeded Miss Richardson as head examiner in drawing for New York. Miss Olcott occasionally spoke to normal art students in the Teachers College at Syracuse as part of a continuing lecture series on art education. Miss Olcott was a graduate of the Normal Art course at Syracuse University; she had served on the Syracuse Fine Art faculty as Instructor of Keramic [sic] Art. So Miss Olcott brought to her post as drawing examiner a knowledge of art teacher training at Syracuse, with its mix of academic training in drawing and synthetic training in design as proposed by Dow. The drawing or art department at the state level soon began to develop its own subdivisions. Royal Bailey Farnum was state supervisor of public and high school drawing in 1917 when he visited Syracuse for an arts conference at the Teachers College. The conference, usually held at the Central High School downtown, offered teachers from the city and surrounding districts a chance to participate in lectures and discussions on art in the schools. Thus, we see that art education had become a recognized specialty
within the New York State Education Department. Certain requirements for its practice had been established. An effort was made to keep both students of art education and active art teachers up to date on the subject.

Syracuse University participated in the growth of professional training for art teachers through its undergraduate program, by hosting conferences and lectures, and by offering summer courses for active art teachers. Julia Hill taught normal art in the summer of 1908. Normal art was officially added to the Syracuse Summer Session in 1914.

The interest in groups and organizations for art teachers marked by the establishment of the art section of the NEA in 1884, by the founding of the Eastern Arts Association in 1899, and by art teachers' conferences in New York was reflected in the establishment of a professional normal art sorority at Syracuse in 1903. Probably the first student organization for future art teachers had been formed in 1874 at Massachusetts Normal Art School. Although this group only lasted three years, the students did manage to compile and publish a volume of papers on art education. The normal art sorority at Syracuse University never published; its aims may have been less professional than social. From the start the majority of normal art students had been female. These women sharing a common career goal appear to have felt the need to
establish some sort of organization. A later normal art club probably met similar needs but was not limited to women.70

The Alpha chapter of Rho Beta Upsilon was established at Syracuse in 1903. Its colors were red and green; its flower the red carnation. The sorority pin reflected the art background in the group. It was a palette with two paint brushes behind it, the letters Rho Beta Upsilon in Greek down the middle and a border of small jewels.71 The girls of Rho Beta Upsilon invited faculty women into their sisterhood from the start. Professors Jeanette Scott, Elizabeth Van Valkenberg, Julia A. Hill, Mary Ketcham, and Hildegarde Edwards were initiated into the sorority. The sorority had its own house, a bonus for the members since Syracuse had been founded on the German model rather than the British. At the beginning, Syracuse had not considered itself a residential college. The first students were expected to find their own lodgings at local boarding houses. The first dormitory had been built specifically for the women of the College of Fine Arts. Young ladies studying music had difficulties finding rooms with access to pianos so the university built a residence hall for them with practice rooms. Membership in the normal art sorority, then, allowed normal art students to live with women of similar interests in a sorority house. The young ladies organized social functions attended by gentlemen
from Syracuse, Utica, and Cornell.\textsuperscript{72} They held initiation banquets with toasts such as: What is College without a Man, Rho Beta Upsilon out of College, and Crushes.\textsuperscript{73} In 1906, the sorority was chartered by the State of New York.\textsuperscript{74} As time went on the professional goals of the group, whatever they may have been, lost importance and the social functions predominated. In 1911, the chapter became Upsilon Alpha of the National social sorority, Chi Omega.\textsuperscript{75} In spite of its short life, Rho Beta Upsilon was important in the history of art teacher training at Syracuse University for it marked the early stirrings of interest in professional art education organizations there.

\section*{Summary}

As the nineteenth century turned into the twentieth, art teacher preparation at Syracuse became a recognized part of the curriculum. The field of education was growing as a subject area and as a profession. Art education followed a similar growth pattern. At Syracuse University, pedagogy courses had begun as electives within Liberal Arts, just as Comfort's esthetic and art education courses had nearly twenty years earlier. The State of New York had an interest in pedagogy and was gradually assuming more power over education within its domain. Syracuse, although a private university, did prepare teachers for the public schools of the state, and therefore, responded with
curricular changes to state regulations on teacher certification. A subject area was being marked out and standards were being set for the teaching profession in New York.

As we saw in the first chapter, art teacher preparation was a function of the painting department in Syracuse's College of Fine Arts from its beginnings, although it was an unrecognized function for the most part. When public education in New York grew, so did the need for art teachers and supervisors. The major requirement for a drawing certification through the 1920s remained examination by the state superintendent's office. Normal art was first established as a separate program at Syracuse in 1900; in 1906 it moved to the newly established Teachers College. In general teacher training, Syracuse seems to have responded to the state; in art teacher training, Syracuse sometimes foreshadowed shifts by the state. Normal Art was instituted at Syracuse five years before the State of New York instituted an art director within its department of education. The normal art curriculum differed from its parent painting course in the inclusion of crafts and in the influence of Arthur Wesley Dow. In spite of a continued tradition of academic drawing, normal art soon marked out its own domain of subject matter. Interest in professional organizations accompanied the growing differentiation of normal art from the rest of
fine arts. The move of normal art from the College of Fine Arts to the new Teachers College also served to distinguish art teacher training as subject matter from the broad area of art education at Syracuse.
NOTES

1 Board of Trustees Minutes, January 16, 1900. RG 8, Syracuse University Archives.

2 Trustees Minutes, June 12, 1900.

3 Trustees Minutes, June 11, 1901.

4 Establishing facts of Mary Ketcham's life is difficult. Her last name is spelled either Ketcham or Ketchum; later in life she was known as Rosemary. In addition to these discrepancies, Mary seems to have prevaricated about her age. Obituaries and other biographical records give October 3, 1882, as her date of birth. However, Mary graduated from college in 1894. If the 1882 birthdate is correct, Mary was a child prodigy to have graduated from college before she was twelve.


6 Ohio Wesleyan University Catalogue 1891, pp. 67-68. Courtesy of John Reed, Curator, United Methodist Archives Center, Ohio Wesleyan University.

7 A note on usage in this dissertation is in order. When Fine Arts, Art Education, or other names are capitalized, the reference is to the academic unit at Syracuse University.

8 Letter to the author from John Reed, March 6, 1979.

9 Ibid. Specialized faculty under whom Mary studied included: Ellen R. Martin, AM, Professor of Belle Lettres; Elizabeth E. Troeger; Estelle Marchant; and Grace Caseament, who specialized in wood carving.

10 Archives, University of Kansas.

11 Material on the original Normal Art Course is taken from: College of Fine Arts Bulletin, 1901. AVC 6F49, Syracuse University Archives.

12 Ibid., pp. 9 and 47.

13 It is interesting to look at the 1901 offerings in the department of pedagogy and to speculate on possible
contacts between that department and normal art. Several of the courses reveal interest in some influential ideas in education, in ideas and people who affected education in the United States. For example, one of the texts in Social Phases of Education was John Dewey's *School and Society*. A course was offered on Herbartianism and Froebelianism, described as a careful study of the writings and influence of those two schools of educational thought. A course on Child Study also appears in the list. It appears that pedagogy at Syracuse made an effort to be au courant. Trustees Minutes, January 22, 1901.


15Ibid., p. 112.

16Ibid., p. 110.

17It should be pointed out here that many idealistic esthetic theories have conceived of beauty as the essence of art. Comfort defined art as humanly produced objects displaying the spiritual quality of beauty.


19Ibid.

20Ibid., p. 7.

21Ibid., p. 38.


24Dow, 1929, pp. 4-5.

25College of Fine Arts Bulletin, 1901, p. 9. Key words such as "history, theory, and practice" and "formative arts" are remnants of Comfort's ideas in Fine Arts.
A picture of the reading room appears in the College of Fine Arts Bulletin, 1906-07. AVC 6F49, Syracuse University Archives.


College of Fine Arts Bulletin, 1901, p. 23.


Of course, many drawing courses, including Smith's, made the same claim.

Trustees Minutes, June 13, 1905.


Mary kept in touch with her alma mater by attending alumnae meetings at Columbia. She brought Dow's interest in Oriental art to Syracuse via exhibits of Japanese prints selected for their design and the universality of their appeal. The Syracuse University Daily Orange, February 21, 1912 and April 6, 1918. AVC 7.82, Syracuse University Archives.

Trustees Minutes, June 12, 1906.

Although Hill taught in two colleges, her salary was budgeted through Teachers College.

College of Fine Arts Bulletin 1916-17, pp. 4-5. AVC 6F49, Syracuse University Archives.


The Daily Orange, April 8, 1908. AVC 7.82, Syracuse University Archives.

Dow, 1912, p. 63.

Daily Orange, November 5, 1909, and November 8, 1909.
William Freeman Galpin, Syracuse and Teacher Education: The First Fifty Years (Syracuse, New York: Syracuse University Press, 1956), p. 2. Much of the following material on the early days of pedagogy at Syracuse comes from Galpin's useful book.

George Fisk Comfort, "College of the Fine Arts of the Syracuse University," 1873. AVC 6F49, Syracuse University Archives.


Ibid., p. 4.

Maxwell Meyersohn, Educational and Legal Aspects of In-Service Training and Certification of Teachers, with Special Reference to New York State (New York City: privately published, 1939), pp. 45-47.


Meyersohn, 1939, p. 47.

Trustees Minutes, January 12, 1906.

Trustees Minutes, June 11, 1912, show that Teachers College paid $50.48 for models in the first half of 1912 while Fine Arts paid $458.27. Teachers College offered shorter classes and fewer life classes than Fine Arts.

Trustees Minutes, January 16, 1912.

Trustees Minutes, June 11, 1912.

Syracuse University General Catalogue 1906-07, p. 265. AVC 5.1, Syracuse University Archives.

55Syracuse University General Catalogue 1912-13, p. 295. AVC 5.1, Syracuse University Archives.


57Meyersohn, 1939, pp. 48-51.

58Wyckoff, 1944, p. 47.

59Haney, 1908, p. 426.

60Haney, 1908, p. 137.

61Wyckoff, 1944, p. 49.

62Haney, 1908, p. 137.

63Daily Orange, December 16, 1914. Other lecturers in this 1914 series included: Mrs. Eugenia Butterfield on the Value of the Sandtable in the Lower Grades; Miss Ethel Mooney on some problems of art teaching; Miss Jane Sweeting of Technical High, Syracuse; and Miss Jane Kimble of Oswego Normal School. Miss Olcott spoke to normal art students in 1915 and 1917 as well. Daily Orange, October 19, 1915 and March 10, 1917.

64Onondagan, 1904.

65Daily Orange, February 15, 1917.

66Daily Orange, May 20, 1908.

67Daily Orange, October 2, 1914.

68Haney, 1908, p. 353.

69Evidence for this claim includes class lists, names of graduate, and a description of the normal art course in the Teachers College which uses the feminine pronoun for the future art teacher instead of the standard masculine form. General Catalogue 1906-07, pp. 264-265.

70Onondagan, 1907, p. 208.

71Onondagan, 1909, p. 276.

72Daily Orange, March 5, 1908.

73Daily Orange, February 10, 1908.
Daily Orange, October 12, 1906. However, the State of New York has no record of such a charter at the current writing.

Daily Orange, December 4, 1911.
CHAPTER III
PUBLIC SCHOOL ART AND PROGRESSIVE INFLUENCES

In 1916, the Normal Art area at Syracuse was renamed Public School Art, recognition that preparing art teachers and supervisors for public schools was its special task. However, Public School Art was not the only locus of art teacher preparation at Syracuse. At least two other academic areas claimed that they could prepare art teachers. Let us examine this apparent duplication of efforts by Public School Art, Design, and Painting to see what sort of training Syracuse offered prospective art teachers in the years around the First World War and why three areas claimed to train art teachers.

Public School Art under Rilla Jackman

The first locus of art teacher preparation during these years was in the Teachers College where Rilla Evelyn Jackman headed the Public School Art program. Rilla Jackman had been born in Livonia, New York, in 1870, the year Syracuse University was founded. She studied at Geneseo State Normal School before graduating from Pratt Institute in New York City. After graduation she taught at Grove City College in Pennsylvania before coming to
Syracuse in 1911 as professor of water colors and normal art. She remained at Syracuse until her retirement in 1932 when she was named professor emeritus. Although she was hired to teach water colors and normal art, Jackman's major interest was developing appreciation for American arts. In 1928, her book *American Arts* was published. The book covered material Jackman had been teaching in her Teachers College course on American art. Dr. J. Richard Street, dean of the college, had encouraged her to publish the book both as an aid to students and as a means of acquainting the general public with the topic. Since Jackman never wrote an art education book as such, we have to glean her ideas on the topic from *American Arts*.

Jackman's book covered crafts, both handmade and industrial; painting; sculpture; and architecture. However, a better title might have been "American Artists" since Jackman emphasized the life of the individual artist more than works, schools, or styles. Like George Fisk Comfort, Rilla Jackman was an idealist. She believed that American art at its best should reveal both beauty and the American spirit, that the American artist was a model whose life should be studied for what it could reveal about those ideals. To Jackman, as to Comfort, Dow, and Fenollosa, beauty was the hallmark of art. The best art, in her opinion, portrayed an ideal in a beautiful manner so that
the viewer transcended everyday experience. Just as art could embody the ideal of beauty, so it could embody national spirit. In *American Arts*, Jackman concentrated on those artists whose work, while it might follow a European tradition, was truly American, exemplifying the American character and spirit.

Jackman classified her subjects according to the period in which each artist lived, the principle places of training, and the sort of work for which each artist was best known. Early life and art education formed the background for a brief discussion of each artist's work; achievements and honors determined the amount of space allotted to each. Though Jackman did not admit it, her own aesthetic beliefs also determined the amount of space she devoted to each artist. For example, Thomas Eakins was given barely one page then dismissed as "an extreme realist" who showed no imagination and whose work lacked unity, composition, and the beauty of true art. Abbott H. Thayer, little known today, was given two and a half pages in the same chapter. Of Thayer's work, Jackman wrote: "None can become acquainted with his work without feeling the uplift which comes from association with people who live the better life." Jackman praised the spirituality of Thayer's work, his idealized paintings of children and young women, and his character "which made possible the pictures which are so much admired."
Although sources of art education formed one criterion for her classification of American artists, Jackman seemed to believe that, in many cases, artists were born not made. She wrote: "The artistic ability of some of our painters has seemed a gift direct from the gods." In support of this assertion, she cited Frederick Judd Waugh, a painter whose father, mother, and sister all displayed talent in art. Ralph Albert Blakelock, though gifted with artistic genius, was not so fortunate as Waugh. Blakelock's father wanted him to become a physician although this was repugnant to the young man. As soon as he came of age, Blakelock opened a studio of his own. From the first, Jackman tells us, his talent transcended his lack of training. Unfortunately, Blakelock could not make a living as an artist; in time he went mad. As Jackman writes: "The sad life of Ralph Albert Blakelock . . . should be a warning to parents and educators to think carefully before giving advice to young people." Obviously, innate talent was necessary but not sufficient for an artist. Proper training under an older artist who could not only teach skills but also serve as model for the young artist was necessary as well.

Jackman's notions of art education started from a belief in innate talent. If this essential ability was present, then work with someone who could become a model was the best way to develop it. Jackman discussed artists
under whom she had studied: Irving R. Wiles, Arthur W. Dow, Herbert Adams, and Henry Bayley Snell. Wiles, the son of a painter and art educator, painted ideal figures and portraits. Though he did not like to teach, he was an excellent instructor according to Jackman. His excellence seems to have resided in his concern for correct rendering and expression of higher feelings in art. Of Dow, Jackman wrote:

He exerted a most helpful influence on the method of teaching design. His ideas were sometimes difficult to grasp, but only a few years of practical experience were necessary to make their value clear.

The ability to serve as a model for students also made Herbert Adams, a sculptor, a good teacher in Jackman's eyes. Not only did he display "high-strung artistic temperament," but he was a person of genuine refinement.

An art educator should be a working artist as well as a model of desirable character traits. In a section titled "Art Educators," subdivision of a chapter on "Portrait and Figure Painters," Jackman discussed Denman W. Ross, Walter Scott Perry of Pratt Institute, Arthur W. Dow, Henry Rankin Poore, Jeanette Scott of Syracuse, Henry Turner Bailey, Frank Alvah Parsons, and Dr. James Parton Haney. Although these artists had not produced much in recent years, Jackman wrote, "the influence they have exerted in the training of taste and in developing appreciation of the arts has been so great that they merit an honored place.
among artists.\textsuperscript{15} Obviously, art educators were conveying ideals to students just as painters and sculptors conveyed ideals to their public. And, just as obviously, art educators were to be regarded as artists first.

Given Jackman's idealism, we might expect to find certain notions embodied in the art teacher preparation program she headed at Syracuse. First of all, a good deal of studio work to train the artist-teacher. Second, some work in history of art so the student could learn from the models of the past and understand the development of art. Appreciation of art would follow mastery of facts.\textsuperscript{16} When we look at the public school art curriculum under Jackman we find these marks of her idealism.

As of 1918-19, public school art offered four options for teacher training: first, a four-year course leading to a Bachelor of Science; second, a three-year course leading to a certificate in art; third, a three-year course combining art and music and leading to a dual certificate; and, fourth, a two-year course in art. In order to teach in the public schools of New York, a student still had to sit a drawing examination. All of the public school art options prepared "students to supervise and teach drawing, painting, art appreciation, and the crafts in the elementary, high and normal schools."\textsuperscript{17} The BS course included twelve hours of English, six of modern language and history, three hours sociology or economics, twelve of natural
science, and one of hygiene or physical training. Another ten hours academic electives were required. In addition to the required art and art education methods courses, which were similar in all the public school art options, the BS required ten hours of technical art courses. A total of twenty-four hours electives in art or academic areas were required at the advice of the dean and the department. All the public school art courses offered a similar program of technical art and art education methods courses. Still life, cast, and perspective drawing, design, lettering, and history of ornament were required in the first year. Design II, blackboard and pencil drawing, watercolor painting, methods I, and either mechanical drawing or life sketch were required in the second year. More sketching from life was required in the third year along with costume design, interior decoration, and a second methods course. The fourth year of the degree course required memory drawing, design III, watercolor II, and History of American Art. These courses were taken in the second or third years of the nondegree courses. The three-year certificate course had few electives. Crafts such as basketry, cardboard construction, clay, bench work, metal, leather and a general manual arts course which included jewelry all were required. Four of the fifty required hours were devoted to art history; three hours in history of education were required also.
Although these courses may not seem sufficient to justify the claim that Jackman emphasized art history, a glance at some course descriptions reveals her emphasis on history in art teacher training.

For example, Design I gave "the student a knowledge of the principles of design as exemplified in historic and modern works." Costume design and interior decoration both included the study of historical examples, as did the lettering course. Five art history courses, taught by Jackman and Miss Irene Sargent, were offered in public school art: history of ornament, of sculpture, of European painting, and of American art supplemented a general art history course. While history is important in an idealistic education, teaching the development of models and principles which exemplify certain ideals, other subjects can be taught so they also reveal universal principles. Thus, many of the course descriptions in public school art asserted that principles of color, of design, of harmony, or of beauty were taught. The first methods course, for example, made clear "the fundamental principles that should underlie the work in the public schools." As exemplified in the work of Comfort, belief in the existence of abstractions beyond the sensual world is a characteristic of idealism. Jackman was offering an idealistic art teacher training program at Syracuse between 1911 and 1932.
Miss Jackman was assisted in her art teacher training program by Professor Irene Sargent of the College of Fine Arts. Miss Sargent, a Syracuse graduate, had studied in both Paris and Rome as well as at Harvard with Charles Eliot Norton. Her specialties were history of fine arts and Italian literature. The fact that Professor Sargent, a member of the Fine Arts faculty, was listed among the Public School Art faculty indicates continued cooperation between the two units. Miss Jackman, although employed by the Teachers College, was listed as professor of water colors in Fine Arts bulletins. This pattern of contact between the head of art teacher training in the Teachers College and faculty in the College of Fine Arts had existed under Julia Hill as well as under Jackman. Mary Ketcham, for example, had continued to work with normal art students after officially leaving the program. Public School Art also had some faculty uniquely its own, a series of instructors who taught briefly at Syracuse. Some of these instructors were recent Syracuse graduates who stayed for a year or two teaching what they had been taught. Others of the young ladies who assisted Professor Jackman were products of her alma mater, Pratt Institute. In the years following the war, instructors included Margaret Dobson and Grace L. Schauffler who were products, respectively, of the Pennsylvania Academy of Fine Arts and of the Cleveland School of Art. Jane Sweeting, the third instructor, was
a Syracuse graduate. There was more of an academic art ting to the public school art faculty under Jackman than there had been in earlier years. This is probably due to Jackman's ideas about art education, ideas which showed little of the Dow influence.

Teacher Preparation in Design and Painting

The cooperation between Teachers College and Fine Arts faculties noted above accompanied a certain amount of competition in art teacher training. Public School Art under Jackman was not alone in training art teachers at Syracuse. As early as 1913, the Bulletin of the Department of Painting stated that the course in design "not only prepares students to do practical work in Design, but fits them for teaching it also." Mary Ketcham, who had been the first to teach normal art at Syracuse, was professor of design in the College of Fine Arts. She took credit for founding the design program although she worked with other faculty. Among the faculty who assisted Ketcham in the design program were Jeanette Scott, Carl T. Hawley, Irene Sargent, Charles Bertram Walker, Rilla Jackman, and instructors George Hess and Marie Loomis. Cooperation among art faculty at Syracuse allowed gaps in various programs to be filled. Even design students took their painting and drawing from one of the academically trained faculty members. And the public school art people in the Teachers College
had their art history from the same professor as the Fine Arts students in Crouse.

At first glance, the design curriculum seems like the three-year public school art (PSA) course. Both required design, cast drawing, still life, clay modeling, and perspective in the first year. However, each public school art course lasted only one or one-and-a-half hours per week while Fine Arts courses required one to eight hours of studio time. Thus, more time was spent on fewer subjects in Fine Arts, a more in-depth approach than found in the Teachers College. While the PSA student had one-and-one-half hours of introductory design per week, the design student had four. Much of the design work was in the academic tradition; still life and cast drawing were required for eight hours each week in the first year. Anatomy was also required in the first year of the design course, along with composition, history of fine arts, and sketching. During the second year, the design student took eight hours design, four of bookbinding, nature drawing, water colors, and still life in oils; two hours each of lettering, handwork, sketching, and in the second term, mechanical drawing. Historic ornament and history of fine arts were studied for at least one hour each week. The third year continued the work in design and bookbinding, water colors, and lettering. Four hours leather tooling were added, four hours sketching, four of an elective, and one of
aesthetics during the first term of the last year. Drawing was still a prerequisite for any sort of advanced work in Fine Arts. In the design course, what Dow would have dismissed as the imitative method of instruction was supplemented by initial courses in design and composition.

