

A HISTORY OF AESTHETIC EDUCATION
IN THE VISUAL ARTS FROM 1872 TO 1945
IN BRITISH COLUMBIA

By

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ABSTRACT

The search for the presence of aesthetic education in the visual arts and its connection to history in the formative part of British Columbia's development, up to 1945, was the intent of this study. I propose that aesthetic education has been present in the public schools of British Columbia through most of the time span of this study. The time span 1872 to 1945 was chosen as a logical time frame for the study; the inception of the public school system to its total reorganization, both physically and financially, following the Cameron report (1945).

A thorough review of the documents written by the Department of Education; Annual Reports of the Public Schools, Curricula for Public Schools, Programmes of Studies, and surveys were all read for traces, snippets, inuendos, and allusions to, the subject of this study.

Local and general histories as well as histories of education were read in search of connecting webs of commonality. International and intercontinental

"movements" in the visual arts were examined to see any connection with the development of aesthetic education in the visual arts in British Columbia.

The unstable economy of British Columbia, based as it is on primary resource extraction and international markets, has had its effect on the development of British Columbia and its public schools. Being a geographically convoluted region with isolated pockets of population, ease of transportation between points in British Columbia has also shown its influence on the educational system.

The Department of Education was aware of international movements in aesthetic education in the visual arts, but the finances of the individual 649 active school districts varied from a few wealthy city districts to hundreds of impoverished rural districts. The type of teacher training also played a major part in the growth of aesthetic education. On paper then it seemed as though the pupils of British Columbia's Public Schools were receiving a contemporary aesthetic education, but in fact this idea was only a dream in many areas of British Columbia.

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Chapter One

Understanding the Problem

A historical study of aesthetic education in the visual arts in British Columbia, I was often told by skeptical teaching colleagues, would lead to a short paragraph at best or at most to a study of its absence. The challenge taken up, I have searched British Columbia's general and local histories, textbooks, and documents from the Department and then Ministry of Education. Very little on this topic has been written and no thesis presented and therefore traces, snippets, inuendos, and allusions to, the subject of this study have had to be uncovered, evaluated and aligned into a contextual chronology that presents a particular point-of-view about the development of aesthetic education in British Columbia's visual arts curriculum.

I propose that aesthetic education in the visual arts has been present in the public schools of British Columbia through most of the time span of this study. This aesthetic education was tempered by economics, the composition of the population, the ease or difficulty of travelling around the province, and also

by international and intercontinental popular movements in the fine arts.

Aesthetic education has been viewed as the teaching of a society's vision as to what should be most appreciated and held high for its value, worth, and intrinsic beauty (Broudy, 1977, p.636; Dewey, 1934, p.308-309; Johansen, 1979, p.4).

Separating aesthetic education in the visual arts from the amorphous web of general education is a delicate operation. Through time even the meaning of many of the terms used has altered. "Aesthetic education" is too broad a term in relationship to this thesis, in that, the study through and of aesthetics can be undertaken within any subject area in our British Columbia curricula and also outside their scope (Smith, 1968). Art education in British Columbia has been primarily concerned with teaching skills for the production of art (Department of Education, Annual Report of the Public Schools, 1909, p.A47-A58, Courses of Studies, 1923, p.24-26, Programme of Studies, 1936, p.148-151). Art appreciation was offered in the Programme of Studies as a course several times through this study's time

span, mostly in the High Schools, but art appreciation courses at this level do not necessarily equate with a general aesthetic education in the visual arts; particularly in the earlier period covered by this study, when only a small percentage of British Columbia's student population went on to High School. To compound this only a very small percentage of the High School population took any art in these years so only a very small segment of British Columbia students would have had exposure to the art appreciation courses. The study of exemplars of visual art from art history (Smith, 1968) represents only one aspect of aesthetic education. A second broader aspect is the relating to aesthetic education through the student's own work as well as other handiwork, crafts, architecture, and environmental art which must also be involved in a study of the visual arts (Gotschalk, 1968; Villemain, 1966). Through this study I will be looking for evidence of this more comprehensive idea of aesthetic education in the visual arts.

Aesthetic education in the visual arts can be as obvious as an "Art Appreciation Course", or as subtle as the chosen architecture of the school. Any overt

effort to make the surroundings of the pupils more attractive and physically more enjoyable, deals with the aesthetic qualities of the space. These improvements can be viewed as falling within the topic of this study and are therefore included. Aesthetic education is not measured by how many "Art" periods are worked into a timetable each week, but more on the quality of what is being attempted and the worth that is attributed to the process, product and environment.

Most societies or cultures have built their aesthetic values and traditions over generations. These tend to become self promoting and help make each cultural unit distinguishable from within and without. As societies and cultures grow and evolve slight changes appear in that which is held in this high regard. For instance we see a connection when we read Webster's New International Dictionary (1913) references to Greek and Roman conceptions of beauty (Harris, 1913, p.199), and then see that period's curriculum with its emphasis on Greek and Latin studies. This was the emphasis in the Linear Drawing course of the same period (Department of Education (DE), Annual Report of the Public Schools (ARPS),

1918) as can be seen in the pictures of teachers' work accomplished in summer school (See Figure 1).

Education has been defined as "the process of imparting or acquiring general knowledge and of developing the powers of reasoning and judgment" (Urdang & Flexner, 1968, p.420). This combines what is being explicitly taught with the morals and implicit nuances and values of the society, both voiced and subconscious. It must be understood and kept in mind that what is being taught, and what the curriculum says is being taught, are often not the same. This is an important consideration in this study which has had to rely primarily on printed materials.

The time frame for this study coincides with British Columbia's joining into confederation with Canada and the beginning of British Columbia's provincial school system in 1872, until 1945 and Maxwell Cameron's report of The Commission of Inquiry into Educational Finance (1945). This was a period of rapid growth in British Columbia and each community with its own mix of nationalities and levels of

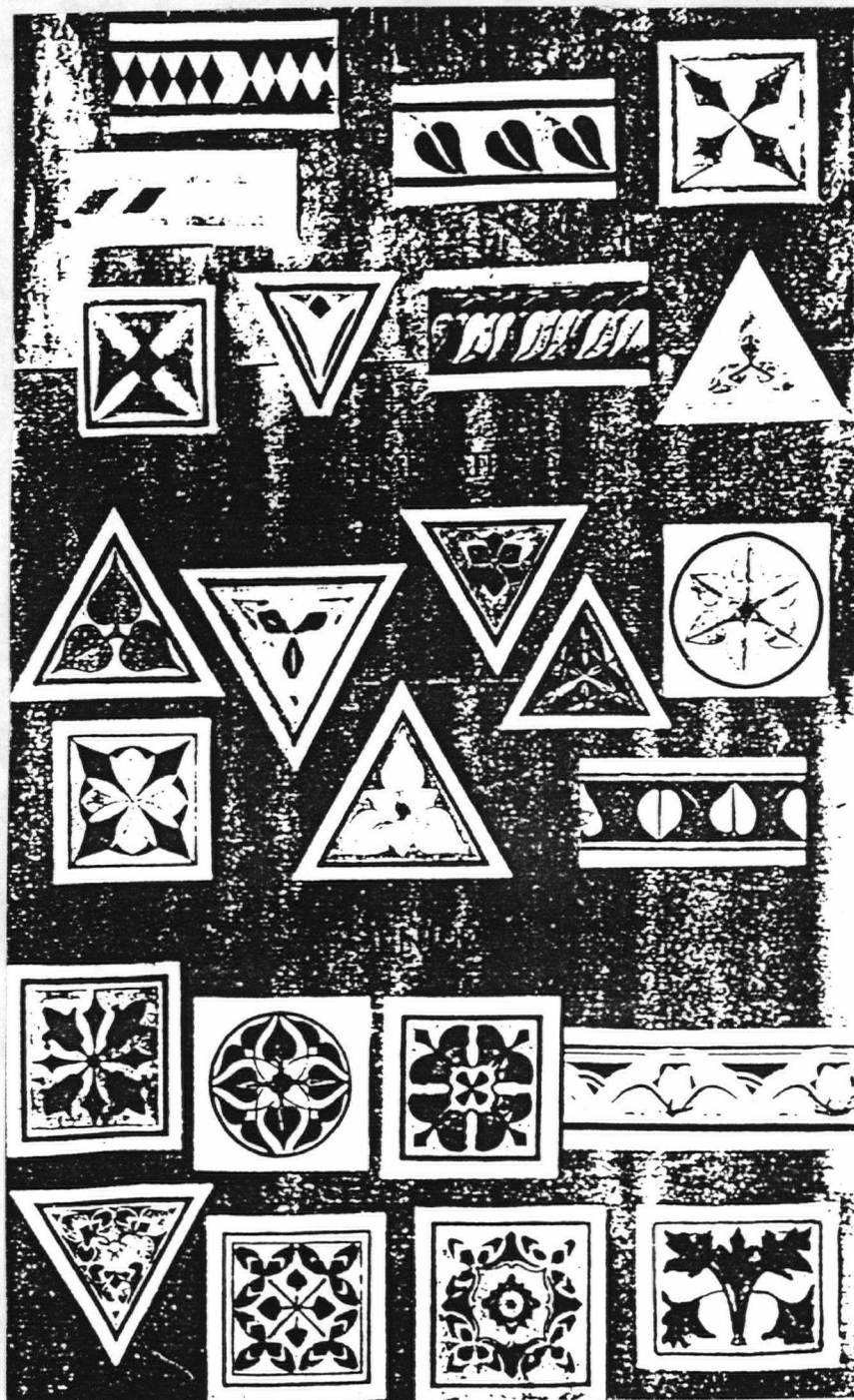


Figure 1. Work done by teachers during the Summer School session 1918, showing projects to be done in the design course in elementary schools (Department of Education, Annual Report of the Public Schools, 1918).

wealth, entered into developing its educational structures.

The Provincial Government and the Department of Education seemed to be extremely busy trying to keep up with services to its burgeoning population and did not seem to have any overall provincial development plan for education portrayed in the Annual Reports of the Public Schools.

Each community that could gather ten or more pupils together founded a school district, usually with just one small school. This became increasingly more difficult to finance and administer, until by 1944 there were 649 operating school districts in British Columbia with only 1005 schools and about 120,000 students enrolled (Cameron, 1945, p.83, 101-108). The thrust of the Cameron Report was to divide British Columbia into financially viable parcels with only a fraction of the elected trustees needed by the old system. As by this time 204 rural school districts or 38.9% of the rural school districts, were run by a trustee appointed by Victoria, as no one could be found to run in school board elections (Cameron, 1945, p.84). With the

Provincial Government's quick adoption and implementation of this report, public education underwent a massive restructuring.

The history of British Columbia through the time span of this study, showed a continuing drive into new territory to exploit each area's natural resources. Population growth was dramatic everywhere, but the city of Vancouver's rocketing growth absorbed the major portion of this increase (Ward, R.H.J. McDonald, 1981, p.378).

The government had to attempt servicing a dispersed population concerned with the basic necessities of wrestling a livelihood or bare existence, from the fractured and impeding geography of British Columbia. The cities and towns through most of this period were growing at a staggering rate, which made planning extremely difficult and uncertain (Dempsey, 1984). In the earlier years many mining towns grew up over night only to be abandoned a few years later with expectations squashed. The school system was trying more to keep up with population growth and basic education than with presenting an appreciation of what British Columbia's governing

population might hold in esteem.

The governing body borrowed heavily from the United Kingdom, Eastern Canada, and the United States in formulating their curricula and in hiring the teachers to do the instruction (Jessop, 1876, p.5, 1877, p.6).

In the following chapters I will try to answer the question as to just what aesthetic education in the visual arts was available to the students in British Columbia's Public School System, during the time span of the study. Although there was no curriculum that specifically outlined this topic there is information that has been woven into a contextual chronology.

Chapter Two

From The Government Documents 1872 to 1900

Until the school year 1874-75, there was no mention or any suggestion in the Department of Education's Annual Reports of the Public School, that drawing or the idea of aesthetic education were part of the British Columbia Public School System. Drawing soon formed the base of Art Education as a subject area and had its initial, formal entry into British Columbia's school curricula in John Jessop's report of 1875 (Jessop, 1875, p.15-16). The main purpose for Drawing in the Public School System was to create workmen who could read working drawings and clarify a work related problem with a quick, freehand drawing. In Jessop's report the only section that enters the aesthetic side of art comes out of a quotation from the Hon. Henry Barnard, who said,

Instruction in elements of art corrects the taste and gives the hand skill; it gives the trained artistic eye which detects the incongruous, the ungraceful, and the ill-proportioned, and which,

on the other hand, the graceful, harmonious and symmetrical never escape. (Barnard, 1875, p.15)

In a page and a half of argument for inclusion of Drawing as a subject in Public Schools this is the only hint of some sensitivity to anything beyond the factory work place. If any aesthetic education was evident in this era, it was probably given by the individual teacher. Teachers tended to be from middle and upper income families, who could afford to let their children attend High School. These directives could take the form of simple suggestions as to line quality and colour density or relationships, any of which would relate to the experiences, personal taste and up bringing of the teacher.

An extremely small percentage of people who entered the Public School System of British Columbia before 1900, stayed on to attend and complete High School. By the 1893-94 report, when the number of British Columbia High Schools had grown to four, only 5.4% of the school population was attending High School. Of these only 26% were receiving Linear Drawing (Pope, 1894, Table B, p.xvi-xxix). These

students had to pass extensive entrance exams and also tended to be from families who could continue to financially support their children. These families, usually from the city, did not need their children as another pair of labouring hands to support the family (Pope, 1892, p.lxxx, DE, ARPS, 1872-99). People from this level of society would have been exposed to some of the advantages of money and culture. It can be presumed that exposure to visual art, decoration and architecture would have been available even if not aggressively promoted.

There is scant information as to what happened in Art Education in the 1870's. From the tables in the back of the annual reports on the public schools, we know which schools offered Linear Drawing and on the thinnest presumption may have been exposing pupils to at least subliminal aesthetic education in this field.

It is relevant to consider the teacher's own art education background. In a few of the reports of the 1870's the nationalities of teachers were listed. For example in 1875; 33 teachers were Canadian, 18 were English, 6 were Scottish, and 2 were Irish (Jessop, 1876, p.4). By further examining the tables it turns

out that of the 43 schools operating in the province seven were offering Linear Drawing, seven of the teachers in these schools were Canadian and two were English. Two schools offering Drawing were New Westminster and Burrard Inlet, where each school had two teachers, it happened that both were Canadian. New Westminster, whose early population came mainly from what is now Ontario (Hendrickson, 1981, p.263), constantly offered Linear Drawing in its schools. As history tends to be more like a piece of chain mail than a simple linear set of links, so here several connections become important to British Columbia's aesthetic education in the visual arts.

After the middle of the nineteenth century both Britain and the United States

had become aware of the improved art education for the artisan or art workman in Europe, largely as a result of reading about and visiting the great exhibitions and expositions in London and Paris. (Macdonald, 1970, p.254)

This had far reaching consequences for Art Education.

The English, applying the teaching of art to industry, completely reorganized their schools of design and the Americans, in 1870 began passing laws making the teaching of drawing in the public schools compulsory. The focal training school for art teachers was that which evolved at South Kensington in England. This school had a major influence on our system, in some instances continuing even today. Although this school may seem remote to us here, British Columbia imported the teachings and doctrine of this institute in the form of four prominent educators; Walter Smith, William Burns, John Kyle, and David Blair. In the South Kensington System, art was bound to rigidly followed rules. Students were taught to work "in the tradition of the craftsman-copier rather than the creative artist" (Morgan, 1971, p.65).

Walter Smith, a product of the South Kensington School was imported into the Eastern United States at Boston, to bring their school system into line for production of craftsmen. Smith was a bit of a rebel and when he set up his programme in Boston it "was far more ambitious and rapid than the Elementary Drawing course in Britain; it was also based more upon

realities and was less abstract" (Macdonald, 1970, p.257). In his 1883 Freehand Drawing, which was on the 1892 authorized text book list, he says "if it helps industry, increases the value of goods produced, elevates the taste of the community and promotes the interest of individuals, then it is practical and industrial" (Smith, 1883,p.8). This man greatly influenced the Eastern United States and Eastern Canadian school systems. Possibly even some teachers who would later move to British Columbia, attended his summer classes in the United States and many schools and school districts in Canada followed his teachings as laid out in his books. The teaching population of Quebec, Ontario, and the Maritimes in particular were influenced by Smith and his lectures. He wrote freehand drawing guides and copybooks, which were in common use up to World War I (Saunders, 1976, p.5). Some of his books were published by the Prang Publishing Company, which came more into prominence in Canada after 1900.

For the first time in 1889 there was a drawing section to the British Columbia teachers exam, but it was mostly concerned with geometry and included some

copying (Pope, 1889, p.xcvii). As 1900 approached geometry still was important, but copying and drafting were also built into these exams. Any aesthetic appreciation except for attention given to geometric shapes was totally lacking (See Appendix A).

David Wilson in his maiden Inspector's report of the 1887-88 school year, concluded with the following comment on the aesthetic space of the school. "The effort to beautify the school-room and grounds will add increased interest to the routine of daily work, make the school more attractive, and aid in cultivating taste and refinement" (Wilson, 1888, p.178). The following year he was able "to report that the number of teachers who take an active interest in beautifying the school-room and grounds is on the increase" (Wilson, 1889, p.206). Here then the directives and suggestions of an Inspector of Schools seems to have made some change in the aesthetic atmosphere of the learning and teaching space. The message must have been delivered, at least subconsciously, to some of the pupils in the school-room, that beauty is worthwhile even if it may never be formally discussed as part of the Programme

of Studies.

In the first twenty-eight years of the school system's existence, the student population rose from 575 to 13,438 in the Average Actual Daily Attendance figures (DE, ARPS, 1872-1900). Active building programs were a necessity for this expanding population, a population that was to increase dramatically shortly after 1900. The aesthetics of architecture seems to have been important in school construction and some pride was taken in the design of these structures. Alexander Robinson, in his report as principal of the Vancouver High School stated with some exuberance that "our Board of Trustees, however, with characteristic energy are erecting a building which, for beauty of design, heating and ventilating arrangements, and interior finish, will be unequalled in the Province" (Robinson, 1892 p.168). R. Sparling in his account for the Graded Schools of Vancouver, reported that "three very handsome and commodious additional brick school buildings are now nearing completion in the city" (Sparling, 1892, p.187). These two positive comments on the physical looks of school structures are the first such, mentioned in the

Annual Reports of the Public Schools. Some of these structures mentioned are still standing and functioning in the Vancouver area. The city schools of this era tended to be simple, symmetrical structures with clean, elegant lines and little if any decoration externally except through the use of brick patterns.

S.B. Netherby, the principal of the Victoria Graded Schools commented on the increased attention to Drawing as a subject in the schools in 1891-92, and continued with the following aesthetic education statement.

