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BULLETIN OF THE
FIRST DISTRICT
NORMAL SCHOOL
KIRKSVILLE, MISSOURI

FINE ARTS SERIES, NUMBER ONE
Volume XV. MAY, 1915 Number 5.



WORK DONE IN CHINA PAINTING CLASS—LOIS B. SELBY

BULLETIN

OF THE

FIRST DISTRICT NORMAL SCHOOL

KIRKSVILLE, MISSOURI

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Division of Fine Arts

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THE NEW THEORY OF FINE ARTS

Fine Arts until very recently has been looked upon as a study very unnecessary to one's education, as an added bit of polish gratifying to one possessing time and talent to devote to it, an accomplishment understood only by visionaries and absolutely useless. The "artistic temperament" was supposed to include among other qualities an absolute inability to do anything practical.

This idea grew from several reasons. First, because no useful result came from the labor, time, and money invested in the small amount of training which it was possible for most people to obtain. Secondly, because those who drew or painted were very rarely geniuses and while the results of their work were much admired by their friends they were not to be compared with the work of the great masters. Again, money and great labor was invested in painted lamp shades, china, brass placques, etc., which were used for a while in order to show a proper appreciation of their maker's efforts, and then quietly relegated to the scrap heap. Lastly, people who made these things, even when they achieved some degree of proficiency, were dependent upon the designs which they bought and they felt blindly unable to tell whether these designs were good, bad, or indifferent.

The fact, that until the last few years our modern art has never functioned, is at the bottom of all these troubles. The teachers of Fine Arts had no definite aim in view. Since no practical end was set before the student, he knew no goal toward which to work, and often his work was merely ineffectual dreaming and waste of time. He drew simply because he liked to draw and if he finally became successful even his own teachers were surprised.

In the last five years the theory of Art has changed radically. Until five years ago this study was called Drawing. It is now called Fine Arts. The whole difference in the old and new theories is shown in the definition of the two names: Drawing—the delineation or representation of an object, made with pen, pencil crayon or the like. Fine Arts—the product of the practical application of esthetic principles.

What, then, is our purpose in giving this course and what is

the end toward which we are trying to lead our pupils? Let us try to make a list of the practical uses to which a study of Fine Arts might be applied. We will take, for instance, the needs in the every day life of the school teacher.

1. Knowledge of how to keep the school room attractively arranged.
2. Ability to draw on the blackboard in order to illustrate things studied.
3. Knowledge of attractive decoration of school yards and gardens. This is a study of inestimable value to the children.
4. Knowledge of interesting and valuable problems in hand-work to be given to the children as seat work.
5. Ability to correct notebook drawings for the pupil.
6. Training to enable one to give a very simple course in drawing to the children which will stimulate their imaginations, awaken a love of nature and an appreciation of simple, beautiful objects around us which are too often neglected. This study will make many subjects interesting to the children if studied with a knowledge of the connection between subjects as the history or geography of a country and its arts.
7. Knowledge of how to dress simply and tastefully in and out of school, a matter of prime importance to the teacher.
8. Skill to make good designs for advertising purposes, posters, invitations, etc., for school entertainments.
9. Taste in decorating for school entertainments.
10. The teacher making lantern slides wishes to know when his composition is good and also how to tint them in order to get the fullest benefit from them.

These are only the most important of the uses which the teacher has constantly for a knowledge of Fine Arts. But outside this profession almost every one needs some knowledge of the principles which such a course teaches.