As noted above, more hours were spent on design and other studio subjects in Design than in Public School Art. While we cannot know for sure what occurred in those classes, the course descriptions suggest Mary Ketcham's notion of design and how it should be taught differed strongly from Rilla Jackman's. Both, it should be remembered, had studied with Dow: Ketcham while he was at Columbia, Jackman earlier while he was at Pratt. In her book, Jackman recalled that Dow's teaching was difficult to understand. Remembering her idealism, it is no surprise to find that Jackman's design course in the public school art program emphasized learning from art history. Grace Schauffler, a graduate of the Cleveland School of Art, taught this course during the period we are examining. For Design I in PSA, the aim was to give a "student a knowledge of the principles of design as exemplified in historic and modern works." When we turn to descriptions of the design course under Mary Ketcham in Fine Arts, we find a very different approach:

Historic ornament is not used as a basis of study at first, as in many schools, but is taken up
later when the student has learned to express himself in original problems. This develops a freedom and originality which is impossible when stress is laid on historic forms at the beginning.28

Descriptions of the individual design and composition courses continue to echo Dow (as they had for nearly twenty years) with talk of line, dark-and-light, and color taught in a progression of exercises.29 While Jackman was training students to rely on the art of the past, Ketcham was urging students to develop their own ideas before looking at art history. Both women believed that there were principles of design which should be taught to develop appreciation of beauty. Ketcham's principles were those taught by Dow. With her emphasis on original expression, Ketcham seems the more modern of the two. Jackman, however, was teaching an often neglected subject matter in public school art, art history, as well as more usual studio courses. In these two courses, both claiming to train art teachers, we can see two very different approaches to art education. Ketcham's approach foreshadows Progressive Education which, with its emphasis on starting from the child, influenced the creativity-oriented programs of the 1940s and 1950s. Jackman's stress on learning ideals from art history, her notion of the artist-teacher as a model, suggests contemporary Aesthetic Education.

As mentioned above, a third area at Syracuse claimed to train art teachers. According to one bulletin,
graduates of the drawing and painting course were "splendidly prepared for teachers of art, although the desire of the Department is to have them enter professional fields." The painting course, which had given birth to normal art, to design, and to illustration courses, prepared students for later specialization in any branch of art. The training was primarily academic with twenty-four to thirty hours per week spent in various drawing and painting studios. Dow's influence reached the painters via the composition course and a sophomore elective in design. Students could receive a Bachelor of Painting degree after four years work; some languages and history were required. This third option for future art teachers most nearly resembles the original art teacher training offered at Syracuse, through the painting department, under Comfort. It was an academic approach; art was primarily drawing; drawing was an imitation of perceived reality. Accurate observation and scientific knowledge of that reality through study of anatomy and perspective were goals of this art training.

At this point the question arises why three academic units at Syracuse University were permitted to train art teachers between 1913 and 1920? While no clear answer to this question can be found in the historical records, some possible reasons for the proliferation of art teacher training may be suggested. First of all, New York State
during this period certified individual art teachers rather than approving art teacher training programs as would be the case after 1925. Some students may have preferred to study in Fine Arts with its greater opportunities for in-depth studio work. In the Teachers College, studio courses were offered for less credits and shorter lengths of time. Fine Arts students could take a minimum number of education courses then sit the drawing certification examination after graduation. Teacher certification procedures in the State of New York did nothing to discourage any of the three art teacher training programs at Syracuse. Second, the university does not appear to have tried to discourage competition between its colleges at this time. Figure 5 traces the genealogy of the College of Fine Arts and the Teachers College at Syracuse from the parent College of Liberal Arts. In the period we have been examining, Fine Arts was competing with the Teachers College in the training of art teachers. Earlier, Fine Arts had been allowed to compete with Liberal Arts in foreign language instruction. Both units offered French, for example, taught by their own faculties and both units sponsored French clubs. Once colleges were established apart from Liberal Arts at Syracuse, cooperation between faculty of two colleges seems to have given way to competition. Colleges were allowed by the administration to duplicate efforts, perhaps so that students of one college need only take courses in that
Figure 5.—Geneology of Art Teacher Training at Syracuse University through 1920.
college. Syracuse may have permitted competition so that only the strongest colleges would flourish. On the other hand, the administration may have conceived of each college as an autonomous unit proving all necessary courses for its students. The reason is unclear, but so long as state certification laws allowed, Syracuse University permitted three units to claim that they could prepare art teachers.

Why should three units want to perform this function? Again, no clear reason can be ascertained. As noted above, each unit differed in philosophy of art education. Ketcham's cooperation with Normal Art in the Teachers College ceased soon after Jackman became head of Normal Art. Ketcham may have offered to train art teachers through Design so that students had an option other than Jackman's historically-oriented art teacher training program. Or, student pressure for alternatives to the Normal Art program may have led to the proliferation. Claims to provide art teacher training may have been included in the Bulletins simply as recognition that some Design and Painting graduates were working as art teachers. The fact remains, however, Normal Art in Teachers College and both Design and Painting in Fine Arts claimed to provide training for art teachers.
Students from public school art, design, or painting curricula who wished to teach in New York public schools all had to sit the drawing examination. Completion of any one of these courses would fulfill most of the necessary academic requirements. The requirement of either a year's successful teaching experience, or completion of an approved teacher training course was met best by the public school art graduates. Design or painting people, however, probably were able to elect the minimum necessary education courses. Of course, many of those students who wanted to teach could have sought employment in private schools, institutions of higher education, or in schools outside New York State. The education courses required for public school art were few. History and principles of education, educational psychology, and general educational methods for three hours each seem to have provided sufficient professional preparation to meet state standards in the three-year certificate course. Public school art students also took two methods courses in art; one for the lower grades, and a second for upper grades and high school. Student teaching was minimal; one half day per week in the senior year. Miss Jackman supervised this experience at various schools in the Syracuse area. Student teaching was not required for the drawing certificate. The belief seems to have continued into the early 1920s that either theoretical
knowledge of education or practical experience in schools was sufficient to prepare one to teach, but both were not necessary.

With this duplication of effort in art teacher training at Syracuse, it is not surprising to find that enrollment in public school art began to drop about 1918. From a maximum of 18 certificate graduates in 1908, the number of graduates from the Teachers College program dropped to an average of eleven per year between 1916 and 1925, a figure which includes graduates either degreed or certificated. Compared to the other courses in the Teachers College, public school art had low enrollment. In 1924, only four students completed either degree or certificate work in public school art, while the public school music course graduated twenty-one degree or certificate students and a total of 27 students received other education degrees.32

Falling enrollment seems to have been one reason why, in the fall of 1925, public school art and music were taken from the Teachers College and placed under the administration of the Fine Arts college. Apparently, the expense of teaching studio art courses along with art pedagogy were too much for such a small population. The student newspaper at Syracuse, the Daily Orange (DO), offered an ideological reason for the change. The DO stated that the planned change accorded with administrative policy concentrating different courses into individual
colleges. Thus, the College of Fine Arts would again be the center of all art and music courses at Syracuse. This move to centralize administration of academic units at Syracuse began a process which would most directly affect art teacher preparation in 1934 and again during the late sixties. Whatever the reasons for the change, art teacher training returned to its original college in the fall of 1925. Faculty and courses remained pretty much as they had been down the hill at the Teachers College. Some students did finish their public school art work in the Teachers College. Between 1926 and 1930, both the Teachers College and the College of Fine Arts were awarding degrees for completing curricula in public school art. The former gave the Bachelor of Science; the latter the Bachelor of Fine Arts degree. The last certificate was awarded by the Teachers College in 1928. Fine Arts discontinued certificate courses when it picked up the public school art program in 1925.

One other change worth noting in art teacher preparation at Syracuse occurred about this time. Sometime between 1921 and 1925, the state of New York changed its requirements for art teacher certification. No longer did individual students have to take a drawing examination in order to be certified to teach art in the state's public schools. Instead of certifying individuals on the basis of
an external exam, the state department of education used its powers to approve certain art teacher training programs. One of these was the program in the Syracuse College of Fine Arts. Thus, graduates of the public school art course were "certified by the State Board of Education without further examination." The state had extended its responsibility beyond individual candidates for teacher certification to the teacher training courses. Therefore, it is not surprising that duplication of efforts in art teacher training at Syracuse ceased.

Public School Art was one of five majors in visual arts offering professional training. Painting, design, illustration, and interior decoration were the other majors. Public School Art students continued under Rilla Jackman's supervision into the early 1930s. Their program prepared them as artists as well as teachers by means of numerous one, two, or three credit courses, each of which required only one to three class hours per week. Cast drawing was the only exception; although it was taught for two credits, six hours a week were spent on it during the freshman year.

Just a few years after public school art returned to the College of Fine Arts as the special program for preparation of art teachers, another event marking growth of a professional spirit in art education occurred. In 1928, a group of public school art students founded an honorary
public school art fraternity to be known as Sigma Chi Alpha. The object of the organization was to promote scholarship, cooperation among its members, and the ability to appreciate art. The Greek letters of the group's name stood respectively for scholarship, cooperation, and appreciation.37 Open to both men and women, the honorary also initiated some faculty members, including Rilla Jackman in 1929. Generally, between six and fifteen students were initiated into the group annually. Sigma Chi Alpha sponsored social events for its members, and awarded a prize to the freshman with the highest scholastic average in the public school art curriculum. Sigma Chi Alpha had a much longer life as a professional group than had Rho Beta Upsilon; it remained active at Syracuse through the early sixties. Stan A. Czurles, one of the first seven initiates, and W. Lambert Brittain are the most noteworthy student members of Sigma Chi Alpha.

Syracuse University's Teachers College began a major period of change about the time it ceased giving public school art degrees. In 1930, Harry S. Ganders replaced Albert S. Hurst, becoming the fourth dean of the college. Anxious to have all responsibility for teacher preparation at Syracuse under one roof, Ganders worked out his Plan of Duality, instituted in 1934 when Teachers College became the All-University School of Education.38 The Plan of Duality provided dual enrollment for all students desiring
to prepare for teaching careers at Syracuse University, under the guidance of dual professors. One or two professors in a subject area were designated dual professors. Dual professors "hold concurrent membership in both education and a related college but devote themselves almost entirely to teacher education," in Gander's words. Students wishing to prepare for teaching apply for dual enrollment in the School of Education during their sophomore year. Any student not accepted for dual enrollment was denied admission to education courses beyond the introductory level. Thus, only students who successfully passed through the School of Education's selective admissions procedure, including both objective and subjective judgments, could prepare for teaching in New York state schools. Such students received a joint baccalaureate degree from the School of Education and one other college of Syracuse University. Beginning in 1936, the only degrees given to students trained as public school art teachers were dual degrees from the College of Fine Arts and the School of Education. The first dual professor of art and education was Miss Catharine E. Condon, a Syracuse graduate who served as a dual faculty member from 1934 until 1954. During Condon's tenure, Progressive Education began to affect art education at Syracuse.
Catharine Condon and Progressive Education

Born in Pennsylvania on January 30, 1892, Catharine Condon received a certificate for completion of the two-year normal art course at Syracuse University in June, 1915.\textsuperscript{42} She was first employed by Syracuse University in 1920 as instructor in design and the manual arts in the public school art department of the university's Teachers College under Rilla Jackman.\textsuperscript{43} This position seems to have been temporary, a sort of teaching assistantship while Catharine worked on her Bachelor of Science in Art through the Teachers College. Condon finished this degree in 1924. The following year art education was returned to the College of Fine Arts. Catharine Condon was again employed by Syracuse University in 1929 on the Fine Arts faculty.\textsuperscript{44} In 1935, Condon received her terminal degree from Syracuse, an MFA in Public School Art. She continued preparing art teachers at the university for the next two decades, rising to the rank of professor. Condon retired and received emeritus status in 1957 after a total of 33 years at Syracuse. Condon was gentle, unassuming, shy, and strongly religious. Her shyness may have been what kept her from professional involvement at the national level. Her religious beliefs may have led to her firm belief in idealistic principles of art. She was, in any case, a dedicated person who worked to fulfill her responsibility to her students. She was a fair person, willing to listen
to both sides of an argument. A former student remembers Condon as friendly but old-fashioned (this was in the mid-forties), recommending to her students "correlation" as the method of teaching art.

Not only was "correlation" one of Condon's favorite words, it was also used frequently by Progressive educators. By the mid-twenties, Progressive Education was firmly established nationally. Progressive curricula were based on the child's natural interests and creative activity. Education was expected to grow out of the child's needs and expressions. Because children needed to express themselves and their growing knowledge through visual and other arts, the arts were important in Progression Education. Not only were they seen as the most creative activity in which children participated, but they were also seen as a means of correlation. That is, the arts were a vehicle for integrating various school subjects into a meaningful whole. This mutual support led art educators to embrace Progressive ideas while Progressive educators looked closely at child art.

One of the earliest art educators to use "progressive ideas" was Margaret Mathias whose book *The Beginnings of Art in the Public Schools* was published in 1924. Mathias used both progressive ideas and methods to develop a means for evaluating art expressions of young children and applying such evaluations to further growth. Mathias,
an elementary art supervisor from Cleveland Heights, Ohio, had taught summer courses for primary school teachers at Teachers College, Columbia University. Mathias herself had studied at Columbia Teachers College with John Dewey. She took from Dewey an argument which she applied to art education. Education is growth and growth implies increasing ability to express oneself through different media. Therefore, art education must provide growth in expression through the use of art materials. In order to help art educators evaluate such growth Mathias described three stages in the development of the artistic process: manipulation, symbolism, and realism.49

Mathias' book tried to present a "scientific method" for solving the problems of art teaching. She drew on knowledge from several sciences as well as on Dow's theories of art. These were combined with her observations of art in schools to enable her to suggest practices for other art teachers. All the standards she discussed were naturally based; that is they were derived from science and from observation of the world around us. Mathias followed Progressive ideas closely in her normative theory of art education. If Mathias is a good example of Progressive ideas in art education, Catharine Condon is a poor example. We shall examine how Condon misinterpreted Progressive ideas after we see how Progressive Education came to Syracuse.
In 1876, Comfort had held the first summer session at Syracuse University, a Normal Art Institute designed to train teachers and supervisors to comply with New York's new law mandating drawing in the schools. In 1902, Syracuse University organized its first general summer session under direction of Dean J. Richard Street, professor of pedagogy. A large percentage of the courses were designed for teachers on summer break. This trend was still evident during the summer of 1931 when Syracuse hosted the Progressive Education Association's (PEA) third Summer Institute. The first institute had been held at State College, Pennsylvania, for three weeks in July, 1929. The second, an entire summer session in 1930, was held at Vassar in affiliation with the Institute of Euthenics. Interest and cooperation from Dean Harry Ganders of Syracuse probably played a large part in the choice of a site for the third Institute. Ganders, who had come to Syracuse in January, 1930, from the University of Cincinnati, was in the process of modernizing the Teachers College into the All-University School of Education it would become in 1934. He had once taught according to Progressive methods. He had studied under Earl Rugg, younger brother of Harold Rugg, Progressive professor of education at Columbia Teachers College. Several other connections between leading Progressive educators and the Syracuse area may have influenced the location of the institute.
Eugene Randolph Smith, a founder of the Progressive Education Association and headmaster of Beaver Country Day School near Boston, had received an undergraduate degree in mathematics from Syracuse. Burton P. Fowler, president of the PEA in 1931 and 1932, was the brother of George W. Fowler, supervisor of science in the Syracuse Public Schools and also a Syracuse alumni. Syracuse University had several ties with Progressive educators and must have seemed a likely place to spread Progressive ideas.

Purpose of the Institute held at Syracuse was "to promote a better understanding of the newer principles of child development, to make known the successful experiments already under way, and to demonstrate how progressive principles are carried out in practice." In order to achieve these ends, the Institute planned a full program including courses by leading Progressive educators, a weekly convocation featuring a lecture by a nationally known Progressive, and a demonstration school staffed by Progressive teachers from all over the country. The classes offered by the PEA were a part of the regular summer offerings of the Syracuse Teachers College during the summer of 1931. These included The Methods and Materials of Primary Education; Methods and Materials for Fourth, Fifth, and Sixth Grades; Principles and Practices of Modern Education; a workshop in Industrial Arts as a Curricular Tool; and others. Teachers of these classes served on the staffs of the demonstration
schools. These schools in 1931 included a demonstration school in early childhood education under Dr. Ruth Andrus of the New York State Department of Education for 5, 6, and 7 year olds. Burton Fowler, PEA president, headed the demonstration junior high for seventh, eighth, and ninth graders. Classes in social and natural sciences, English, Latin, and mathematics were held at the Roosevelt Junior High School in Syracuse. Special Class Education was demonstrated by Dr. Deren of Syracuse at the Syracuse State School for Mental Defectives. Summer Session students in some courses were required to observe, but all summer session students had access to the demonstration schools as long as there was room. Others, not registered in the summer session, could observe, space permitting, after paying a fee and registering with the university. The schedule of activities for the demonstration classes was published weekly by the Summer Orange, campus newspaper.

Progressive Education in November, 1931, reported on the success of its third institute. In the demonstration classes, "natural, un-forced integration" occurred throughout subject areas. The Math class under Mary C. Young of Sunset Hill School, Kansas City, utilized art forms in teaching algebra and geometry. Social Science, under Gerald Melone of St. Louis, included music and graphic presentation of ideas via posters, stage sets, booklets,
wall charts, and plays. Mrs. Clara McCord in the industrial art department of the demonstration Junior High welcomed children at all times whether they needed help with book covers, blue-prints, or costumes for a play. PEA president Fowler was in residence at Syracuse throughout the summer; he also participated in one of the weekly convocations. Other speakers included Dr. W. Carson Ryan, director of Indian Education for the Interior Department; Dr. Eliot Dunlop Smith, Institute of Human Relations, Yale; two speakers from the New York State Department of Education; and Mr. Carl Alverson, Syracuse Superintendent of Schools. Eugene R. Smith returned to his alma mater on July 22, 1931, to speak to the convocation on "The Place of the Arts in a Modern School." Exhibits of children's work from some Progressive schools were hung in the corridors of the Teachers College building. Mrs. McCord arranged an exhibit of Japanese prints and art books during the summer. The summer institute of 1931 brought Progressive ideas to life at Syracuse and the arts were an integral part of the Progressive philosophy.

The following summer the Progressive Education Association returned its institute to Syracuse. President Burton P. Fowler was again in residence. Courses, weekly convocations, observation at Madison School, site of demonstration classes for primary, junior, and senior high students, and exhibits filled the summer. In 1933, Syracuse
was again a center for demonstration of progressive education methods and theories. Willard W. Beatty, then president of the PEA, was in residence at Madison, the demonstration school.

While progressive education was dominating Syracuse's summer offerings at the Teachers College, it also made an appearance in summer offerings of the College of Fine Arts. Progressive influences reached Fine Arts at second-hand through a series of lectures titled "Points of View in Art Education" by prominent art educators. During the summer of 1929, eight nationally prominent music educators participated in lectures and discussions of "Points of View in Music Education" offered by the College of Fine Arts. This course was so successful that the following summer a parallel course was offered in art education. Speakers during the 1930 Points of View in Art Education series included: Royal Bailey Farnum, on the Esthetic Value of Art as Related to Living; C. Valentine Kirby, on The Business of Teaching and Supervising the Arts; Rose Netzorg Kerr, on Developing Creative Arts in the Classroom; Charles B. Bradley, on Developing the Appreciation of Art; and Joseph Wiseltier, president of the Eastern Arts Association 1929-30, on Objectives of Art Education in Relation to General Education. Guest lecturers were supplemented by members of the College of Fine Arts faculty. The aim of the course was to develop independent thought and an original point of
view in art educators. After each lecture, there was a
discussion led by the speaker on problems in art education
with a comparison of different points of view. Points of
View in Art Education proved so successful that it was
offered for several summers. Several of the speakers were,
like C. Valentine Kirby, who spoke in both 1930 and 1933,
among those art educators who advocated integration of the
arts with the curriculum according to progressive methods.
Other influential art educators in this series included:
Henry Turner Bailey in 1931; Zara B. Kimmey, director of
art for the State of New York; Alon Bement, Director of The
Art Center in New York City, in 1932; and William G.
Whitford of the Department of Art Education, University of
Chicago, in 1932.

We can see that any art educator studying at Syracuse
University in the summers between 1930 and 1934 had the
opportunity to learn about progressive education from
leaders in that field. Catharine Condon was on the Syra­
cuse faculty during these years; from 1932 on she taught
methods courses in the summer. In July of 1935 she com­
pleted her MFA thesis on integrating art with the curricu­
lum. It would be difficult to believe that Condon did not
attend any of the lectures given through the Teachers
College or the College of Fine Arts. Although no course
lists for these summer programs have been located, it seems
likely that Condon was working on her masters during some
of these summers and probably heard at least a few of the many speakers available. She might have visited the demonstration school at Madison; certainly she had business there during the academic year. Madison was one of the schools in which art student teachers were placed. In the preface to her thesis, Condon stated that a program integrating art with the general curriculum had been tried there in 1934-35. However the progressive influences reached Miss Condon, they did reach her. The Bibliography of her thesis cited two books by William H. Kilpatrick; four by John Dewey; three by Margaret Mathias; Art Education by Klar, Winslow and Kirby; Fine Arts for Public School Administrators by Sallie Tannahill; and Creative Expression through Art published by the Progressive Education Association.65

Condon had learned the rhetoric of adapting progressive ideas to art education. She opened her thesis by asserting in the preface that art is a necessary part of life and the environment; art is a means of expression. When a child is given the opportunity to express something learned in school through an art form, his learning is enhanced. Although the Depression at first led to cuts in school art, schools were replacing the old system of set problems with the new integrated system of art education. Condon's thesis tried to show that the new system was better and to give examples of how to integrate art. In
Chapter 1, Introduction, Condon asserted that the current trend in education was toward an integrated program which "is no more nor less than the experience and expression of correlated subjects."66 Teaching art as a separate subject was not sufficient justification for its existence in the curriculum; art is an essential, integral part of our lives. Condon criticized old teaching methods because they fail in "stirring up of the innate ideas of the child to wholesome activity."67 Old methods suppressed creative expression and appreciation for art. The old methods emphasized the child imitating the teacher; they emphasized subject matter above the child. Condon stated that the new teaching methods started with the child "and from his own experience allow him to acquire the unknown for himself through the process of activity."68 Condon did not offer logical arguments for the benefits of the new methods. She merely asserted that they were current and quoted authorities who said they were good.