Experience has taught me that there must be a training to discover natural as well as moral beauty, and man's advancement in moral intelligence depends much on the *education* of that latent power which will keep him ever awake to what is beautiful in the world around him, and will make him stoutly zealous to show that *grander* beauty of moral sentiment and action.
(Netherby, 1892, p.188)

D. Wilson equated a good aesthetic environment with good education in his comments under School-room and Grounds. Recounting that a good teacher will make the school-room a pleasant and attractive place for the pupils, through the use of potted plants, flowers, and walls decorated with "tasty pictures". "The appearance of the school grounds and premises is, generally speaking, but a reflex of that which is to be found in the school-room" (Wilson, 1892, p.252). It was thus up to the teacher to maintain and keep up buildings and grounds or arrange for pupils or parents to do the work.

The two Art books on the Authorised Booklist in 1892 were Walter Smith's Freehand Drawing and the Canadian Series of Drawing Books. Both exhibited strong South Kensington influences, Walter Smith in his Teacher's Manual for Freehand Drawing in Primary Schools (1883), strongly advises against the use of aesthetic instruction in art before ten years of age, but promoted the appreciation of geometric forms before age ten. The freehand lessons in the program were entirely based on geometry and progressed from points and lines to intricate and quite beautiful

compound curves. In the final section of the book the lessons took geometry into forms found in nature. He suggests that it is only after the age of ten that children can appreciate abstract truths and are able to express these ideas concerning art.

The Prang's New Graded Course in Drawing for Canadian Schools (1901) published by W.J. Gage & Company, was a workbook with many examples and ideas for subjects to be drawn by the pupils. The drawings illustrated in the book were not meant to be copied, but were suggestions of the type of drawing that was expected. The written material at the front and the back of the exercise book was concerned mainly with details about working drawings, which craftsmen use to build objects. Aesthetics are suggested by the quality of the illustrations, but the ideas of appreciation of art or beauty are not discussed. Thus the practical side of art again enters from the South Kensington School of thought. Although there is a directive in the front of the exercise book that examples are not to be copied, it is obvious by the repetitive comments by Inspectors, through the years these kinds of books were in use, that copying was the

main use of these books (Wilson, 1897, p.109).

In 1892 the teachers' examination in Drawing was basically involved with methodology and geometry. The freehand sections are very similar to the exercises found in the copybooks authorised for the schools. The only aesthetic touch might relate to the two questions on Moorish design, but these were also referred to in the decorative broader design section of the authorised texts (See Appendix B).

On the occasion of Queen Victoria's Diamond Jubilee, a directive as to exactly what should be hung on the walls of the classroom, was entered into the Public Schools Reports.

This Department (Education) presented to the Trustees of each Rural District an excellent lithograph portrait of Her Majesty, accompanied with the request that it be framed and hung behind the teacher's desk, so that being in full view of the pupils it would tend to impress upon their minds the memory of the most revered sovereign of any age or clime. (Wilson, 1897, p.299)

Also to commemorate the occasion "W.H. Hayward, Esq. of Metchosin, presented an excellent oil painting of Her Majesty to be competed for annually by all the schools of Esquimalt Electoral District" (Wilson, 1897, p.299). The portrait "was painted by Rowland Harris who copied it from a print in the London Illustrated News. Competitors for the portrait were required to write an essay" (Pethick, 1980, p.141-2) on a set topic. The portrait is presently hung in the Metchosin School Museum.

The year 1892 was also important in that William Burns, the second South Kensington System advocate, joined Inspector Wilson and became an Inspector of Schools in British Columbia. Mr. Burns made the following comment on the aesthetics of the class-rooms in British Columbia, in his 1892-93 report. "The appearance of the school-room should also occupy more attention than is sometimes given to it. In a few cases the decorations of holiday times are left to fade and to fall gradually, until replaced by those of the next half-year" (Burns, 1893, p.523). He then went on to exalt the use of broom and scrub brush as he

found many of the rural school-rooms less than clean and tidy. Whatever Inspector Wilson had succeeded with in his beautification of the schools and grounds directive, seems to have been either transitory or still in the embryo stage of implimentation.

Inspector Wilson in his 1895-96 report stressed Drawing as a subject for boys, because Drawing

leading to a proper training of eye and hand, must always be the greatest use to boys likely to require any technical training in after years, and indeed must form the foundation of all true technical teaching. (Wilson, 1896, p.210)

This clearly echoes the South Kensington doctrine and reduces the visual arts program to preparing pupils to be good craftsmen.

In the 1898-99 report by Inspector Wilson, he alludes to possible aesthetic education in the visual arts, while discussing the better teaching of History.

To bring out the reality of a period in history, many facts of social life must be taught - about

dress, food, arms, amusements, etc. To make it real much may be done by the use of pictures, of which every teacher should have a collection at hand for the purpose of illustrating any lesson that can be so treated. Illustrations ... lend to a topic new lasting impressions, and are thus great aids to memory. (Wilson, 1899, p.248)

Now if some of these illustrations were reproductions of paintings and other works of art, then those pupils through their lessons and discussions would be exposed to some aesthetic education in the visual arts. It would be unwise to believe that upon receipt of this suggestion all of the teachers of History in British Columbia would purchase illustrations for their lessons. Most of the teachers in rural schools only stayed a year or two, according to the reports from about 1885 to 1920, and then they moved on to hopefully a larger population center with better working conditions and salaries. Most teachers were not highly paid so investing money in extensive illustrative materials was probably not their highest priority. If this suggestion was picked up at all it

was probably in the more settled teacher populations of the towns and cities. No further mention is made of this idea in subsequent reports so it can probably be assumed that it was not adopted by teachers.

The Vancouver Board of School Trustees hired their first Drawing Specialist in 1899-1900, in the person of Miss. Burnett, from Regina. She was to work with both the teachers through workshops and courses, as well as directly with the students. "A most satisfactory beginning in drawing has thus been made" (Wilson, 1900, p.208).

William Burns in his next to last Inspector's report lamented that Drawing had degenerated into mere copying in many of the schools.

There is also an aesthetic side to school-life which trustees might well consider. Many of our rooms are bare and uninviting, suggestive only of the 'workshop'. This should be remedied, and the rooms so brightened that they may form to the children an ideal of cheerful, pleasantness. (Burns, 1900, p.212)

Thus ends the 19th Century with a population on the upswing and the Public School System advocating an interest in Drawing as a base to Technical Education. Environmental aesthetics was an issue, but its progress was still in its infancy.

Chapter Three

From the Government Documents 1901 to 1925

The new decade burst upon British Columbia with a floodtide of immigrants. Whereas from 1890 to 1900, the school population had grown by approximately 1000 students a year, a growth rate which was steady until 1906, we then note an acceleration up to 9,000 new students in 1920-21, ending 1925 with 82,721 students on the Average Actual Daily Attendance records (See Appendix C). This phenomenal growth rate was a problem in all areas of the province, but the cities must have felt a compounding of the situation, as many of the new immigrants stopped in the cities for only a while and many others stayed to settle. The sheer demand for classroom space must have kept many School Boards in the province on an intensive building program.

Inspector Wilson continued to be distressed at the lack of school decoration and promoted the concept repeatedly. In his 1901 report he made the following comment.

In our own Province, the increased architectural beauty and improved interior arrangement of the school-houses recently erected, has been quite noticeable. It is then at least freely admitted that a school should be outwardly acceptable to the eye. It is also now admitted that it should whenever possible, be inwardly adorned with re-productions -- casts, engravings, fine photographs -- of beautiful things: the masterpieces of architecture, painting and sculpture. The significance of all this lies in the recognition it implies of the fact that the sense of the beautiful cannot be acquired by merely taking an industrious interest in the subject. Reading, study and observation may deepen such love and perception of beauty, but the appropriate means of cultivation must be brought to bear upon the child before there is any conscious exercise of the will with regard to them. (Wilson, 1901, p.261)

Inspector Wilson went on to mention that many teachers were now decorating the classrooms with whatever they

could lay their hands on, such as flowers in pots, the pupils' work, photographs and pictures from newspapers. He intimated that although this was all very well that there were several series of study pictures available at very low cost, which would be much superior (See Appendix D).

The most important single event of 1900-01 was the beginning of the first Provincial Normal School in Vancouver, with William Burns as its acting principal, David Blair as Drawing instructor, and J.D. Buchanan as the Methods teacher. The South Kensington System had come in strength to the fledgling school with the presence of the first two men (Cowperthwaite, 1901, p.273). Two other new educational institutions were mentioned in the report, the Sir William Macdonald Manual Training School, in Victoria, of which the principal of Victoria High School said, "Every boy in the High School has availed himself of the privilege of attending" (Paul, 1901, p.239), and a second Manual Training School in Vancouver.

In the 1901-02 school year the reports were devoid of any mention of classroom decoration or other topics related to aesthetics in the visual arts.

William Burns, however, as principal of the Normal School in his report entered the following statement.

Drawing in several branches particularly black-board drawing, has been carefully taken up, and the improvements in this work is specially noticeable. The students have further attended a short course at the Manual Training School, to obtain an idea of this new branch of educational work. (Burns, 1901, p.277)

With the introduction into the teaching ranks of the first graduates of the Normal School, Inspector Stewart had to exclaim about a dramatic rise in the standards of education. "In no department of the school work is this excellence more evident than in the drawing and manual work in general" (Stewart, 1901, p.A39). He remarked also that the grounds had been made more attractive in a number of rural schools, by planting shade trees and also gave a set of recommendations as to what colours are most appropriate for the walls and ceilings of a classroom (See Appendix E).

One of Inspector Wilson's stronger statements in this year's report touched on aesthetic education. "The chief difficulty with which the school system is now contending is the lack of training and culture in the rank and file of the teaching profession" (Wilson, 1901, p.A47). With the inclusion of the term culture he implies a lack of enlightenment towards aspects of our civilization showing refinement in taste and manners as well as a lack of mental and moral training (Harris, 1913, P.547).

The discussion of 'School-room Decoration' in a paper read by Miss. M.C. Macfarlane, of Vancouver, at the last meeting of the Provincial Teacher's Institute, calls for brief comment. This was the first occasion, to my knowledge, upon which the subject was ever included in the programme of a Teacher's Institute held in this Province. Miss. Macfarlane's paper was good in every particular, and timely as well, but it appears to me that the Institute should not have allowed the occasion to pass without taking some action with a view to continue the work of

educating teachers in school-room decoration.

(Wilson, 1901, p.A49)

This Teacher's Institute took place on April, 1, 1902, and besides Miss. Macfarlane's paper on School-room Decoration, there were two other art related sessions: both were presented by David Blair, one on Geometrical Drawing and the other on Freehand Drawing.

At this time there was no Drawing being taught in the High Schools, although all of the Graded Schools and all but 10 of the 265 Common Schools had Drawing as a subject being taught (DE, ARPS, 1902, Table B).

Over the 1902-04 period, there were several more mentions by the Inspectors concerning decoration of classrooms and grounds. Inspector Netherby gave a lengthy report on the grounds development of some schools.

While many of the yards contain ornamental and other shade trees; in others flowers are cultivated. Some of the teachers have divided a part of the yard into plots and have given one to each of the larger pupils, who has authority to

engage help, and is held responsible for the cultivation of flowers in his particular plot. The teacher and pupils of another school have planted, alternately, shade and fruit trees across the two sides of the yard adjoining the public road; while the school-house is surrounded by rose trees and a pleasing variety of flowers. I mention these matters of the decoration of school-houses and premises to show that the aesthetical side of education is receiving attention by our teachers and pupils....This is as it should be, because direct culture is provided by beautifying the school-rooms and surroundings, as well as in drawing, singing, poetry and object lessons; each having as influence on the happiness of the child, and indirectly on its moral and intellectual condition. (Netherby, 1903, p.C24)

The classrooms were decorated with a wide range of materials such as plants, flags, crayon drawings by the students, coloured blackboard drawings, and commercially produced study sets of pictures (See

Appendix D), as well as "suitable and properly selected pictures" (Netherby, 1903, p.C24). In reference to both brush-drawing and clay-modeling, F.H. Eaton, the Superintendent of Victoria City Schools said "The value of this work in the aesthetic and intellectual training of the pupils is not likely to be overestimated" (Eaton, 1904, p.A54). Eaton's statements indicate that much more than Linear Drawing was going on in the Victoria City schools and with his reference to aesthetic training, it can be presumed that Victoria had some interest in aesthetic education in the visual arts.

The year 1905 saw the introduction of Drawing into the High Schools as a subject. J.C. Shaw, as principal of Vancouver High School, commended this inclusion and then went on to say the following.

The ordinary student, who is seeking only a general education, will find the subject useful: and to the prospective teacher and the student of Applied Science it is well-nigh indispensable; but an exception is perhaps advisable in the case of the student whom is preparing for a purely

scholastic career or for the 'learned professions', where the aim should rather be high excellence in a comparatively limited number of subjects. It would seem, further that, in the interests of continuity of teaching, this subject should, after the present year, be relegated to the first year of the High School course, and should be 'written off' at the end of that year. (Shaw, 1905, p.A9)

His recommendation was acted on in the following year and Drawing was then only available in the first year of High School (DE, ARPS, 1907, p.A49).

From 1905 to 1909 there were several remarks in the reports concerning classroom decoration and grounds improvements, but such decoration and improvements did not become universal throughout the province. Many rooms especially in the more rural schools seemed to be in the worst state. As Inspector J.S. Gordon wrote in 1909 regarding rural schools. "We find many of these districts with minimum salaries, the poorest of teachers, and school buildings in poor repair, poorly equipped, dirty,

cheerless and unhomelike -- very undesirable surroundings in which to train the future home-builders and home-keepers of a country" (Gordon, 1909, p.A24).

In 1907 the term "Art" entered the reports included in W.P. Argue's report as Superintendent of Vancouver Schools. He states that "colour work was introduced in all grades with satisfaction. Special attention was given to freehand drawing from objects or groups of objects" (Argue, 1907, p.A36). With a seemingly creative art program, instead of mere copying, some aesthetic awareness, even as simple as to what colours look best, must have occurred.

The 1909 Course of Study for Graded and Common Schools as well as High Schools (DE, ARPS, 1909, p.A47-58), fit the entire Drawing course to David Blair's Canadian Drawing Series, 2nd Ed., books one through five. Prang's Elementary Manual for Teachers was also listed for the junior grades. The South Kensington System was very much still advanced by Blair.

A strong advocate for the South Kensington System though, was John Kyle. This man came to British

Columbia in 1906 as the Supervisor of Drawing for Vancouver City and later became the Normal School Art Master. He served in this role from 1910 until 1914 (Hodder, 1984, p.1). Kyle's philosophy was that drawing was a vocational skill as can be seen in his following words.

My aim in the young classes is to train sight and dexterity of the hand, by drawing mostly from real objects, to train and develop the innate desire for color, and foster a love for the beautiful....This will be carried on through the advanced classes, with the addition of Geometry, Scale Drawing, and the making of working drawings so that when a boy or girl leaves school and goes to work they will have a solid foundation upon which to build a trade or profession. (Kyle, 1907, p.25)

Kyle seems concerned about aesthetic education in the visual arts, but repeatedly first presented the hand-eye co-ordination and dexterity aspect of his art program. In both his 1910 and 1912 reports to the

Board of School Trustees in Vancouver, he presents the practical and commercial side of his program and then promotes the idea of the cultivation of "good taste and appreciation of the beautiful" (Kyle, 1912). While working in these two position he must have influenced a tremendous number of people, through the young beginning teachers going out into British Columbia taking his teachings with them, and through his direct contact with teachers and pupils in the largest population center in the province. Anyone coming up through either avenue would be exposed at length to his ideas and methods. These ideas and methods if not previously the norm, could in time become the norm for the province, by sheer exposure and repetition.

The 1914 Curricula of Public Schools for General Education in British Columbia was a major Department of Education statement. This monograph was a departure from past curricula statements. Here the Department outlined the history of Public Education in British Columbia and then, in great detail, outlined the courses of the curricula year by year with discussions of texts and suggested methods of teaching. The 1913

authorized text-book list gives Blair's series of drawing books for students, but in the extensive "Appendix II. - Prescribed Course of Study" recommends; Kidner's Educational Handworks (1910), Seegmillar's Primary Work (pre 1914), Froehlich, & Snow's Text-Books of Art Education (Prang), Books I - VII (1905), Prang's A Course in Water Colours for the First Eight Years of School (1900), plus some smaller books and art magazines are all suggested for teacher use only. With this kind of presentation and the "New Education" innovations working on school curricula internationally, "long established but peripheral subjects such as art and music achieved new status or assumed new forms" (Tomkins, 1986, p.115). The lesson ideas and methods suggested presented creative art over geometric and technical drawing, but the High School Entrance Exams of the next few years exhibited an inverse focus by the examiners.

From 1910 to 1916 a trend in the comments of the Inspectors started to show how the city and rural schools were differing. If only the reports written on the Vancouver area urban schools were read, the impression would certainly be that British Columbia's

schools had well decorated classrooms and attractive grounds, with modern buildings. The contrast can be found in Inspector A.R. Lord's comment "that in many cases the school-house consists of four log walls and a roof, poorly lighted, poorly ventilated, and almost uninhabitable in winter, with equipment reduced to the barest minimum" (Lord, 1916, p.A41). But then, the teacher seems always to be expected to be able to make the proverbial silk purse out of a sow's ear. One should hold in mind Inspector Lord's comments while reading Inspector Martin's comments

bare, dingy walls are very often the result of lack of interest on the part of the teacher....The school very often reflects the attitude of the teacher towards the school-work. A poorly lighted, unpainted, bare, dusty school-room usually houses a careless, indifferent teacher. (Martin, 1916, p.A35)

A vision of some first year teacher in the school Mr. Lord describes trying to make it home-like and comfortable with little money or materials, does not

bode well for success in Mr. Martin's eyes (See Figures 2, 3, 4, 5).

The Victoria Provincial Normal School opened its doors on January 4, 1915. The Summer School for teachers was held at Victoria in 1915 at the new Normal School facilities. There was strong interest in Art courses by teachers working within the school system. In 1915, 133 teachers took Preliminary Art and 33 took Advanced Art. This was approximately 40% of the teachers taking Summer School that year. The outlines for these courses were quite broad and included development of appreciation and taste (See Appendix F). Mr. Harry Dunnell was the Drawing Master and Technical Instructor, under which headings he taught drawing, art, and manual training, including paper-folding modelling and woodwork.