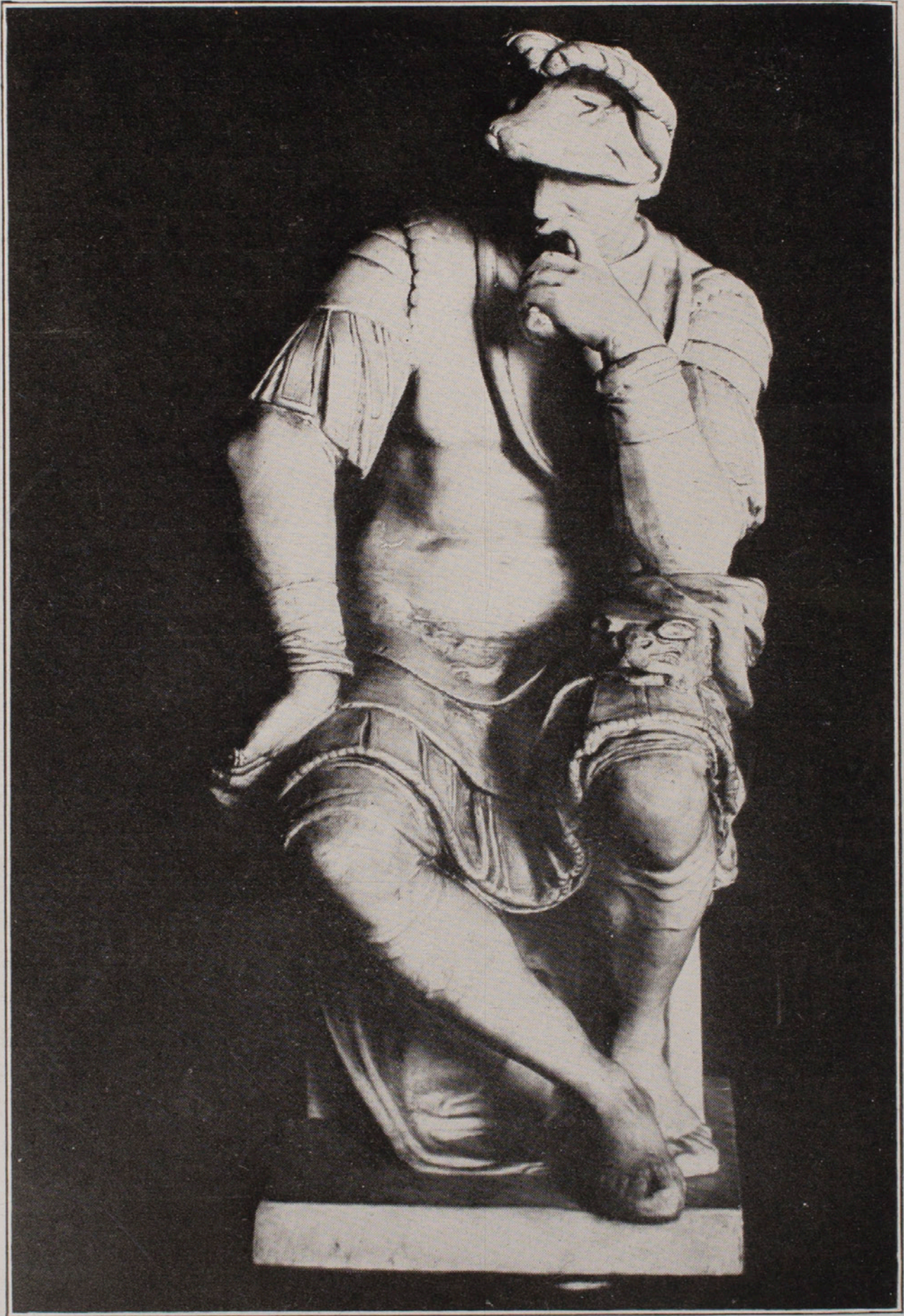
The home maker needs a full knowledge of what constitutes good home decoration, what wall papers or carpets are good in color or design and why. Many of our most capable housekeepers

do not know why we use borders on wall papers or why mats are placed around pictures.

Out of the many calls which come to us for help in house or dress design, two thirds contain the following statement, "Such and such is the style now, you know". How many of us are the slaves of style because we do not know that a style is usually created by the fact that some house decoration or dress was designed in a way especially appropriate to the house or woman for whom it was designed. Then because "the people" realized its beauty the same idea is applied to every possible place until they tire of it and take up the next successful design in the same way without regard to its appropriateness or limitations. Why should we not know what is really good and artistic for our homes and depend upon this knowledge without regard for the changing style? The coming generation will demand such knowledge, and we need intelligent teachers of Fine Arts in every town and school in Missouri if we are going to meet this demand and not fall behind the times.

The intelligent teacher or student in such subjects as China Painting, Manual Arts and Home Economics finds the study of Fine Arts necessary if he is to be successful. Most of our students realize this need and spend several terms in the Fine Arts Department.

There are many more practical uses for such a study which we cannot enumerate here. "Art for art's sake", is no longer the slogan of the Fine Arts teacher. The ability to draw is no longer considered an end in itself, but simply a means to an end far more important,—the ability to make our surroundings beautiful and uplifting, in whatever station in life we occupy, and a knowledge of what is true beauty. It is to fulfill this need, just beginning to make itself felt, that our course is planned.



COURSES OFFERED IN FINE ARTS DEPARTMENT

The first year course in Fine Arts is a course requiring no preparation outside of class time, and is planned especially for those students who wish a slight knowledge of the subject for use in rural and graded schools. Color Theory, Conventional Design, Applied Design and Perspective are presented in this year's work.