Having in three brief chapters asserted that new methods which integrate art with other subjects are better, Condon continued by telling how to implement these methods. For the primary group, the only possible correlation was with reading, music, and daily activities. Experimentation with art media should be encouraged under the teacher's guidance. According to Condon, even primary children desire naturalism in their art. The teacher, however,
should never tell children their work is poorly drawn, but should question them until they realize it. Then the teacher may help them make their drawing true to form.

The fully integrated program begins in the fourth, fifth, and sixth grades when students can "study the same topic in each subject instead of covering them separately and at different times." In an integrated program, "the art teacher is linking all this together and making the facts gleaned from the other departments concrete through graphic expression." In order to do this, the art teacher should start her work with a topic about a week after other subject teachers begin. She starts by discussing the topic with all pupils participating in the discussion. After talking about the topic, Egypt, for example, students may choose the type of work they want to do; map making, making an Egyptian musical instrument, carving a sphinx from soap, making figures in Egyptian dress. While the students are making their projects, the art teacher must provide training in the principles of art. Figures are to be drawn out of ellipses; designs should utilize principles of design; paintings should have harmonizing colors. Appreciation of art is to be integrated, too. A fifteen minute talk on an art reproduction relevant to the topic under study will, if given twice a week, "bring the appreciation into actual experience."
However, the teacher should not "try to make them like a picture but rather lead them to see why it is good." Chapter 7 of Condon's thesis was devoted to the importance of design in the art program. Design is "the basis of all art work." Studying the principles of design will develop good taste which will later improve our environment. Designs are evaluated in part in their suitability for an intended purpose. Condon opposes merely illustrating principles of design; the principles are to be learned, then applied.

In Chapter 8, Condon asserted that crafts and art work are a means to fill the leisure time which will come from the shortened workday. Not only does art have a function in filling leisure time, but it helps to build personality by suggesting vocational and leisure interests. Initiative will grow from reasoning out art problems. Art also develops feeling, imagination, and a desire for creative expression. Condon concluded by writing that "the integrated course of study brings the experiences from all parts of the curricula, into a closer relationship. . . . Integration of subject matter makes a closer union with everyday life." The goal of the integrated program is the "enjoyment of beauty and the appreciation of the very best." Condon closed her thesis with pages of suggested projects and Perry prints to correlate art with topics in the New York Social Studies curriculum.
Catharine Condon's thesis is an example of what happens when a new idea involving a radically restructured world view is picked up by someone with the old point of view. Like Comfort, Condon was a formalist. She firmly believed that there was an inherent order to the world. Good taste existed and could be recognized. There were definite principles of design, of drawing, of color harmony which must be applied to produce good art. The Progressive ideas of integration and correlation had their roots in Pragmatism, part of a revolt against formalism in thought, against the idea that there was a duality of matter and idea in the world. The true progressive educator believed that the child should direct its own learning according to its needs. Condon, however, still directed the child according to New York State Department of Education syllabi and principles of art and design. She was, in fact, doing the very thing she denigrated, not following the ideas of the children. This becomes even more apparent in comments from a former student of Condon's. When students went out to student teach under Condon they were given a syllabus, drawn up by Condon, which they were to follow in their classes. Former students comment that Miss Condon tried to be as progressive as she could. She followed the letter of Progressive Education but not its spirit by providing an a priori curriculum for integrating art with other subjects in the public school.
NOTES

1 Clipping file, Administration-Faculty, Syracuse University Archives.


3 Jackman, 1928, p. v.

4 Jackman, 1928, p. 125.

5 Jackman, 1928, p. 127.

6 Jackman, 1928, p. 130.

7 Jackman, 1928, p. 192.

8 Jackman, 1928, p. 142.


10 Jackman, 1928, p. 220.

11 Jackman, 1928, p. 212.

12 Jackman, 1928, pp. 348-351.

13 Jackman, 1928, p. 349.

14 Jeanette Scott was one of many women considered in Jackman's book. A student of the Philadelphia School of Design for Women and the Pennsylvania Academy of Fine Art, Scott had studied in Paris for six years before beginning her work in the painting department at Syracuse. She spent 25 of her 32 years at Syracuse as head of that department. Jackman praised Scott as teacher, executive, and artist. See: Jackman, 1928, p. 213.

15 Jackman, 1928, p. 211.

16 For a discussion of idealist philosophies of education see: Van Cleve Morris, *Philosophy and the American School* (Boston: Houghton Mifflin Company, 1961), pp. 208, 309-310. Morris points out the importance of models for students in an idealist education. These can include heroes from history as ethical models, masterpieces of art as esthetic models, and, above all, the teacher as model of how the absolute mind works in daily life.
Examples of this group are Mary Ford Doux, Jane C. Sweeting Haven, Gertrude Pohlman Liedtke, and Catharine Condon. See Appendix B for list of art education faculty and dates of employment.

Pratt graduates were Marcia Taft Janes and Helen Crane. General Catalogue 1914-15, p. 276, and 1916-17, p. 29.

Department of Painting Bulletin 1913, unpaged. AVC 6F49, Syracuse University Archives.

Material on Rosemary Ketcham from the University of Kansas Archives.

College of Fine Arts Bulletin 1916-17, pp. 4-5 and 26. AVC 6F49, Syracuse University Archives. Of these Hawley, Walker, and Hess had Syracuse baccalaureates in painting; Loomis may also have been Syracuse trained.

General Catalogue 1918-19, p. 255.

Department of Painting Bulletin, ca. 1920, p. 28. AVC 6F49, Syracuse University Archives.


Department of Painting Bulletin, ca. 1920.

Sometimes schools in the Syracuse city school district were used. In 1918-19, schools in suburban Liverpool were art student teaching sites.

Board of Trustees Minutes, June 6, 1924. RG 8, Syracuse University Archives. Teachers College graduates that spring were as follows: 3 BS and 1 certificate in Public School Art; 12 BS and 9 certificates in Public School Music; 12 BS in Education, 2 BS in Pedagogy, 13 BS in Physical Education.
First mention of this change to state approval of programs rather than individuals appears in a letter to members of the University Senate from Dean Harold L. Butler of Fine Arts, February 26, 1925. RG 1, Records of the Chancellor's Office, Syracuse University Archives.

College of Fine Arts Bulletin 1925-26, p. 38. AVC 6F49, Syracuse University Archives.

College of Fine Arts Bulletin 1926-27, p. 38. AVC 6F49, Syracuse University Archives.

Constitution of Sigma Chi Alpha. RG 1, Record of the Chancellor's Office, Syracuse University Archives.

Trustees Minutes, June 1, 1934.


*A Functional Program*, p. 18.

The selective admissions procedures, as described in *A Functional Program*, pp. 41-45, included filing a cumulative personal data record with the School; submission of a report on each student applying by the Dean of Men or Women and by the dean of the college in which the student originally enrolled; a speech test; a thorough physical examination; professional examinations—originally the General Culture Tests, but after the fall of 1936 the Cooperative Tests in English and Contemporary Affairs were used--; and, finally, personal interviews with four members of the committee on enrollment which included the dual professor. By the late 1960s application for dual enrollment had been simplified so that submission of personal data records, maintenance of at least a 2.0 grade average, and faculty recommendation had replaced the earlier procedure.

Trustees Minutes, June 8, 1915.

*Syracuse University General Catalogue 1920-21*, p. 14. AVC 5.1, Syracuse University Archives.

College of Fine Arts Bulletin 1930-31, p. 5. AVC 6F49, Syracuse University Archives.
Interview with Sylvia Wyckoff, December 7, 1978.

Interview with Norma Jean Safford, December 18, 1978.


Margaret E. Mathias, The Beginnings of Art in the Public Schools (New York: Charles Scribner's Sons, 1924).

Mathias, 1924, pp. 6-9.

The Summer Orange, May 23, 1928. AVC 7.82, Syracuse University Archives.


The Summer Orange, August 9, 1932. Sixteen years earlier Ganders had taught seventh grade science according to an activity program.

The Summer Orange, August 8, 1933. Earl Rugg taught at Colorado State College in Greeley.

The Summer Orange, August 2, 1932. George Fowler graduated from Syracuse in 1907.


The interest in Indian education in the Syracuse area is explained by the fact that the Onondago Indians had a reservation just south of the city.

The Summer Orange, July 6, 1931.

The Summer Orange, August 4, 1931.

The Summer Orange, July 1, 1929.

The Summer Orange, July 22, 1930.

The Summer Orange, July 29, 1930.


The Summer Orange, August 9, 1932.

67 Condon, 1935, p. 3.
70 Ibid.
75 Ibid.
76 Safford interview, December 18, 1978.
CHAPTER IV

ART EDUCATION AT SYRACUSE

Art teacher preparation had begun under a banner of idealism at Syracuse University. Art was beauty; art education functioned to teach students to recognize, appreciate, and express this universal quality. Under the influence of Arthur Wesley Dow, certain principles of art were taught, principles which could be isolated, taught in a natural sequence, then combined in ways that would lead to beautiful art. Rilla Jackman continued these idealistic tendencies and contributed her own emphasis on models found in the history of American arts. When the influences of Progressive Education reached Syracuse art teacher training during the tenure of Catharine Condon, they were utilized as if they were principles in a formalist sense; that is, a priori ideas to be applied to all art teaching situations regardless of individual differences. The relativism which was a necessary part of the philosophic base for Progressive Education was ignored. Students were given a set or sets of rules for art teaching and taught how to apply them with no consideration of individual needs and differences. By the 1940s, therefore, art teacher
training at Syracuse had a formal, idealistic philosophy. While there had been three routes for art teacher training before 1925, there was only one route in 1940 and that route was rather conservative in philosophy and curriculum. Art education nationally was beginning to explore some new directions as interest in creativity and related subjects grew.

Creativity and Child-Centered Art Education

If the decade of the 1870s marked a growth spurt for art in American life and education, then the decade of the 1940s marked a growth spurt for the field of art education. Frederick Logan, writing in 1955, declared:

The years 1940-1942 brought a culmination of clear thinking and summing up in art education. . . . a number of statements on practice and philosophy important to our present approach in art education were published.¹

Although art educators of the 1970s might disagree with Logan on the amount of clear thinking found in these art education documents from the 1940s, they would probably agree to their pervasive influence. Not all the ideas found in writings in art education published in the 1940s were unique to art education. Many ideas had their roots in Progressive Education, and in the writings of John Dewey. Other ideas stemmed from romantic notions of the artistic genius and the innocent yet wise child derivative of Rousseau as well as the child study movement. An emphasis
on design and elements of art was a continuing legacy from Arthur W. Dow. Since our main task is the study of art teacher training at Syracuse, a review and criticism of these ideas must be brief.

Of the many influential writings in art education which appeared during the 1940s a few stand out. The primary function of many of the art education books which made their appearance during the decade of the 1940s was to exhort and inspire teachers. Natalie Robinson Cole's The Arts in the Classroom, the earliest of the books we shall look at, is a prime example of this. Mrs. Cole taught in Los Angeles, fourth and fifth grade classes composed of a mixture of Mexican, Chinese, Japanese, and American children. Her school was what we would call an inner city school; the children were often of low IQ and many had behavior problems. However, Robert Hill Lane, assistant superintendent of schools for Los Angeles, claimed in his preface that Mrs. Cole was a teacher who could release the creative spirit in children. Cole described her classes in an informal, anecdotal style, suggesting classroom procedures to encourage children's creative expression through painting, clay work, design and block printing, rhythmic dancing, and writing.

Another of the inspirational art education textbooks was published two years after Cole's book. Creative Teaching in Art by Victor d'Amico first appeared in 1942. A
revised edition was published in 1953. D'Amico was head of fine arts at the Fieldston School before becoming director of the department of education at the Museum of Modern Art. Like Cole, D'Amico placed more emphasis on the child than on art techniques or methods of teaching. However, his book did include extensive information on techniques such as encaustic, mezzotint, wood carving, hand-built pottery, and others. D'Amico asserted that the goal of his book was "to articulate some of the problems and experiences in creative growth so that the teacher may be inspired." While his book has served to inspire many art educators, a critical reader today finds some contradictions in D'Amico's writing, as well as the same romantic notions of the child and child art found in Cole's work.

Like Cole and D'Amico, Sir Herbert Read, whose Education through Art was first published in 1943, contributed to a romantic ideology for art education. He claimed to believe that human beings are born with neither inherently good natures nor inherently bad ones; rather they are naturally neutral. Each individual, however, is unique. This unique individuality is best realized by integration into a community. To encourage this integration is to encourage the human being to become the best he/she can be. The only way to encourage this integration is through education in the arts, by which Read meant education in self-expression, "the education of those senses upon which
consciousness and ultimately the intelligence and judgment of the human individual are based." Read used a formalist theory of art; that is, he asserted that the best works of art were those with the best form or shape. The best forms, according to him, were usually those in harmony with nature and its laws. Read also discovered in nature certain psychological types of people. These types matched certain forms of art. Read drew extensively on psychoanalysis for his typology, part of the movement toward a therapeutic conception of art education.

Perhaps the most influential of the art education books published during the forties was Viktor Lowenfeld's Creative and Mental Growth. The first edition appeared in 1947, a revised edition just five years later. Successive editions, co-authored with W. Lambert Brittain, a Syracuse graduate, continue to appear. Lowenfeld's book was the text for a generation of art educators at Syracuse. Lowenfeld, professor of art education at Pennsylvania State University, included in his book many of the contemporary ideas on art education together with material on child development in art based on his own research. Lowenfeld used his findings as the basis for suggesting appropriate classroom activities. The child was central in Lowenfeld's book as in Cole's and D'Amico's. Although Lowenfeld called the idealistic conception of the child as an innate artist "harmful," he accepted the assumption that children are
Lowenfeld's combination of philosophies is eclectic; idealistic, realistic, and progressive notions jostle and contradict one another in his book. Art education, for him as for D'Amico and Read, was a sort of therapy designed to alleviate problems caused by adverse influences and to return the child's art ability to its natural, spontaneously creative state.

One other book in art education, published in 1941, influenced art education in the United States. The Fortieth Yearbook of the National Society for the Study of Education, *Art in American Life and Education*, continued the child-centered trend in art education but was generally sounder in philosophy than Cole's, D'Amico's, or Lowenfeld's writings. This is to the credit of Thomas Munro, chairman of the committee which prepared the yearbook, Curator of Education at the Cleveland Museum of Art, and Chairman, Division of Art, Western Reserve University. Munro not only chaired the committee responsible for preparing the yearbook, but when manuscripts were missing he filled gaps by assigning last minute papers to art educators in the Cleveland area. The major part of the section on "The Nature of Art and Related Types of Experience," which provided philosophical assumptions, definitions, and suggestions for needed research was the work of Munro. Directed to administrators, not to specialists in art
education, the yearbook was divided into four sections. Section I promoted and illustrated art as an element in life and education. The definition of art used by the committee "still implies especially the visual arts, and especially those products and activities having some claim to beauty; to power of pleasing the observer through sensory qualities and forms. But it is commonly taken to include at least certain finer examples of industrial, commercial, and other practical arts, whether made by hand or by machinery." The committee, and Munro, were clear in divorcing themselves from an romantic definition of art. Their definition defined art in terms of some effect on the observer. Section II, as mentioned above, discussed some central problems of theory for art education, problems of determining what is the case in regard to the nature of art, of creative ability, of powers of appreciation, of child development in art. Section III discussed art education first, in the narrow sense of the work of art schools and art departments, then in the broad sense of other agencies which provided art education both formal and informal. The final section examined the preparation of art teachers. Like the volume Haney edited in 1908, much of the Yearbook was devoted to telling readers what was art education in America, but the yearbook also discussed problems with the current states of affairs and offered suggestions for improvement.
These five books on art education seem to share with others certain assumptions about the child, about art, and about the proper aim of art education. First of all, most of the writers believed that all human beings were born with certain abilities and needs, among which were the ability to create or to make things, and the need to express ideas and feelings. A young child was, therefore, naturally creative and expressive. In D'Amico's words, "the young child is the true artist." Furthermore, these art educators strongly believed that each person was unique and was uniquely endowed with needs and abilities. Emphasis on the value of the individual was at odds with the necessity of dealing with classes of individuals, both in actual teaching situations and in the process of developing normative theories for art education. Writers such as Read and Lowenfeld solved this problem by devising typologies or stages of development applicable to all individuals. The logical extension of this set of beliefs common to art educators during the forties and fifties could lead to a contradiction. All human beings are alike in being creative while at the same time each human being is unique in his/her creativity. Some writers were careful enough to avoid complete contradiction; others were not. The task of the art teacher, according to many of the books discussed above, was also fraught with contradiction. She was to encourage individual growth at its own pace, in its own
unique fashion, but, at the same time, to promote normal
development and socialization.\textsuperscript{11}

Two theories of art were most commonly found in the
books discussed above: an expressive theory and a formal
type. Some authors preferred one over the other; other
authors used both, occasionally falling into self-contra-
diction. Expressive theories of art can be found in Cole,
D'Amico, and Lowenfeld. These state that the main function
of art is to express an idea, experience, or, more often,
a feeling. The more expressive the work is the more
esthetic value it has. A formal theory of art, on the
other hand, places esthetic value in the formal elements
of the work. In visual arts, these are generally line,
value, color, texture, and their relationships. Expres-
sivism and formalism can, of course, be combined—as they
often were—into a theory of child art which stated that
the function of art was self-expression through the use of
certain formal elements. Problems arise for us in the work
of those authors who value both subjectivity of expression
and universal standards for use of elements of art.
Natalie Cole is an excellent example of this sort of art
educator. Although she encouraged her students "to make it
your own way,"\textsuperscript{12} Cole had certain arbitrary requirements
for each form of art. All paintings, for example, were to
begin with a black outline.\textsuperscript{13} Shapes should "bump the
sides" of the 18" x 24" paper.\textsuperscript{14} The paper was to be
filled completely with rhythmic, swinging forms. Similar universal standards applied to creative clay work, design, and printing. Conflict between a subjective relativism and an objective absolutism lurks in many of the art educational writings of the forties and fifties.

A couple of problems with normative theories of art education published during the forties and fifties have been sketched. For our purposes it has been necessary merely to outline those major ideas as a background against which art teacher preparation at Syracuse may be seen.

As psychology, philosophy, and recommended practices for art education became more sophisticated during the 1940s, professional organizations for art educators proliferated. In 1942, a National Committee on Art Education, founded by Victor D'Amico, began annual meetings at the Museum of Modern Art in New York. The purpose of the group was to encourage art teachers to seek closer ties with artists, with the museum, and with such writers as Herbert Read, Rudolf Arnheim, and others. Toward the end of the decade, in March 1947, the National Art Education Association (NAEA) was formed by a group of regional representatives at the National Education Association meeting in Atlantic City. Representatives from other art education groups attended as well; from the Eastern Arts Association, the Art Department of the NEA, from the Pacific and Western Arts Associations. Purpose of this group was to provide
national leadership and unity for art education. Eventually, the NAEA would replace the regional groups it was formed to unify. Growth of D'Amico's Committee on Art Education and the NAEA signaled growing professional spirit among art educators.

**Syracuse Art Education Curriculum, the Forties**

While the art education literature published during the early forties may have been influencing the field nationally, art teacher training at Syracuse remained virtually the same as it had been a decade earlier. The most noticeable change at Syracuse was one of title. In October of 1940, Public School Art was renamed Art Education. Both art and music teacher preparation programs were retitled, perhaps to bring them into line with national trends, perhaps to express the dual nature of their programs. No reason for the change appears in the records.

Catharine Condon continued to head the art teacher training program through the forties. Her methods courses continued to teach "fundamental principles of art teaching . . . methods and materials . . . correlation of art and the curricula; classroom organization." Philosophically, Condon was behind the times in many ways. Her emphasis on principles, methods, and materials ran counter to the "general consensus that the prime function of the art teacher today is to mold, refine, and enrich the emotional
life of every child, not merely to train the hand or inform the mind." The child-centered art education found in the literature of the forties made little impression on the course descriptions of art education at Syracuse.

Although underlying beliefs at Syracuse seem to have differed from national opinion, the curriculum for art teacher preparation was similar to that found in other institutions. A variety of educational and cultural subjects were required at Syracuse. More technical art subjects were required there than at some other institutions but the Syracuse art education curriculum included the same sort of courses as other institutions. As Table 2 shows, Syracuse was in many ways nearly average in its art education curriculum. For example, since 1934, it had been possible to combine public school art with an academic minor such as English, history, or mathematics, or with a minor in music. This permitted students to be certified in two areas, increasing their marketability as teachers. This was a common practice in art teacher training at the time. Otto Ege in the NSSE Yearbook reported that nearly half the secondary art teachers in American schools taught another subject, a practice he considered unfortunate. Syracuse was conservative in its philosophy of art education during the forties but average in the practice of art teacher training.
### TABLE 2

**ART TEACHER PREPARATION IN SIX INSTITUTIONS**

<table>
<thead>
<tr>
<th>Institution</th>
<th>Subjects by Percentage of Curriculum</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Educational</td>
</tr>
<tr>
<td>Carnegie Institute of Technology</td>
<td>17%</td>
</tr>
<tr>
<td>Massachusetts School of Art</td>
<td>27.2%</td>
</tr>
<tr>
<td>Pratt Institute</td>
<td>16.5%</td>
</tr>
<tr>
<td>Rhode Island School of Design (5 yr. BAE)</td>
<td>36.1%</td>
</tr>
<tr>
<td>Syracuse University</td>
<td>23.9%</td>
</tr>
<tr>
<td>University of Wisconsin</td>
<td>29.7%</td>
</tr>
</tbody>
</table>

The Syracuse model for an art education continued to be the artist-teacher, so, much of the curriculum was studio-oriented. Studio requirements were partially governed by New York State art teacher certification requirements. The program had to conform so that graduates could receive automatic New York certification. For example, the state required instruction in crafts so that art teachers could instruct young people in these areas of art. Therefore, Syracuse offered some crafts in its art teacher training program. Some drawing, some design, some of just about every sort of art continued to be part of the Syracuse program. National leaders in art education, such as Royal Bailey Farnum, suggested that time spent on technical art subjects should lead to "the acquisition of a high degree of technical skill in a few media." At Syracuse, however, breadth was more apparent than depth in technical art.