W.P. Weston replaced John Kyle as the Drawing Supervisor for Vancouver Schools from 1911 to 1914, then he moved to Art Master of the Vancouver Provincial Normal School, where he stayed from 1915 to 1946. In 1917 W.P. Weston joined the Summer School staff and taught the Preliminary Art Course. John Kyle taught the Advanced Art Course that summer (DE, ARPS, 1921,

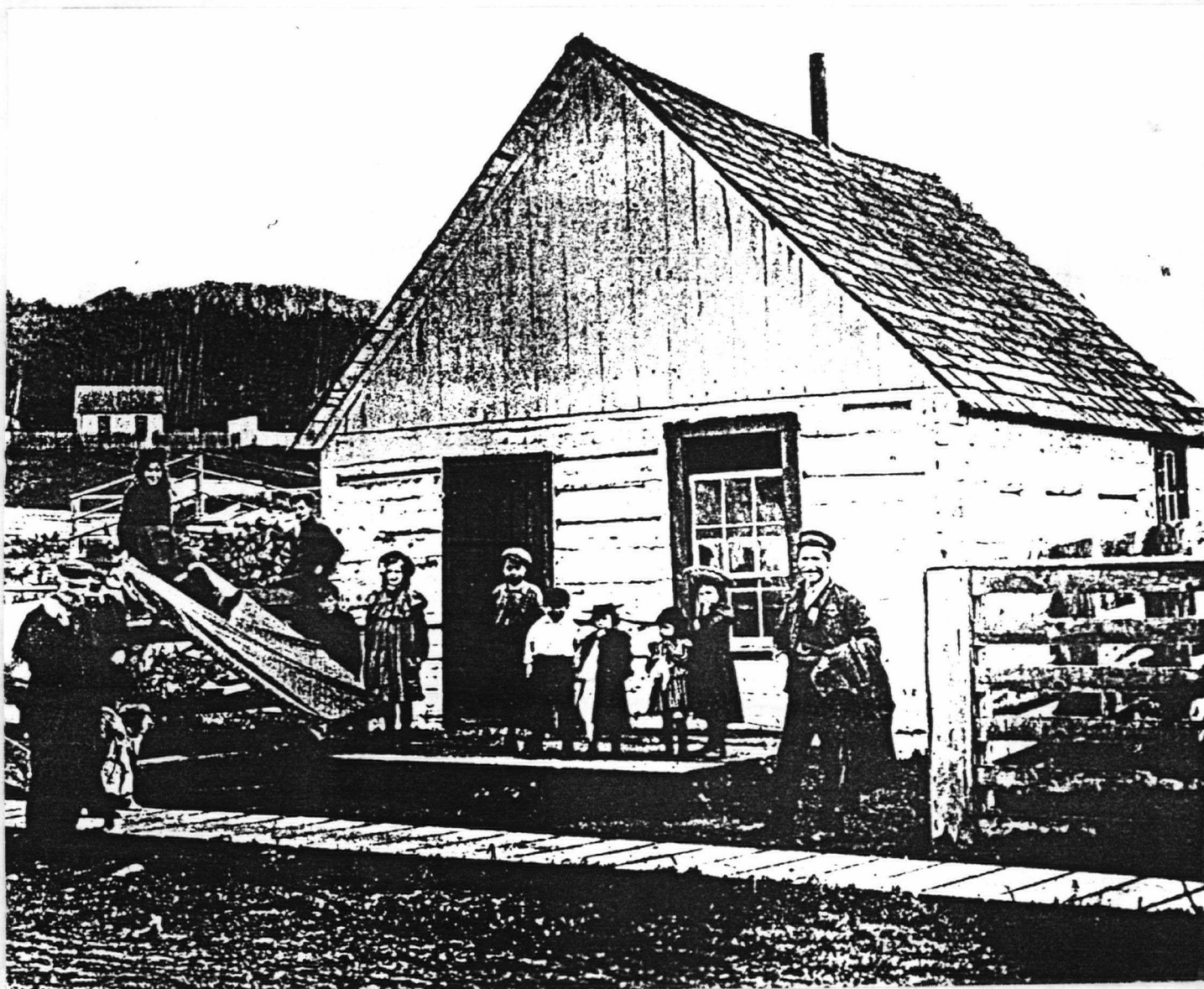


Figure 2. The first public school in Hazelton British Columbia, about 1900, a small log building with little if any yard (Cochrane, 1981, p.21).



Figure 3. The Savona Road School at Cherry Creek south-west of Kamloops, British Columbia in 1918, unpainted and with a bare undeveloped yard (Cochrane, 1981, p.60).



Figure 4. Giscome Public School in the Fort George Electoral District 1917, must have been almost uninhabitable in winter with uninsulated clapboard walls (Cochrane, 1981, p.28-29).



Figure 5. The New Alberni School, about 1915, a comfortable frame building (Cochrane, 1981, p.104-105).

p.F30). Charles Scott the Vancouver Supervisor of Art replaced John Kyle teaching the Advanced Art Course in 1922 and thus put together the team that along with S.P. Judge, would write the Provincial Manual of Drawing and Design for Elementary and High Schools, which was to replace Blair's Canadian Drawing Series for the first time in 1924. Although the Public Schools Reports stopped printing the names of the texts issued in 1936, this book was in use in this first and W.P. Weston's second editions until after the time span of this study. This book has very few direct references to the aesthetics of art and is primarily a design course with an emphasis on geometry and commercial art concepts.

Superintendent W.P. Argue, of the Vancouver City Schools, reported a School Board purchase of pictures for distribution to schools in 1910.

Mr. Kyle, while visiting schools in the United States and Great Britain, purchased for the Board a large number of very fine pictures. These pictures will be suitably framed and placed on exhibition, and afterwards distributed among the

schools. (Argue, 1910, p.A35)

Also the Oak Bay School Trustees in 1911, granted "money towards adorning the walls with pictures" (Deane, 1911, p.A29). These are the only School Trustee supplied works to hang on the walls mentioned in the reports to date. In contrast to urban schools Inspector Thomas Leith remarked "in rural schools the pupils are progressing very slowly in the subject of drawing. This is partly due to the failure of the trustees to provide the necessary apparatus for teaching" (Leith, 1911, p.A33). This shows clearly the diversity of standards between the city schools and the rural schools.

In the year 1918, Inspector Arthur Anstey, noting the use of pictures and prints in schools put forward the idea that "in this connection the issue by the Department of a suitable selection of prints and pictures of educational value might sometimes induce trustees to purchase a supply for their schools" (Anstey, 1918, p.D36). Suitable that is to moral lessons and the development of what was considered quiet good taste. The proposal was not mentioned

again and the authorised texts list did not in future list collections of prints so the idea although one with merit, seems to have died at inception.

By 1924 the federal subsidy for the School Gardening Program was withdrawn and therefore fewer schools made the effort to continue the program (DE, ARPS, 1926, p.10). The School Gardening Program had been brought into the curriculum about the beginning of World War One, to introduce city pupils to the skills of growing food and decorative plants. A bonus of this program was that it supplied money for the course that could be used to create flower beds and for purchase of ornamental trees and shrubs, which were used to decorate the school grounds around the province. The trend away from School Gardening started a few years earlier and consequently some school grounds were not kept as attractive as they had been.

There tended to be fewer comments on classroom decoration from 1916 to 1925, but Inspector W.H.M. May remarked on an improvement in Courtenay and adjacent districts in 1921 (May, 1921, p.F20). Inspector J.T. Pollock, of Vancouver commented on parent-teacher

groups who raised "funds to purchase the copy or provide frames for many of the good pictures that now adorn the walls of nearly all our schools" (Pollock, 1921, p.F24). These pictures were usually chosen to support or illustrate a moral that was considered worthy in a Christian society. Also Inspector Anstey promoted the value of "recreative, artistic, and musical pursuits (in developing in children their) emotional and aesthetic" aspects (Anstey, 1922, p.C32), in the New Westminster - Chilliwack areas. This was in response to a viewed shortcoming of these particular studies in those geographical areas.

Under the umbrella of Manual Arts, aesthetic education was not ignored. Listed in the Summer Courses of Instruction for 1915, under Manual Arts, we find the topics "Discussion of good taste and form" (DE, ARPS, 1915 p.A60) and under Household Economics, Advanced Course, comes both "Art in its relation to dress as to form and colour, (and) History of dress" (ME, PSR, 1915, p.A62). These courses seemed to try to have the pupils look at their projects through what could be called an aesthetic approach. The ideas presented in regards to dress, Art, and History, would

need reproductions from history upon which to base the studies. In the 1919 Course of Studies for Public, High, and Normal Schools, the topic of aesthetics again is seen under the Course of Study and Regulations for Manual Training Schools, with such comments as "the craftsman must be trained to see beauty in line, form, and colour" (DE, Course of Study, 1919, p.37). The straight forward "Lessons in art appreciation" (DE, Course of Study, 1919, p.43) may be considered aesthetic education in the visual arts. Under Household Arts was the comment "Consideration of the economic value of beauty. Formation of good taste and appreciation of colour and beauty of form and arrangement" (DE, Course of Study, 1919 p.48). These comments were meant more to make the students successful, more competitive craftsmen and the girls in particular, more discerning consumers, but they still were a form of aesthetic education in the visual arts. As most, if not all pupils who went on to High School took Manual Training, then this aesthetic education in the visual arts was received by a large number of students.

In the 1923 Course of Study for Elementary, High,

Technical, and Normal Schools, the High School drawing was listed in three parts: Nature Drawing, Geometry Drawing, and Art Appreciation. For the first time a major section was Art Appreciation. Its course description was simply "talks on varied subjects: Art in the house; art in the street; art in the workshop and factory; picture study" (DE, Course of Study, 1923, p.26).

The year 1925 saw the publishing of the Putman Weir Report, more correctly entitled the Survey of the School System. This was a monumental and thorough survey of every aspect of the Public School System in British Columbia. Partially originating as a British Columbia Teacher's Federation resolution at the Easter convention 1922, the commission began its work in the fall of 1924.

A careful reading of the Survey indicates that it is a melange of many of the currently held educational theories of the time which fell under the rubric of progressive education, and despite its wholesale condemnation of traditional concepts and practices, it is essentially a

conservative document. (Mann, 1980, p.93)

This report was researched and written by a formidable team of experts headed by Dr. J. Harold Putman, senior inspector of schools in Ottawa, and Dr. George M. Weir, head of the new Department of Education at the University of British Columbia (See Appendix G). The commission travelled extensively and looked at all types of Public Schools throughout the province. The contrast between urban and rural schools was still very prevalent as can be seen in the following comment.

The 86,000 elementary school pupils are housed and taught in buildings and environments of great variety and marked contrast. Some are in modern city buildings as complete as are to be found on the American Continent. Others are modest but comfortable frame buildings in small towns or amid ideal rural surroundings....Some have ideal surroundings, but the school buildings themselves are primitive and very small. Many are built of logs. Some are not larger than 15 by 18 feet

with ceilings just above your head. Some have attractive grounds, some have bare and unattractive yards, and some are built on rocks....Some of these buildings are tidy and clean inside and some sadly in need of paint, whitewash, and soap. (Putman & Weir, 1925, p.20)

One of the major recommendations that would possibly help aesthetic education in the visual arts was the replacement of the present eight year elementary school and three year high school system. The new model would be comprised of a six year elementary school, a new level of three years called the middle school, later to be called junior high school, and a three year high school. The argument given for the creation of the new level was

that at the age twelve to fifteen period, the adolescent needs a school which aims not at making all alike, but 'to develop each in accord with his natural talent.' It must, therefore, offer in addition to core compulsory subjects, a wide range of optional courses. It could then serve as an

exploratory or experimental school wherein the student might discover his aptitudes before committing himself upon a course of study in high school. (Johnson, 1964, p.106)

This lengthening of the school years by an extra year was in order to let the integration of less academic subjects not dilute the standards of education, but enhance it. Another recommendation was that Manual Training be taught from grade one and Home Economics for girls, be taught from grade five. The curriculum of these subjects as discussed earlier included some aesthetic education in the visual arts.

In the report, under the title "Technical And Vocational Education, I. Its Aims and Purpose," was stated that "neither intelligence nor culture can be separated from handicrafts" (Putman & Weir, 1925, p.337). It is what you do and the quality of the products of your hands that measure your level of inherent intelligence and your assimilation of your culture. They went on to defend Manual Training and Home Economics not as the training of carpenters, housemaids, etc., but to give young people the

attitude and reasoning to "solve life problems and (to) deal with real projects" (Putman & Weir, 1925, p.337) and their related problems.

"The Value of Music and Art as School Studies" presents an interesting commentary on these subjects.

Every human being has some artistic ability.
Even where this ability is so limited as to make training in expression of doubtful value, there is always the need for training in appreciation.
One of the main purposes of any school -- and this is especially true of an adolescent school -- is to develop attitudes and appreciations.
(Putman & Weir, 1925, p.92)

They went on to decry the undeveloped state of artistic appreciation in Canada as a whole, and included one rather amusing and obviously biased musical reference, as to how some "good and representative Canadians as members of Rotary and Kiwanis Culbs not only tolerate but delight in listening to jazz" (Putman & Weir, 1925, p.93). The Group of Seven in eastern Canada and Emily Carr in

British Columbia were quietly exploring a new Canadian expression in the visual arts at this time. Although little public notice had been given to either the Group of Seven or Emily Carr at this time, there was none-the-less an embryo of Canadian expression in existence. The commissioners either were unaware of these happenings in Canada, or possibly, they recognized there was a beginning to a Canadian expression, but not to its appreciation, as might be ascertained from the following statement. "We Canadians have been so busy pioneering and developing our material resources that we have had scant time for developing an appreciation of art and music" (Putman & Weir, 1925, p.93). They went on to mention that as an aspiring industrial nation we are "merely copying the designs of...older and more artistic countries" (Putman & Weir, 1925, p.93). They went on further to state that

the leading industrial nations of the world...are spending immense sums on art schools and art education in the secondary schools. It seems reasonable then that the middle schools of British

Columbia should teach art for economic reasons as well as to develop an art appreciation. (Putman & Weir, 1925, p.93)

Their belief was that "the young of each generation can appreciate the highest that civilization has developed only through training and through being constantly surrounded by an atmosphere that elevates" (Putman & Weir, 1925, p.93). This basically is an echo of the past inspectors' comments on the aesthetics of the classroom going back to before the turn of the century.

In the proposed curriculum for elementary schools they state that for Art, "Drawing and colour work, as outlined in (the) present manual, is satisfactory, but more attention might be given to definite study in art appreciation" (Putman & Weir, 1925, p.531). For the high school curriculum they put forth two options one would see Art end after grade ten and the other would see the one year Art course taken in one of grades 10, 11 or 12 as the students chose (Putman & Weir, 1925, p.113-114).

Another recommendation did away with the High

School Entrance Exams, on which too much emphasis was placed and which created a large drop-out rate at the end of the eighth year. By taking this "teaching to the test" problem out of the upper elementary years the door was open for a more progressive and individualized type of teaching in the elementary schools. The elementary teacher, therefore, was given leeway to teach more creative art than geometric art and also to possibly integrate art into other subjects of the curriculum.

The first twenty-five years of the century ended with the publishing of this Survey of the School System.

Their report was seen as a means of stocktaking (a business concept) and of establishing the superiority of its authors' viewpoint in the light of their own recognition that education was not yet an exact science....This updated version of the Ryersonian tradition rejected mental discipline theories that had long been discredited and sought to unify or correlate the old formal subjects by means of the project

method, social studies and core curricula.

(Tomkins, 1986, p.193)

This section of the study closes with the presentation of a report filled with promise for aesthetic education in the visual arts.

Chapter Four

From The Government Documents 1926 to 1945

With the release of Putnam and Weir's Survey of the School System, (1925) the province seemed prepared for change. The Survey gave direction and a level of authorized acceptance to educational theories which had been nurtured in Europe and eastern North America. One of the physical changes that began in 1926 was the designation of some schools as Junior High Schools, as had been done in some parts of the United States, with grades seven, eight, and nine.

In 1922 Vancouver (had) established a (unique) junior high school for non-academic students unable to adjust to regular schools....it offered "methodical" manual training and guidance for over - aged pupils who had not reached or passed into high school and successfully remained there for a year. (Dunn, 1970, p.45-46)

Superior Schools also appeared in the reports, these schools extended the traditional Elementary School to

include grades nine and ten. The Junior High Schools were generally in the larger population centers, whereas the Superior Schools tended to be in more rural areas with lower student populations (See Appendix H).

Another outcome of the acceptance of change occurred when the Vancouver School Board in 1925, responding to pressure primarily from the British Columbia Art League, started the School of Decorative and Applied Arts, later to be renamed the Vancouver School of Art.

Not all the recommendations of the report were implemented as quickly and of course some recommendations were never implemented. The adoption of the concept of Junior High Schools was predicated on the acceptance of the three year High School.

The proposed plan for a middle school covering the work up to the end of grade nine, is really adding a full year to the present high school course. It seems to us that this change is imperative. Everywhere throughout the Province we are told that the present high school course

is too heavy; that the work is not thoroughly done; that the burden of home-work upon the student is oppressive and that the young people are entering the normal schools and the University immature and ill-prepared. The extra high school year should meet all these objections and more than compensate for any additional expense. (Putman, Weir, 1925, p.115)

Another development to occur after the Survey's acceptance was the printing of separate Programmes of Studies for the different sections of the grades one to twelve spectrum. The old programmes had been designed for the old three elementary and three secondary curricular sections and had to be realigned to the eight elementary grades, three junior high school grades, and the three high school grades. The Annual Report of the Public Schools altered in that it tended only to print deviations from the Programme of Studies, suggestions for improvements made by the Inspectors, or pertinent new information.

It was the change in the curricula for all of the three school levels that was a major focus over the

first years of this section of the study. I will be commenting in this area mainly on the Programmes of Studies for the Elementary Schools of British Columbia, published in 1924-25, 1926-27, and 1936; the Programmes of Studies for the Junior High Schools of British Columbia, published in 1927-28, 1932, and 1939; and the Programmes of Studies for the High Schools and Technical Schools of British Columbia, published in 1928-29, 1930, 1937, and 1941. In addition there was a Programme of Studies for Home Economics for the Junior and Senior High Schools of British Columbia, published in 1937. There is pertinent information concerning aesthetic education in the visual arts in all of these publications.

Beginning with the elementary school we see that the 1924-25 and the 1926-27 versions of the Programme of Studies, dealing with Art, basically stayed the same. Grade one's course is presented under Manual Arts and in a comment under the topic Nature Study it is mentioned that Nature Study should be correlated with Drawing. Grade two again had Art enclosed with Manual Arts, but with a sub-heading of Drawing and also the correlation with Nature Study. Again there

was no aesthetic education suggested. Grade three through eight had Drawing as a subject, but again no mention or any suggestion of anything that could be considered aesthetic education in the visual arts can be found, with possibly one small exception. In the grade seven course, there is a suggestion that there should be a "study of a few simple examples of historic ornament" (DE, Programme of Studies, 1925, p.68, 1927, p.74). Whether these studies were discussed for their aesthetic qualities or simply given as something else to copy can not be ascertained, but at least the possibility was there.