The second, third, fourth and fifth year courses of this department are of college rank and require outside preparation. The courses of these four years are planned for the preparation of special teachers and supervisors of art in elementary schools, high schools and normal schools, and must be preceded by the work of the first year course.

The following courses are given in this department:

I. First Year Course—three quarters, Elemental Principles of Fine Arts.

II. Other courses not requiring outside preparation are
China Painting,
Clay Modelling and Pottery,
Sketch Class.

Each of these classes is one quarter in length unless there is sufficient demand for more advanced courses in these subjects.

III. Perspective; three quarters in length; drawing of still life, flowers, fruits and outdoor scenes, in charcoal, pencil, crayon, water color and oil.

IV. Design; three quarters in length; composition, proportion and spacing in line, tones and color; Conventional Design and Color Theory, using the same mediums as in Perspective are given in this course. Applied Design and the Crafts, stenciling, woodblock printing, leather tooling, metal work and bookbinding are also given.

V. Costume Design.

VI. Household Decoration.

VII. Illustration.

The first two of these courses, Costume Design and Household Decoration, are each given once a year for the students of the Home Economics Department. They are also planned to teach

the practical application of the principles taught in the courses of the first three years.

VIII. Art History and Art Appreciation. The course in Art History and Art Appreciation aims to "enrich the lives of the students by a study of the greatest Art of the past, thereby refining and stimulating creative effort for the expression of the life of the present". Close correlation with the work of the History Department makes more vital the knowledge that the measure of growth in the appreciation of the beautiful is also a measure of the true and good in man's character.

A prerequisite to this college course in Fine Arts is at least a course of European History of High School rank. Each period in the development of Art is studied by the aid of the best references, lantern slides, rich illustrative material and animated class discussions. This has been found a more satisfactory method than that of lectures in which the pupils take no part save the preparation of certain text book assignments.

Note books illustrated with sketches and prints are made by each student and are an invaluable record of an intensely interesting study. This course is pursued not only by students whose major subject is Fine Arts but by many others, especially those whose major subject is History or Home Economics.

Scattered throughout the building are a number of reproductions of great sculpture and painting to which additions will be made from time to time. These will be given especial attention in the Art talks and each pupil will be expected to recognize, appreciate and locate these works of Art both in nationality, history and type of Art expression. The half tone cuts on adjoining pages represent some of the replicas of famous pieces of sculpture possessed by the school.

The course as outlined below will be studied in careful detail by the class in Art History and will be treated in a more general way in the informal talks given to the assembly.

The following courses of one quarter each are given in the History and Appreciation of Art and the Principles of Historic Ornament.



- I. Prehistoric, Oriental, Greek, Roman and Early Christian Art.
 - A. Prehistoric Art. The origin of Art as illustrated in the Stone Age and the Metal Age. The crafts of such people as the cave dwellers, the prehistoric tribes of Britany and Switzerland. Basketry, pottery and picture writing of our modern Indians used as examples of the growth of a decorative art out of purely utilitarian crafts.
 - B. Oriental Art.
 1. Egypt, the land of the temple builders. Students grow familiar with
 - a. the majestic pyramids and temples such as Luxor, Karnak and Edfou, the Sphinx and the colossal figures of Memnon.
 - b. Sketches of temple plans, architectural detail and historic ornament prepared for the note books.
 2. Brief sketch of the ornament and sculpture of Assyria and Babylonia with a short study of the architecture of those nations.
 - C. Prehistoric Greek Art.

Old Agean and Mycenaean studied with an especial view to developing the relation of the Art of this period to Historic Greek Art and Architecture.
 - D. Historic Greek Art and Architecture.
 1. Architecture.
 - a. Influence of climate.
 - b. Classes of buildings. Building materials.
 - c. Styles of architecture. Doric, Ionic and Corinthian Orientation.
 - d. Acropolis and Greek temples.

Parthenon.
Erectheum.
Theseum.
 - e. Sculptural decorations of architecture.
 2. Sculpture. Development of sculpture from archaism to the Golden Age and Hellenistic period.

The great pieces of classic sculpture are made familiar objects to the student. Relation of classic art and architecture to our modern art and architecture are made a special study.

3. Brief study of Greek painting.

More extensive study of the minor arts, vases, jewelry, mausoleums, metal work, etc.

Some clay modeling and wooden models of Greek architecture are used as illustrative material.

E. Roman Art.

1. Architecture. Its development through combination of Greek architecture with Roman ideas. The evolution of an original Roman architecture.