Cast drawing remained a major freshman requirement; six hours per week were spent in this course, more than in any other. Composition and design continued to be required, along with still life, perspective, lettering, sketch, and mechanical drawing. A course in anatomy marked the continued academic emphasis of the Syracuse program of art teacher training. Drawing courses and design in some form were required throughout the four-year curriculum. Crafts such as pottery, metal, leather tooling, and block
printing were scattered through the curriculum. A number of applied design courses were required: stage design, industrial design, poster, costume and interior design. Art history was required each year, either a general course or a survey of American or European art history. English, psychology, educational psychology, history and principles of education remained the liberal arts and education requirements. The variety of courses required is staggering, but none was studied in depth. Just a few hours each week, usually no more than three, were allotted for each course. No wonder former students remember the quantity of work more than the quality. One student, who later taught in the program, remembered that public school art students were separated from students in other areas. Each area had its own sections of drawing, or design, or sketch. Though each fine arts faculty member taught his/her specialty, each taught several sections of it: an illustration section, a public school art section, and so forth. How much these sections differed, if they did, remains an open question. Art education majors were together in each of their courses, and felt segregated from other majors.

Art education majors began their methods courses during the second semester of the sophomore year. The first methods course was elementary art methods, which continued during the first semester of the junior year. Secondary
methods were taught during the second semester of the junior year and the first of the senior year. Practice teaching began in the second semester of the junior year and was completed during the first semester of the senior year. During the junior and senior years these courses included lectures as well as actual experience with young people. The first teaching experience consisted of working about an hour a week with a local youth group or club. Student teaching proper involved about two hours a week observation and teaching. Students went out to a school in a group. Each student prepared for the one class she/he was expected to teach. Students observed each other's lessons while waiting their turns to teach. After 1938, extramural student teaching was added in public school art. This innovation, originally instituted by Ganders when the School of Education was organized, meant that a student lived and taught off campus for a period of three weeks during the senior year. This teaching, often done in rural communities, permitted students to live the life of a teacher without university commitments and distractions, if only briefly. However, student teaching remained a small part of the total public school art curriculum through the forties.
A New Era Begins

The forties saw the development of a child-centered normative theory of art education. Rooted in Progressive Education and psychology, this set of beliefs led art educators to write extensively about creativity, self-expression, and stages of child development in art. These ideas often seem contradictory today, but they were hailed in art education then. This ideology moved art education away from traditional formalism. Syracuse, however, had retained a formalistic philosophy of art education. If the philosophy at Syracuse was conservative by the standards of the time, the curriculum was not. In fact, as discussed above, the Syracuse curriculum with its studio emphasis and variety of requirements seems just about average when compared to other art teacher preparation programs. The last half of the forties marked the beginning of a new era in art teacher preparation at Syracuse—an era of curricular changes, organizational and administrative changes, and, perhaps most importantly, faculty changes.

Symbolic of the changes in art education is the fact that 1940 not only saw art education officially arrive at Syracuse, but also it marked the death of Mary Ketcham and the graduation of Michael F. Andrews. When Mary Ketcham left Syracuse in 1920 after twenty years work first with Normal Art then Design, she became head of the department of design at the University of Kansas at
Lawrence. Ketcham, then known as Rosemary, also taught public school art at the University of Kansas. It seems likely that she continued to transmit the ideas on design and on art teaching that she had learned from Dow and had promoted during her tenure at Syracuse. In any case, Ketcham did retain some ties with the Syracuse area. She did some designs for the Onondaga Pottery Company and sometimes even recommended her students' work to them. One such student was Michael F. Andrews, who would eventually head art education at Syracuse, the program Ketcham had begun back in 1900. While Ketcham's death marked an end to the direct influence of Dow through those art educators who were his students, Andrew's birth into art education through his baccalaureate from the University of Kansas marked growth of new influences from psychology and philosophy, many of which he would bring to Syracuse.

After the Second World War ended, the College of Fine Arts at Syracuse was formally dissolved. From 1941 until 1971, the College existed in name only, without much power. Lemeul Dillenback, of the architecture faculty, was dean from 1945 until 1958 when the position ceased to exist. This post-war reorganization was planned as the first step toward creating a fine arts center at Syracuse. From departments in the old College, Schools of Architecture, Art, and Music were established each with its own director. The change gave each school equal status, moving art and
architecture away from apparent subordination to music. (Most Fine Arts Deans had come from the music faculty, generally the largest of the fine arts faculties.) An executive committee of the College of Fine Arts continued to meet, through the fifties. This committee of the three directors and the dean considered questions of curriculum and policy. In announcing the dissolution of the College, Chancellor Tolley referred to Comfort's "vision of the fine arts as a whole with art, music, drama, and architecture constituting closely related areas of culture." Comfort was still seen as the father of education in the arts at Syracuse, even as his college was being dissolved.

Charles B. Walker was the first director of the new School of Art. After his first year, he was succeeded by Norman L. Rice, who came to Syracuse from the Art Institute of Chicago. Rice is credited with "shaking up" what had become an inbred school. Rice saw the school as a whole, not as a collection of separate but often parallel programs. He instituted a number of changes in the curriculum which broke down some barriers between majors. One of these was the institution of a freshman foundation or core program. A similar common freshman curriculum was in existence at the Chicago Art Institute. The introductory course required two semesters of basic design, general drawing, and figure drawing. A lecture and demonstration
course called Introduction to the Visual Arts was required for one credit each semester. Described as an "introduction to the ways in which man has evolved his forms of visual expression," the course was open to students from all colleges. Two academic courses completed the freshman year, English and an elective. Students were required to complete this common core of art and academic study before entering any of the major programs. The course not only provided "balanced preparation for advanced work," but also a chance for the student to explore interests and qualifications for further art study. Ten majors were offered in the School of Art during Rice's administration. Art education was one, continuing as a dual program under the Schools of Art and of Education. Industrial Design was offered in a five-year program. Sculpture, interior design, costume design, fabric design, design, advertising design, illustration, and painting completed the choice of majors. In 1952, the Joe and Emily Lowe Art Center opened as the home of the School of Art. Gallery and classroom space in Lowe was supplemented by classroom space in various other buildings on campus.

A number of new faculty were hired during Rice's tenure as director of the School of Art. Among these was Mildred M. Landis, dual professor of art and education. Just as Rice brought a new spirit to an inbred school, so Landis brought a new spirit to the inbred art education
program. During the forties Catharine Condon had been assisted by Syracuse alumni in the art education program.

Roy Blakeney had been a public school art undergraduate who chose to continue work at Syracuse as a graduate student. He assisted Miss Condon from 1939 through 1942. Sylvia Wyckoff, a Syracuse alumna who had been on the Fine Arts faculty since the mid-thirties, succeeded Blakeney as assistant in art education. For several years the art education area at Syracuse had been staffed solely by Syracuse graduates so it is no wonder the program was inbred.

Landis had recently finished her Ph.D at Harvard when she was hired to succeed Condon as Dual Professor of Art and Education at Syracuse University in 1949. Her dissertation, completed in 1947, was titled "A Meaningful Method of Art Education on the Elementary School Level." Material from it was published under the title Meaningful Art Education in 1951. Landis received her BA from Alfred University and her MA from Columbia before working on her doctorate at Harvard where she was also an instructor for four years. Prior to moving to Syracuse, Landis served as director of art for the state of New Hampshire. During 1953-54, she travelled and taught in Pakistan on a Fulbright teaching grant. Her interest in education went beyond teacher training into the functional use of color in schools, and classroom design. She swept into Syracuse
like a breath of fresh air. A colleague recalls her as a dynamic woman who raised the status of art education at the university. However, she resigned in 1955 due to conflict with the new director of the School of Art. Landis was demanding; she carefully selected students who entered the department. At art education teas, she only allowed "aesthetic" cookies. She was remembered as an excellent art educator.

We can learn some of Landis' ideas on art education from her 1951 book. Landis contrasts her notion "meaningful art education" with three then-current methods of art education: the directing, the free-expression, and the eclectic method. Directing methods of art education, she said, emphasized rules to be followed, absolute criteria for judging art, and a product predetermined by the teacher. This fits the Syracuse program under Condon. In free-expression art education, the child was given a maximum of freedom to chose what he wished to do, there were no particular standards for judging art, and the process was more important than the product. An eclectic method offered freedom plus directions; this suggests the method of Cole, D'Amico, and Lowenfeld. According to Landis, these methods failed because they neglected two important considerations: purpose on the part of the child and some relation of means to ends. "Meaningful art education," however, did consider these two factors. It also
purported to foster development of aesthetic values, and individual and social values. Landis used Dewey's definition of "purpose" as "participation in something worthwhile." She also shared with him an ethical naturalist's position on values; one in which values have their roots in experience, but go beyond fact. Values are persistent truths which the individual uses in judgments based on intuition and reflection; value judgments are relative. Having told us what meaningful art education is, Landis presented her argument for its emphasis on the value of integration.

She began this argument with a discussion of art qualities having no aesthetic values. These include story telling, sentimental associations, familiarity of the art object, isolated skill of the artist, monetary value, label and history. In her argument, Landis distinguished these qualities from aesthetic qualities. For example, story telling occurs in comics and on billboards that Landis could not consider art. Therefore, story telling in isolation is not a criterion for artistic merit. Landis further distinguished two schools of thought on aesthetic qualities: formal and genetic. Proponents of the formal school, exemplified by Bell and Fry, believe that significant form is the sole aesthetic quality. Proponents of the genetic school, on the other hand, recognize three sorts of beauty or aesthetic value.
Landis used terms from both George Santayana and Theodore Green to refer to these: sensuous beauty of material or matter, formal beauty of design or form, and expressive beauty of meaning or content. Empathy and intuition need to be developed to enable one to better appreciate these esthetic values. Having considered esthetic value, Landis continued with a discussion of the value of art for the individual.

She declared that art "has three outstanding advantages for personality integration": first, it can be a unifying process; second, it objectifies what was previously intangible; third, it can pervade one's life. Before expanding on how art does these three tasks, Landis cited Gordon Allport on the need for integration in the human personality. While integration may be as simple as two nerve cells functioning together as a reflex arc:

Art concerned with the unity of matter, form, and content (rather than art as a practice) probably has its integrating effect upon areas of the personality that are more the concern of philosophy and religion than of experimental psychology in its present stage of development. This would place the integrating influence of art, perhaps, on a level above that of exact and experimental psychology.

The integrating influence of art affects personality through a process of making order out of the world and objectifying that order. Landis suggested that inclusive unification which tries to fit all given factors into an order was more important in meaningful art education than
exclusive unification which only orders some of what is given. Art is a form of work that is satisfying to an individual and can be viewed as a whole. The process and the product form an experience in Dewey's sense of a complete, fulfilling activity which has value for the individual. Art is not only a product of an individual, however.

Landis next argued that art is worthwhile for society. Art reflects that society in which it is made. According to the sociologist Pitrim Sorokin, whom Landis cites, our society is in crisis because it is an overripe, sensate culture. We need inner values to integrate society. Sorokin offered a scale of four types of integration which a society or culture may possess. The highest is logico-meaningful unity in which parts are lost in a whole which is more than their sum.

Art education, in its concern with unity of material, form, and content, its concern with developing an adequate seeing, imagination, and intuition, is one means of conveying to the child an idea of a "logico-meaningful unity." Through the use of art materials school children may grasp the meaning of unity. Trained to express in art materials their unified and meaningful reactions to the world about them, young children are given a common core of understanding which unites them in that it provides them with a means of communication and appreciation. With art materials "unity" can be "diagrammed," as it were. 45

The emphasis, then, that meaningful art education places on unity is the basis of its claim to social value, for unity in its highest form is essential for a better society. 46
We can briefly summarize Landis' argument for the importance of the concept 'integration' in art education as follows: All meaningful art education is concerned with developing esthetic values. Esthetic value results from integration of matter, form, and content. Therefore, meaningful art education must stress integration. The property of integration is valuable to both individuals and to society according to psychologist Allport and sociologist Sorokin. Therefore, meaningful art education has value for individuals and for society. Having justified the need for art education by a series of definitions connected by a deductive argument, Landis concluded her book with a series of "postulates": discussion of child art and its characteristics, and suggestions for the teacher.

Landis attempted to construct a theory of art education. She tried to build a coherent conceptual framework within which art educators could function. In this she was similar to Comfort. Though Landis' book can be criticized for ambiguous use of the term "integration," for assuming that the quality of integration in art is the same as that in individuals and societies, for trusting that integration can be caught (like measles) given sufficient exposure, she may have been ahead of her time in trying to make sound theory for art education. Landis took the basic premises of her theory from John Dewey, the pragmatist philosopher from whose work progressive education sprang.
She was familiar with the philosophical base of pragmatism. She was comfortable with subjective values in a process world, unlike Condon who misused progressive ideas by placing them in a conceptual frame of absolute, objective values. In *Meaningful Art Education*, Landis offered a more logically reasoned base for art education than can be found in many of the books which made more impact on the field. We may assume she had read most of the books on art education current during the forties. Mathias, Cole, D'Amico, Lowenfeld, and Herbert Read all were included in her bibliography. However, Landis was more consistent in her thinking than many of these writers; she avoided the formalism found in Comfort and Condon in devising her child-centered normative theory of art education.

If Jackman's curriculum was affected by her idealism and Condon's by her misunderstanding of progressive education, then Landis' art education curriculum at Syracuse followed her normative theory of meaningful art education. After the introductory freshman year, taken by all art students, art education majors started their major requirements in the sophomore year. Engineering drawing was the only technical art requirement. The other studios taken during the three years of the major program were electives, eleven to twelve credits of technical art each year. Approximately nine credits each year were allocated to academic electives. A sophomore English class was required.
The art education student under Landis thus had the opportunity to select courses that would be meaningful to him or her, to develop an individual program to meet individual needs.

Of course, the curriculum was not entirely elective. Certain education and art education courses were needed to fulfill state requirement. A sequence of five education courses formed a professional unit which included an introduction to human development and to American schooling.47 Introduction to Human Development, Adjustment and Learning was the first course in the sequence. It emphasized understanding the psychological foundations of education; actual work with young people in the Syracuse area was part of the course. The American School combined some discussions of secondary education with history and objectives of American education. The last three courses in this sequence applied psychology of learning and principles of teaching to the major area. These courses often were taught by the dual professor in that area, so they were midway between a professional education course and a subject matter course. Any distinction between education and art education courses was blurred in these courses which were offered under an education number. Landis taught two courses listed as undergraduate art education; Art Education 70 and 71. These courses had developed from what were once elementary and secondary art methods courses. After
several changes, they became Art in the Schools and The Visual Arts in Education. The description states that these two courses—the second continued the work of the first—offered "an introduction to the problems of guiding art creativity and to the philosophical, psychological, and sociological aspects of art education."\textsuperscript{48} Work with children in Saturday art classes was an integral part of these courses. In the course description, study of the disciplines from which Landis had drawn her own normative theory of meaningful art education was stressed. The influence of the contemporary, child-centered ideology of art education appears in the mention of "creativity," and in the notion of "guiding" rather than "teaching."

Not only did Landis change the undergraduate curriculum at Syracuse, she instituted art classes for children taught by undergraduates, a summer lecture series, and graduate programs. All these had occurred earlier in the history of art teacher preparation at Syracuse. Under Landis' direction, however, they were either reinstated or revitalized. The children's art classes taught by Teacher's College students before the First World War had become a School Art League under Jackman.\textsuperscript{49} During Condon's tenure, these classes were dropped. In 1949 Mildred Landis was authorized to organize classes of grade school children to be taught by art education majors.\textsuperscript{50} Similarly, the lecture series, Points of View in Art
Education, offered during summer sessions in the 1930s had been dropped later. Summer art education course generally consisted of methods and studio art courses taught by Syracuse faculty or alumni. During the summer of 1950, Landis chaired a one-day conference as part of a series of summer education conferences which complemented the usual course offerings. Viktor Lowenfeld was guest speaker at Landis' conference. He discussed the topic, creative and mental growth. Landis arranged other summer conferences with guest lecturers during her years at Syracuse. These lectures followed the School of Education policy of offering a variety of guest speakers to the university community during the summer.

Landis' third "innovation" was, like the other two, an expansion and revitalization of a previously established program. We saw that some graduate work had been done in art education from the mid-thirties on. Condon was an early art education MFA, Stan Czurles another. The graduate program remained a minor aspect of the art education curriculum until the late forties. Landis expanded the program so that Master of Fine Arts, Master of Arts, Certificate of Advanced Studies, Doctor of Education, and Doctor of Philosophy degrees were available in art education. The State of New York had been interested in expanding teacher certification requirements to include a fifth year, a plan which the Second World War cancelled.
Growing interest in graduate work probably stemmed, in part, from this interest in upgrading professional standards. Of the nineteen art education courses listed in the 1953-55 bulletin, seventeen were graduate courses. The graduate courses offered by Landis ranged from methods courses to a course called Problems of the Teacher as Artist; a series of technical art courses open only to MFA candidates. A philosophy of art education course, which included readings in art criticism as well as in art education, showed Landis' continued interest in the theoretical side of art education.

Not only did Landis institute summer conferences with guest lecturers, she was invited to give a major lecture by the Syracuse University School of Education. During the summer of 1955, her last year at Syracuse, Landis was invited to give the Street lecture. This series, endowed in honor of J. Richard Street, first dean of Syracuse University's Teachers College, provides a forum for a Syracuse faculty member and is part of the School of Education's program of summer conferences. Landis spoke on The Role and Development of Visual Arts Skills in the Schools. Much of Landis' lecture revealed her continued use of ideas derived from John Dewey and discussed in her dissertation and book.

Landis opened her lecture by distinguishing two main functions of visual art: art is both a means of expression,
and a way of organizing the spatial environment. Contem­plative arts such as painting, sculpture, and drawing do the first; spatial arts perform the second function and, in addition, provide useful objects. Landis continued by defining "expression" as the utilization of emotional energy. Since organization in an art work comes from organization in an individual, art expression can be a means of unifying one's thinking. Both factual and art expres­sion are necessary in life. Even the utilitarian spatial arts can be expressive. According to Landis, an individual needs powers of observation, imagination, organization, and communication in order to make either sort of art.

Landis continued the progressive idea that visual art is a pervasive force in our lives. She asserted that neither directive nor laissez-faire art education was suf­ficient to help children "understand the highly developed visual forms that are necessary for civilized living."54 Other justifications for art education have existed, but Landis asserted that art could not be limited to any one function. "Instead, it should be a natural and integral part of the school curriculum rather than a special or unusual part."55 Landis believed that art makes a unique contribution to education. Like Dow, she believed that learning to render was insufficient for art education be­cause an artist does more than render. The art expression results from involvement in a complete, unified experience
relating to visual and social surroundings, to art materials. Materials can be organized into a creation to communicate ideas to others as well as to clarify and intensify them for the creator.

Even though Landis believed art is more than technique, she also believed art requires skill, but a less obvious skill than the technical. Skill to Landis, was more than training the hand; it implied understanding and judgment. If art education was to move beyond the directive and the laissez-faire methods to become an art of teaching, then art education must recognize that artistic perception is distinct from scientific perception. Artistic perception is subjective, selective, individual, and personal. However, individuals do share a common denominator. In art, that common denominator is some sort of organization.

Landis concluded her Street lecture by listing four qualities of a good art teacher. First, the art teacher should be a good critic. Second, the teacher needs broad theoretical and practical understanding of aesthetic categories of matter, form, content, and function. Technical knowledge from work with materials is also necessary. Third, the art teacher needs knowledge and understanding of children and of the general school program. Finally, the art teacher should be able to motivate students, to evaluate their work, and to communicate with them.
In her Street lecture, Landis continued her application of progressive ideas to art education. Her definition of art, her notion of values, her emphasis on a unified, integrated art education based on the student's experiences all were derived from Dewey. Her belief that art was more than imitation or technique, together with her emphasis on organization in art, evoke Dow's work. These influences may have reached her during her study at Columbia. However, organization was more than composition to Landis. Her earlier book had discussed the importance of organization as integration in art and life. Landis seems surprisingly contemporary in her conception of the art teacher as critic. Although Dow and others had emphasized that the main goal of art education ought to be appreciation, rather than art making, making art had been an overriding goal from the 1930s throughout the 1950s. The usual conception of the art teacher was an artist-teacher not an art-critic-teacher. Criticism had rarely been discussed in art education during the forties, as we saw in our brief survey of some literature.

In spite of Landis' sound reasoning—or, perhaps, because of it—she ran into problems at Syracuse. She had improved the art education program by raising standards for her students. She carefully selected those students allowed to major in art education and gave them a sense of professionalism. However, Landis "incurred a great deal
of difficulty with other members of the faculty because she was demanding and she was a dynamo. These difficulties seem to have come to a head when Dr. Laurence Schmeckebier replaced Norman Rice as Director of the School of Art in 1954. According to other faculty of the time, there was a personality conflict between Landis and the new director. Conflict seems not to have been limited to one person, but occurred elsewhere, notably in industrial design. Most of the industrial design faculty, like Landis, had been hired by Rice. In April, 1955, four of them resigned. These resignations were apparently due to proposed curriculum changes in what was a top-ranked department nationally. The controversy over the industrial design resignation had barely simmered down when Landis announced her resignation. It was followed by that of Marie Bryan, a former student who had returned to Syracuse to assist Landis in art education. This made a total of eight faculty who had resigned after their year of working with the new director: four from industrial design, two from art education, one sculptor, and one other art professor. Since most of these faculty had been hired by Director Rice, it seems safe to assume that Director Schmeckebier brought a different spirit to the School of Art, one with which some faculty did not agree. Because both Landis and Bryan resigned effective at the end of the
1955 academic year, art education at Syracuse started with a new faculty in the fall of 1955 when Dr. Michael F. Andrews was hired to replace Dr. Landis.
NOTES


2Not only does Logan refer to these works, but Eliot Eisner has chosen these books as typical of the period. See: Eliot W. Eisner, Educating Artistic Vision (New York: The Macmillan Company, 1972), chapter 3.


5Herbert Read, Education through Art (London: Faber and Faber, 1943), p. 7.