Compared to these first two documents the 1936 Programme of Studies for the Elementary Schools of British Columbia was a celebration of aesthetic education in the visual arts. According to A. W. Rogers "in the long run (the new programme) did not offer (any) more than did Weston's older version" (Rogers, 1987, p.279). And further that:

When graduates of the Normal School began teaching, what they taught as art education in their classrooms often bore little resemblance

either to the official Programme of Studies or to their training at Normal School. Weston's students did, however, take with them a positive attitude to art education and an appreciation of the importance of the subject. (Rogers, 1987, p.278)

This document however, remained basically unchanged through several printings until after 1945 and both extensively and formally outlined the programme. The heading, "Graphic Arts: Art Appreciation", introduces the programme for grades one through six, which extended over fifteen pages. From the introduction comes the philosophy that "Art instruction broadens the appreciation of the works of nature and the creative efforts of man. It contributes to raising the standards of home and civic life and to the noble enjoyment of leisure" (DE, Programme of Studies, 1936, p.148). The stated objectives of this section were:

1. To develop habits of observation of form, colour, and arrangement.
2. To train the memory of form and colour.

3. To encourage creative expression, graphic or plastic, within the children's interests and experiences.
4. To develop some technical skill and proficiency in the use of art materials.
5. To establish basic principles of selection and arrangement of colour, form, and decoration.
6. To develop good taste and judgement in form, colour, and arrangement.

The activities to accomplish these aims will be directed through three main channels, namely:-

1. Application (Aesthetics).
2. Applied Art (Construction and Decoration).
3. Integration with other subjects.

(DE, Programmes of Studies, 1936, p.148)

The appreciation of Art in the elementary schools was laid out by grade. In a covering statement the emphasis for younger and older pupils is quite explicit.

Appreciation implies enjoyment of the beautiful

and satisfaction in its contemplation. Feelings of pleasure and admiration are aroused, and later, as *understanding* increases, ;the subject under consideration is *compared* with accepted standards of beauty in design, form, and colour. As the subject approaches or falls short of those standards, so the pleasure and satisfaction is increased or diminished. The habitual preference of that which is beautiful and suitable to the occasion, the environment, or the purpose is generally known as 'good taste'.

Pictorial appreciation - to which most courses in Art Appreciation are confined - demands knowledge of the standards of beauty, and of the principles of design, colour, and tonal values. Hence, in a curriculum for Elementary Schools (Primary Grades) it should not be included; it must come in later years when consciousness and reasoning have been more developed.

However, pupils in the Elementary Schools should be brought into contact with the finest reproductions of some of the world's best

pictures, for it is agreed that good taste is developed more by contagion than by instruction. These pictures should be placed in every school....No formal lessons in pictorial appreciation should be attempted, but conversations about a the display should take place in the Language Lessons. (DE, Programme of Studies, 1936, p.148-149)

For grades four through six the pupils are then encouraged to help decorate the classroom and use their own works as material for formal lessons in appreciation, based on "intelligent use of space, colour, and tone" (DE, Programme of Studies, 1936, p.149). In the classrooms of all the elementary school grades:

examples of pupils' work, and illustrations used for social study lessons, should be placed on the bulletin-boards with considerable care.

Pot-plants, cut flowers, or artificial decorations should ornament the window ledges.

Everything used in the room should have its

place. A 'Corner for Beautiful Things' should be created....Growing up in such an atmosphere will arouse response in each child, and the foundations of good taste will be laid....It would be well to remember the Art Appreciation is interwoven with the whole life of the child, and teachers must grasp opportunities to cultivate the feeling for order and beauty in the creations of Nature and Man. (DE, Programme of Studies, 1936, p.149-150)

An extensive bibliography of books on Art Appreciation and History, Drawing and Design, Magazines, and Pamphlets, Prints, and Catalogues was also included to help the teachers and/or schools have an adequate source of teacher information and classroom aides (See Appendix I). This was followed by a grade by grade list of suggested pictures and prints and their sources (See Appendix J). It is interesting to note that there is only one Canadian artist in this list, Horatio Walker. The chosen paintings listed were mostly created by the acknowledged masters of Western culture. The paintings were chosen because they each

contained a topic and/or moral lesson considered correct for the age of the child. What followed this section was a two page spread for each of the six grades, which very clearly outlined the objectives for the year under the headings; Specific Aims or Objectives: Subject-matter, Activities, or Projects: Materials: Methods: Desirable Attainments. The course for each year was not laid out as a set of projects, but as a set of skills to be learned. If all teachers at these levels taught the full curriculum then the elementary pupils of British Columbia had exposure to substantial Art Appreciation schooling. However, this would be the ideal and was unobtainable because of finances and staffing. It is enough to know what should be taught was very comprehensive even if the likelihood of its implementation was low. The Vancouver city schools were more successful with these courses because of their broader financial base and their past strength in Drawing and Room Decoration.

The second section of the 1936 Programme of Studies for the Elementary Schools of British Columbia pertinent to this study is "Practical Arts. Grades I to VII," which is spread over thirty-nine pages of the

document. In the introduction it states that:

The aim of hand-work in the schools is to enlarge the scope of those experiences by providing opportunities for the creative 'instincts' in the making of things and appraising their values, and to develop true appreciation by trial and error, observations and reflections, searchings, success, and the satisfaction of worthy accomplishments. (DE, Programme of Studies, 1936, p.164)

The fourth "General Objective", "To cultivate standards of taste which will inspire respect for things well done" (DE, Programme of Studies, 1936, p.164), is directed at aesthetic education in the visual arts. Each grade is then dealt with in detail giving example units and activities. Many suggestions for integration with Art and Social Studies are mentioned as well as skills and techniques needed for each grade. Aesthetic education is couched in terms of "appreciation for the beautiful - including an admiration of perfection in workmanship and finish"

(DE, Programme of Studies, 1936, p.170). The philosophy, that by trying to create like a craftsman, the pupils appreciate the products of the labours of others is central to the course outline. In the fourth, fifth, and sixth grades the appreciation for the development in the use of some materials from primitive man to present manufacturing, leans towards Art History. Media used in the upper three grades were: Plastic or Clay Modelling, Paper and Cardboard Modelling and Bookbinding, Needlecraft, and in grade six for boys only, Light Woodwork.

In the Programme of Studies for the Elementary Schools of British Columbia: Rural School Bulletin of 1939, the opening comments stated the real expectations of the 1936 revised Programme of Studies:

The Programme of Studies for Elementary Schools, 1936, was planned in accordance with the best present-day educational thought. It was not anticipated that the Programme would be carried out with equal effectiveness in all schools in the Province. Such factors as the size of the school staff, the experience, training, and

professional knowledge of teachers, the suitability of school buildings, the size and quality of the school library, the adequacy of supplies and equipment, are all variables affecting the way in which the Programme might be administered. Though a high standard of teacher performance was envisioned, the response of teachers to the demands made upon them has been remarkable. (DE, Programme of Studies for the Elementary Schools in British Columbia; Rural Schools Bulletin, 1939, p.3)

One of the major perceived misconceptions of the 1936 document was that there should be a preoccupation with subject-matter and testing, "rather than with the development of understanding, interpretation, and appreciation" (DE, Programme of Studies for the Elementary Schools of British Columbia: Rural Schools Bulletin, 1939, p.3) of what is learned. This relates to the philosophies of education current at the time, which will be dealt with later in this chapter.

In the first curriculum for the Junior High Schools of British Columbia, written for the school

year 1927-28, aesthetic education in the visual arts was in evidence. Art as a subject was compulsory in grade seven and was an elected subject in both grades eight and nine. Under the heading "General Aims", the first two of four listed are pertinent: "1. The cultivation of an art appreciation of form, space relations, and colour as found in the environment. 2. Improvement in taste and general culture through an acquaintance with the great art products of the world." (DE, Programme of Studies for the Jr. High Schools of British Columbia, 1928, p.77). Pupils of grades seven and eight in "*Elements of Design*.- (were) To develop appreciation of beauty in line, form, and colour, and to apply these elements to designs for the workshop so that the forms shall be appropriate to the materials" (DE, Programme of Studies for the Jr. High Schools of British Columbia, 1928, p.77), whereas the grade nines had a separate heading "Lessons in Art Appreciation". Although this left much open to the teacher as to how this aesthetic education was to be undertaken, a note at the bottom of the section indicated that a detailed course would be drawn up in the Summer School of 1929 and distributed to all Jr.

High Schools.

The Programme of Studies for Jr. High Schools 1932 had a more detailed art programme. The first two objectives, which deal with aesthetic education, are identical in wording to the 1927-28 "General Aims". The "Mechanical Drawing" section was removed to Industrial Education and Home Economics and the "Applied Design and Art Crafts" and "Elements of Design" sections were reworked extensively under "Design" and "Applied Design". Most of the previous quotation from "Elements of Design" concerning appreciation of beauty stayed intact and nothing new dealing with aesthetic education was added. The "Art Appreciation" section of both grades eight and nine was extended to read: "Study of collected specimens with a view to finding the art principles contained therein" (DE, Programme of Studies for Jr. High Schools, 1932, p.138). There was also a twenty-six item bibliography appended to the entire section, the last seven entries have to do with Art Appreciation. (See Appendix K)

The Home Economic section of the Programme of Studies contains a section entitled "Applied Art" and

shows concern for educating girls "to develop in the mind...aesthetic standards by which to evaluate all works of art relating to the individual, the home, and the community" (DE, Programme of Studies for Jr. High Schools, 1932, p.101). The rest of the section deals with interior design, costume design, and crafts for the home. There are as well several mentions of the creation of aesthetic discrimination, and creating objects of beauty as well as development of good taste, appreciation, and the power of artistic expression. The girls then seemed to be receiving a more comprehensive aesthetic education in the visual arts. The boys were having the appreciation of the design of an object, and the appropriateness of materials to the function of the object taught to them, but there was not the extent of aesthetic education in the visual arts in their course outline as with the girls.

Although the objectives stayed the same in the 1939 Programme of Studies for the Junior High Schools of British Columbia, very little else was carried over from the 1932 document in its original form. It was planned as a continuum to the 1936 Elementary

Programme of Studies so that skills could be built on and ideas strengthened. The course is presented as "a field of selections rather than a prescription of content to be learned or of things to be done" (DE, Programme of Studies for the Jr. High Schools, 1939, p.449). The course is divided into ten segments to be allotted time throughout the year. Some would be more time demanding than others, they are, in the order presented in the document: Representative Drawing, Memory and Imaginative Drawing, Composition, Colour, Design, structural and decorative, Crafts, applying design principles, Lettering, Appreciation, Vocabulary of art terms, and New skills and techniques. There is a stated belief in the opening comments, that only through constructive, critical discussions about topics and works of art, where the pupil has the freedom to express his or her preferences and the reasons for their preferences, is true appreciation secured. The content for the Appreciation segment of the course is: Appreciation: Emotional and Intellectual. Awakening of critical mindedness through judgement and comparison of colour, composition, and structure in works of art" (DE, Programme of Studies

for the Jr. High Schools, 1939, p.450). Appreciation then became a solid building block in the official Art curriculum for the Junior High Schools of British Columbia.

The formal course outline for each grade is extensive and comprehensive in design. The grade seven course contains three main themes: The Home, The Living Room, and Design in Printing and Advertising. Each of these was followed by a list of suggested topics with activities suggested for each topic and also selected references.

The majority of students at the end of Grade VIII. discontinue the study of Art. This (grade eight) outline has been planned to provide the minimum essentials that will form the foundation of good taste - enriching the future lives of the students by establishing confidence in their own judgment. (DE, Programme of Studies Jr. High School, 1939, p.455)

With this idea in mind the course outline, entitled "Design in Art and Industry" is broken down into:

Design in Commercial Art, Historic Sources of Design in Industry, Design in Painting, and Design in Modern Industry. Again a large selection of suggested topics, activities, and relevant references are included under each area. Although the Ministry's presentation is that of a selection of areas to choose from, there is a recommendation that as many as possible be undertaken depending on the abilities and interests of the pupils. If these design areas were dealt with through the activities given, using the references supplied, then the aesthetic education in the visual arts was extensive at this time in history.

The grade nine year had two courses outlined. One was a "General Course" for pupils interested in creative activities and the other was "Art Appreciation". This second course was required by all pupils taking the "General Course", but was also available to those pupils "interested in art knowledge but possessing little ability in draughtsmanship or craft techniques" (DE, Programme of Studies for the Jr. High Schools, 1939, p.459). The "General Course" was subdivided into: Composition, Drawing, Colour, Design and Crafts, and Lettering and Advertising Art.

Each area was again supplied with suggested topics, activities, and selected references. There was virtually no specific aesthetic education in this course, it was primarily interested in skills and techniques, but teachers may have used aesthetic education discussions to promote progress in activities. The "Art Appreciation" course was designed for the purpose of "enabling a student to enjoy the contemplation of fine work as well as to understand it. Enjoyment should come first" (DE, Programme of Studies for the Jr. High Schools, 1939, p.463). With that concept in mind then the outline was given as: Design, Architecture, Sculpture, Pictorial Art, and Art in Industry. Part 1. Industrial Art; Part 2. Advertising Art. A very complete and detailed outline is laid out so that selection from it can be taken through which the teacher can lead the pupils into a general appreciation of all art work. This may sound like a large proportion of pupils were receiving "Art Appreciation" in the Junior High Schools, but by the school year 1938-39, there were still only thirty-four Junior High Schools in the province.

As the majority of pupils discontinued the study of Art after grade eight, the population likely to be receiving this comprehensive series of courses was very small. The Superior Schools were directed to adapt the program to their situation, which most likely came down to a reasonably limited offering in Art in grades seven through ten.

The High School Programme of Studies for British Columbia was slower to change in the earlier portion of this time segment of the study. In the 1928 document there was no suggestion of aesthetic education in the grade nine Art Course. The "Technical Courses" for boys and girls, however, contained sections on Drawing and Design, which promoted the idea of aesthetic education in the visual arts. The boys were supposed to be taught the principles of design and in the third year were to receive "Lessons in art appreciation", although details as to what these lessons might be were not supplied. The girls' courses were laid out with an interest in developing reliable taste and an appreciation of colour, form, and arrangement. Most of this work was connected with the clothing classes

and by second year a study of the historical styles of dress was added to the principles of design. As most students continued in these courses until the end of grade eleven, many were exposed to aesthetic education in the visual arts in the practical application of ideas to projects.

The New Programme of Studies for the High and Technical Schools of British Columbia was introduced in 1930. The Art Course formerly of grade nine was greatly expanded and its main stress seems to encompass aesthetic education. "The awakening of the student to what is good in form, colour, and design can come only through an appreciation of the classics as in literature and music" (DE, Programme of Studies for High and Technical Schools, 1930, p.162), marries aesthetic education in the visual arts to the entire art course. Appreciation and Art History are continuously referred to through the first four sections of the course: Drawing, Design, Lettering, and Colour Study. The last section "Appreciation", is explained at length with its prime emphasis being that every pupil must be allowed and encouraged to express themselves freely regarding works of art. The pupils

should also be encouraged to search for works of man and nature that exemplify the fundamental principles of art, for classroom discussion. These kinds of ideas certainly enlarge the aesthetic education component of the course. Originally the Art nine course could have been taken in grades nine through twelve, time-tabling allowing, but with this Programme of Studies the final three years of High School are given their own Art Courses to add to the experience and knowledge of the pupils. The grade nine course is designated "Art I" and each of the other three Art Courses described became numbered II, III, IV for grades ten, eleven, and twelve. The first of these courses is "Commercial Art", the General Aim of which starts with "the appreciation of what is good in all forms of graphic commercial art" (DE, Programme of Studies for High and Technical Schools, 1930, p.165). Each of the first two years of this course had the pupils collecting examples of Commercial Art for criticism and appreciation. The second set of courses was in "Interior Decoration", where appreciation was a basic component. Looking at historical interiors, furniture, materials and techniques used in interiors

of structures was integral to the course in each of the three years. The third stream was "Costume Design". Appreciation was a basic unit in the first two years with a study of historical styles added in the third year. It would seem a difficult task to study costume without referring to illustrations of costumes of historic dress as examples of historic materials and accessories. So although historic dress is mentioned only in the third year, there was a strong likelihood of some historic appreciation in the courses of the first two years as well.

The three branches of Art Expression (Commercial Art, Interior Decoration, and Costume Design) have been chosen as the optional subjects because in conjunction with the basic subjects they offered most practice in thinking, judging and deciding along such aesthetic lines as will be most commonly met within the every-day environment of the pupil. (DE, Programme of Studies for High and Technical Schools, 1930, p.170)

Although these new courses sound very exciting and it seemed as though aesthetic education in the visual arts had received a major promotion in British Columbia's High Schools, it is a reality that only the largest few of British Columbia's more than eighty High Schools would offer all of these Art Programmes. Many of the High Schools of this time had less than ten teachers so all of the specialty and/or elective courses in the Programme of Studies could not be offered throughout the province.

The "Applied Arts" section in this Programme of Studies was not altered very much from the 1928 document. There was still a strong aesthetic education emphasis for the girls through their Home Economics clothing course. The boys continued to have less suggestions of aesthetic education in their Industrial Arts courses. Through the eyes of the Programme of Studies, the 1930's got off to a great start for aesthetic education in the visual arts in the High Schools of British Columbia.

The next Programme of Studies for High Schools issued to the schools was in 1937. The Art section in this Programme of Studies was expanded from a nine

page spread in 1930 to forty pages. The format is very similar to the 1936 Programme of Studies for the Elementary Schools, but the columns are headed "Topics, Activities, and References" instead of "Materials, Methods and Desirable Attainments". Grade nine Art, Art III, has two outlines "General Art" and "Art Appreciation", which have already been discussed in the Junior High School section of this chapter. Art IV, V, VI for grades ten to twelve, were all divided into two courses "General Art" and "Art Appreciation". There is no longer the stipulation that all pupils taking "General Art" must also take "Art Appreciation". The "General Art" section could now be taken through four different specializations instead of three: Costume Design, Interior Decoration, Commercial Art, and Design and Craft. In each of the three years of all four of these courses "Appreciation" was a component of the outline. The "Art Appreciation" course was broken down into components: Design, Architecture, Sculpture, Pictorial Art, and Art in Industry. Part 1. Industrial Design; Part 2. Advertising Art, all of which could be worked into each year's offerings. The outline for each year

is a suggestion of what should be covered at each grade level, but it was not expected that all the material should or could be covered in the year's program. "Historical Outlines" for reference were supplied for Architecture, Sculpture, and Pictorial Art, as well as a three page bibliography for reference in the school libraries. To have Art Appreciation move from a single year's course to this present offering in the 1937 Programme of Studies was a major advanceement for aesthetic education in the visual arts. However, it still must be held in mind that only the largest of the approximately one hundred ten High Schools in British Columbia would be offering the full Programme of Studies to their pupils. Many of the smaller High Schools would have to simplify their offerings or not offer these electives at all because of lack of staff.

The 1941 Programme of Studies for High Schools had no real changes in the Art Programme, except that the bibliography was omitted.