2. Sculpture. Its relation to Greek sculpture.

3. Roman painting and the minor arts.

F. Christian Art. Development from Roman Art and Architecture. Development in the East and West as illustrated in the Mosque of Omar and the Alhambra.

II. Romanesque, Gothic and Renaissance Art and Architecture.

A. Romanesque and Gothic Art and Architecture.

Development and comparisons between different styles in different countries of Europe.

Periods of Gothic Architecture.

Symbolism of sculpture.

Comparison with classic sculpture.

Gothic painting.

Stained glass windows.

B. Renaissance Art and Architecture.

1. Relation of Renaissance Architecture to Classic Architecture.

Individualistic architecture.

2. Sculpture. A study of old masters, especially Michael Angelo.

Comparison with Greek sculptures.

3. Painting. A study and comparison of the great masters of the Renaissance, especially of Sienna, Florence and Venice. Leonardo da Vinci, Raphael, Titian.

The Milanese and Roman schools, Correggio.

France and the Flanders, Van Eyck, Rembrandt, Rubens, Van Dyck, Hals.

Germany, Durer, Holbein.

Italian Decadence and the Spanish School.

Velasquez and Murillo.

Knowledge
is Virtue
Ignorance is
the only Vice

III. Modern Art and Architecture.

A. Modern Architecture. American work emphasized with an aim toward improvement of modern ideals.

B. Sculpture and Painting. A study of modern masters. Development from the Renaissance. An especial study of American masters and ideals in Art.

The following is a list of some of the reference books used in the courses of History and Art Appreciation:

Perrot and Chipiez, *Histories of Ancient Art.*

Mitchel, *History of Ancient Sculpture.*

Reber, *History of Ancient Art.*

Lubke, *History of Art.*

Perry, *Egypt, the Land of the Temple Builders.*

Tarbell, *History of Greek Art.*

Gardner, *Ancient Athens.*

D'Ooge, *The Acropolis of Athens.*

Hamlin, *History of Architecture.*

Bannister, Fletcher, *History of Architecture.*

Gardner, *Handbook of Greek Sculpture.*

Gardner, *Grammar of Greek Art.*

Reber, *History of Medieval Art.*

Moore, *Gothic Architecture.*

Moore, *Character of Renaissance Architecture.*

Anderson, *Italian Renaissance Architecture.*

Wolfflin, *The Art of the Italian Renaissance.*

Crowe and Cavalcaselle, *History of Painting in Italy.*

Reinach, *Apollo.*

Muther, *History of Modern Painting.*

Isham, *History of American Painting.*

Taft, *History of American Sculpture.*

Caffin, *The Story of American Painting.*

King, *American Mural Painting.*



STENCIL DESIGNS BY CLASS IN FIRST QUARTER DRAWING

A LESSON IN STENCILLING

Stencilling is the simplest of the crafts and also one of the most practically useful, and is therefore the one that makes the greatest appeal to those who are not especially interested in Fine Arts aside from its decorative value. It is also one of the most profitable and interesting of the many different problems in hand-work for children. It gives them training in Conventional Design and Theory of Color, teaches them something of different textiles and of practical uses for the work on which they spend so much time and thought, and above all else teaches them care and neatness in the execution.

In this particular lesson the students started out to make table runners and selected heavy crash or linen in the natural color, about eighteen or twenty inches wide and a yard and a half long, for the material. The students decided that the most appropriate place for the design was at the ends of the runners. They also decided that a border, not too wide, would make the most attractive decoration across these ends. The borders of different runners made in the class varied from two to four inches in width.

The first step was the making of the designs. To one class the names of three fables were given, the Fox and the Crane, the Fox and the Grapes, and the Lion and the Mouse. The pupils were asked to draw very roughly the ideas which these fables brought to mind, such as the crane, fox, tall vase and plate in the first fable. These sketches were made very quickly. Another class was given fairy tales such as Red Riding Hood, and the Three Bears. Another was given nursery rhymes, Hey, diddle, diddle, etc., and Wee Willie Winkie. Still others were given the months of the year, each student making a symbol of his birth month, such as umbrellas for April, and bells or Christmas trees for December.

After the first drawings were made they were made true in outline and attractive in form. If these designs are drawn on squared paper, with straight lines only, it often makes them very attractive. It is easier for children and beginners to make their designs in this way and this method keeps the motifs from becoming too realistic. See illustration number 1.