6James Ridlon, an undergraduate in art education during the transition period from Landis to Andrews during the mid-fifties, reports using Lowenfeld's book as a text. The book has been used in undergraduate courses at Syracuse through the mid-seventies. Interview with James Ridlon, August 8, 1978.


9NSSE, 1941, pp. 10, 334, 250, 273-4, 293.


12Cole, 1940, pp. 7, 28, 58.


14Cole, 1940, p. 12.

15Cole, 1940, p. 16.


18 College of Fine Arts Faculty Minutes, October 3, 1940. RG 25, Records of the College of Fine Arts, Syracuse University Archives.

19 College of Fine Arts Bulletin 1943, pp. 35-36. AVC 6F49, Syracuse University Archives.

20 NSSE, 1941, p. 721.

21 College of Fine Arts Faculty Minutes, May 9, 1934.

22 NSSE, 1941, p. 721.

23 College of Fine Arts Bulletin 1943, p. 32.

24 Board of Trustees Minutes, June 3, 1938. RG 8, Syracuse University Archives.

25 NSSE, 1941, p. 746.

26 School of Education Bulletin 1937-38, pp. 32-33. AVC 6E25, Syracuse University Archives.


AVC 6F49, Syracuse University Archives.

College of Fine Arts Bulletin 1943, p. 33.

27 Interview with Sylvia Wyckoff, December 7, 1978.


29 Memo from Catharine Condon to Fine Arts Faculty, June 2, 1938. Fine Arts Faculty Minutes.


31 Letter to College of Fine Arts Faculty from Dean Butler, March 13, 1941. RG 25, Records of the College of Fine Arts, Syracuse University Archives.

32 Minutes of the College of Fine Arts Executive Committee. RG 25, Records of the College of Fine Arts, Syracuse University Archives.
While these degrees were available, no statistics are available on how many were awarded. Study of Commencement Programs reveals the first possible ED.D. in art education was awarded in 1957, after Landis' resignation. Since many of the master's degrees were awarded on
completion of examinations rather than theses, we can't be certain which candidates were art educators. We do know that two MS degrees were awarded in art education in 1955, three in 1956, and five in 1957 along with four MA's. So it seems that Landis developed a graduate program which was then implemented by Andrews after her resignation.


55 Ibid.


58 The Daily Orange, April 28, 1955.


60 The Daily Orange, May 17, 1955.

61 The Daily Orange, May 18, 1955.
When Michael F. Andrews succeeded Mildred Landis as dual professor of art and education at Syracuse in 1955, Art Education was what Andrews has described as a one-man department. One dual professor handled most of the art education courses with the help of a junior faculty member. Andrew's first assistant was Joseph Orzechowski, later Orze, who had been both an undergraduate and a graduate student in Art Education at Syracuse under Landis. Orzechowski worked with Andrews for four or five years, continuing the frequent practice at Syracuse of employing an alumnus as junior faculty in Art Education.

A close look at the first decade of Andrew's art education program at Syracuse reveals that he continued many courses and activities found in the area under Landis. Even though Andrews continued the structure of the art teacher training program as it had been under his predecessor, he changed the philosophy behind it as well as certain titles. Names such as Creative Arts in Education Clinic for the children's art classes, Symposium on Creative Arts Education and Symposium on
Creativity and Mental Health for the summer lectures reveal Andrew's interest in the art educational ideology of the day. His writings confirm this interest, as do the later writings of synaesthetic education.

In this chapter we will examine the change from an Art Education area to a Department of Synaesthetic Education at Syracuse under Dr. Andrews. Synaesthetic education is a philosophic extension of the romantic ideology of art education current in the field during the forties and fifties. Synaesthetic education is also the current manifestation of art teacher training at Syracuse University. For both these reasons synaesthetic education is a type of art education, although the name was changed to reflect Syracusan beliefs which differed from national art education during the sixties.

The Art Education area at Syracuse University became the Department of Synaesthetic Education in 1970. As we have seen, art teacher preparation had been carried out under several titles during its tenure at Syracuse. First, it had been known as normal art, then as public school art before becoming art education in 1940. These changes did not accompany administrative reorganization. The change to synaesthetic education did, however, occur about the same time as organization of a College of Visual and Performing Arts from the Schools of Art and Music and part of the School of Speech and Dramatic Art.
The change to synaesthetic education had no single direct cause. Rather, it was the culmination of a series of gradual changes in the ideas of the art education faculty about what art education ought to be. The four faculty members, Dr. Andrews, Larry Bakke, O. Charles Giordano, and James Ridlon, each made a unique contribution to the ideas of synaesthetic education. While the faculty and their ideas were one factor in the change, they were not the sole cause. American society was in a period of unrest during the late sixties; campuses were often centers of dissatisfaction. Student pressure effected educational changes at Syracuse and elsewhere. These student attitudes left their mark on synaesthetic education. A third factor in the change was the emphasis on planning for the future found at Syracuse University during the late sixties. A series of academic planning studies for reaccreditation focused interest on goals for the seventies. Fourth, the arrival of a new director for the School of Art, August L. Freundlich, marked the beginning of an atmosphere more sympathetic to ideas generated in the Art Education area. Finally, the organization of the College of Visual and Performing Arts, following reorganization of the School of Art, effected creation of the new academic unit.

After discussing these factors involved in the changes from art education to synaesthetic education at Syracuse,
we will look at writings by the synaesthetic education faculty to examine beliefs they espoused.

The Synaesthetic Education Faculty

Synaesthetic education at Syracuse University remained a dual area under the College of Visual and Performing Arts and the School of Education. Michael F. Andrews had been dual professor of art and education and head of the area from 1955, when he was hired to replace Mildred M. Landis. Andrews brought an interest in psychology in art education to Syracuse. His belief in creativity and his emphasis on the value of the art expressions of young children also would find expression in synaesthetic education. As head of the art education area, Andrews wielded an influence on his junior faculty, an influence compounded by the fact that he served as teacher or advisor to each of them at some point.

After attending Juniata College in Huntingdon, Pennsylvania, for two years with a major in history, Andrews transferred to the University of Kansas in Lawrence. He describes this as a turning point in his life, a chance to begin doing things that he wanted to do. At Kansas, he learned a lot of art techniques in a rather conservative school which in the late thirties, still taught drawing from casts as well as from nature. His studies there combined design with art pedagogy. He credits the design department with providing scope for exploration of
art beyond rendering; Andrews was able to develop his feeling for three-dimensional art. One of his teachers in design at Kansas was Rosemary Ketcham, who, under the name Mary Ketcham, had been the first instructor in Normal Art at Syracuse University in 1900. Ketcham became a professor of design at Syracuse in 1908, a position she held until called to Kansas in 1920. While in Lawrence, Miss Ketcham retained some ties with the Syracuse area by securing designs for the Onondaga Pottery Company. She sold them a design by young Mike Andrews in 1939, the year before her death. In 1940, Andrews received his Bachelor of Fine Art from Kansas in Art Education. During the next few years Andrews gained teaching experience at both elementary and secondary levels in Lawrence and Hayes, Kansas. He served in the armed forces during the Second World War. From 1942-46 he directed the West Coast Physical Training Program for the United States Army Air Force. After the war Andrews continued his education. He worked as an instructor of fine arts at the University of Kansas until he finished his Master of Science in Education in 1948; his major field again was art education. In 1955, Andrews received the Doctor of Philosophy from the Ohio State University where his studies included fine arts—with a studio concentration in sculpture—, psychology and philosophy. His dissertation, done under the direction of Erwin F. Frey, is titled, "The Meaning of Sculpture as a
Creative and Religious Symbol." While in residence at Ohio State, Mr. Andrews served as assistant to Frey during 1948-50. Andrews also taught at both the University of Southern California at Los Angeles and the University of Wisconsin at Madison before coming to Syracuse. With Maud Ellsworth, he co-authored a series of textbooks in art for elementary school youngsters, Growing with Art. A

When we look at Andrews' dissertation, we find some seeds of what would become synaesthetic education. Andrews' dissertation was done as part of one of the last studio-oriented Ph.D.'s at Ohio State. Therefore, illustrations of his sculpture were, to him, an integral part of his dissertation. The studio-orientation of the doctoral work at Ohio State matched the artist-teacher model of the art educator current in the fifties. An emphasis on making art is a strong part of Andrews' philosophy. Andrews opened his dissertation with a definition which explains why this is so. A creative experience, as he defined it, is "man's attempt to express his relation to his universe." Art, like all creative processes, represents a search for this creative experience. When the creative experience reaches its height, it becomes a religious experience according to Andrews. In his dissertation, he discusses both creative and religious experience as they can be manifested in sculpture. Andrews holds an expressive theory of art; the best art is that which most
clearly expresses the creative experience during which it was made. The best religious art, therefore, should be that which was created during the height of a creative experience, by definition a religious experience, and which expresses that profound experience. Technique is less important than expression of creative experience. The viewer, when confronted with a religious symbol in art, cannot depend on logical, analytic means to understand it. The viewer must depend on intuition to comprehend the work and the experience it embodies. Many of these ideas, the basis of Andrews' dissertation, are repeated in his later writings on synaesthetic education.

Andrews continued to develop his ideas on art and art education after he arrived at Syracuse in 1955. He wrote numerous articles on art education as well as two books on art forms for students and teachers, Creative Printmaking (1964) and Sculpture and Ideas (1965). During the summer of 1965 Andrews delivered the 25th annual J. Richard Street Lecture at Syracuse. Andrews' paper, "Creative Education: The Liberation of Man," is a compendium of his ideas on the function of creativity in human life. In his lecture, Andrews defined the good life, sought by all human beings, as the opportunity for each person to seek a sense of completeness, to develop happiness and satisfaction. Although there are cultural values, Andrews interests himself primarily in the individual development of
values. He sees the goal of education as freeing each human being to be himself. After discussing how traditional education has failed to meet this goal, Andrews proposed a creative education which would permit each man to develop his true nature. The artist, as a creative individual, is the model for the self-activated being. Since the artist has the qualities needed by all human beings, an aesthetic or art education is a necessary part of meeting the goal of all education.

Not only did Dr. Andrews continue to develop his own ideas on art education, he naturally kept up with the developments in art education nationally. He participated in national conferences and was active in professional organizations. In December 1965, following his Street lecture, Professor Andrews was one of fifty funded participants at the Uses of Newer Media in Art Education Symposium, held in Washington, D.C. Only ten participants had been selected to represent the interests of higher education in art. Chosen from over 200 applicants, the funded participants were expected to disseminate the information from the symposium to others in the field. The symposium was sponsored by the United States Office of Education and the National Art Education Association, of which Andrews was an active member. From 1966 through 1968 he served as president of the Eastern Arts Association/NAEA Eastern Regional. As president-elect, Andrews had been responsible for
planning the March 1966 Eastern Arts Association conference in Boston. The theme of the conference, People, Purpose and Progress, was presented in a film of the same name which Andrews produced in association with O. Charles Giordano of the Syracuse faculty. The following March, Dr. Andrews took time from his duties at Syracuse to participate in the 9th Biennial NAEA conference in San Francisco where he presented a dialogue session on Creativity as Applied to Psychological Growth. The theme of this conference was the Challenge of Change for art education. Andrews' activity in art education at the national level continued through the late sixties. During 1967 and 1968 he served on the NAEA Board of Directors. In 1968, he was also a member of the Leadership Council of the Creative Education Foundation at Buffalo University. Andrews belonged to other professional organizations as well: The International Society for Education through Art, The National Education Association, World Organization of Early Childhood Education, the American Association of University Professors.

Between 1967 and 1970, Dr. Andrews was involved in several research projects in addition to his other commitments. Interest in early childhood education in the United States was growing rapidly during the mid-sixties. Four reasons for this interest may be identified: first, research had shown the importance of learning and
socialization during a child's early years; second, American educators had discovered Piaget's research; third, America's social conscience had been roused by civil rights demonstrations and the federal administration's war on poverty; and, fourth, technological advances led to interest in education for life in a technical society.\textsuperscript{16}

The United States Office of Education participated in establishing a system of National Research Laboratories on Early Childhood Education, one at Syracuse. One probable factor in the growth of research into early childhood education at Syracuse was the emphasis placed on research by David Krathwohl, then Dean of the School of Education. Andrews designed and conducted several studies on art and preprimary children. Among these were research on parental influences on children's color preferences; a color attribute index investigating whether children's paintings reveal value judgments about color; curriculum development of pre-school units to encourage awareness of the world, specifically of houses and of transportation; and a study of the effects of a structural, poly-perceptual method of teaching the concept of circle/round to four-year-olds. Andrews was assisted in his research by graduate students in art education.

Dr. Andrews contributed to synaesthetic education interests in the education of young children, in the psychological ideas apparent in art education during the
fifties, in creativity, in uses of newer media, and in the artist as model for the art educator. Although he was the head of the art education area, Andrews was not alone in that area during the late sixties. Each of the other faculty members also made a unique contribution to the development of synaesthetic education. O. Charles Giordano brought a strong interest in the uses of contemporary media in art education, as well as belief in social values of art education. Larry Bakke's expertise in contemporary art, combined with his interest in aesthetics, led him to find synaesthesia in the work of artists such as Morris and Rauschenberg. James Ridlon brought an open, flexible personality to the department, invaluable in his work with student teachers and schools. Like the rest of the faculty, Ridlon was actively engaged in making art, exemplifying the artist-teacher model of an art educator.

Mr. Giordano, promoted to associate professor in 1968, received his Bachelor of Science in Education from the Massachusetts College of Art in 1960. Two years later he received a Master of Fine Art degree from Syracuse. While art education was his major field as an undergraduate, his area of concentration at Syracuse was design. During the 1962-63 academic year, Giordano led reorganization of the freshman basic design program, part of the required curriculum for all students in the School of Art. He retained ties with art teacher training, however,
assisting with the Clinic classes for children in the fall of 1963. By the mid-sixties, Giordano was teaching two of the required freshman courses in the School of Art, Color and Light and Basic Design, as well as two courses in art education, one introductory required course and one graduate course on Special Problems in Art Education. His non-teaching responsibilities included advising students in a freshman section, chairing the basic design program, serving in the university senate and on the instruction committee of the School of Art. During the summer of 1967, Giordano headed a new art program offered in conjunction with Syracuse's previously established programs in Florence, Italy. Dr. Sidney Alexander taught art history while Giordano taught drawing and painting. In 1967 also Giordano produced "Death of God," a 16 mm film on the work of Gabriel Vahanian, controversial professor of religion at Syracuse University. Giordano had produced one film, "Primavera," as part of his MFA work and several others in the years following, including "People, Purpose, and Progress" for the EAA Conference in 1966.

Giordano's work in these films affected his thinking on art education as did campus disturbances which were beginning during the mid-sixties. His reaction to campus unrest and to the ideas of Vahanian resulted in a paper presented at Kutztown State College in October, 1969. Giordano had been invited to show "Death of God" to a group
of art educators; he prefaced the film with the paper he titled "Anaesthesia/Synaesthesia." This marks the first recorded use of the word synaesthesia by a Syracuse art educator. In his paper, Giordano discussed criticisms of contemporary life which saw in technology and student protests a loss of values, violence, and anarchy. In technology, however, Giordano saw a means to redesign the human being, to extend the senses. In student protests, he saw reaction to those traditional ideas and values which had no meaning for contemporary youth. Just as contemporary art was redefining "art," so youth were defining themselves. They did not try to cut off stimuli by erecting a barrier of concepts, as adults did. The synaesthesia found in youth is opposed to the anaesthesia found in tradition. Technology can extend our possibilities for synaesthesia, multi-sensory perception. In his rather rambling paper, Giordano discussed many of the ideas which would become part of synaesthetic education: relativity of values, the inherent synaesthetic ability found in children, "aesthetic" defined as "feeling," and the individual's responsibility to create his life.

The last two art education faculty members arrived on the Syracuse campus about the same time. The School of Art Annual Report for 1964-65 announced the resignation of Stewart Kranz, assistant professor in art education, and the hiring of two new faculty who would teach both art and
art education courses. Larry Bakke had been at Syracuse during the academic year 1964-65, doing post-graduate study with Laurence Schmeckebier, Director of the School of Art. Bakke had come to upstate New York from the West Coast. He received his Bachelor of Arts in art education from the University of Washington in 1957, and an MFA in painting from the same institution in 1958. As an undergraduate, Bakke studied philosophy of art with Melvin Rader, but did most of his course work in studio arts. He taught at Everett Junior College in Everett, Washington, and at the University of Victoria in British Columbia before heading East. At Syracuse, Bakke taught painting, drawing, and aesthetics as well as some sections of art in elementary education for non-art majors. When the department was formed, Bakke also taught one of the foundations courses in synaesthetic education. Bakke exhibited his own art work frequently in the late sixties and was working on his Ph.D in art education with Dr. Andrews.

James Ridlon, the last art education faculty member to comprise the Synaesthetically Education faculty had had earlier experience at Syracuse. Ridlon received his bachelor's degree from Syracuse in 1957, with a major in art education. As an undergraduate he studied for a year with Landis before Andrews accepted the chair. The textbook he used as an undergraduate was *Creative and Mental Growth* by Viktor Lowenfeld. Jim Ridlon was not only an
art student but also an All-American football player. After college he joined the San Francisco 49ers as a defensive halfback. While on the San Francisco team, he taught sculpture at San Francisco State College and did some graduate work there. In 1963, Ridlon was traded to the Dallas Cowboys. After serving as defensive captain and being selected All-Pro, Ridlon retired from professional football. He returned to Syracuse as a lecturer in art and art education, and as defensive backfield coach for the university football team. In 1966 he completed his MFA in sculpture. By the late sixties most of his teaching responsibilities were in art education: the art education course for elementary education majors, some graduate courses, and supervision of all the art student teachers. Like his colleagues, Ridlon continued his own art work, exhibiting sculptures and other works in regional shows.

The Ambiance at Syracuse University

The student protest movement of the sixties is still too close to us for analysis, probably. Little has been written on the cultural atmosphere of the sixties, the civil rights movement, or the anti-war demonstrations. It is difficult to gain a perspective on what was a troubled, tumultuous period. However, certain notions which appears to have been present among students at Syracuse University in the sixties also appear in the writings of synaesthetic education. A look at the Daily
Orange (DO), Syracuse's student newspaper, reveals student concerns during the sixties and early seventies. While a causal link cannot be made between student interests and synaesthetic education, the ambiance of Syracuse University during the sixties was hospitable to ideas expressed in synaesthetic education, among them: social improvement as the goal of education; emphasis on individuality, both individual rights and individual truths; desire for sensations, for feelings of various sorts, for hedonism. The climate of opinion among Syracuse students and many faculty was receptive to the ideas synaesthetic education would offer.

Student protests in the form of boycotts, sit-ins, teach-ins, and eventually a national student strike filled the pages of the DO during the sixties. Part of the reason for student protests at Syracuse University was a conflict between two conceptions of higher education. Chancellor Tolley and the Syracuse administration saw the function of a university as the search for truth and the dissemination of that truth. Students, however, wanted the university to participate in the process of social improvement. Toward this end, students at Syracuse during the sixties participated in volunteer programs, established a scholarship fund for a minority student, and participated in social protests. Not only were students concerned about the rights of minority groups, they were zealous in protesting
any infringements of their rights. Perhaps the earliest student protest at Syracuse occurred in October, 1963. During the Homecoming festivities, students protested the automatic probation policy of the university by picketing the Administration Building. This policy automatically placed on probation any student arrested for any reason. Thus, a student who participated in any civil rights demonstration faced the possibility of both arrest and university probation. Students saw this policy as a denial of their civil rights. The university administration, on the other hand, conceived of itself in loco parentis. As a parent, the university had a duty to punish violations of civil laws.

This automatic probation policy was dropped in time yet student participation in protests grew. Civil rights, participation in the Vietnam war, research into military technology at the Syracuse University Research Corporation, low pay for campus construction workers, lack of significance in courses—all these and more were the subjects of protests on the Syracuse campus. Students not only voiced opinions on local and national issues, they also sought more self-government on campus. Curfew and alcohol policies at Syracuse were only two targets of student efforts. Students of the sixties were not content to accept truth as seen by the university; they sought and made their own truths. The notion of subjective,
individual truth found in the campus ambiance would be echoed in synaesthetic education. Student protests affected the development of Charles Giordano's thought revealed in this 1969 paper "Anaesthesia/Synaesthesia" which was discussed above.

Some students of the mid-sixties had a more direct effect on the changing art education area when they protested the art education program by not enrolling in it. After serving 51 majors during 1962-63 and 1963-64, enrollment in art education dropped to 31 majors during 1964-65. A series of memos circulated among administrators in the School of Art inquiring about the drop and its causes. Students interviewed by the assistant director stated that heavy loads of repetitive art education courses combined with the prospect of obtaining certification through a fifth-year program encouraged them to transfer out of art education, if not to select another major in the first place. In the spring of 1965, a revised art education program received approval from the art faculty. This program, in force in the late sixties, reduced the required number of art education credits from 36 to 27, reorganized the course content, and established greater flexibility to enable students to pursue more advanced studio and academic work. These changes, forced by dropping enrollment, were part of the gradual evolution of what would become synaesthetic education.
The student newspaper was not totally filled with protest and violence. Reports of lectures by Herbert Marcuse, Tom Haydyn, Martin Luther King, Dick Gregory, Timothy Leary, Walter Cronkite and Mark Rudd testify to the variety of ideas in the air at Syracuse. Students seemed willing to explore new directions in the arts as well. The annual spring campus arts festival featured multi-media happenings, exhibits, concerts, and films. Arts which used newer technologies to break traditional boundaries between art forms roused student interest. The administration demonstrated its interest in the arts by increasing its collection of art works. One such was Ben Shahn's mosaic on the Sacco and Vanzetti case, installed near the quad during 1967. In this mosaic, art was used as social protest. Another student interest during the late sixties was "turning on." Reports of drug arrests shared space in the Daily Orange with articles describing how drug use expands the consciousness, making one more sensitive and aware of the world. Synaesthetic education would offer the goal of increased awareness without illegal means. The ambiance at Syracuse University during the late sixties encouraged exploration of ideas emphasizing individuality, relationships between traditionally disparate arts, and involvement in a variety of experiences and sensations.
Syracuse University's concern for its needs during the 1970s first appeared a decade earlier. Beginning in 1961, a ten-year development program known as the Syracuse Plan raised funds for future endowments and facilities. In 1965, the university retained Taylor, Lieberfeld and Heldman, Inc., academic consultants based in New York City, to study anticipated growth patterns of the university during the next quarter century. This study examined projected enrollment and program growth as well as special curricular concerns. In March, 1967, an Academic Planning Committee of trustees and faculty was established by the trustees. The committee, under chairman Warren W. Eason, was given the task of starting "a planning process that would develop long range guidelines and provide a more rational basis for decision making at both departmental and University-wide levels." The planning process sought answers to questions in two major areas: first, educational objectives and methods in the future growth of the university; and second, institutional-administrative questions in the future growth of the university. Faculty and administrators were appointed to subcommittees responsible for various aspects of the planning process. In the spring of 1967 a questionnaire was sent to most academic units within the university. These questions were to become primary documents for the planning...
process; one was sent to the Art Education area via the School of Education. Not only Syracuse faculty, administrators, and trustees reviewed the planning study, however. In April, 1968, a team of accreditors from the Middle States Association of Colleges and Secondary schools visited the Syracuse campus for its decennial accreditation. Because reaccreditation was almost automatic for the university, administrators requested that the Middle States team review the Academic Planning Study as part of a special evaluation. The Middle States Review Committee sought to answer how Syracuse University could plan for the next ten years in order to be as effective as possible as an academic institution.