The Programme of Studies, Home Economics for the Junior and Senior High Schools of British Columbia, of 1937 has a relatively substantial amount of aesthetic

education in the visual arts as a component of its courses. The grade seven course was outlined in three sections: Art Structure, Craft-Work, and Dress Appreciation. In each section development of personal taste and an appreciation of the beautiful were emphasised. Grades eight through twelve had the course divided into four sections: Art Structure, Craft-Work, Dress Appreciation, and Interior Decoration. Within the "Aims" of each of these sections are the comments: "development of Taste and Technique...appreciation of fine craft-work...lead the student to the appreciation of suitable clothing...to create a fine atmosphere in the home" (DE, Programme of Studies, Home Economics, 1937, p.241-2). These types of comments were found throughout the entire series of courses from grade seven to twelve, with an attempt at refinement of taste and appreciation as the pupil progressed.

For the teacher, Summer School course outlines from 1925 to 1930 can be read in the Annual Reports of the Public Schools of those years and each has an Art Appreciation component. They were usually illustrated with slides and reproductions of works of different

schools of art: "The Florentine School of painting and art craftsmanship; the Venetian School; the artists of Flanders, Holland, France, Britain, America, and Canada" (DE, ARPS, 1925, p.M69). Within the other course outlines were comments on appreciation and development of taste, but the outlines are very brief and lacking in detail or suggestion of how these concepts were dealt with in the sessions.

High School Entrance Exams in Drawing from 1925 to 1930 printed in the Annual Reports of the Public Schools have absolutely no aesthetic education in the visual arts in them. The only judgment on work is that of the pupils who must select examples of certain techniques from their portfolios prior to commencing the test proper. The tests of two or three parts have a copying exercise, a lettering exercise, and in one case a drawing from memory. After 1930 these exams were discontinued in the Annual Reports of the Public Schools, but for these five years it is evident that a grasp of aesthetic education in the visual arts was of no interest to the examiners.

The expanded scope of aesthetic education in the visual arts in the 1930's did not just happen in

British Columbia. These changes were the result of movements and philosophies growing and spreading throughout much of North America and Europe. Several of these "Movements" originated many years earlier, and although they may have been known of by the educators and Ministry of Education, they were not formally assimilated into the curriculum of British Columbia until this time.

Seeing the pupil as an individual with needs and qualities peculiar to his or her own self, slowly developed through several of these "Movements" that were growing around the Western World and infusing into the school systems. Friedrich Froebel's teachings in the early childhood area, based on the ideas of Rousseau and Pestalozzi, were instrumental in these changes. He believed there was innate creativity within each child which had to be fostered and nurtured rather than having concepts imposed upon the child by the school system. This idea was instrumental in the evolution from the hand-eye coordination emphasis to the search for the creation of beauty emphasis in art education. Growing through the early Child Art Movement of Europe, in the late

1800's, and continuing through the Picture Study Movement that began in the early 1900's, we come to the Creativity Movement in the 1930's and 1940's. The changes in curriculum in British Columbia through these time periods included some of the elemental ideas proposed by these movements. John Dewey was one of the international leaders within the child centered, Creativity Movement, who believed experience and experimentation on the child's part as being the key to the realization of the creatibve powers within each child.

Marion Richardson of England, was toured across Canada by the Carnegie Trust, in 1934 lecturing at the University Summer Schools, promoting the development of the imagination through art. According to Miss Richardson, the pupil's natural interests not the formal syllabus should be the basis of the Art Program.

Arthur Lismer, one of the Group of Seven, founded the Child Art Movement in Canada and was very active in Eastern Canada promoting the ideas of the movement. He organized a huge travelling exhibition of Cizek's

children's drawings from Europe in 1927 and in 1937 helped the National Gallery arrange a touring exhibit of Canadian child art. Arthur Lismer believed that "art is not a subject nor a profession but a way of life, a release for spiritual forces which are strong in children and as essential to growth as body-building exercises and mental stimulants" (McLeish, 1955, p.127).

Charles Dudley Gaitskell, a product of the British Columbia system, returned to it as a teacher in 1934 in the Peace River Educational Area. Backed by current Art Education ideas, he deplored the state of Art Education in the rural schools. He set to work designing and writing a series of sixteen new art lessons. These were tested through the schools of the Peace River Educational Area and were effective enough that both the University of British Columbia and the Vancouver Art Gallery, displayed the pupils' works. In 1936 he was appointed as a travelling Art Specialist, with control over the art supply budget for the area. He valued the developmental growth of the child rather than the physical art product as

being the most important outcomes of art education in the schools. He stayed in this position until 1938 when he promoted the idea of a provincial travelling Art Specialist, which was not adopted by the Ministry and then he moved to the Powell River Educational Area, where he stayed until 1944. Although he left British Columbia for Ontario at that time his writing continued his influence in the Art Education field of British Columbia.

The last person within this time period who had a significant impact on Art Education in British Columbia was W.P. Weston, a teacher and artist. W.P. Weston entered the British Columbia educational scene in 1907, then in 1910, he was appointed Drawing Supervisor for the Vancouver School Board. He stayed in this placement until 1914 when he moved to the Vancouver Provincial Normal School to become the Art Master, where he stayed until 1946. This gave him one of the longest and highest profiled British Columbia Art Education careers in our history. Many thousands of young teachers passed through his classes in these years, were taught by him and dispersed his teachings over more than a thirty year continuum. He published

two Drawing Manuals, the first with Scott and Judge, the second on his own, both of which were adopted for the British Columbia schools from 1924 until after 1945. These had very little aesthetic education in them, they were basically a manual of skills. The Normal School course, taught by W.P. Weston, contained a section on Art Appreciation and History, as well as how to choose and use pictures for the classroom. The Regulations and Courses of Study for Provincial Normal Schools for 1928-29, 1934, and 1939 all list these aesthetic education sections. The importance of carefully implanting in all pupils an aesthetic sense is argued for as few will attain a high degree of skill as craftsmen. As a member of the Canadian Group of Painters, W.P. Weston himself was a respected artist.

This section of the study has shown greater Ministerial interest in aesthetic education in the visual arts, which is a sensitive reaction to the educational trends and "movements" current in the Western World at that time. The momentum of interest

rises through the 1920's and seems to reach its peak by the late 1930's, although it continues at this high interest level through to 1945, the final year covered by this study.

Chapter Five

A Look at Some of the Textbooks and Reference Books Recommended by the Department of Education throughout the Study period

Through the course of this study certain texts, exercise books and reference books have been recommended or authorized for use in the schools of British Columbia. Authorized pupil texts for Art were first listed in the 1891-92 Public Schools Report and continued through to 1925. Reference books are recommended throughout the span of this study and some of them are suggested often enough that they most certainly were important in the development of aesthetic education in the visual arts in British Columbia.

Only two teacher's reference books were mentioned before 1900: Teacher's Text Book, by the Reverend Dr. Forrester, in the 1879-80 Public Schools Report, and Common Schools Education, by James Currie, in the 1883-84 Public Schools Report. There was no reference in the Public Schools Report to either of these books containing sections on art or aesthetic instruction.

Forrester's work contains eight pages dealing with Aesthetic Education. Although couched in the language of a religious teacher his idea of aesthetic education can be concluded to mean, "the cultivation of the sense of the beautiful, - that sense on which the whole of the fine arts depends" (Forrester, 1867, p.167). The search for and study of beauty is stated as being the equivalent to looking for the spirit of the "Great Creator" and the revelling in the magnificence of His creations. How this was interpreted and rendered into the public schools system is difficult to comprehend, but at least this recommended reference strongly promoted aesthetic education in the fine arts.

In the years until 1900, the only textbooks mentioned were Freehand Drawing, by Walter Smith, and The Canadian Series of Drawing Books, from the Canada Publishing Company, both of which were mentioned in the 1891-92 Public Schools Report. Smith's book was written to accompany a set of Drawing-Cards. The first set of 42 cards deal with geometric terms, shapes and symmetry. The second set of 42 cards is nearly all based on plant forms and the use of

symmetry. In his introduction he states that

as characteristic of this course of drawing,
both in its primary and advanced grades, that the
picture - element, as such, is almost entirely
excluded....the author desires, first of all, to
make them acquainted with the beauties of pure
form and with the principles of good design.
(Smith, 1883, p.5-6)

The Canadian Series of Drawing Books was unobtainable
by the writer, but Prang's New Graded Course in
Drawing for Canadian Schools, published in Toronto by
Gage and Company in 1901 contradicted Smith's ideas.
Where Smith did not believe picture making should be
undertaken by children, whereas the Prang exercise
books proposed still life, posing of student models,
and landscapes. The Prang Co. book also included
drawing geometric shapes and technical drawing by year
three. By looking at the teacher exams and the High
School entrance exams of 1892 to 1898, some idea of
the implementation of the content of these texts can
be derived. There is a strong geometric element to

these exams with more than half of the questions relating to this topic. The freehand drawing tends to be memory work with symmetry and geometry involved, although on some exams drawing from a model is included.

In a Teacher's Manual for Prang's Shorter Course in Form Study and Drawing, published in 1888, there is a thorough outline of what was in their Drawing Books and how they could be best used. As the Prang books came in to general use shortly afterwards in British Columbia, it is likely that some of the vague statements on aesthetic education presented therein were also common to the Canadian Drawing Series.

Fitness to its purpose is the underlying principle,- the very corner stone of all good ornament. From this principle of fitness for its purpose there arises the fundamental law of ornamentation, - Subordination. This law requires, THAT ALL ORNAMENT SHALL BE MODEST AND MODERATE. Strong contrasts and striking effects violate it. Illustrations of this requirement in

matters of good taste in general are familiar to all. (Clark, Hicks, & Perry, 1888, p.76)

Historic ornament is introduced in Book III of Prangs's five book series, not to teach style of ornament, but to merely give examples of style used in the past. Moorish ornament is first presented because of its geometric qualities to be used as models by the pupils in the making of Arabic borders in the Drawing Book. Egyptian Wave Scroll borders, Gothic ivy leaves in borders as well as Fleur-de-lis and Lilac leaves as used in the historic ornament included in this series of books. Most of these decorative ideas are also reflected in the British Columbia High School entrance exams and the teacher exams of that period published in the Public Schools Report. This reflection would also indicate a similarity between the content of the two series of Drawing Books. There was also an emphasis on the modifying of existing designs to show improvement and variety. The term "Arrangement", which is frequently referred to in this early time period of this study, is quite fully explained as:

Study by Pupils of the Arrangement of a Group.-

In studying the arrangement of a group, consider-

1. The place of the principal object.
2. The place of the secondary object.
3. The figure made by the group on the table.
4. UNITY of the group - distance between objects.
5. REPOSE of the object.
6. VARIETY in the positions of the axes and in the faces visible.
7. Partial view of some of the objects.
8. Upper line of the group.

The teacher will recall these topics to the pupils by arranging a group where all can see, and calling not only for opinions as to the arrangement whether it is pleasing or not, but also for changes that should be made and the reasons for them....The teacher can also vary this exercise to advantage by asking pupils to bring in pictures of groups of objects, of animals, or of people. (Clark, Hicks, & Perry, 1888, p.84)

The law of ornamentation and the fundamentals of arrangement of a group, tended to dominate the aesthetic education of this period.

On the back cover of the Teacher's Manual for Prang's Shorter Course in Form Study and Drawing, is an advertisement for Prang's Normal Drawing Classes for teachers in public schools. These were home study, correspondence lessons offered on three levels: Primary School teachers, Grammar School teachers, and for special teachers of Drawing. Considering the introduction shortly after of some Prang materials into British Columbia schools, some of the teachers in British Columbia, may have undertaken these courses.

The Drawing Books used through this thirty-two year span changed only once. The Canadian Series of Drawing Books was used until Blair's Canadian Drawing Series', first edition, superseded it in the years after 1902. David Blair's Drawing Books were revised in 1907, in April 1913 and again later in 1918. The Free Textbook Branch of the Ministry of Education, started in July 1, 1908, reported on the numbers of Drawing Books given out to pupils annually in the

Public Schools Reports, between 1911 and 1916 and simply listed titles supplied onward until 1924. In these years between 43,000 and 57,000 Drawing Books were supplied to the pupils of the province annually. When relating this information to the lamentations of the Inspectors of Schools in the Public Schools Reports, it becomes quite clear that these exercise books were used as copybooks for Drawing and were the basis of the Art Program offered in many British Columbia schools. These books were very structured and allowed no flexibility to accommodate individual pupils' rates of growth. They contain however, fine pencil drawings and tonal brush drawings as examples of what should be done by the pupil, and almost every example has a note saying that it is not to be copied (See Figure 6). The books are very clearly written and offer some lettering and technical drawing as well. Unfortunately they made a very convenient excuse for a Drawing course, which superficially seemed to be fulfilling the needs of the Course of Studies.

The Prang Text Books of Art Education, were introduced to Canadian school systems in 1904 and by

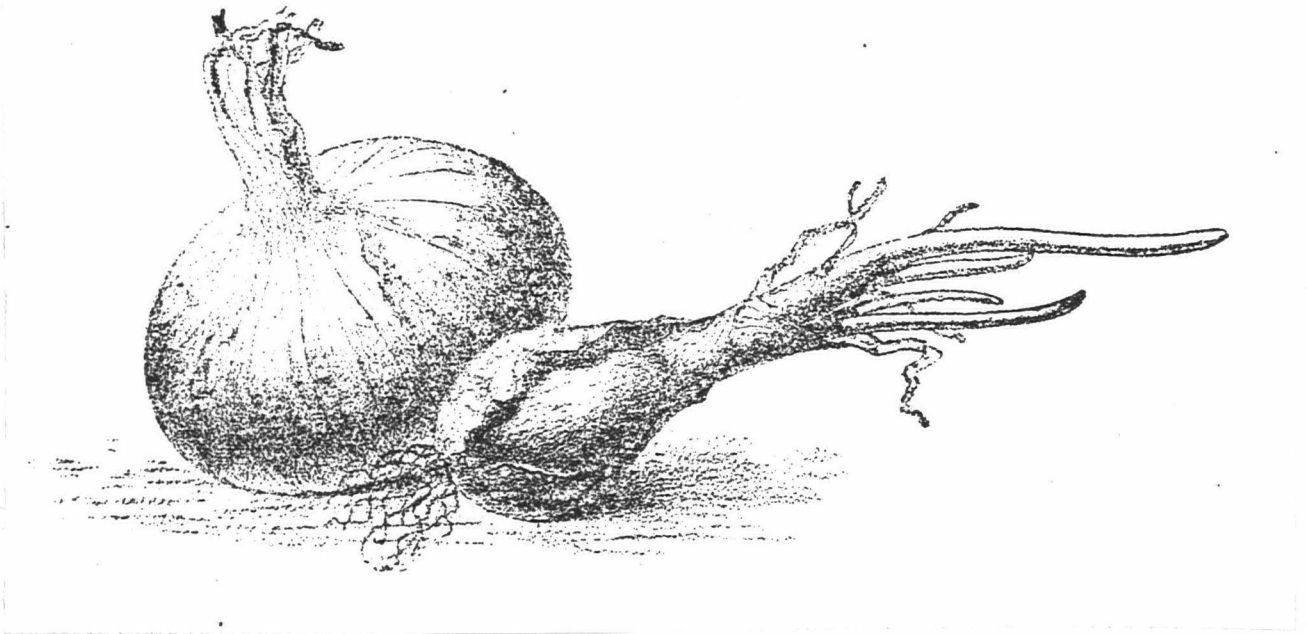


Figure 6. EXAMPLE 5.- ONIONS.- Do not copy these drawings but work from specimens. Shade the onions in colour not pencil (Blair, 1907).

1911 were already well integrated into the British Columbia Course of Studies. For the elementary teacher Prang produced their Elementary Manual for Teachers and for the senior grade teachers Drawing for High School and A Course in Water Colours for the first Eight Years of School. The last listing of these books was in the 1919 Course of Studies. The Teacher's Manual for the Prang Course In Drawing For Graded Schools was published in 1897 and authored by Clark, Hicks and Perry as was the later Text Books of Art Education. These authors stated that "it is a distinct aim in this Course to lead pupils to an appreciation and love of the beautiful as found in Nature and as expressed in the hand-work of man. What man has done, what he has created, is Art" (Clark, Hicks, & Perry, 1897, Author's Preface). For each exercise the pupils are guided through extensive exercises in observation before being asked to draw what they see. A certain appreciation of the object would thus be accrued before physically working with the object. Pupils were asked to judge any work on the basis of Symmetry, Proportion, Breadth, Stability, and Repose and were reminded that "for however

beautiful a form may be in itself, it ceases to be beautiful if not adapted to its purpose" (Clark, Hicks, & Perry, 1897, p.67).

A Supplemental Reading Text supplied from 1913 to 1928, entitled The Art Stories Readers, consisting of a Primer, a First Book, and a Second Book, were almost entirely concerned with aesthetic education in the visual arts. The story and activity titles and lists of pictures in Books One and Two (See Appendix L) help to illustrate the extent to which these texts deal with the visual arts. The Preface of the two books make the following statement:

ART STORIES, BOOK ONE provides an opportunity to awaken in the child an appreciation of beauty. In language suited to the first grade some of the simpler art concepts are presented. Through pictures and story material the child is made conscious of beauty of color, form, and line as seen in nature, in pictures, design, sculpture, architecture, interior decoration, and costume are thus introduced in a setting of natural child interests and activities... ..The illustrations

are a special feature of this book. They range from simple line drawings to full-color reproductions of famous paintings and form an integral part of the teaching material. They furnish carefully organized and graded examples of visual material for the teaching of art.

(Whitford, Liek, & Gray, 1934, p.3)

A similar statement in Book Two differs only in the number and in the use of "to develop" in stead of "to awaken", elluding to the continuum of the process. The series was still being used in schools in the 1930s, but they were no longer supplied through the Ministry of Education's Free Textbook Branch. When looking at the statistics of how many of these books were used in the years they were available, it becomes obvious that these books reached a very small audience. For instance in 1917, the year when the most copies were sent out from the Ministry, 55,820 Regular Primers and Readers were supplied to the schools of the province, whereas 651 Art Stories Readers were supplied, a ratio of 86 to 1. These were probably used only in the larger city school

districts, where a little money could be used for these alternate texts.