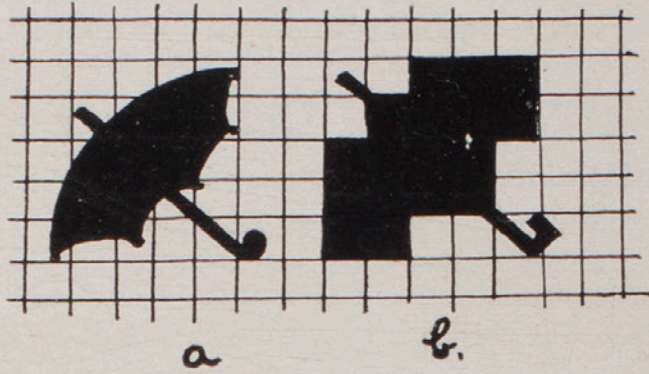


Illustration No. 1.

After the motif is decided upon and finished entirely the next step in the design is to put in the ties to strengthen the design after it is cut. For instance, if one wished to stencil the letter O on anything, if the hole were cut in the shape of the O, as in the first drawing in illustration number 3, the inside of the O would fall out, too, unless it were fastened to the pasteboard outside of the outline. In the illustration, Figure a shows the appearance of the stencil if the O is cut without ties and Figure b shows it cut with ties. The ties should be narrow and usually the same width at all points, and should be appropriate to the design.

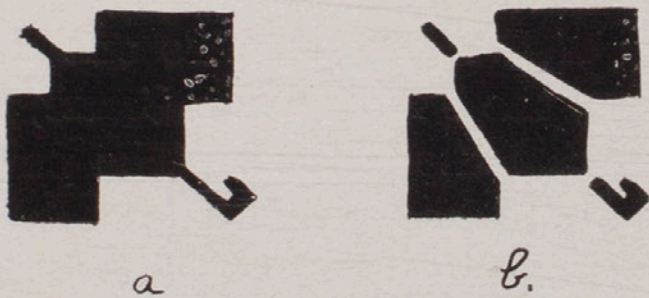


Illustration No. 2.

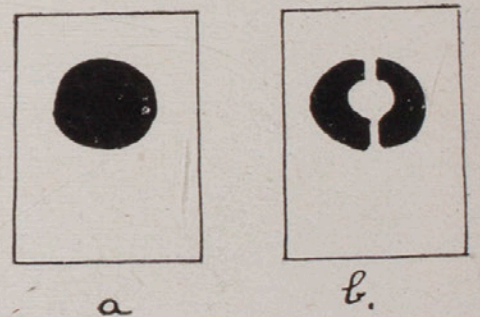


Illustration No. 3.

Illustration number 2 shows the design shown above strengthened with ties.

The next step in the designing is to place several of these units in a row deciding at what distance apart they look best. Then if a small figure is needed between the motifs to keep the main design from looking lonesome and to give the design unity, one may be inserted, but it must not rival the first motif in importance and must suit the space in which it is placed. See illustration number 4.

Usually a border looks better enclosed by a line at top and bottom. This also must be broken by appropriate ties. See illustration number 5.



a.



b.

Illustration No. 4.



Illustration No. 5.

The illustrations used in this article are all designs made by first year students.

The next step is the cutting which must be done with a sharp knife and with the cardboard laid on a piece of glass so that the edges will be sharp and smooth when cut. Any fringing edges must be trimmed. There is a cardboard specially prepared for stenciling, but if this is not available the design can be cut on heavy paper or thin card board; and, if it is then painted on both sides with brown shellac, it will be quite as durable and proof against the oils used in mixing the paint as the prepared cardboard.

The next step is the painting of the design on the runner through the stencil. Water colors, crayons or dyes may be used if the article stencilled need never be washed. Oil paints however make the most durable color if mixed with gasoline until the mixture is of the consistency of thick cream. More gasoline will have to be added from time to time as it evaporates rapidly.

Stiff brushes with short bristles are used and they must be wiped on a soft cloth until almost all the paint is wiped off of them before they are used to paint the border. Then the brushes must be rubbed or pounded hard upon the surface to be painted in order to make the color show at all, but the result is much more effective than if the paint is put on thick. The cloth to be stencilled should be tacked or pinned firmly in place before painting and carefully protected from any drops of paint which might fall upon it.