While the university as a whole was studying its future, one division was engaged in its own process of self-study. Dr. David Krathwohl had been hired as Dean of the School of Education in 1965. Assuming his duties in September of that year, he announced his intention to reorganize the school and improve its functioning. In order to do this, Krathwohl planned to establish long-term goals for each department within the school. This planning was directed at achieving the best possible use of resources in order to build programs of excellence. Krathwohl placed a strong emphasis on research; thus, one of his goals for the school was to build research programs. Teacher preparation remained, of course, a vital part of
the school. To this basic service, Krathwohl added an emphasis on innovation in educational practice. During 1966 and 1967, faculty and administration in the School of Education were engaged in a process of planning how to increase their "store of generalizable knowledge in education," to contribute to solving social and professional problems, to improve training of teachers and leaders in education, and to use resources more effectively in performing these tasks. Like the rest of the university, the School of Education was due for an accreditation review in the late sixties. When the group from the National Council on Accreditation of Teacher Education (NCATE) came on campus, Krathwohl asked them to perform a similar function to that performed by the Middle States Review Committee for the university as a whole. The NCATE team acted less as evaluators for reaccreditation than as consultants in an ongoing planning process.

Art Education, as a dual area in Education and Art and as an academic unit of Syracuse University, had filled out the questionnaire on its goals for the seventies. This questionnaire, generated by the Academic Planning Committee and used in overlapping planning efforts, was one factor in the change from art education to synaesthetic education. While not all the changes projected for Art Education could be achieved, the process of setting down goals focused the attention of the Art Education faculty on how
their ideas on art education were developing. The Academic Planning Study enabled art education to clarify goals for its evolving program. Reorganization of the School of Art under a new director would give Art Education the opportunity to change its name to reflect a change in ideology.

Art education's projections for its future met a mixed response from the College of Education and the School of Art. Memos show that the response from the faculty committee in education was favorable, although the committee felt some questions remained to be answered. The education committee noted in the planning document an emphasis on the undergraduate program. The art educators felt that their graduate program already had the freedom they were planning for their undergraduate program. The art educators pointed out that their emphasis on innovation complemented the goals of the School of Education. While correspondence between Art Education and Education was cordial, the response from the School of Art struck Andrews and his colleagues as less than enthusiastic. Repeated requests for more support for art education from the School of Art met with demands for greater specificity in what was wanted. This problem probably had roots in the past. Dr. Schmeckebier had been in conflict with Dr. Mildred Landis, dual professor of education and art, during his first year as director of the School of Art. That conflict resulted in Landis' resignation and the appointment
of Michael Andrews as dual professor. The director ex-
pressed support for Andrews during their association but
had complaints about the art education area from time to
time.44

After commencement in spring, 1967, Dr. Schmeckebier
was stricken with a sudden illness. During his leave of
absence in the spring of 1968, Merlin Pollock of the art
faculty was acting director.45 August L. Freundlich of
the University of Miami in Florida was appointed to succeed
Schmeckebier. Dr. Freundlich assumed his duties on the
Syracuse campus in February, 1970.46 Schmeckebier had
been trained as a painter, art historian, and critic, but
Freundlich's background was in art education as well as
administration.47 Freundlich had been active in the National
Art Education Association and other professional art educa-
tion groups. He had done graduate work in art education;
he had headed the Arts Division at George Peabody College,
noted teacher training institution, from 1958 through 1964.
Freundlich brought understanding of and sympathy for art
education to his new office. He also brought an openness
to change, interest in the role of technology in contem-
porary art, and a desire to set goals for the School of Art
which would emphasize a future orientation.48 Freundlich
began by instituting administrative changes in the school.

In order to decentralize decision making, departments
were created in the spring of 1970.49 According to
Freundlich, the areas of Art Education and Industrial Design served as models for the changes in the School of Art. Both areas "were led by persons of considerable stature and merit, and they had, in effect, managed to become departments" prior to the reorganization.\textsuperscript{50} Beginning in the fall semester six departments would replace fourteen major areas. The Department of Design included programs in industrial design and interior design, programs which trained a "pure" designer for work with clients. The "fine arts" majors of ceramics, painting, and sculpture were placed in the Department of Studio Arts. The Department of Textile Arts included programs in fabric design, fashion design, and weaving. Majors with an emphasis on communication and mass media became part of the Department of Visual Communications: advertising design, fashion illustration, and illustration. The fifth department, Experimental Studios, included courses with a tradition as technical arts along with new technological arts: printmaking, metalsmithing, and the major "experimental studios" which fostered student exploration of contemporary trends in art and technology. One suggestion for the sixth department was a grouping of art education with art history and museology on the grounds that all three were "academic arts."\textsuperscript{51} Attempts to link Art Education with another area did not succeed and the area became a separate department under the chairmanship of Michael F. Andrews.\textsuperscript{52}
During the spring semester, 1970, the Art Education faculty had held a number of meetings to discuss how the school reorganization might affect them. At these meetings, Andrews, Bakke, Giordano, and Ridlon discussed possible alliances with other areas in the School of Art. Unions with fine arts, crafts, and commercial arts were considered as well as linkage with art history or a proposed film major. After much discussion, the faculty decided that art education rendered a different sort of service than other areas and therefore, had best remain dependent. The next item for discussion was a title for their new department. Art education, they felt, had connotations of a purely visual education as well as of traditional methods classes. Their own teaching had grown into something else so they sought a name to express their unique point of view. A number of suggested names were discussed, such as "arts education," "creative education," "creative art in education." All were rejected for ignoring the faculty's emphasis on multi-sensory education, or for other reasons. Giordano then suggested the phrase "synaesthetic education." He had discovered the word about two years earlier while teaching in Florence. At that time, Giordano had worked with a Greek scholar who helped him investigate meanings and etymologies of words such as aesthetic and anaesthesia. Giordano explained the ancient Greek origin of the word synaesthesia to his
colleagues. All but Jim Ridlon voted to accept that as their new department title. Ridlon did not vote for it because he was still unsure of its meaning. The other faculty found the word intriguing. It was a new term in art education; using it would set them apart. Because the word was unusual, they would be forced to explain its meaning and their philosophy of art education to those who encountered it. Its multi-sensory connotations suited their beliefs. In July, 1970, Dr. Andrews sent a memo to Dr. Freundlich's secretary explaining that:

The staff of the art education area has studied several proposed department designations and has decided to adopt the more appropriate title "Department of Synaesthetic Education." We feel that Art Education is misleading and narrow for our philosophy and creative offerings.

A copy of the memo was sent to Dean Krathwohl. The name change was as simple as that. While art education at Syracuse called itself synaesthetic education and was so called in most university publications, there was no official change with the New York State Department of Education, according to Ridlon. The major function of the new department continued to be art teacher preparation. Often "art education" was used interchangeably with "synaesthetic education" to refer to activities of the department. The new department found that they did indeed have to explain their unusual name. With the support of Dean Freundlich, they wrote the booklet Synaesthetic Education, containing
a paper by each faculty member, to set forth their philosophy of synaesthetic education. Publication of the booklet in 1971 concluded the transition from art education to synaesthetic education at Syracuse University.

Administrative changes affecting the new department were still in progress, however. One topic discussed in the Academic Planning Study had been reorganization of colleges and schools within the university. One school considering reorganization was Speech and Dramatic Art. This school had divided its functions inefficiently. Audio and speech pathology were budgeted through the School of Education but administered through the School of Speech. The exact course of negotiations between the Schools of Speech, Art, and Music has not survived in written records, but, in June, 1971, the trustees were asked to approve two organizational changes "with programmatic implications." The first requested that the Journalism School be renamed, Public Communications; the second requested authorization for a College of Visual and Performing Arts. The new college would include the Schools of Music and Art, and the departments of drama and speech communication from the School of Speech and Dramatic Art. The School of Speech would be dissolved although its programs would continue in Education and the new college. The reason given the trustees for formation of the new college was "for more effective administration and promotional purposes."
The move also had political implications, for the new college became the second largest at Syracuse University. Of course, the new college seemed to renew the tradition of housing all the arts under one roof as Comfort had planned. However, it also looked to the future. The Chancellor in a report to the trustees expressed it this way:

The new College of Visual and Performing Arts, which combines the areas of art, music, drama, and speech and draws into a coordinated unit focusing on man's total sensory experiences in the arts, is one adaptation of existing academic resources to meet future needs.

Freundlich became dean of the new college, but continued to direct the School of Art as well. Thus, when the College of Visual and Performing Arts was established in 1971, the School of Art was comprised of a Freshman Core Program, a Graduate Division, and six departments: Design, Studio Arts, Textile Arts, Visual Communications, Experimental Studios, and Synaesthetic Education. The School of Music with its own music education area, the School of Speech Communication, and the Department of Drama completed the units of the new college.

The Synaesthetic Education Program

Although the summer of 1970 marked the official birth of the Department of Synaesthetic Education at Syracuse University, the curriculum that would become synaesthetic education had been developing for several years. Andrews
had retained the structure of Landis' art education program when he took command at Syracuse in 1956. Gradually, he changed some course titles and added new courses. By 1968, the form of what would be the undergraduate synaesthetic education curriculum was set. The catalogue for 1971-72 merely substituted "synaesthetic education" for "art education" in course descriptions and titles. Few curricula are static; subtle changes occur continuously. The following section outlines the art education/synaesthetic education program as it existed during the changes of 1970.

The synaesthetic education curriculum required undergraduate students to study with each of the four faculty members. All freshman in the School of Art were required to take the same basic program: two semesters of English, Basic Design, General Drawing, Figure Drawing, and History of Art; one semester of Introductory Lettering and Color and Light. Giordano gave the Basic Design and Color and Light lectures to all freshmen. During the sophomore year, all art students were required to take two semesters each of Basic Design II, Introductory Painting, and Figure Drawing II. Introductory courses in a major area were taken during the first sophomore semester. Andrews, Giordano, or Bakke taught these courses in synaesthetic education. These introductory courses in Foundations of Synaesthetic/Art education had as their goals to:
develop an understanding of children and youth, learn to recognize the meaning of education in our society, study the history of as well as current practice in the teaching of art, and formulate a creative attitude and philosophy of art education and a personal method of teaching art.

Two semesters of English Literature and one of Human Growth and Development, the introductory education course, completed the sophomore curriculum. During the second semester of the sophomore year, synaesthetic education students applied for dual enrollment in the School of Education. Only students accepted for dual enrollment were allowed to continue the program into their junior year. The junior curriculum permitted academic and studio electives as well as one required education course, The American School. The two art/synaesthetic education courses taken each semester emphasized teaching methods and curriculum planning. Junior students were required to teach one children's art class each week in the Creative Art in Education Clinic. This first contact with children preceded student teaching in the senior year.

Student teaching was taken during both semesters of the senior year. Prospective student teachers selected their own placement from among Syracuse city schools or several nearby suburban districts. During the first term, students taught there daily, participating in all activities at the schools to which they were assigned. Two afternoons a week, the student teachers met on campus
to work on other components of the student teaching block. Although Student Teaching was taken for six credits the first semester and three the second, seniors were required to take two other synaesthetic education courses: Explorations in Art Media, 3 credits, during fall semester; and Special Problems in Art Education, 6 credits, in the spring semester. Thus, seniors took a nine-credit "block" each term, similar to the six-credit block taken each term of the junior year for curriculum planning and Clinic teaching. The senior block began with public school student teaching and included producing a short multi-media presentation for The Magic Toyshop, a children's program on WHEN-TV in Syracuse. The second semester was devoted to non-public school or agency student teaching. Each student found his/her own situation for this field experience. Sites have included the Everson Museum in Syracuse, the Guggenheim in New York City, nursing homes, mental institutions, prisons, nursery schools, recreation centers, and university programs in photography or video. The student designed a synaesthetic education or art program to fit demands of the situation. Academic and studio electives completed the senior curriculum.

After four years of study, the Syracuse trained art educator received a BFA. He or she took at least 124 semester credits, 60 in studio courses, 30 academic hours, and 34 hours of art education and education. The program
had been designed to meet New York State requirements for a provisional certificate for public school art teaching, Kindergarten through High School. However, the BFA was not the only degree offered in synaesthetic education at Syracuse. The department offered a Master of Science degree, a Master of Fine Art, Certificate of Advanced Studies (CAS), Doctor of Education, and Doctor of Philosophy.

The program for the MS submitted to the New York State Department of Education in September, 1967, was designed for baccalaureate holders in art education who had provisional certification, and who desired permanent certificates, as well as for graduate students with a non-art degree who wished to be certified in art. In general, the program for this master's required thirty hours of graduate work: nine hours of core requirements in education, six to nine hours in art education, and twelve to fifteen hours art electives and related subjects. A comprehensive written examination was required for completion of this degree.

While the MS could be earned by a working teacher, the MFA program was generally a full-time endeavor. The MFA candidate developed an individualized program with a minimum of three semesters, thirty credits. The School of Art Bulletin states that two years is the usual length of time for completing this degree. The MFA program had few requirements; rather it was an independent program of
study, research, and artistic invention.\textsuperscript{73} Degree requirements included an exhibit of original work, supporting research paper, and comprehensive written or oral examination by a faculty committee.

The Certificate of Advanced Studies was available for a student desiring graduate work beyond a master's, but not a doctorate. The minimum number of credits for this certificate was sixty, the last thirty to be taken in residence at Syracuse. Thirty-six to thirty-nine credits were to be taken in professional specialization in art education or fine arts in either the School of Art or the College of Liberal Arts. Twelve to fifteen credit hours in a supporting professional area outside the field of specialization were required along with nine hours core requirements in education and three to six hours other education courses. The remaining six to nine credits were reserved for liberal, cultural courses outside the art education area.\textsuperscript{74} Terminal requirements for the CAS included a written comprehensive examination and an exhibit or written research paper.

Either doctoral program could be done in conjunction with the Graduate Division of the School of Education, or the Ph.D. could be completed in cooperation with the College of Liberal Arts in the humanities.\textsuperscript{75}
The Synaesthetic Education Philosophy

Two uses of "synaesthetic education" may be distinguished. The first, discussed above, refers to the Department of Synaesthetic Education, a department within the School of Art in the College of Visual and Performing Arts at Syracuse University. Synaesthetic Education used in reference to this department means a continuation of the art teacher training program at Syracuse. As discussed above, this program included classes for children and teenagers, college courses for graduate and undergraduate students, and other activities. The principle function of this academic unit is the professional preparation of those Syracuse students who wish to become art educators. In contemporary art education, the term "art educator" is often broadly conceived to encompass more than a public school art teacher. The Synaesthetic Education Department shares this broad conception. The faculty claim to prepare art educators for work in art therapy, museum education, recreation, television and film, and so forth.76 Thus, the first sense of synaesthetic education, examined in the earlier sections of this chapter, refers to the academic department at Syracuse University and its curriculum for the professional training of art educators.

The second use of synaesthetic education, the one which will be discussed in this section, refers to a normative theory justifying art educational practices. Like
those normative theories of art education found in writings of George Fisk Comfort, Rilla Jackman, Mildred Landis, and other art educators prior to synaesthetic education, the beliefs of synaesthetic education include a conception of the human being, ideas about the nature of art and of education, and some desired goal for art education. Such beliefs affected the curriculum for the professional preparation of art educators, but they were not the sole force shaping that curriculum. In the case of synaesthetic education, the philosophy covers human beings of all ages and sometimes claims application to education beyond the arts, even to a way of life.

Synaesthetic education as a normative theory starts with certain beliefs about the human being and the world. The following discussion of synaesthetic education summarizes ideas of synaesthetic education taken from writings by all four faculty members: Andrews, Bakke, Giordano, and Ridlon. Ideas, rather than authors, provide organization for this discussion.

The world of synaesthetic education emphasizes process. Its key words often are defined in terms of process or response. For example, "synaesthesia refers to one sense stimulating other senses into action." "Empathy is responding emotionally to an experience." Concepts used in synaesthetic education often refer to processes rather than to essential qualities, facts discovered in
nature, or any sort of discrete entities. The process world has an independent existence, but no inherent structure. Synaesthetic education assumes some sort of world external to human beings because it refers to encounters with the environment, distinguishing the human being from an external world. Although the environment lacks inherent structure, the human being is born with certain inherent potentials and needs. Thus, a human being has a structure of potentials prior to any experience. These potentials include the ability to perceive through several senses simultaneously, that is, synaesthesia. Other potential abilities include the ability to create or make, the ability to feel both sensations and emotions, the ability to intuit and to empathize. These may be called "potential abilities" because, according to the beliefs of synaesthetic education, in time the human being will do all these things unless prevented. Every human being is capable of creation, of intuition, of emotion unless these abilities are blocked or thwarted. The analogy comes to mind of a seed which will germinate unless deprived of appropriate conditions. The principle human need is to develop these inherent abilities. At times, the abilities themselves seem to have the need to develop; they seem purposive. For example, Andrews writes that: "man's creative nature compels him to meet his environment" and "the individual obeys the internal dictates of his own
The human being, therefore, is born with several nascent abilities, all of which possess a drive to exist. This drive or need may be conscious or unconscious in the human being, but it affects human actions. The human being is driven to develop his potential abilities and to meet needs which sometimes are unconscious.

Although these needs are universal, found in all human beings, they are individual, unique in each human being. The quality of being human lies in meeting these unique needs found in all human beings. This seems to be a paradox. Each human being has unique needs but at the same time all human beings share the same needs. A similar paradox was apparent in writings on art education published during the forties. One solution to the paradox might be that, while all humans have the same potentials, the relationship among potentials and the capacity for their realization differ in each human being. Of course, synaesthetic education is not troubled by such apparent contradictions. It is conceived as outside the traditional patterns of logic followed in Western cultures; it is another way of thinking. Internal contradictions may only appear to be contradictory to an analytic mind. They may be sound within the logic of a synaesthetic mind. Contradictions among the four writers on synaesthetic education are permitted as well: "for it would be presumptuous of the authors to declare a consistency of meaning relative to
synaesthetic education while advocating individualization of the learning process." In synaesthetic education, then, beliefs about the universal yet unique human potentials and needs, or other beliefs, could be affirmed by one author and denied by another. However, the basic assumptions being described are shared to some extent by all four authors.

Given the conception of the human being described above, some understanding of knowledge (an epistemology) is needed for the development of a normative theory of education. There are at least two sorts of knowledge recognized by synaesthetic education: intellectual and synaesthetic. According to synaesthetic education, intellectual knowledge is knowledge of ideas. It is variously called propositional, analytic, scientific, conceptual or factual. It seems to be what is meant by the philosophical conditions for knowledge: propositions which are true and are believed true on the basis of evidence. Intellectual knowledge is knowing about things, while synaesthetic knowledge is knowing things. Synaesthetic knowledge is referred to as immediate, direct, intuitive. Traditional education, according to the writers on synaesthetic education, has emphasized intellectual knowledge to the exclusion of synaesthetic knowledge. Even art education has emphasized intellectual knowledge in its dealings with "intellectual acquisitions, technical achievements, and
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academic thought and vocational actions. Knowledge in synaesthetic education is subjective. It cannot be communicated to others except metaphorically or through symbols. Synaesthetic knowledge is also relative; each person makes his/her own knowledge in the process of interacting with the environment, so knowledge is relative to experience. At times, synaesthetic knowledge seems to be in complete opposition to intellect with no room for co-existence. At other times, they seem able to co-exist in the human being.

Synaesthetic knowing depends on the senses and their interaction with the environment. The process of knowing synaesthetically is the process of perceiving through several senses at once. "Perception" is axiomatic in synaesthetic education; that is, it is an undefined term taken as given in another set of ideas. We are given no source from which synaesthetic education has drawn its notion of perception. Thus, we must infer the meaning of the term from the context of synaesthetic education writings. Perception in synaesthetic education is a process. It depends on the ability of the human being to feel. "Feel" is a frequently used word in synaesthetic education. It is almost always used ambiguously with meanings ranging from emotion through sensation to touch. Perception can be multi-sensory, that is, it can incorporate several sensations or feelings at once. Perception which incorporates
more sensations is better than perception dependent on one sense only. Thus, multi-sensory perception is better than, for example, visual perception. Multi-sensory perception "is implicit in every transaction of learning." If learning is the acquisition of knowledge then perception is necessary in knowing. As synaesthetic education uses "knowledge" it appears synonymous with "perception." In synaesthetic education, then, to perceive is to know and knowledge consists of perceptions. The subjective, relative, incommunicable character of synaesthetic knowledge follows from this conflation of knowing and perceiving.

In synaesthetic education, perception or knowing is a process of interaction with the environment which occurs through the senses. These senses include more than the classic five senses of sight, hearing, smell, taste, and touch. Kinesthesia is "the feeling of our limbs in space and the state of tension in our muscles." It is one of a group of senses called proprioceptive or interior senses. Another proprioceptive sense is the vestibular which refers to movement and balance. There is also an aesthetic sense, "that innate capability that impels the individual into having an aesthetic experience." Senses in synaesthetic education are more than physical means of perceiving. Senses are any inherent means of sensation or emotion. Senses are stimulated by the environment. Environment, however, is more than the world outside the
human being. In synaesthetic education, "environment" re­
fers to the "sum total of influences that constantly
surround us and affect any of our senses. Environment also
refers to intangibles that effect attitudes, transactions,
and dreams."^3 Any distinction between internal and
external has been lost. Senses are both internal and
external; environment is both internal and external.
Environment can be any stimulus for sensation or emotion,
even another sensation or emotion. A sense seems to be
any means by which sensations can be felt, any inborn
capacity for sensation or emotion. Human beings are born
with many senses, both internal and external, all of which
are capable of transmitting sensations.