Reference books in Art were first recommended for teachers in the Public Schools Report of 1901, when Inspector David Wilson, after recommending three different picture series for classroom decoration, listed How to Enjoy Pictures, by Mabel Emery and How to Judge a Picture, by John Van Dyke. Both of these books were associated with the Picture Study Movement of the time, and both could have obvious input to aesthetic education in the visual arts. Emery's book humbly introduces itself

this little book has a distinctly limited purpose. Its aim is to help those who now find pleasure in studying pictures to find still more pleasure; to help those who care but little for pictures to see how much delight and inspiration may be theirs for the taking; to suggest ways of studying photographs and other inexpensive prints....Through studying reproductions of artists' paintings, we come into touch not simply with the reflected images of real things such as

we see in the world about us, but with the thoughts and feelings, the joys, hopes, and aspirations, of some of the great men who have looked at the world and lived in it. If we can gradually learn to look with their clearer eyes and to see the beauty which delighted their more appreciative souls, our own world becomes larger and lovelier through that experience. (Emery, 1898, p.1-2)

Chapters 2-10 explore different types of paintings and illustrations which are dealt with through perceived feelings expressed and through line, mass, and colour. Each painting (See Appendix M) is treated separately and the reader is led patiently to a deeper insight of what is in each print and the background of each original painting. Chapter 11 is an explanation in simple terms of the different methods of making prints of the pictures through engraving etc. The final chapter, "Pictures in the School-Room", notes the growing trend of placing art examples in public schools. She recommends one picture be chosen for a classroom for the year, but that more should be hung

in the hallways.

Several considerations influence the choice of pictures for the school-room. First and foremost is that of art culture; in choosing pictures we must think of their enduring, artistic qualities. Only the best should be given a lasting place on the walls. These are things to live with and to carry permanently in heart and mind. (Emery, 1898, p.260)

The art reproductions should be used as an aid to expressive writing, nature study, literature, history, and geography to deepen appreciation for the prints. "Very few of the public school children of to-day may prove to be themselves artists, but almost every child can gradually learn to appreciate and enjoy what is best in the works of the great masters" (Emery, 1898, p.279).

John Van Dyke's book deals with the principles of design and their success or failure in works of art. It makes a good companion book for Emery's, which does not dwell on the principles of design. Van Dyke's

statement that "studying the canvas - not one, but thousands of them - can alone give practical knowledge, accurate judgement, and good taste" (Van Dyke, 1909, p.5), restates the idea that good taste cannot be ingested in one lesson, but must accrue over time. The need to raise the general standards of taste is reflected in the following statement. "The English and American people in particular, favor the 'tell-a-story' art, and a sentimental Sunday-school tale in paint is the notion of a picture entertained by a large majority of them" (Van Dyke, 1909, p.123). The appreciation of works of art must be tempered with reason, the painting on the canvas is not always a masterpiece in every respect. "We must admire genius for what it succeeds in doing, and not for what it fails to do; and a painter who does but one thing well is nevertheless entitled to consideration" (Van Dyke, 1909, p.38). His definition as to the object of all expressive art is very succinct, it is "to convey by a symbolic language to people's minds through their eyes conceptions, impressions, ideas, or emotions of pictorial beauty" (Van Dyke, 1909, p.137-138). Van Dyke concludes by stating "it will take years before

you come to a full appreciation of art, but when at last you have it you will be possessed of one of the purest, loftiest, and most ennobling pleasures that the civilized world can offer you" (Van Dyke, 1909, p.159).

T.B. Kidner's book Educational Handwork (1910), was first recommended in 1914 and was last mentioned in Ministerial documents in 1927, although it may well have been in use before and after these dates. Manual Training, also known as Applied Arts, Industrial Arts, and Home Economics, became more common around 1927 with the beginning of Junior High Schools and a much expanded curriculum. This book was compiled

in response to a demand for some form of Manual Training which could be adopted by teachers in small schools who were unable, from various causes, to undertake any of the more elaborate forms requiring special equipment in the school and prolonged training on the part of the teacher....Work has been devised comprising:
 Paper-folding; Paper-cutting and Mounting;
 Pattern-work and Designing with colour papers,

embracing a simple introduction to the study of colour; Constructive work in paper; Cardboard -cutting and Modelling; the latter including chapters on the construction of a set of type forms of geometrical solids and on the application of cardboard modelling to the study of Descriptive Geometry; and a chapter on Raffia work. (Kidner, 1910, p.v)

The aesthetic education within this Canadian book is limited to references to good taste, which according to the author seems to go against the nature of most young children. "Children like savages, are attracted by bright colours, and careful guidance is needed in the early stages of this work if a proper taste is to be cultivated" (Kidner, 1910, p.58).

The reference list of 1914 for elementary school teachers, saw another Manual Arts book added that was still listed in 1927, Primary Work, by Wilhelmina Seegmillar. The author, as director of art in the Public Schools of Indianapolis, was a member of the team that helped create the Prang Text Books of Art Education and according to the 1914 Curricula of

Public Schools for General Education in British Columbia her little book was particularly useful in teaching mat weaving to younger children.

The list of 1919 ushered in a few books to be used initially at the elementary school level, but which would move to the high school list in 1928: Decorative Geometry (1915), by H.F. Armstrong; Lessons in Decorative Design (1897), by F.G. Jackson; Studies in Line and Mass, by E.A. Branch; and Practical Geometry for Art Students (1913), by John Carroll. This latter book was one of four geometry oriented titles introduced in 1919 written by Carroll. Armstrong's book was written for first year college and deals clearly with varying aspects of perspective. Jackson's book relates all good design back to the study of nature, primarily plants, and a review of historic use of these designs. He believed that as civilizations progressed plant forms were conventionalized. Mere imitation of nature is adornment, whereas, it is the adaption of nature's designs to the purpose at hand which is decoration.

Ornament may, in general terms, be defined as

that which is added to objects of utility for the purpose of rendering them agreeable to the eye.

It is of no actual use from a utilitarian point of view, though essential as supplying a universal want. (Jackson, 1897, p.6)

The writer was unable to obtain Branch's book. Carroll's book is strictly a geometry text of straight and curved line constructions. The books by Jackson, Branch, and Carroll were all printed in England, Armstrong's book was published in New York. From the 1919 list one might infer that geometry was now more important than freehand drawing and therefore the appreciation of instrument constructed forms had become more dominant. This view is supported by the high school exams, which tended to become more and more concerned with geometry until in 1922 the entire entrance exam, even the "Freehand Drawing" section, involved working with geometry.

Two design books by Ernest A. Batchelder, Principles of Design (1910) and Design in Theory and Practice (1904), are first listed in the 1924 Drawing

and Design: A Teacher's Manual, and are found in the Programmes of Studies of 1928 and 1930, being last mentioned in W.P. Weston's bibliography in 1936. Batchelder believed that "pure design is the composition of tones, measures, and shapes, for the sake of rhythm, balance, harmony, the principle of order and beauty" Batchelder, 1904, p.6).

Nature is the source, but we must use 'human invention and imagination' to adapt the designs of nature to our needs. We take the principles of nature and apply the principles of design to refine and improve our ideas. (Batchelder, 1904, p.160)

"The serious student of design discovers sooner or later that his expression of an idea must conform to the requirements of mathematics and geometry" (Batchelder, 1904, p.43). With this long exposure an appreciable impact must have been made by the ideas in these American books. F.G. Jackson's book Lessons in Decorative Design, published in England, was first listed in the Programme of Studies 1919, and was in

both Scott's and Weston's bibliographies of 1924 and 1936. Together these three design books formed the mainstay of appreciation of design for British Columbia's elementary schools for close to thirty years.

After 1927 with the introduction of the Ministry's Drawing and Design: A Teacher's Manual (1924), written by Scott, Weston, and Judge, and followed by Weston's Teacher's Manual of Drawing (1936), the list of reference books tended not to carry over titles from printing to printing, but gave a very broad set of titles ranging from design to the various crafts. This reflects a broadening of the concept of what Art should be in the schools and again this can be witnessed by looking at the high school entrance exams in the Public Schools Reports. Aesthetic Education was never mentioned as such in the Drawing exams printed in the Public Schools Reports, but in 1923 the word "Design" started appearing in the High School Entrance and Final Exams. Original design based on an illustration or idea supplied to the student, became a small, but integral part of the exam starting in 1923. Household Science introduced the

same type of design question relating to embroidered borders in 1920. The 1928 exam had virtually no geometrical content and was more concerned with the ability to draw, do lettering, and the use of design.

The manuals written by Scott and Weston were primarily compiled as methods books for the production of two-dimensional art works. The aesthetic aspect or appreciation aspect of the Art Program was supposed to come from the Normal School training of the teacher and the recommended teacher reference books in the Programme of Studies. However, in the section devoted to the design aspects of Art, it is stated that the course "should aid in developing the creative instinct of the pupil, and, last but not least, it should stimulate a sense of the beautiful in form and colour" (Weston, 1936, p.73). With this one text as the basis of the Art Program for twenty-one years, aesthetic education in the visual arts was relegated to only a few lines in the text and could be easily perceived by the reader as being of little importance.

The Junior and Senior High School reference lists for Graphic Arts began in the 1927-28 Programme of Studies and within these lists were seven recurring

authors. One of the longest used works was Composition (1899), by Arthur Wesley Dow, an American, first listed in 1928 and continuing through to the 1939 list. He stressed both the practice and appreciation of art, thus becoming important to aesthetic education. "In fact, the main idea in the system is help the pupil at the very outset to originate a beautiful arrangement,...and then proceed onward step by step to greater appreciation and fuller power of expression" (Dow, 1899, p.6). Cyril Pearce's Composition (1927), published in England, was on the lists of 1930 and 1939. It was mainly a technical book of how to use and appreciate aspects of design, there was no direction on how to appreciate a work of art. It would have been a very useful book in teaching design. Pedro J. deLemos, an American, wrote Applied Art (1920), which was on the Junior and Senior High School lists from 1927 to 1939. This book was used primarily to show how design has been used in furniture and other utilitarian objects "and to appreciate whatever is especially well designed in form and color" (deLemos, 1920, p.381). Walter Sargent's book, The Enjoyment and Use of Colour

(1932), an American publication, was listed from 1928 to 1939. This work was referred to for analysis of masterpieces through colour and for the application of colour when designing a project. He states that "appreciation comes with the acquaintance with the ordered relations of hues, the qualities of color textures, and the harmonies of balanced tones" (Sargent, 1932, p.1). Industrial Arts Design (1916), an American book by W.H. Varnum, was listed from 1927 to 1941. The only direct use of this book mentioned in the literature was in the third year High School Interior Decoration Course. This course entailed designing furniture and room fixtures and Varnum's book was ideal for furniture design, with rules for subordination of its parts and embellishment. Six of the seemingly most important books related to Art Appreciation, which were listed over a long period were published in the United States.

Art in Everyday Life (1925), by Harriet and Velta Goldstein, was listed from 1928 to 1939. It is a well illustrated book with many examples of both good and poor use of the principles of design and decoration in costume design, interior design. This book was used

continuously in Home Economics through to the 1960s at least.

Ralph M. Pearson's book How to See Modern Pictures (1925), was listed from 1930 to 1937 and relates directly to aesthetic education in the visual arts. Pearson broadened the range of the aesthetic experience to include such things as

the right arrangement of a dinner table, or the realization of the right design of a motor car, etc. This contradicts the separate compartment view of aesthetic experience and is a much more hopeful conception for the average observer, for it at once brings the possibility of realizing this experience within his immediate range.

(Pearson, 1925, p.v-vi)

Pearson appreciated Arthur Dow's new ideas about Composition and Design, but believes that to appreciate art you must understand design and analysis of the parts of the picture first. In addition, however, he believes you must also see or feel the essence of what is in the picture. Three art

appreciation titles that were listed in just the 1930 and 1932 lists are: Art & Counterfeit (1925), by Margaret H. Bulley, Tolstoy's What is Art (1924), translated by Aylmer Maude, and Art (1913), by Clive Bell. Margaret Bulley's book is rather confusing and although well illustrated the text does not discuss the illustrations. The reader is supposed to use his "inner sense of view a gift of varying amounts given to all" (Bulley, 1925, p.58) to judge what is good in art. Tolstoy in his philosophical book, saw the fine arts as the sharing of experiences and feelings through the medium of the arts.

All human life is filled with works of art of every kind - from cradle-songs, jest, mimicry, the ornamentation of houses, dress, and utensils, to church services, buildings, monuments, and triumphal processions. It is all artistic activity. (Maude, 1924, p.174)

Clive Bell's book also a philosophical work, is quite ethereal and would not have been that useful to a busy educator. As no new list was printed until 1937,

these books were in reality listed until 1937. All three of these books were listed for the General Art course in the High School, which had an Art Appreciation section.

The list of 1937 introduced four titles by three authors: Art for Amateur and Student (1926), by George J. Cox, Have You Good Taste (1933), by Margaret H. Bulley, Picture Making by Children (1934) and Craft for Children (1935), both by Reginald R. Tomlinson. Tomlinson's first book was published in England whereas his second a year later was published in the United States. Bulley's and Cox's books were listed in the Art Appreciation section. Cox supports the principles formulated by Dow, as can be ascertained by the following statement.

All that is claimed for art structure is that it provides an aesthetic tonic to tide one over the period of growing pains in the study of art. It purifies the taste, strengthens the understanding, and enriches life itself. That is all it can do; and it is enough. (Cox, 1926, p.5)

Bulley's book looks at "the lesser arts, the ordinary objects of household use, (which) share the same nature as the great arts of architecture, painting and sculpture" (Bulley, 1933, p.4). Tomlinson's books were listed in the Art Education section. He believed children's art was important and that each country should create National Galleries to house them. Tomlinson also strongly proposed the idea that the classrooms of young people should be improved with circulating pictures from a central collection. In the introduction to Crafts for Children he states:

In education, no less than in industry, the importance of the development of good taste and appreciation of fitness for purpose can no longer be ignored. There is no better method of developing that appreciation and of impressing the underlying principles upon the minds of young and old than by a sound training in, and understanding of, good craftsmanship.

(Tomlinson, 1935, p.9)

He also states, "I am strongly in favour of an aesthetic rather than a technical bias being given to the craft work of children. Such a training will fit them to become not only more contented citizens but fertile creators and discriminating purchasers" (Tomlinson, 1935, p.110).

The reference lists are substantial for the years 1930 until 1937, but most of the entries except those previously noted are only listed once.

As can be seen by the titles which recurred most often, the ideas which were presented to the teachers and pupils of British Columbia most often, originated in the United States and to a large degree came from New York publishing houses. The rest of the books on the lists presented very few Canadian books and approximately twenty percent English books. It is interesting that the basal art methods book for the province from 1924 until after 1945 was written in British Columbia, but that the great majority of books dealing with aesthetic education in the visual arts came from the eastern United States. Arthur Wesley Dow has a paramount position in the changes that occurred in the concepts and visualization of what

design and appreciation was in the decades of this study. With his return to picture making for young children with design instruction included, instead of pure design education followed by picture making in higher grades, he initiated a quiet revolution in Aesthetic Education in the visual arts. America was the origin of the transformation, but England and Canada both adopted these changes. With the changing and new authors and titles appearing in the British Columbia Courses of Studies, it is evident that the British Columbia Department and later Ministry of Education was aware of changes in the Aesthetic Education field and was trying to keep the teachers of British Columbia current.

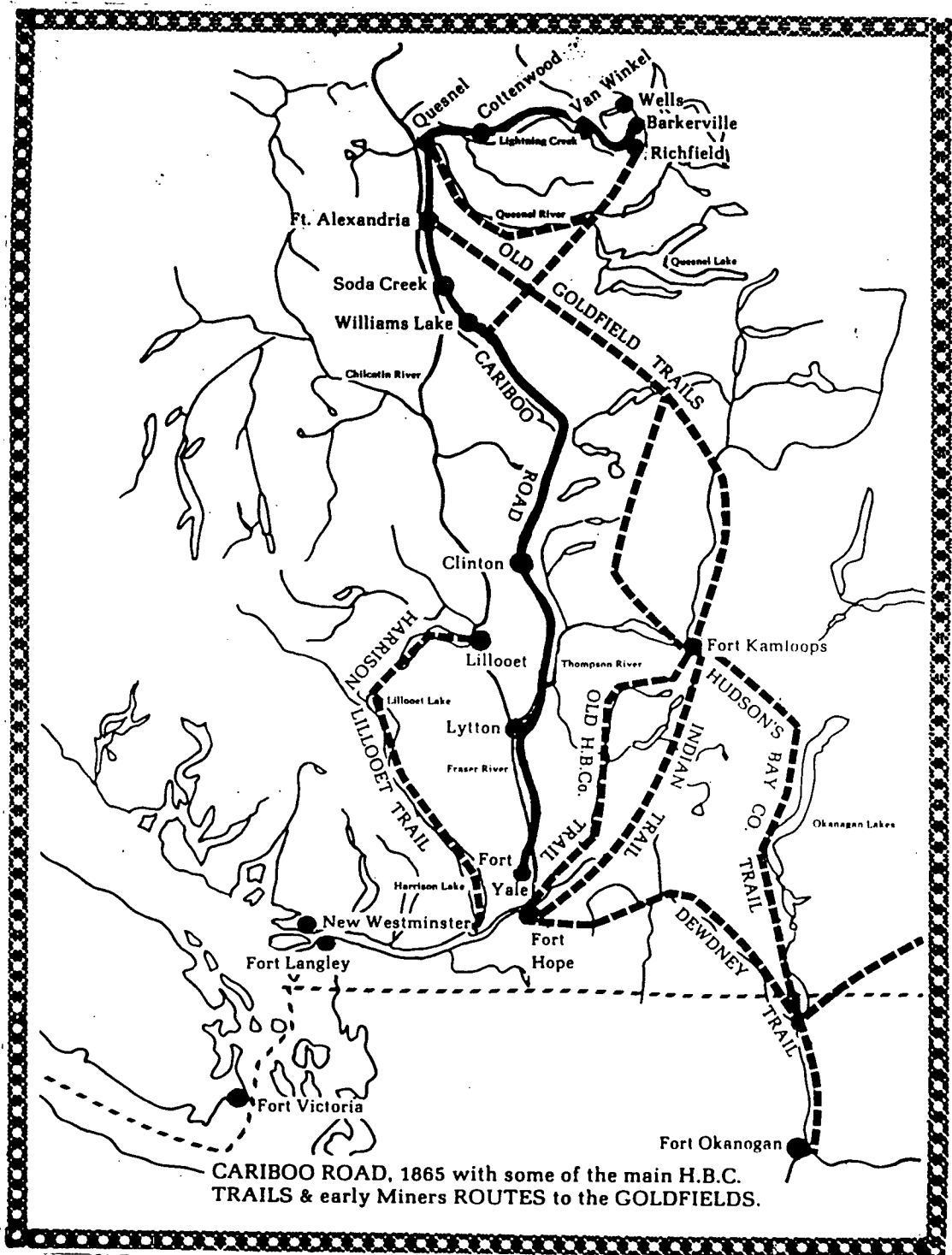
Chapter Six
Tying the Curriculum
and Aesthetic Education to
British Columbia's History

Economics, immigration, and the opening arteries of transportation are the main influences that have shaped British Columbia's provincial and regional growth. The abundant resources and challenging topography alternately enticed and confronted adventurous people from the time of the fur brigades to the present.