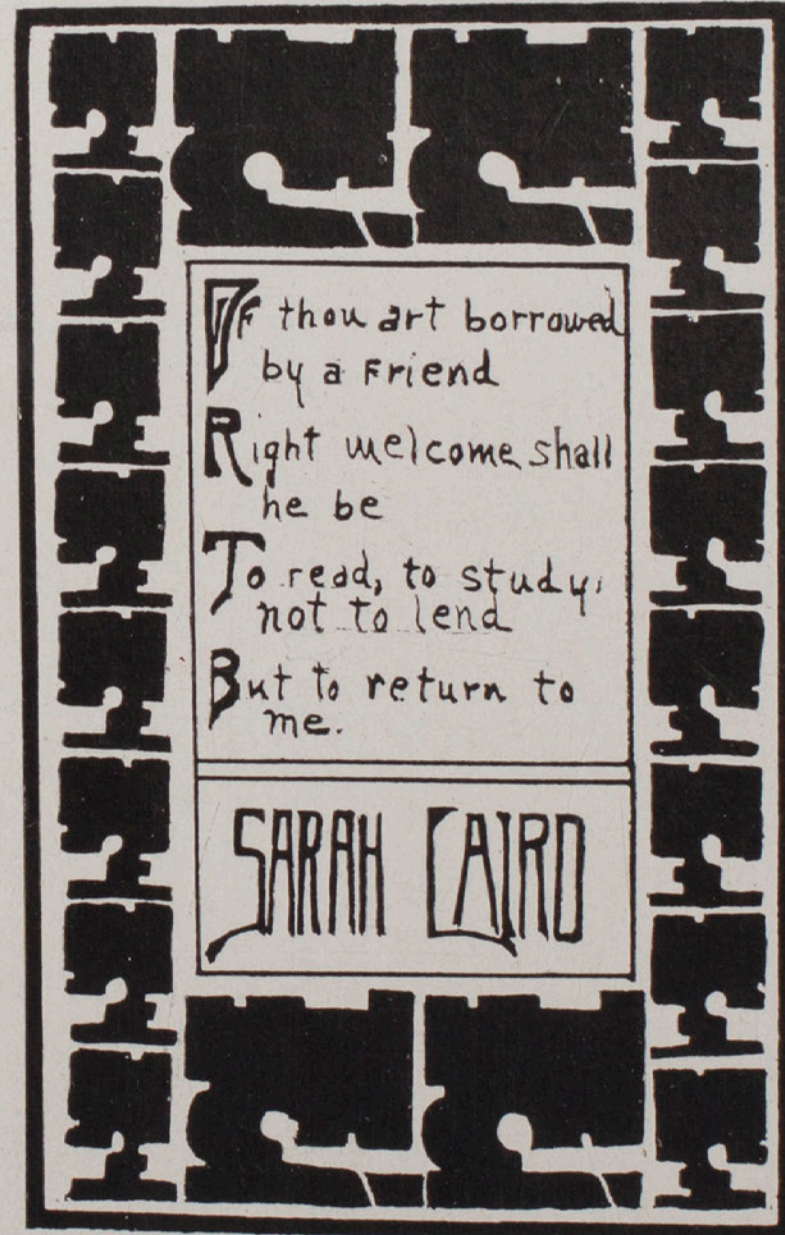
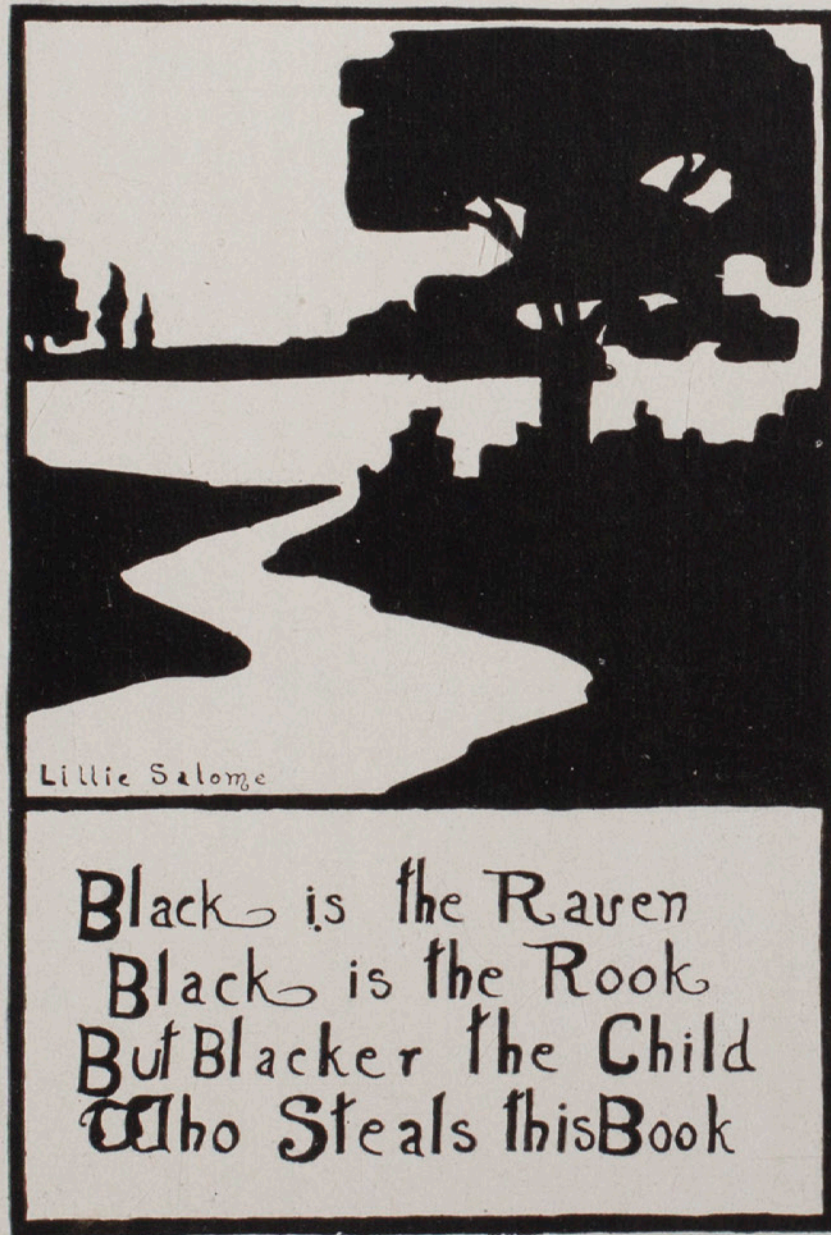
The painting of the borders was preceded by a discussion of attractive combinations of color; and the necessity was emphasized of keeping colors used together, in these borders, somewhere near the same value, but having the smaller spots, in the more important spaces, of higher intensity than the larger spaces.