These senses are meant to work together. Synaesthesia
is the inherent ability of a human being to engage in "a
process whereby one perceives his environment with all his
senses, at times individually but more often simultane­
ously."^4 Other definitions "Synaesthesia is primarily an
interaction of conscious and unconscious sensuous experi­
ence resulting in impressions perceived symbiotically."^5
"Synaesthesia refers to one sense stimulating other senses
into action"^6; it "refers to the association of, or be­
tween, or among, different senses."^7 All human beings
possess synaesthesia but some human beings are more syn­
aesthetic than others. ^8 Since senses refer to all means
of sensation, or feeling, synaesthesia could be broadly
taken to refer to any combination of feelings. "Feelings" here denotes both physical sensations such as roughness and emotions such as happiness. Thus, a simple case of synaesthesia could be sitting and at the same time being sad. Examples of occasions for synaesthesia presented in synaesthetic education writings include holiday celebrations, walking in the rain, sailing, virtually any opportunity for any sort of feeling. The more feelings present, the more synaesthetic the experience.

Perception, "knowing" in synaesthetic education, depends on a variety of feelings, both physical sensations and emotions, triggered by both external and internal stimuli. Perception is more than simple feelings, however. It involves the ordering of feelings, giving them some structure and significance. Each human being structures a personal world out of feelings, sensations, emotions. This process of making a meaningful world is not arbitrary. The need to realize all possible abilities drives the human being. Thus, the human being structures a world according to an inherent structure of needs and abilities unique to himself, but shared by all human beings. This structure cannot be expressed in language amenable to logical analysis. It is personal, totally subjective, and relative. Although the human being cannot communicate his world directly to another, he can create artifacts which symbolically express his world. Works of art are such
artifacts, by-products of the process of knowing/perceiving, In creating a work of art, a human being is actually creat­ing himself and his world by giving it order. This process of creation is more important than any by-product. Making an art product is not necessary to synaesthetic education, to growth in multi-sensory perception, but it is one means to encourage such growth.

The arts appeal to senses and emotions. According to synaesthetic education, "aesthetic" means feeling by means of one's senses as derived from the ancient Greek. Aesthetics, then, is synonymous with perception which in synaesthetic education is sensory knowing. Our four authors on synaesthetic education believe they propose a truly "aes­thetic" education. This is an education that fosters growth "which relies emphatically on total sensory alertness and awareness." This growth is not simply an increase of feeling but involves integration of feelings into a meaningful world, meaningful for the individual. Since one aspect of synaesthetic education's definition of creativity is integrating new ideas with old concepts, the process of growth fostered by synaesthetic education is, by definition, creative. Creativity is also one of the inherent potentials of each human being. The principle aim of creativity is to make a meaningful world; during the process, the individual might also make art. Such art would have aesthetic value for an individual in the degree
to which it expressed feelings and promoted integration.

The Syracuse authors on synaesthetic education have borrowed a term from the psychologist Abraham Maslow to denote the aim of synaesthetic education. "Self-actualization" is defined by Maslow as "self-fulfillment of the idiosyncratic and species-wide potentialities of the individual person." Whatever promotes self-actualization is desirable in synaesthetic education; anything which blocks this need is undesirable. The best education is that which promotes self-actualization. Since every human being is unique, the process of self-actualization varies for each individual. Like truth and reality, the aim of synaesthetic education and its conception of the good are subjective.

To summarize: Synaesthetic education is a normative theory of education which defines the goal of education as the self-actualization of individual human beings. Knowledge in synaesthetic education is subjective, received through senses and feelings in a process of perception. Perception is synonymous with aesthetics. Being able to feel, both physical sensations and emotions, is an inborn personality trait in all human beings. Creativity, intuition, and empathy are other inborn traits. Synaesthesia, the ability to perceive through several senses simultaneously, is another. These traits need to be developed. Becoming a more feeling human being is the goal for each
individual in synaesthetic education. The arts, as creations that both express and evoke feelings, can be one means to meet this goal.

Writings on synaesthetic education are complex and difficult to understand. Many terms are undefined; the discussion is often metaphorical. Claims are based on ideas from writers in fields as diverse as psychology, art, philosophy, education, and anthropology. Other ideas are taken as self-evident truths about the world. This is consistent with synaesthetic education's conception of subjective truth, created by each individual. However, it means that the truths of synaesthetic education as expressed in the writings of synaesthetic educators hold only for the individual who wrote them. Under the rules of synaesthetic education they cannot be communicated to others in ordinary language. Because synaesthetic education claims to lie outside Western logic it cannot be criticized according to rules of logic. If, on the other hand, the synaesthetic educators were to say they were writing about synaesthetic education in accord with Western logic, then we could certainly try to understand their ideas within a logical framework, but we would also be able to criticize them under the rules of that logic. Thus, what has been attempted here is merely to lay out the main ideas of synaesthetic education without dwelling on apparent logical problems.
One rather questionable area should be pointed out. Values in synaesthetic education are subjective and relative to each individual and his needs. The good consists in meeting those needs, in developing all potential abilities, in feeling whatever one can feel. What is good, is good for a single individual; there is no moral obligation toward any other human being. Therefore, if I have a need to experience the feelings involved in throwing mud at a person I dislike, which could be a synaesthetic experience, there is nothing in the tenets of synaesthetic education to prevent me. On the contrary, I am urged to experience all that I can feel, to meet my needs—both conscious and unconscious—, to develop all my abilities whether beneficial or not. Synaesthetic education is a solipsistic philosophy of education, a-social in the sense that it attends little to groups of human beings, concentrating instead on individuals in self-created worlds apparently closed to all others. There appears to be little social conscience. Synaesthetic education may assume that as each individual grows "better" so will the world of individuals.

In synaesthetic education, we have an art teacher training program which continues many of the aspects of earlier art teacher training programs at Syracuse University. We also have a normative theory of education which sets itself apart from art education in general. In
practice, synaesthetic education at Syracuse University is art education because art teachers are prepared; in theory, it claims to be something different. Synaesthetic education seems to continue some ideas apparent in art education during the forties and fifties. These include the notion that human beings are born creative; the notion that valuable qualities found in young children are blocked, if not destroyed, by schooling; an expressive-emotive, therapeutic theory of art. In these respects, synaesthetic education is an extension of that earlier ideology of art education. The paradox of holding both subjective/relative and objective/absolute values, found in the earlier ideology, has been reduced in synaesthetic education. Subjective relativism is dominant, however. Apparent contradictions are explained by the claim that synaesthetic education has its own logic which is not traditional Western logic.
NOTES

1Art Education Annual Report, 1966-67. RG1, Syracuse University Archives.

2Landis had worked with Marie Bryan as her assistant, Joseph Orzechowski (Orze), graduate of the art education area, was Andrews' teaching assistant in 1955.

3Andrews continued the elementary and secondary level art education courses, the children's art classes, the summer lecture series, and many other aspects of Landis' program. Gradually, the required courses for art education majors increased and the amount of electives permitted dropped.


5Ibid.

6During our interview and in a personal letter to the author, November 29, 1978, Andrews describes his major as design. On his vita, however, he lists his degree in art education.

7Andrews interview, August 1, 1978.


11Ibid., p. 1.


This was a period of transition for art education organizations. Both names were in use but the 1968 Eastern Regional conference in New York City was the first to be held officially under that name according to the conference program.


Detailed information on Andrews's (and his colleagues') activities in the 1960s is found on the Faculty Data Sheets, part of an Application for Registration and Approval of Certification Program and Masters Degree Program in Art Education, submitted to the New York State Education Department, September 15, 1967. RG 33, Syracuse University Archives.

A letter to Mrs. Jessico Bolger of University College from Andrews, November 20, 1963, suggested paying Giordano $50 for his work in lieu of the customary graduate assistant. RG 33, Syracuse University Archives.

The Syracuse program in Florence began in the fall of 1959, serving primarily social science and humanities students. Trustees minutes, May 31, 1968. RG 8, Syracuse University Archives.


School of Art Bulletins list Bakke's first year on the faculty as 1964, but the 1964-65 Annual Report, made in the spring of 1965, says he will be new faculty. Bakke's biography in Who's Who in American Art (1970) states that he began working at Syracuse in 1963. It is unclear if Bakke had been a teaching associate for a year or two before becoming full faculty or if he had only been teaching drawing and painting and was new to art education in 1965.

Bakke took Philosophy 445 (Art) from Rader in the summer of 1956. Student file in RG 33, Department of Art Education, Files of Dr. Michael Andrews. Syracuse University Archives.

Interview with James Ridlon August 8, 1978.
According to his vita, Ridlon was 1954 Colliers Sophomore All-American end and a 1956 All-American third string.


Material on the Syracuse ambiance comes from an analysis of the Daily Orange, student newspaper, between 1963 and 1973. AVC 7.82, Syracuse University Archives.

Memo to Dr. Frank P. Piskor from Schmeckebier, February 9, 1965. RG 33, Syracuse University Archives.

School of Art Annual Report, 1964-65, p. 25; also report for 1965-66. RG 33, Syracuse University Archives.

Trustees minutes, November 10, 1967.

Trustees minutes, June 4, 1965.

Trustees minutes, November 10, 1967.

Trustees minutes, June 6, 1969.

Trustees minutes, May 31, 1968.


The Middle States Review Committee were: Dr. Henry C. Mills, Vice President for Academic Affairs, St. Johns University, chairman; Dr. John Heaterston, Vice President for Coordinated Planning, University of Pennsylvania; Dr. Bernard Kreissman, Chief Librarian, City College of New York; Dr. Paul H. Mason, Dean, School of Education, University of Pittsburgh; Dr. Glen T. Nygreen, Professor of Sociology and Dean of Students, Hunter College; and Dr. Richard Schatter, Provost, Rutgers University. Trustees Minutes, May 31, 1968.

Daily Orange (September 22, 1965), p. 4.

These concerns are found in the School of Education Annual Report, 1965-66, pp. 13-17. RG 16, Syracuse university Archives.

Krathwohl was familiar with the university-wide study because he was a member of two of its subcommittees: The Technical Advisory Group and the Council of Deans Special Committee on Planning. Trustees Minutes, May 31, 1968.

Interview with David Krathwohl, December 8, 1978.

The National Association of Schools of Art was reviewing the accreditation of the Syracuse University School of Art during the late sixties. A memo from Dr. Andrews (undated, probably 1968-69), RG 33, Syracuse University Archives, indicates that art education sent the NASA team a copy of the same report filled out for the 1967-68 All-University Planning Document and the NCATE team. Apparently, Education had been more conscientious in their use of the Academic Planning Study forms than had Art. This document is an invaluable source for how art education saw itself and what goals it set for the next decade.

Memo to Dr. Krathwohl from Dr. Andrews re: Summary Document on Academic Planning Study, undated but probably 1967-68. RG 33, Syracuse University Archives.

The Art Education Annual Report, 1966-67, includes such requests. The copy found in Dr. Schmeckebier's Files, RG 1, Syracuse University Archives has handwritten marginal notes on it requesting more definite information.

In annual reports from the mid-fifties, Schmeckebier states his expectations that art education under Andrews is certain to grow. In his preface to the report on the First High School Art Workshop, 1962, Schmeckebier praises Andrews' unique philosophy for its role in the success of the new program. However, this cordial relationship did not continue. On January 15, 1964, Schmeckebier sent a memo to Dr. Andrews criticizing an exhibit of art work done by seniors in art education. In the 1964-65 Annual Report of the School of Art, the director included art education in a list of academic programs which were not progressing as well as might be expected. Dr. Andrews showed his annoyance with Dr. Schmeckebier's attitude in a 1967 memo to the director regarding the director's questions on art education's annual report: "Once our students are recognized as art education majors they are discriminated against. . . . I do not believe that the Dean's office has been as sympathetic to art education as it should or could be."
During fall semester, 1969, Freundlich commuted to Syracuse from Miami, completing his appointment at one school while beginning his work at the other.

Laurence Schmeckebier received a BA from the University of Wisconsin and the Ph.D. from the University of Munich after studying at the University of Marburg, Germany, and the Sorbonne, Paris. Freundlich, although born in Germany, had received an American education: BA from Antioch College; MA from Teachers College, Columbia; Ph.D. from New York University with a dissertation on College Art Departments in a Time of Expansion.

School of Art Annual Report, 1970. RG 1, Syracuse University Archives.

Press release by the School of Art, May 22, 1970. RG 1, Syracuse University Archives.

Interview with August L. Freundlich, December 11, 1978.

Memo to Arthur Pulos, Chairman of the Executive Committee, from John Sellers, Acting Chairman, Visual Communication, April 13, 1973, RG 10, Syracuse University Archives.

Freundlich offered Andrews the position just four days after the School of Art faculty approved the reorganization. Memo to Andrews from Freundlich, May 12, 1970. RG 10, Syracuse University Archives.

Material on these meetings comes from a series of interviews by the author with the original Synaesthetic Education faculty in August, 1978.


Bakke and Ridlon share Giordano's recollection that he was the first to use that name.

Ridlon interview, August 8, 1978.


Jim Ridlon worked on a competency-based synaesthetic education program for submission to the New York State Department of Education. At the time of our interview on
August 8, 1978, he stated that the program had yet to be submitted.


60 Trustees minutes, May 31, 1968.

61 The Syracuse University Record (February 25, 1971), p. 5.

62 Trustees minutes, June 4, 1971.

63 Ibid.

64 Freundlich interview, December 11, 1978.

65 Syracuse University General Undergraduate Catalogue, 1972-73, p. 285. AVC 5.1, Syracuse University Archives.

66 Trustees minutes, November 5, 1971.

67 One or two graduate assistants worked with the art education faculty each year, usually assisting with the junior courses and Clinic or with student teaching.

68 The curriculum in the School and in art/synaesthetic education changed subtly every year or two. However, the art/synaesthetic education curriculum was fairly stable between 1968 and 1973. The program described here is a generalization of the curriculum during this transition period. Sources include School of Art Bulletins, 1968, 1970-71, 1971-72 and the 1967-68 Academic Planning Study report from art education.


70 According to the Application for Certification and Masters Degree program (September 15, 1967), suburban districts included: Fayetteville-Manlius, North Syracuse, Jamesville-Dewitt, Solvay, West Genesee, and East Syracuse-Minoa.

71 These core requirements were one course from each of three areas in professional education: Educational Psychology, Foundations of Education, Educational Tests and Measurements.

72 Bulletin of the School of Art, 1968, pp. 86-88. AVC 6F49, Syracuse University Archives.
Art Education Program Description, approximately 1966. RG 33, Syracuse University Archives.

Bulletin of the School of Art, 1968, p. 10.

James Ridlon in an interview conducted August 8, 1978, discussed the fact that synaesthetic education graduates do look for jobs in art education outside public schools, for example in museums.

The sources for this summary of the ideas of synaesthetic education include:


Michael F. Andrews and O. Charles Giordano, Q & A Synaesthetic Education (Syracuse, N.Y.: Syracuse University, 1978).


Ibid.


Andrews, 1975, passim.


Ridlon, 1973, p. 36.


Ridlon, 1971, p. 41.

Ridlon, 1971, p. 43.


Giordano, 1971, p. 18.


Ridlon, 1971, p. 45.


Maslow, too, seems to be unclear on whether the same potentialities are, at the same time, both idiosyncratic
and species-wide. On p. 150 of Motivation and Personality, he writes: "These potentialities may be either idiosyncratic or species-wide." Are they idiosyncratic and species-wide as on p. 2, or idiosyncratic or species-wide as on p. 150? Maslow seems not have resolved this problem.

105 Synaesthetic education, because it is eclectic, cannot be labeled as belonging to any philosophic camp. Some readers may hear echoes of Existentialism and Phenomenology in the above analysis of synaesthetic education, but although the synaesthetic education authors may quote some Existentialist works, they are neither Existentialists nor Phenomenologists. Synaesthetic education's belief that unconscious needs direct one's actions is one reason for ruling out Existentialism with its emphasis on choice. Unlike Phenomenology, synaesthetic education does not discuss the role of reflection in learning. Synaesthetic education also quotes from St. Augustine but that does not make it a Roman Catholic philosophy of education.

CONCLUSION

Summary
Although the College of Fine Arts at Syracuse University prepared art teachers from its establishment in 1873, this function was not officially recognized until much later. George Fisk Comfort based the organization of his college on European academies of art and on his own philosophical scheme for teaching both formative and speaking arts historically, theoretically, and practically. While Walter Smith in Boston trained art teachers in his system of drawing, Comfort in Syracuse prepared art teachers through the Painting Department of his college and through a summer Normal Art Institute in 1876. A normal art course was officially instituted at Syracuse in 1900. This two-year course required academic training in drawing, but also composition according to the normative theory of Arthur Wesley Dow. Dow's ideas continued to influence art teacher preparation at Syracuse until 1920. The recognition of art teacher preparation as a distinct program paralleled recognition of art education by the New York State Department of Education and growth of professional organizations. When a Teachers College was established at Syracuse in 1906, normal art was placed under its administration. As the
First World War was being fought, three departments at Syracuse claimed to prepare art teachers. Public School Art in the Teachers College under Rilla Jackman emphasized an historical approach to transmission of principles and ideas. Design and Painting in Fine Arts also claimed to prepare art teachers. Design under Mary Ketcham stressed original work using Dow's elements of art, as the painting course continued to emphasize the academic tradition in drawing. When Public School Art returned to the College of Fine Arts in 1925, it became the sole art teacher preparation at Syracuse approved by the State of New York. Progressive influences began to affect art education nationally during the 1920s, but reached Syracuse about 1930. In the work of Catharine Condon, Progressive ideas, such as correlation, were used as if they were a priori principles for art education. During the 1930s and 1940s, Art Education at Syracuse was conservative and formalistic in theory. In practice, it emphasized breadth of technical art training over depth. Nationally, art education in the 1940s was developing an ideology which combined notions from idealistic and pragmatic philosophies into a child-centered conception of art education. Mildred Landis, head of Art Education at Syracuse from 1949 through 1955, used pragmatism and idealism as philosophic foundations for her normative theory of meaningful art education. She discussed the importance of art for integration of individual
personalities and of society within a framework of relativism. She escaped the paradox of combining formalism and relativism which other art educators took for granted. Landis revised the art teacher training program at Syracuse so most studio work was elective, and added graduate courses in art education. When Landis left Syracuse in 1955, she was succeeded by Michael F. Andrews. Although Andrews built his own art education faculty, he continued the structure of Landis' program. Andrews did rename many activities of the art education area to reflect his interest in psychology and creativity in art education. In the late 1960s, certain factors led to a change of name for Art Education at Syracuse. The unique combination of faculty, cultural milieu, planning for the future, new administration, school and college reorganization all contributed to the development of Synaesthetic Education at Syracuse University. Synaesthetic education names both a department which prepares art educators and a normative theory. As normative theory, synaesthetic education continues some notions found in earlier art educational writings, but emphasizes the importance of multi-sensory perception in the process of self-actualization. In synaesthetic education, a justification for art educational practices is grounded in a subjective relativism.
Conclusions

In the Introduction to this study five questions were posed regarding art teacher preparation at Syracuse University:

1. What has been the art teacher preparation curriculum at Syracuse University between 1873 and 1973?

2. What assumptions have Syracuse faculty responsible for art teacher preparation held about the human being, the nature of art, and goals of art education?

3. How have beliefs held by art educators at Syracuse related to those current in American art education at the time?

4. What other factors have influenced the development of art teacher preparation at Syracuse University?

5. What has been the relationship between those beliefs justifying art education offered by Syracuse University art educators and the art teacher preparation curricula at Syracuse?

Some answers to the above questions will be discussed in this concluding section, answers based on the historical narrative presented in this study.

1. What has been the art teacher preparation curriculum at Syracuse University between 1873 and 1973?

During the first century of art teacher training at Syracuse University the curriculum has been primarily studio-oriented. The majority of the required courses have been technical art courses such as drawing, painting, design. This was true for those art teachers trained through the Painting Department of the College of Fine Arts before 1900 as well as for later students in Normal Art,
Public School Art, Art Education, and Synaesthetic Education. The earliest curriculum, that of the Painting Department, was modelled on curricula found in European academies of art. Therefore, it emphasized drawing as the basis for all art education. Painting students were required to progress through a sequence from copying flat examples and casts to perspective drawing, nature and figure drawing.

The two-year Normal Art course, instituted in 1900, supplemented this imitative art training with courses on composition and design which appear to have been based on the ideas of Arthur Wesley Dow. With this influence, the Normal Art curriculum began to assume an identity as something other than the traditional academic art curriculum while remaining dependent on studio courses.

Both drawing and design courses remained in the Syracuse art teacher preparation curriculum through the 1970s. Drawing, in the sense of rendering from some model, was generally considered a necessary prerequisite for any future art teacher. From the turn of the century until the late forties, the Syracuse art teacher training curriculum required not only drawing and design but also a variety of technical art courses, none studied in depth. Future art teachers at Syracuse generally took more technical art courses each semester than their counterparts in other art majors, but each course was given for less credit and classes occupied a shorter period of time. There were
few electives permitted in the art teacher training program until after the Second World War. Post-war changes at Syracuse included implementation of a foundation year for all art students as well as change to an art teacher preparation curriculum based on electives in both studio and academic areas. If other art teacher preparation programs have placed as much emphasis on studio work as Syracuse has, then public school art education's bias toward making a variety of art projects may be based, in part, on the training of the art teacher.

George Fisk Comfort proposed that practical, or studio, art education should be supplemented with equal study of art history and of art theory. As we saw in the first chapter, the early curricula of the College of Fine Arts did offer some art history and art theory. However, studio art predominated. Art history was most dominant in the art teacher training curriculum of Rilla Jackman between 1911 and 1932. Several courses in art history were required; descriptions of studio courses suggest that art history was taught there, too. More recent art teacher training curricula, under Mildred Landis and Michael F. Andrews, have not required art history beyond an introductory survey course in the foundation year. Art theory courses have had an even smaller place in the Syracuse art teacher training curriculum. Although an aesthetics course has been required or recommended whenever art teacher
preparation was under control of the College of Fine Arts, it has generally been offered for only one or two credits during one semester of the third or fourth year. These facts suggest that informed response to art based on theoretical or historical knowledge has been less important in the training of art teachers at Syracuse University than studio skills of expression through art.