Money in abundance and in scarcity has been important in British Columbia. A series of recessions alternated with periods of growth have coloured British Columbia's economic history up to the Second World War and the end of this study. Before 1872 and the beginning of the Public School System in British Columbia, the area known now as British Columbia had been two colonies. The Hudson's Bay Company had held sway over the area and had not encouraged settlement. In 1858 the gold rush drew an army of gold crazed prospectors from around the world into the interior of what is now British Columbia. Previous to the gold

rush there were only three towns or cities of any size, in the province; Victoria, New Westminster, and Nanaimo. Victoria had its roots in the Hudson's Bay Company, with its English and Scottish workmen. New Westminster began as a settlement of Englishmen and Eastern Canadians from Upper Canada. Nanaimo had begun as a coal mining center with miners imported from England and Scotland.

With the discovery of gold the fur trade as a basis of income for British Columbia started to lose ground to mining, both gold and later coal. The governing parties of the colonies tried to control and service the crowds of prospectors entering the colonies. They had the British Royal Navy in Esquimalt to help keep control and by 1862 the Royal Engineers were stationed in the mainland colony. The gold rush spread up the Fraser River to the Barkerville area and with the heavy traffic of people, goods, and supplies, the Royal Engineers set about building 600 miles of all weather road, the Caribou Road, connecting the last river port of Yale to the Barkerville gold fields (See Map 1). By 1866 "the high cost of clearing townsites and building a great



Map One. (Downs, 1960, p.1).

highway had left British Columbia debt-ridden"

(Ormsby, 1968, p.109). "Both colonies were virtually

bankrupt. To consolidate administrative expenses the British Government steered them into union" (Downs, 1971, p.31).

The founding of a new society in the area now known as British Columbia would be influenced by geographical features, particularly in land occupation, resource extraction and spatial functions of hinterland and metropolis; but the British role in the extension of political jurisdiction and sovereignty, a role undertaken to counter American influences, also shaped the character of the political society emerging in this most distant west. (Ormsby, 1958, p.107)

The Salmon Canning Industry moved into British Columbia in 1864 with men and ideas from Scotland and New Brunswick. During the first twenty years the industry underwent "a frenzy of development from the Sacramento to the Columbia, from the Fraser to the Skeena, and finally into the rich salmon streams of Bristol Bay, Alaska" (Ralston, 1981, p.299). By 1881, thirty percent of the capital investment in the canning industry in British Columbia originated in the

United States and more United States capital flowed into the industry later to raise this percentage. This substantial American influence continued until 1891, when buy outs and amalgamations, using British and Canadian capital put the Canadian and American canneries in competition with each other. 1864 was also the year Robert Dunsmuir found and started to develop the coal deposits around Nanaimo. He expanded in 1888 to the Comox area making himself a very wealthy and influential man. Although he went on to build Craigdarroch Castle by 1908, an architectural jewel in Victoria, he publicly stated "that he knew nothing of art, or of other topics in which many people displayed great interest" (Norcross, 1969, p.30).

The early mining society built in quick and erratic growth pulses, lost its strength and faltered by 1870 and was eventually supplanted in part by farming and lumbering. These secondary industries required a smaller labour force and less provincial capital structures. "Eventually the potentialities of the area were sufficiently attractive to promote new economic activities and the erection of a society upon a more secure basis" (Clark, 1981, p.225).

One of the most outstanding events of the 1880's in British Columbia was the completion of the CPR Transcontinental line to Port Moody in 1885 and its extension to Vancouver in 1886. This single event hastened many changes in British Columbia's early development. In 1884 there were only 900 residents in Burrard Inlet 300 of whom lived in Granville, which was to become Vancouver. By contrast New Westminster had 3,000 residents and Victoria 8,000. Smaller towns of 250 to 300 residents were located in what is now Delta, Richmond, Surrey, and Langley, all farming communities, and Moodyville, later North Vancouver, which was a lumber town. Before 1885 the existent school districts were clustered around the southeast side of Vancouver Island, the Vancouver area, and up the Fraser and Okanagan valleys to Barkerville, with one or two farther north in the Fraser River system.

The 1890's witnessed school districts forming through the Kootenays in the southeastern mountain systems, following the rail lines to Nelson in 1887 and to Slocan Lake in 1899, the mining industry brought work and opportunities to a new area in two booms. The Kootenays were settled primarily by a mixture of immigrants from the United Kingdom and the

United States, but there were also settlers from Europe.

The E & N Railroad was completed on Vancouver Island by Robert Dunsmuir and his California backers in 1886, making coal delivery and transportation in general up and down the island easier. Thus the lesser populated areas of Vancouver Island were opened up to more settlement.

Transportation between towns was usually by water, but some trail-like roads were developing between a few of the towns. A daily stage rattled its way between New Westminster and Granville. It was not until 1890 that there was a daily ferry between Victoria and New Westminster. After the CPR Transcontinental link was completed a staggering flow of immigrants arrived until by the 1891 census, 13,709 people were living in Vancouver. About half of this population had been born in Canada and a quarter had been born in the United Kingdom.

Financial problems initiated in the 1870s with the slumping mining industry did not start to disappear until around 1895 and then only very slowly. "North America was still in the grips of a trade depression, and the new (Victoria) City Council began ruthlessly

cutting salaries" (Pethick, 1980, p.135). The trustees of the school boards likewise cut teacher salaries and operating expenses, leaving school districts with rapidly rising pupil populations and with less operating money. The global economic depression began to ease in the late 1890s. "By 1896, British and American capital was pouring into silver-ore and gold and copper-ore mines, and the cities of Nelson and Rossland were springing to life. The Klondike gold rush two years later intensified interest in the west coast's resources" (Ormsby, 1968, p.109). An economic boom that would last a half-dozen years got underway shortly after the turn of the century, but led to British Columbia "overexpanding into isolated, hard-to-service mountain valleys" (Dempsey, 1984, p.107). It was during this boom period that a new High School was designed and built in Victoria. During the busy spells of expansion in railways, "extra workers swarmed into the coal towns overcrowding schools and housing facilities" (Dempsey, 1984, p.203). In the twenty years from 1891 to 1911 the work force in British Columbia grew from 47,000 to 206,000. Between 1901 and 1911 the population of Vancouver Island increased by 30,000, whereas the

lower mainland's population increased by more than 120,000. Most of this new populace settled in Vancouver, which had become British Columbia's largest city by 1901 and Canada's fourth largest city by 1911. Britain supplied the largest portion of these immigrants, 85,000, while Canadians born in other provinces added 69,700 people to British Columbia's population.

When you observe the enormous population expansion of these decades with the general recession of the late 1800's and the short boom in the first decade of the 1900's some questions appear regarding education. Teachers were facing a constant shifting in the pupil populations as well as overcrowded classrooms and an extreme variation in pupil's educational backgrounds. Some pupils from the United Kingdom and parts of eastern Canada would have begun their schooling before arriving in British Columbia, whereas others would not speak English as their native language. Preparing any form of valid educational continuum for this shifting diverse pupil population must have been extremely challenging. It was during this turbulent expansive period of British Columbia's history that the Art Program as such in the schools was created mainly in

an effort to preparing the young students to be better craftsmen. By being able to create and work with technical drawings it was thought that the province would have a better equipped labouring force for its expanding economy. Aesthetic education was only a concern in that the products of these workmen should be tasteful and more importantly commercially viable. With the province struggling to keep pace with a rapidly expanding population and the uncertainties in the financial affairs of the province, aesthetic education in the visual arts was not seen generally as a primary need. The inspectors' laments about undecorated and ill-kept schoolrooms and grounds, would hardly have seemed significant to a raw new community trying to house and establish its families as well as to create an enterprise such as farming, mining, forestry, or fishing. The early inspectors were speaking more ideally than practically in their reports.

British Columbia's resource industries were dealt two fatal blows in the first quarter of the century. Vancouver Island took the brunt of these collapses, but the rest of the province felt the blow. Victoria took the first blow with the signing of the Sealing

Convention Treaty by the United States, Great Britain, Canada, Russia and Japan. Thus ended the pelagic sealing industry which "at its height employed 1400 whites and 1700 Indians in 122 schooners. Fifteen thousand people depended on the industry, which earned one-and-a-half million dollars a year for Victoria and established it as the major port of its time" Lane, 1976, p.196). "Hundreds of men in Victoria lost their means of livelihood, and for those who were boat-owners there was the added blow of finding their schooners saleable at only a fraction of their former value, if indeed a buyer could be found at all" (Jupp, 1967, p.90). This blow was both sudden and final, the waterfront in Victoria was never as busy with commerce again.

Nanaimo took the brunt of the second blow, but several other smaller towns on the east side of Vancouver Island were also deeply shaken financially. Technology was the real villain which brought about the collapse of the coal mining industry in British Columbia. Oil burning engines were replacing coal burning engines world-wide. The Transcontinental and other lines running to San Fransisco were a major consumer of Vancouver Island coal. All shipping that

entered British Columbia waters also consumed vast quantities of Vancouver Island coal. Some 80% of ships burned coal in 1910 whereas 80% of ships burned oil in 1924. The California based railroads all converted to burning oil at this time as well, thus leaving the coal mining centers on Vancouver Island without markets. "In 1923 there were 3400 miners in Nanaimo alone" (Norcross, 1969, p.19). Regardless of these two major recessionary steps the economy of British Columbia in general was fairly prosperous until about 1914, then a "general financial depression, when retrenchment was the watchword of every corporate body" (MacKenzie, 1914, p.A34) prevailed in British Columbia. Many people were forced to leave cities, because of the general financial depression and make their way in the country. This would have put a real strain on rural schools. The Federal Government sponsored an agriculture in the schools program which tried to be helpful at this time, by aiding these new farmers. However, the agriculture course tended to be very bookish and not really a source of the practical knowledge needed by the pupils. The Federal Government tried to help ease the resettlement by

making sure that agriculture courses were available. This was also part of the "Progressive or New Education" philosophy which was making inroads in Europe and across North America. During the 1920-21 school year many of the money Bylaws for school construction were defeated, but in 1921-22, 50% of the construction money Bylaws passed. The conditions seemed to ease, but only slightly through the 1920s.

Some of the largest immigration schemes ever in Canadian history were applied in the first quarter of this century, with most new Canadians originating in the United Kingdom. This helped the enrolment in British Columbia quadruple in this period.

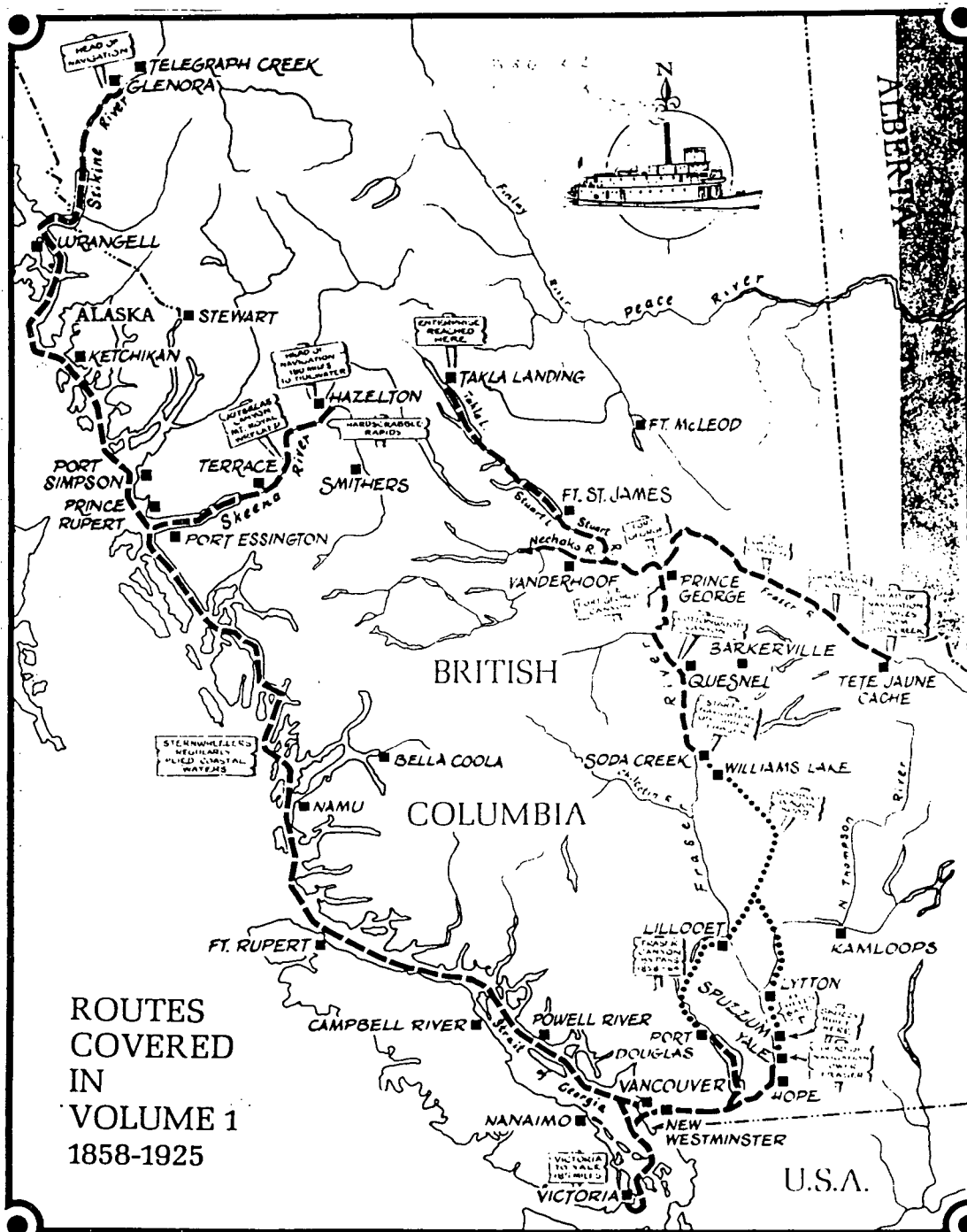
Transportation systems in the province changed dramatically in this period as well. The Canadian National Railway, the second Canadian Transcontinental rail link was completed in 1914. This opened the center of British Columbia to the world changing a transportation pattern to the interior of British Columbia set in 1858.

"Construction started on a new railway, the Pacific Great Eastern, to link Prince George and Vancouver. By October, 1914 nearly 5,000 men were working on the right-of-way" (Downs, 1971, p.57).

With the start of World War One work on the Pacific Great Eastern halted and 450,000 Canadian men went off to participate in the fighting.

Paddlewheelers were a major system of freight and passenger movement in British Columbia. This shallow draft fleet penetrated deep into the hinterland of British Columbia, following the great rivers draining out into the Pacific Ocean. Some of these graceful ships were assembled on the upper reaches of the Fraser River and on the southeastern lake systems. "Although the bluff-bowed vessels are popularly associated with the Mississippi River, they were used more extensively in B.C. than in any other area of North America" (Downs, 1971, p.7). Over 300 paddlewheel boats saw service in British Columbia waters (See Map 2). The last sternwheeler to operate on the Fraser River was the *Skeena*, which stopped running in 1925. The paddlewheel era began in British Columbia in March 1836 when the Hudson's Bay Company's *Beaver* arrived on the Pacific Coast at Victoria and closed in April 1957 when the venerable *Moie* was retired from service on Kootenay Lake.

The stagecoaches and freight wagons ran on the Cariboo Road until 1915 when the Pacific Great Eastern



Map Two. (Downs, 1970, p.11).

and improvements in motor transportation proved too great a competition.

With the transportation network of British Columbia improving people and products could move

around the province more quickly and cheaply.

It was at this time that geometry became paramount in the Drawing and Art Courses and Exams in the British Columbia schools. On the otherhand, it was also the era of the Prang Text Books for Art Education, David Blair's Copybooks and other authorised or recommended books that were not just geometrically oriented. As a period of transition from the older memorising of facts education, to the newer "progressive" mental development theory of education, this mixture of books is not surprising. On one side of this transition are the Canadian and British teachers who were trained in geometric, technical, and copying forms of drawing. On the other side of the transition were men like Arthur Wesley Dow, who widely promoted the creative and aesthetic aspects of American child art. Also "a passion for drawing from real objects, rather than copying exercises, arose owing to the influence of Froebel and the objective teaching practices at the Oswego Normal School, New York" (Macdonald, 1970, p.260). This transition was apparent in Blair's drawing books with its formal, flat borders echoing the old theories of the South Kensington System, contrasted with the

delicate, shaded drawings to be attempted from real models. According to the constant complaining of the inspectors throughout this period, it would seem that Blair's drawing books misused as copybooks formed the real base of the art program in the Elementary Schools at least.

With the easier movement around British Columbia starting in the early 1920s changes in the school system were needed and by the 1922 Teacher's Conference of the British Columbia Teacher's Federation, the teachers in the province called for a complete review of the system adding their support to a growing general concern. The Putman - Weir commission report presented three years later was the Provincial Government's response to this call, it found a great deal in need of changing. Aesthetic education in the visual arts advanced after this reports acceptance. The stress to prepare pupils for High School Entrance Exams was taken out of the upper Elementary School years in larger schools. However, pupils from smaller rural schools were still subjected to the entrance exams. The last High School Entrance Exams in British Columbia were set in 1938. The creation of Junior High Schools was recommended and

adopted and a three year High School came into being. Along with these changes it was recommended that the education received by these pupils be made more comprehensive. With this broadening of the students experience, Art Appreciation became one of the integral blocks in this broadened experience program. The Department of Education sponsored the Manual of Drawing and Design for Elementary and High Schools (1924), the techniques of drawing and design were clearly and adequately laid down for the teacher in this manual. Recommended and authorized reference works started to deal with the aesthetic essence and the use of design principles to aid in appreciation of a work of art. The idea that not all works appeal and are appreciated by all observers, even though they are worthwhile art, appeared about this time allowing for development of individual taste in art. From this point to the end of the study "Art Appreciation" was based on the fundamental principles of design tempered with individual preferences.

A survey was taken in 1925 concerning where all of British Columbia's 180 High School Teachers had received their training. It found that 86% of the teachers were Canadian graduates and 36% were from the

University of British Columbia. Only 2 of the 180 High School Teachers were American graduates, and 22 were from the United Kingdom (See Appendix N). This reflects the immigration from Eastern Canada and the United Kingdom as well as the growth of our own university. But more importantly from the view point of aesthetic education in the visual arts, is that a large majority of these teachers, all but 1%, were trained in the British education art system or its revisions. With only two teachers not being trained within the British sphere of influences the vestiges of art education in Britain over the past 25 years or more were apparent in British Columbia.

the school remained the last bastion of Victorian cultural moralism and disciplined intelligence. Intellectually, culturally and morally nearly all Canadian policy-makers before 1945 were Victorian in outlook, the typical products of a Victorian higher education. (Tomkins, 1986, p.258)

Hand-eye coordination as a reason for including Drawing in the curriculum evolved into Manual Training and eventually to Industrial Arts and Home Economics.