Great care was taken to keep the runner from being soiled during the process of painting. When the painting was finished a hot iron was passed over the wrong side of the runner in order to set the color.

Some designs for runners are shown in the large illustration. All of those shown in the photograph were designed and executed by students of the first term of the first year course and only seven girls out of ninety students taking this course during the year had ever had any previous work in Fine Arts either in the grades or the high school. The work shown is typical of that of the whole class.



WORK DONE IN SECOND QUARTER DRAWING CLASS, ISA DEA ANDERSON



FINE ARTS IN RURAL SCHOOLS

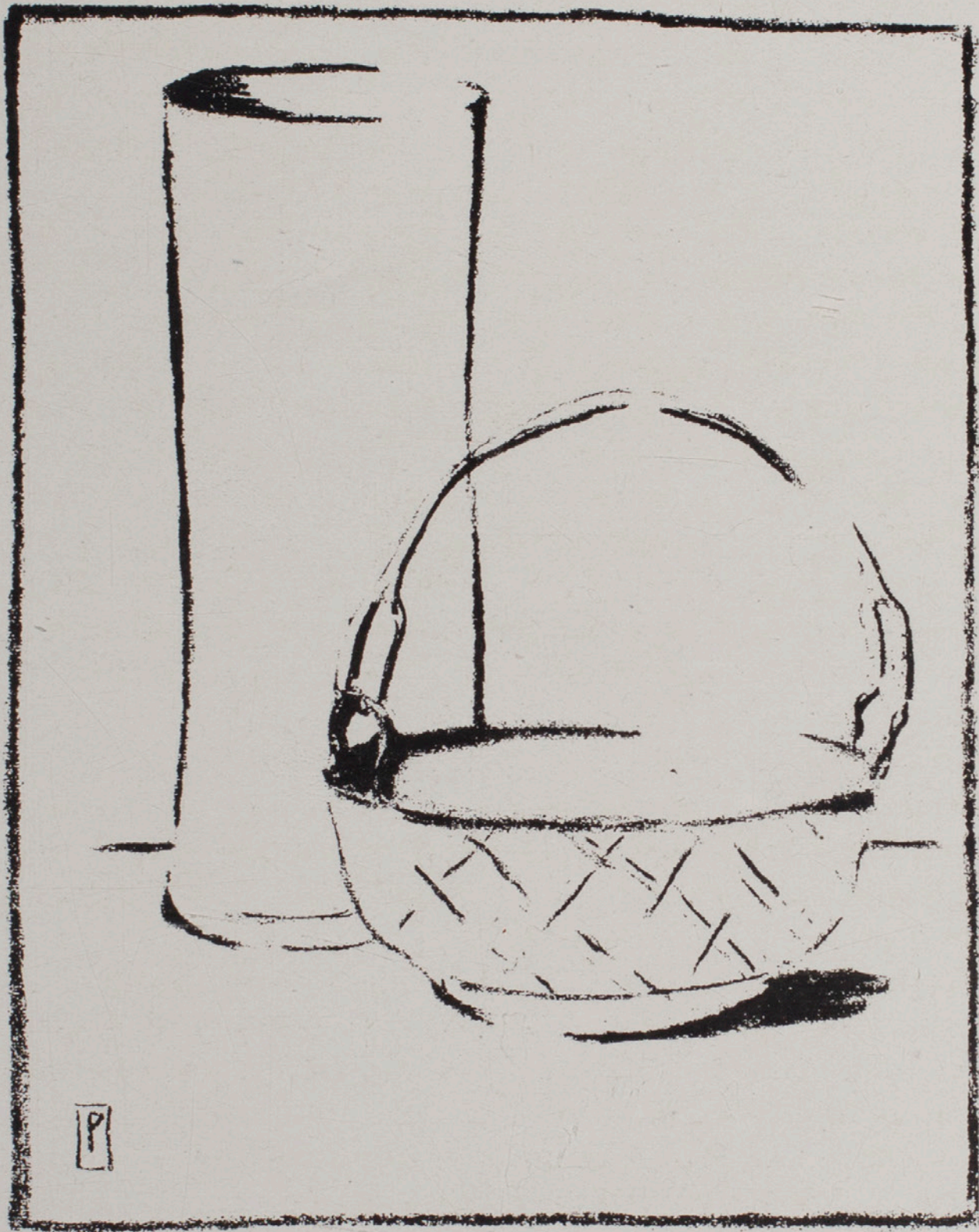
Many of the rural schools of our state have never attempted a course in Fine Arts, partly because of lack of time and partly because it is usually thought to be an expensive study. As a matter of fact it can be taught very inexpensively if one wishes, and the interest in the study and its help in coordinating with other studies will repay the teacher tenfold for any extra time and trouble it may be necessary to give to this work.