Since the early 1900s, art education methods courses have generally been required during the last two or three years of art teacher training at Syracuse. About all we know of their content is derived from descriptions in the University Catalogues and Bulletins. These descriptions suggest that in most cases principles or rules for teaching art were passed on to the students. If the technical art courses provided students with rules for making various sorts of art, for drawing, and for design, then the art education methods courses gave rules for teaching children and youths how to make and respond to art, rules for curriculum development, and rules for classroom management. Mildred Landis changed this aspect of the art teacher preparation curriculum at Syracuse by introducing philosophy, psychology, and sociology as related to art education. The future art teacher under Landis made her own rules based on knowledge of both sciences and art. In the art teacher preparation curriculum of Synaesthetic Education, rules for practice gave way to indoctrination of beliefs. If
the future art teacher had the right beliefs, the right actions should follow.

Although practical experience with children has been required by most of the Syracuse art teacher preparation curricula since the early 1900s, student teaching in the public schools has not been a major part of the curriculum. It has often been required only during part of semester, for part of a day or week, while commitments to other courses continued. Just as long-term, in-depth involvement with one studio area has not been stressed in Syracuse art teacher preparation, so long-term, in-depth involvement with student teaching has been ignored. This could be attributed to the emphasis on rules and beliefs being more important than actual practice with students.

Education requirements have generally covered three areas: some sort of psychology or human development course; history of education in America; and philosophy of education. Liberal arts requirements have likewise been minimal in Syracuse art teacher preparation curricula. A year or two of collegiate instruction in English has been the most common academic requirement.

In Syracuse art teacher preparation curriculum, then, we found a change from the teaching of rules for making and teaching art to a concern with inculcation of certain assumptions about art, human beings, and art education as basis for individual decisions in art teaching.
2. What assumptions have Syracuse faculty responsible for art teacher preparation held about the human being, the nature of art, and goals for art education?

This historical narrative has followed the shift of assumptions used to justify art education from what I have called an idealistic formalism to a subjective relativism. A brief review of these terms is in order. Formalism refers to a belief that the universe has a structure unaffected by particular content. A formalist, like Comfort, believes that one can know this structure independently of the content. The structure is assumed to be consistent at all times, for all peoples and places. Comfort's formalism was idealistic in distinguishing both matter and spirit in the structure of the universe and in valuing spirit over matter. Comfort's was a theological idealism, grounded in his religious beliefs. Jackman and Condon also exemplified formalism in their assumptions about art education. Jackman, like Comfort, was idealistic. That is, qualities found in art, such as national character or beauty, were more important to her than technique or style. For Jackman as for Comfort, beauty was the essence of art. It was a universal quality which could be recognized and appreciated. The appreciation of beauty developed the spiritual, the finer, side of human nature. In idealistic formalism found in art teacher training at Syracuse, art education was expected to help one come to know the universal quality of beauty.
In those assumptions I have labeled subjective relativism, the universe was not believed to have an inherent order apart from particular content. On the contrary, any order in the universe varied with content and was generally created by human beings not by some higher power. Any order was relative, depending on various factors such as place and time, rather than absolute. Both Landis and synaesthetic education demonstrated assumptions of this sort in their writings. Synaesthetic education carried relativism one step further than Landis did. Landis held that values were relative and subjective but she did not hold that facts were subjective. Synaesthetic education posited a sort of knowledge that was both relative and subjective. Facts are not distinguished from values in synaesthetic education; both vary according to person, place, and time. The world is to be structured by each person according to individual needs and experiences. Man not only makes his world, he makes himself. In the process of creating self and world, according to synaesthetic education, human beings also make art. Art is self-expression, a by-product of the process of experiencing and structuring a world. In the subjective relativism of Landis and especially synaesthetic education, art education was expected to provide occasions for experiences and art materials for the expression of these experiences. Landis, in her writings, emphasized those experiences which developed
the quality of integration; such experiences could include criticism of art works. Synaesthetic education, on the other hand, stressed experiences which provided the most opportunity for stimulation of senses and emotions.

Although the assumptions of each faculty member involved in the first century of art teacher training at Syracuse University could be compared with those of every other faculty member similarly involved, here I shall limit my comparison to the ideas of George Pisk Comfort and those of Michael F. Andrews. These men mark the ends of the continuum of art teacher preparation at Syracuse from 1873 through 1973; chronologically they are at opposite poles. Their ideas, however, display more similarities than differences. Although one might explain the differences in Comfort's and Andrews' conceptions of the world as resulting each from his own place and time, certain ideas do recur in the writings of both men.

As described in Chapter I, Comfort conceived a world composed of matter and spirit. This world had a metaphysical structure on which Comfort based his ideas for esthetic education. Although Andrews would deny that the world has a formal structure outside of human experience, he, like Comfort, based his synaesthetic education on metaphysical claims. These are assertions about the nature of the world which cannot be disproved. Andrews' metaphysic differed from Comfort's in most respects. Andrews did not hold to a
a dualistic view of the world, but rather claimed that each individual makes one, unified world for himself. Each individual world was holistic, then; but, because there are many individuals, the world was also pluralistic—composed of many elements. Andrews conceived a process world, change was one pervasive fact. Although Comfort discussed the ranges of spiritual activity, a phrase which suggests processes, his world posited little change in its fixed structure.

Both Comfort and Andrews believed that the human being was born with inherent abilities. Man was not an empty vessel to be filled with education as with water. Man was more like a plant, to be cultivated and allowed to develop all abilities. Comfort believed that some men have talents which differ from those given to others; some are born artists. Andrews, on the other hand, believed that all human beings are born artists, making their own worlds as they live. Andrews took the artist as a model for all human beings; Comfort, as a model for a talented elite. Comfort believed that everyone could, however, appreciate art as part of culture. This was his principle goal for esthetic education; the training of artists was secondary. Comfort limited art to those man-made objects which embodied the universal quality of beauty. His definition of art, while depending on an almost intuitive recognition of beauty, was more limited than Andrews'
definition. To Andrews, art expressed feeling of all sorts—feelings of beauty could be among those expressed in art, but art need not express only beautiful feelings. Andrews, like Comfort, depended on intuition as the means to know feelings embodied in art. Although their conceptions of the world differed, Comfort and Andrews would agree that human beings are born with inherent qualities, some of which can only be developed through an art (or esthetic or synaesthetic) education. For Comfort, those qualities would be appreciation of the universal, spiritual quality of beauty by all college graduates and the ability to embody beauty in art works by the talented few. For Andrews, those qualities included abilities to feel and to create an individual world. These qualities were to be found in all human beings.

Although they differed in their definition of "aesthetic," Comfort and Andrews would agree that art education should concern itself with the aesthetic in various forms of arts. Comfort used the broad division of eye and ear arts as the basis for his esthetic education. He dismissed the beauty conveyed vis smell, taste, or touch, as less fine than that conveyed through sight or sound. Andrews, however, has held that not only the classic five senses convey feelings, but that "senses" should also include all internal and external means to receive sensations and emotions. Any means to feeling is valid and ought to
be explored in synaesthetic education. Both Comfort and Andrews, therefore, differ from the traditional art education in only the visual arts. Both men conceived of an arts education, where the quality to be developed in the human is more important than medium, technique, or subject matter.

3. How have beliefs held by art educators at Syracuse related to those current in American art education at the time?

Art teacher training at Syracuse seems to have been consistent with art teacher training nationally in its practices, as comparison with the 1941 NSSE Yearbook demonstrated. In its beliefs about art education, Syracuse University has tended toward idealism, placing more emphasis on non-material qualities developed by art education than on practical goals. Throughout this study, Syracuse has been compared with selected national trends in art education. As described in Chapter I, Syracuse emphasized drawing as the basis for art education just as Walter Smith did in Boston. Comfort, however, required historical and theoretical study in addition to the practical study of drawing. Whether or not Syracuse drawing classes followed Smith's system as taught at Massachusetts Normal Art School remains an open question. It seems likely that Syracuse followed a Continental rather than a British model for its drawing classes, but both introduced drawing with copying from flat examples and casts.
Arthur Wesley Dow has been recognized by historians of art education as a leader in American art education at the turn of the century. Several of his students taught at Syracuse, apparently according to theories described in his writings. Dow's influence reached Syracuse while his first writings were being published. Progressive Education, which seems to have begun to make its mark on art education in the early 1920s, did not affect art teacher training at Syracuse until 1930. Catharine Condon used Progressive rhetoric but taught in the traditional directed manner. Mildred Landis was the first Syracuse art educator who understood and used Progressive ideas as the basis for practices in her art education work. While Landis was following Progressive ideas rather closely, art education nationally had developed a romantic ideology of child-centered, creative art education. The influence of ideas found in American art education during the 1940s and 1950s is most apparent in Syracuse art teacher training during the late 1960s and early 1970s, in the beliefs and practices of synaesthetic education. Thus, Syracuse art teacher preparation has been conservative in its ideas; Syracuse has followed, not led, national trends in art education.
4. What other factors have influenced the development of art teacher preparation at Syracuse University?

Throughout this study, I have emphasized the relationship between theory and practice, between beliefs about art education and art teacher preparation curricula. I do not, however, want to assert that ideas are the sole determining force for practices, nor that they are always most important in directing practice. Political, social, and economic factors also affect art teacher training. In this study of Syracuse University other factors have been pointed out where their effect was most important.

Both university and state politics have affected art teacher training at Syracuse. The power of the State of New York becomes most apparent on those occasions when the Syracuse program changed to meet state teacher certification requirements. State certification laws certainly influenced the development of general teacher training programs at Syracuse. The power structure of the university has changed during the hundred years examined in this study. When the Teachers College was established, normal art was located there, permitting the growth of duplication of efforts in art teacher preparation. Administrative shifts after World War II brought a fresh outlook to Syracuse art teacher preparation which later resulted in faculty-administration conflict. Support by the Dean of the School of Education and by the Director of the School of
Art, later Dean of the new College of Visual and Performing Arts, seems to have facilitated development of Synaesthetic Education in the late sixties. Other political factors can be isolated and their effects on Syracuse art teacher preparation recapitulated, but these few examples suggest how state and university power structures influenced changes in Syracuse art education.

Economic factors refer to production of goods. The products of art teacher training are student art teachers; numbers of students were an important economic factor in the history of art teacher training at Syracuse. As we saw in Chapter III, when enrollment in Public School Art dropped in the early twenties, the program was returned to the College of Fine Arts. In a similar manner, a drop in enrollment in art education during the mid-sixties provided impetus for curriculum changes to reduce requirements and permit more studio work for art education majors.

Student pressure may not only affect the economics of an art teacher training department. Student attitudes are part of the cultural milieu of any university. At Syracuse, student ambiance affected development of synaesthetic education through writings of O. Charles Giordano, who took seriously student concerns with social issues. The cultural milieu, of course, includes more than student attitudes. Social trends, pervasive ideas in intellectual writings, the general ideology of a people or society also
affect specific aspects of society such as art education. While I would assert that such factors have affected art teacher training at Syracuse, just as ideas of individual faculty members, political, and economic factors have, cultural milieu has not played a large role in this narrative. Such factors are difficult to isolate and define; their effects are more general than specific. American culture, student attitudes, and art education nationally, however, all have had some effect on art teacher training at Syracuse University.

5. What has been the relationship between those beliefs justifying art education offered by Syracuse University art educators and the art teacher preparation curricula at Syracuse?

In the work of George Fisk Comfort, of Rilla Jackman, and of Mildred Landis, we have seen a close relationship between normative theory of art education and art teacher preparation curricula. For example, Comfort wrote that art should be taught theoretically, historically, and practically. The curriculum of his College of Fine Arts included art history and art theory courses along with practical drawing courses. The idealism and emphasis on the value of art history apparent in Rilla Jackman's writings can be found in her curriculum work as well. Jackman wrote on the history of American arts. In her book, idealistic assumptions can be isolated; similar idealistic assumptions appear to have formed a basis for the curriculum
she developed for Public School Art. Mildred Landis wrote on the importance of art for personal and social integration; she believed art criticism was necessary in art education. The curriculum she developed for art teacher preparation at Syracuse allowed personal integration in its reliance on electives. Social factors relevant to art education were studied in the foundation courses she taught. Landis also instituted a philosophy of art education course which included readings in art criticism. She seems to have integrated her own theory and practices into a consistent whole.

Other art educators at Syracuse University, notably Catharine Condon and the Synaesthetic Education faculty, displayed contradictions between theory and practice. Both Condon and synaesthetic education have professed one thing and practiced an opposite one. For example, Condon wrote that according to Progressive ideas art curricula should arise from student interests. She herself required her students to follow pre-planned curricula in their student teaching, making it impossible for them to develop curricula in accord with interests of their students. Synaesthetic education asserts in writing that it is other than traditional art education. As practiced at Syracuse University, however, it is a continuation of a state-approved art teacher training program, one aspect of art education as it has traditionally been practiced in the United States.
From these facts, we can conclude that normative theories are used in art education, but that they do not always determine practices in art teacher training. In the cases of Comfort, Jackman, and Landis, art teacher training practices seemed to follow from the normative theory espoused. In the work of Condon and Synaesthetic Education, the normative theory differed from the practices. Historical study of art education needs to consider both theories and practices. Cases in which contradictions appear between theory and practice may point to lack of coherence in theory. Although both Landis and Comfort have some philosophic problems in their theories, neither is self-contradictory. Contradictions, however, can be found in the writings of Condon and of synaesthetic education. Consistency between theory and practice in art education at Syracuse University seems to have been related to consistency in theory, suggesting that the sounder the theory the more practice will follow that theory.
APPENDIX A

SYRACUSE UNIVERSITY ADMINISTRATORS (1870-1973)

RELEVANT TO ART EDUCATION
1870 Founding of Syracuse University
1870-74, Alexander Winchell

1874 1874-1880, Erastus O. Haven
1881-1893, Charles N. Sims

1894-1922, James Roscoe Day
1898

1893-96, Leroy M. Vernon
1896-98, George A. Parker*
1899-05, Ensign McChesney
1905-06, Aldolf Frey*
1906-23, George A. Parker

1922 1922-1936, Charles W. Flint
1923-45, Harold L. Butler
1938-1942, William P. Graham
1942-1969, William P. Tolley
1948

1945-58, Lemuel Dillenbach
1945-46, Charles B. Wal
1946-54, Norman L. Rice
1954-59, L. Schmeckebie

1969-1971, John E. Corbally
1969-70, Merlin F. Poll
1970— , August L. Freundlich

1971— , Melvin A. Eggars
1972— , August L. Freundlich
(CVPA)

*Indicates acting administrator.
1906-17, Jacob R. Street
1917-20, Mark E. Penney
1920-29, Albert S. Hurst
1930-53, Harry S. Ganders
1943-52, Harry S. Ganders*
1952-54, John W. Harriman
1955-59, Carl R. Bye
1960-72, Frank P. Piskor
1972-77, Donald E. Kibbey (VP)
APPENDIX B

ART EDUCATION FACULTY AT SYRACUSE UNIVERSITY

1900-1976
ART EDUCATION FACULTY AT SYRACUSE UNIVERSITY

Mary Ketcham 1900-1920*
Elizabeth Van Valkenberg 1902-1906*
Julia Ava Hill Atwell 1906-1911*
Mary Ford Doux 1909-1913
Mrs. Marie Loomis 1909-1916?
Rilla Evelyn Jackman 1911-1934*
George I. Lewis 1911-1914
Margaret Anna Dobson 1913-1925
Marcia Taft Janes 1914-1918
Helen Crane 1916-1918
Jane C. Sweeting Haven 1917-20
Grace L. Schauffler 1918-1919
Irene Sargent 1918-1925
Gertrude Pohlman Liedtke 1919-1920
Catharine Estelle Condon 1920-25?, 1929-1957*
Roy Blakeney 1939-1942
Sylvaia Wyckoff 1942-1954
Mildred M. Landis 1949-1955*
Marie Bryan 1953-1955
Michael F. Andrews 1955-present*
Joseph Orzechowski 1956-1960
Kishio Matoba 1959-1964
O. Charles Giordano 1962-present
Stewart Kranz 1963-1964
Donald Tompkins 1964-1965
Larry Bakke 1964-1976
James Ridlon 1965-1976

*HEADS OF ART EDUCATION*

Mary Ketcham 1900-1902
Elizabeth Van Valkenberg 1902-06
Julia Ava Hill Atwell 1906-1911
Rilla Evelyn Jackman 1911-1924?
Catharine Estelle Condon 1929?-1949
Mildred M. Landis 1949-1955
Michael F. Andrews 1955-present
APPENDIX C

GRADUATES IN ART EDUCATION 1901-1973
UNDERGRADUATE ART EDUCATION DEGREES AND CERTIFICATES
GRADUATE ART EDUCATION DEGREES
APPENDIX D

SAMPLE CURRICULA
COURSE IN PAINTING.

The figures denote the number of lessons or lectures in each branch of study per week.

FRESHMAN YEAR.

Drawing, 5.
Drawing from Casts, 3.
German Language, 4.
Physical Geography, 2.
Physiology, 1.

SOPHOMORE YEAR.

Drawing from Nature, 3.
Perspective Drawing, 2.
Water Color Painting, 3.
German Language, 3.
Natural History, 2.
Modern History, 2.

JUNIOR YEAR.

Oil Painting, 5.
Drawing from Nature, 2.
Esthetics, 1.
French Language, 3.
English Literature, 3.
Chemistry, 1.
Education, 1.

SENIOR YEAR.

Oil Painting, 5.
Drawing from Nature, 2.
History of Architecture, 1.
Classical Mythology, 1.
History and Styles of Engraving, 1.
Essay on Art, (Monthly.)
Geology, 2.
Italian Language, 2.

Oil Painting, 5.
Decorative Art, 2.
History of Sculpture, 1.
Essay on Art, (Monthly.)
Christian Archeology and Symbolism in Art, 1.
Rhetoric, 2.
Italian Language, 2.
Philosophy of History, 1.

Oil Painting, 3.
History of Painting, 1.
Art Criticism, 1.
Encyclopedia of Art Literature, 1.
Landcape Gardening, 1.
Essay on Art, (Monthly.)
History of Civilization, 3.
History of Philosophy.

Source: College of Fine Arts Bulletin, 1874, p. 5. AVC 6F49, Syracuse University Archives.
NORMAL ART COURSE, 1901

First Year:

Free-hand drawing from ornament; the antique and still-life; mechanical drawing; mechanical and free-hand perspective; history of art; history of ornament; design and composition; clay modelling; psychology; normal art methods; sketching from life.

Second Year:

Life drawing including portrait and full length; history of art; pedagogy; water color; design and composition; normal training; sketch class.

## NORMAL ART COURSE

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<tr>
<td>Painting - Water Colors</td>
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<td>Theory and Practice of Teaching Art</td>
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Psychology

History of Education

Philosophy and Principles of Education

Theory and Practice of Education

French, German or History

Liberal Arts Elective

English

Gymnasium

Source: Syracuse University General Catalogue 1906-07, pp. 264-266. AVC 5.1, Syracuse University Archives.
## COURSE IN DESIGN

### THREE YEARS

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AVC 6F49, Syracuse University Archives.
# Course in Painting

The numerals indicate the number of hours a week. Subjects italicized are elective.

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Source: College of Fine Arts Bulletin 1916-17, p. 29. 
AVC 6F49, Syracuse University Archives.
PUBLIC SCHOOL ART

REQUIREMENTS OF THE B.S. COURSE

(1) Prescribed General Courses:
- English (9 hours English, 3 Cast; 2 Oral English) 12
- Modern Language 6
- History 6
- Sociology or Economics 3
- Hygiene and Physical Training 1
- Natural Science 12

Total 40

(2) Additional General Courses to total not less than 50 hours in Academic studies.

(3) Prescribed Technical Courses:
- Charcoal—Still Life 2
- Design 7
- Lettering 2
- Freehand Perspective 2

Total 16

(4) Additional Technical Courses to total 50 hours in Art.

(5) Electives in whole course 24 hours, to be taken in any field with the advice of the Dean and the Department concerned.

Source: Syracuse University General Catalogue 1918-19, pp. 252-3. AVC 5.1, Syracuse University Archives.
### ART AND MUSIC COMBINATION COURSE

#### FRESHMAN
- Perspective 1
- Design I 1½
- Lettering 1
- Mechanical Drawing 1½
- Cast and Nature 1½
- Still Life 1½
- History of Ornament 1
- Music 6½
- Total 15½

#### SOPHOMORE
- Blackboard, Pencil, Light and Shade 1
- Design II 1½
- Methods I 1
- Costume Design and Interior 1½
- Decoration 1½
- Color Study 1½
- History of Art (General or American) (and Aesthetics) 1
- General Psychology 3
- History and Principles of Education 3
- Music 7
- Total 16½

#### SENIOR
- Methods II 1
- Advanced Still Life (Medium Optional) 1
- Manual Arts 1
- Watercolor Painting I 1½
- Design III 1
- Memory Drawing 1
- Educational Psychology and General Methods 3
- Music 6½
- Total 16

#### TWO YEAR COURSE
- Art 50
- Education 15
- Electives 6
- Total 16½

Source: Syracuse University General Catalogue 1918-19, pp. 253-4. AVC 5.1, Syracuse University Archives.
### ART EDUCATION COURSE

#### FRESHMEN

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**Total Hours** 15

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**Total Hours, First Semester** 11

**Total Hours, Second Semester** 17

AVC 6F49, Syracuse University Archives.
ART EDUCATION

Advisors: Mildred M. Landy, Smith 32; Director Rice.

Degree: Bachelor of Fine Arts (Art Education)

Certificate Recommended: Provisional for teaching art in elementary and secondary school.

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Source: College of Fine Arts Catalogue, 1953-55, p. 4.
AVC 6F49, Syracuse University Archives.
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## Remarks:

- EDU 508 Student Teaching (Grad & Art Majors only)
BIBLIOGRAPHY

Primary Sources

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Syracuse, New York. Syracuse University Archives. AVC 6F49. College of Fine Arts.

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Syracuse, New York. Syracuse University Archives. Record Group 25, College of Fine Arts.

Syracuse, New York. Syracuse University Archives. Record Group 33, Records of the School of Art.


Secondary Sources


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