A very practical course may be taught with a very simple and inexpensive equipment. A box of colored crayons at a cost of five cents and twenty-five cents worth of tan manilla paper may be made to work wonders. If one wishes to add a bottle of ordinary writing ink and a five cent water color brush, the course can be much enlarged. Of course one may buy more expensive materials, but they will be no more satisfactory for children's use. Good water color boxes containing the three primary colors and black and a good brush are twenty-five cents apiece. Papers of different grade and color for handwork are inexpensive, but this article is intended for those who can afford only the box of crayons and manilla paper.

Crayons have been chosen as the medium in preference to soft lead pencils for several reasons. The colors are attractive to children and can be used for more different kinds of work than the pencil, and are also much more readily and easily used by the children of the lower grades.

Younger children may be given landscapes, autumn leaves, fruits and flowers to draw, stories and sports to illustrate, etc. Older children may be given work illustrative of their history, geography and reading lessons, such as the historic ornament of Greece, Egypt or Rome applied to note book covers, stencil designs, etc. For craft work very simple designs may be worked out with crayons to decorate Thanksgiving cards, Christmas calendars, Valentines, May Day baskets, etc. Older children may be given simple stencil problems.

We have not space in this article to outline a course in Drawing for rural schools, but will be glad to correspond with more detail with any teacher who is interested in such a course. We feel



WORK DONE IN SECOND QUARTER DRAWING CLASS—VERNA PADGETT

sure that he or she will feel amply repaid for the effort, by the carefulness and neatness which the children learn from this work and their added love and appreciation of nature, even if the pupils never learn to draw.

FINE ARTS SUPPLIES

Any teacher wishing to start an inexpensive course in Fine Arts can obtain samples of materials and catalogs from the following companies.

For school water colors, crayons, pencils, charcoal, paper (white and tinted), sloyd knives, school scissors, etc.;

Prang Art Supply Co., Chicago, Ill.

Hoover Bros., Kansas City, Mo.

Atkinson and Mentzer, Chicago, Ill.

Scott Foresman and Co., Chicago, Ill.

For more expensive materials for teachers and fine water color and charcoal papers;

F. Weber and Co., 9th & Washington Aves., St. Louis,
Mo.

For books and teachers' helps;

Scott Foresman & Co., Chicago, Ill.

Prang Co., Chicago, Ill.

School Arts Publishing Co., 120 Boylston St.,
Boston, Mass.

For copies of pictures by great masters;

Perry Picture Co., Malden, Mass.