Appreciation of design in the workplace and appreciation in clothing design and interior design became the focus for teaching "appreciation" in British Columbia High Schools. Art was not compulsory after grade 8, but Manual Training continued until grade 10.

The 1920s passed with the last years filled with the reorganization of the schools and rewriting of curricula continuing at a rapid pace. The school year 1927-28, 14 years after so many men went off to World War One, had a student population drop in the High Schools, the first and only decline in the student population during the time period of this study.

The collapse of the economy following the 1929 stockmarket crash, had a major effect on the school system of British Columbia. There was a drastic rise in the Secondary School population as the child labour laws were rigorously enforced. "For the first time the high school truly became the secondary school for all the people instead of for those few who were preparing for college" (Elford, 1983, p.38). Teacher salaries were reduced several times between 1931 and 1934, totalling on average 16% to 20%. Buildings and grounds were allowed to become run down as there was

no money for up keep in some districts, some district personnel were sent back into classrooms and attrition was used to reduce the running expenses of the districts. Many Rural School districts were operating with supplies and materials at a bare minimum existence. Some parents could not afford to buy the non free books and supplies needed to maintain their children in class. Agriculture returned to the schools and was included under Technical Education. This was to help teach families how to grow some of their own food in their yards, to help them eat better in the economically depressed times.

During the 1930s the labour force thrown out of work in the 1920s in the coal towns, shifted to another primary industry. Forestry with the development of sawmills and pulp and paper operations rescued the economies of many of the former coal towns.

In the school year 1935-36 a dramatic experiment in the Peace River was initiated to try to help the economically destitute rural school districts. Sixty-five separate school districts banded together in the Peace River Experimental Unit and acted as one school district. They centralized and mobilized

materials and staff and realized a great financial success. Many of the old school buildings were replaced with modern buildings (See Figure 7), a statement by the trustees about the importance of environmental aesthetics, which would have made the teaching of aesthetic education more relevant. Charles Dudley Gaitskell taught in the Peace River area and became a travelling Art Specialist for the entire Experimental Unit. By developing a sequential lesson structure and by purchasing the entire Unit's art supplies in bulk, he was able to effectively make Art part of every child's education. His experiment was very successful. This experiment in amalgamation was the forerunner of what was to happen all over British Columbia following the Cameron Report of 1945.

Arthur Dow's new ideas were implanted into the British Columbia school system by 1928 and the recommended reference and authorised texts promoted the dual idea of the creation of art and of the principles of design. In some books the principles were presented before the creative work and in others the creative activity was used to lead the pupils into the principles of design. This made the period a



Figure 7. Top picture shows old type of Peace River School - Kelly Lake School. Lower picture shows the new type of Peace River School - North Dawson Creek School (Department of Education, ARPS, 1935-36, p.H66).

little directionless as both sides of the argument were well represented.

A review of the Ministerial comments, curricula, authorised texts, and recommended reference works between 1872 and 1945 creates a composite mirror of the trends and advancements North American society has fostered. The geometric based Art Programs in the beginning were a copy of what was happening in the United Kingdom and United States. When these two industrial giants found themselves in the backwoods of commercial design in the mid 1800s, they attempted to enlarge and improve their pool of talented people with a good design education.

There had been no development at all of a distinctly Canadian consciousness, or of any sense of a unique identity and destiny. Rather there was a tendency in the political field to consider the entire British Empire as a single country with London as its capital, and in the cultural area to look almost anywhere for guidance and authority provided it was abroad. (Pethick, 1980, p.186)

These programs tended to have geometry as a basis, a prominent feature of furniture and interior decoration of that period. The Department of Education then introduced in art appreciation with the 'Picture Study Movement', into the 20th century, with a philosophy which tried to marry design perceived necessary for industrial growth with the evolving picture study movement. The attempt was not successful all of the time and geometrically based Technical Education content was stressed until the late 1920s. The next movement was again of two somewhat opposing philosophies. On one side was the group that insisted that you could not truly appreciate art without first having a solid grounding in the principles of design. On the other side were people who insisted that it was the essence within the work that communicated directly with the observer, and that this created the aesthetic experience and was the only true appreciation of art.

These were major movements on a continental and intercontinental scale, which were well represented in the Ministerial Course of Studies, authorized texts, and recommended reference material. The Department and Ministry of Education in British Columbia was

aware of the various movements in the Art field through the time span of this study and tried to bring the teachers and pupils of the British Columbia Public School System to a working understanding of each of these movements. However, the Provincial Government was not as powerful in its ability to mandate expenses on school districts as it is at present. The Provincial Government before 1945 paid only "31.6% of the total school costs, under the Cameron plan its share would always be well over half" (Johnson, 1964, p.131). With the Provincial Government's original low level of funding they could not demand all schools to comply 100% with all the suggested curriculum ideas or inspector's recommendations for the simple fact that many of the 649 districts did not have the financing to implement the Department's ideas. Therefore although the Provincial Government and the Department of Education continuously tried to implement contemporary aesthetic education in the visual arts from 1872 until 1945, they were not always successful. They responded to the changing ideas and movements of aesthetic education, but the success of their efforts had to depend on the ability of the individual districts to pay for the manpower and

materials that were necessary for the implementation and the type of art training that teachers received. Large reasonably wealthy city districts were much more able to offer the full recommended programs than were the impoverished single school rural districts. On paper then it seemed as though the pupils of British Columbia's Public Schools were receiving a contemporary aesthetic education, but in fact this ideal represented only a dream in many areas of British Columbia.

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Appendix A

Teacher's Examination, 1898

Drawing. (For Second Class, Grade B.)

Thursday, July 7th: 3:30 p.m. to 5:30 p.m.

Total marks, 200.

1. (a.) Name and define the different kinds of curves, angles, and right-angled figures.
(b.) Sketch examples of each.
2. (a.) Define *ellipse*, *parabola*, *hyperbola*.
(b.) Show by diagrams how they are described.
3. Construct an octagon, giving all the steps in the process.
4. (a.) Within a circle of 4 inch diameter inscribe three equal circles, touching each other and the larger circle.
(b.) Within each of the smaller circles inscribe a *quatrefoil*.
5. Make any ornamental arrangement your taste may suggest, basing it on geometrical forms.
6. Describe the leading characteristics of any one of the following styles of decoration:- Greek,

Roman, Venetian, Moorish, Gothic.

7. Draw a 5-inch square a *pyramid* touching a *cube*,
both standing on a *plane* surface.
8. Make an outline drawing of a bicycle, filling a
half-page of foolscap.

(Department of Education, Annual report of the Public
Schools Report, 1898, p.cix-cx)

Appendix B

Teacher's Examination, 1892

Drawing. (For Second Class, Grade B.)

Monday, July 11th; 3:30 p.m. to 5 p.m.

Total marks 200.

1. (a.) What methods would you adopt for the development of *taste* in your pupils?
(b.) Give the two principal objections that have been urged against carefully teaching the technical terms of drawing.
(c.) Show how you would combat such objections.
2. (a.) State *when* and *how far* the blackboard may be advantageously used by the teacher.
(b.) How would you endeavour to secure *delicacy of touch* on the part of your pupils?
3. (a.) Of the different geometrical figures which is the strongest? Give reasons.
(b.) Define a *hexagon*, and show how to draw the figure.
4. Explain the following terms, illustrating each by an example:-
(a.) Ellipse, (b.) Ogee,
(c.) Spiral.

5. (a.) Show clearly the distinction between
mathematical and *unmathematical* curves,
mentioning two examples of each kind.
(b.) What curve is the least artistic? State your
reasons.
6. Name the chief points to be taken into account in
making designs for industrial purposes.
7. Draw *either* of the following:-
(a.) An ivy-leaf moulding.
(b.) A maple-leaf rosette inscribed in a triangle.
8. (a.) Name two characteristics of Moorish ornament.
(b.) Sketch a simple Moorish design.
9. (a.) State the two parts into which Model and
Object Drawing may be divided.
(b.) How would you explain the term *perspective* to
your pupils?
10. Draw, in simple outline, a water-jug on a square
block.

(Department of Education, Annual Report of the
Public Schools, 1892, p.cxxix-cxxx)

Appendix C

Average Actual Daily Attendance Figures for British Columbia from 1872 to 1946

for the school years ending

| | | | | | | | |
|------|---------|------|----------|------|-----------|------|-----------|
| 1871 | - | 1881 | 1,366.86 | 1891 | 5,134.91 | 1901 | 15,098.28 |
| 1872 | - | 1882 | 1,358.68 | 1892 | 6,227.10 | 1902 | 15,564.25 |
| 1873 | 575.00 | 1883 | 1,383.00 | 1893 | 7,111.40 | 1903 | 16,357.43 |
| 1874 | 767.00 | 1884 | 1,808.60 | 1894 | 7,785.50 | 1904 | 17,060.93 |
| 1875 | 863.00 | 1885 | 2,089.74 | 1895 | 8,610.31 | 1905 | 18,859.41 |
| 1876 | 984.00 | 1886 | 2,481.48 | 1896 | 9,254.25 | 1906 | 19,506.23 |
| 1877 | 1260.00 | 1887 | 2,873.38 | 1897 | 9,999.61 | 1907 | 20,017.02 |
| 1878 | 1395.50 | 1888 | 3,093.46 | 1898 | 11,055.65 | 1908 | 23,195.27 |
| 1879 | 1315.90 | 1889 | 3,681.14 | 1899 | 12,304.32 | 1909 | 25,350.63 |
| 1880 | 1293.93 | 1890 | 4,333.90 | 1900 | 13,438.41 | 1910 | 28,094.16 |

| | | | | | | | |
|------|-----------|------|--------|------|---------|------|---------|
| 1911 | 32,161.74 | 1921 | 68,597 | 1931 | 99,375 | 1941 | 103,192 |
| 1912 | 37,567.88 | 1922 | 75,528 | 1932 | 103,510 | 1942 | 102,085 |
| 1913 | 43,274.12 | 1923 | 77,752 | 1933 | 104,978 | 1943 | 93,473 |
| 1914 | 49,377.70 | 1924 | 79,262 | 1934 | 103,389 | 1944 | 102,999 |
| 1915 | 52,821.72 | 1925 | 82,721 | 1935 | 101,893 | 1945 | 107,599 |
| 1916 | 50,870.25 | 1926 | 85,293 | 1936 | 101,873 | 1946 | 114,590 |
| 1917 | 52,577.12 | 1927 | 88,306 | 1937 | 104,044 | | |
| 1918 | 54,747.00 | 1928 | 91,760 | 1938 | 106,515 | | |
| 1919 | 56,692.38 | 1929 | 94,410 | 1939 | 107,660 | | |
| 1920 | 59,791.39 | 1930 | 96,196 | 1940 | 108,826 | | |

(Department of Education, Annual Report of the Public Schools,
1872 - 1946)

Appendix DInspector David Wilson's comments
on commercially available Picture Sets, 1901

"In the few attempts at decoration of the schools visited last year, the teachers had used chiefly any beautifying material easily within reach, such as flowers in pots, specimens of pupil's work, photographs, pictures from illustrated paper, &c. And I have no doubt that more would have been done in this direction had they known that copies of great pictures may in these days be procured at a very cheap rate. The Perry pictures (small size) cost one cent each, the larger ones are sold at five cents each. The Prang series, and the Witter series (photographs of great paintings) can also be obtained at a moderate price. Such pictures serve not only for decoration but for study. Books such as Emery's 'How to enjoy Pictures,' and Van Dyke's 'How to judge a Picture,' ought to be in every teacher's library. The introduction of works of art of real merit will sooner or later banish from home and school pictures which contain no real value, and which neither please the

eye nor elevate the character".

(Wilson, Annual Report of the Public Schools, 1901,
p.261-162)

Appendix E

Inspector S.B. Netherby's comments
on wall and ceiling colours for
classrooms

"Both for durability and appearance, walls should be tinted green, drab or yellow, and ceilings drab, blue or terra cotta."

(Netherby, Annual Report of the Public Schools, 1902, p.A32)

If taken as implied this would make a great many classrooms very much brighter and more pleasant. At this time most classrooms were either unpainted or whitewashed.

Appendix F
Outline of Art Courses,
Summer School 1915

(2.) Art Course.

(Staff of Instructors: John Kyle, A.R.C.A., Art Master; Charles H. Scott, Dip.G.S.A., Art Master; James G. Sinclair, Art Master; Spencer P. Judge, Art Master; James S. McMillan, Art Master; George Breadner, Manual Arts Instructor.)

Preliminary Course.

Object Drawing:

With pencil, charcoal, pen, brush.

Principles of construction.

Relation of construction to memory drawing.

Methods of teaching; tests.

Light and shade; tone studies.

Blackboard drawing.

Nature Drawing:

With pencil, pen brush.

Construction of plant forms, leaves, flowers, and

natural-history specimens.

Blackboard drawing.

Design:

Geometrical construction in patterns.

Decorative motifs; principles of design.

Naturalistic and conventional styles.

Colour; colour harmonies.

The appreciation of good form.

Development of taste.

Blackboard drawing.

Applied Design:

Stencilling, embroidery and applique, Gesso-work.

Lettering; historic styles of ornament.

Advanced Course

This course was open to those students who obtained a first-class certificate in the Preliminary Course of 1914, or who satisfied the authorities that they possessed the necessary ability to profit by the instruction.

The copper and brass repousse-work as outlined below, together with a course in design adapted to manual-training projects, was open to Manual Training Instructors, and was attended by eleven.

Drawing and Painting from Objects:

Flowering plants; natural-history specimens.

Study of light and shade, tone, colour, and composition.

Blackboard drawing.

Design:

Decorative motifs; principles of design;
 naturalistic and conventional styles;
 suitability of design to purpose; colour
 harmonies from nature; historic styles.

Applied Design:

Copper and Brass Repousse:

Processes.- Bending, filing, sawing, riveting,
 planishing, polishing, raising, repousse,
 etc.

Projects.- Paper-knife, blotter corners,

hat-pin, watch-fob, tray, book-ends,
napkin-rings, frame, box, hinges,
lamp-shade.

Designing of objects to be made in wood and metal.
Stained-wood work; Gesso-work; leather-work;
embroidery, showing the application of design
to practical purposes.

(Department of Education, Annual Report of the Public
Schools, 1915, p.A57-A58)

Appendix G
A List of the Team Members
Who Worked on the
Survey of the School System
with Drs. Putman & Weir

Both men (Dr. Putman and Dr. Weir) were professional educators, both had experience in teacher-training, both had earned doctoral degrees (D.Paed.) in education in Ontario and both were definitely liberal or progressive in their educational thought. If anything, Dr. Putman, the Ontarian, was the more conservative of the pair and Dr. Weir, the westerner, the more radical. They were assisted in their survey by an impressive team of experts: Mr. J.L. Paton, former headmaster of the Manchester Grammar School; Professor H.F. Angus of the University of British Columbia; Professor S.E. Beckett of the University of British Columbia, who provided a report on educational finance, and Professor Peter Standiford of the University of Toronto, an internationally recognized leader in educational psychology, who conducted the testing programme in the schools.

Professor F.C. Ayer of the University of Washington was consulted on questions of educational administration and Mr. A.W. Cocks on statistics. It was a commission of experts in education. If any criticism could be made of the selection it might be that laymen were omitted.

(Johnson, A History of Public Education in British Columbia, 1964, p.102)

Appendix H
Superior Schools and Junior High Schools
in British Columbia from 1926 to 1945

Comparative Numbers
of Superior and Junior High Schools

| Year | Superior | Jr. High | Year | Superior | Jr. High |
|------|----------|----------|------|----------|----------|
| 1926 | 25 | 3 | 1936 | 43 | 14 |
| 1927 | 31 | 5 | 1937 | 47 | 26 |
| 1928 | 32 | 10 | 1938 | 46 | 34 |
| 1929 | 29 | 9 | 1939 | 48 | 35 |
| 1930 | 37 | 13 | 1940 | 44 | 43 |
| 1931 | 39 | 13 | 1941 | 44 | 45 |
| 1932 | 37 | 12 | 1942 | 38 | 45 |
| 1933 | 40 | 11 | 1943 | 41 | 45 |
| 1934 | 40 | 10 | 1944 | 32 | 46 |
| 1935 | 44 | 10 | 1945 | 29 | 48 |

Note:- There was a special school referred to as a Junior High School in Vancouver set up in 1922, which we would refer to now as an alternate school for non academic students.

Location of the Junior High Schools by Year

- 1926- Penticton, Point Grey, Vancouver.
- 1927- Penticton, Point Grey, (3) Vancouver.
- 1928- Penticton, (4) Vancouver, Nelson, (4) New Westminster.
- 1929- Penticton, (4) Vancouver, Nelson, (3) New Westminster.
- 1930- Penticton, (4) Vancouver, Nelson, (3) New Westminster, Kamloops, Kelowna, Nanaimo, Ocean Falls.
- 1931- (no change from 1930).
- 1932- Penticton, (4) Vancouver, Nelson, (4) New Westminster, Kamloops, Kelowna, Nanaimo, Ocean Falls.
- 1933- Penticton, (4) Vancouver, Nelson, Kamloops, Kelowna, Nanaimo, Ocean Falls, West Vancouver
- 1934- Penticton, (3) Vancouver, Nelson, Kamloops, Kelowna, Nanaimo, Ocean Falls, West Vancouver.
- 1935- (no change from 1934).
- 1936- Penticton, (3) Vancouver, Nelson, Kamloops, Kelowna, Nanaimo, Ocean Falls, West Vancouver, Duncan, Fernie, Kaslo, (3) New Westminster, Port Moody, Dawson Creek, Powell River, Saanich North Consolidated.

- 1937- Penticton, (3) Vancouver, Nelson, Kamloops,
Kelowna, Nanaimo, Ocean Falls, West Vancouver,
Duncan, Fernie, Kaslo, (3) New Westminster,
Port Moody, Dawson Creek, Powell River, Saanich
North Consolidated, (2) North Vancouver,
Vernon, Victoria, Richmond, Kimberley.
- 1938- Penticton, (3) Vancouver, Nelson, Kamloops,
Kelowna, Nanaimo, Ocean Falls, West Vancouver,
Duncan, Fernie, Kaslo, (3) New Westminster,
Port Moody, Dawson Creek, Powell River, Saanich
North Consolidated, (2) North Vancouver,
Vernon, Victoria, Richmond, Kimberley,
Prince Rupert, Rossland, Trail-Tadanac,
Coquitlam, Delta, Mission, Creston Valley
United, Princeton.
- 1939- Penticton, (3) Vancouver, Nelson, Kamloops,
Kelowna, Nanaimo, Ocean Falls, West Vancouver,
Duncan, Fernie, Kaslo, (3) New Westminster,
Port Moody, Dawson Creek, Powell River, Saanich
North Consolidated, (2) North Vancouver,
Vernon, Victoria, Richmond, Kimberly,
Prince Rupert, Rossland, Trail-Tadanac,
Coquitlam, Delta, Mission, Creston Valley
United, Princeton, Chiliwack.

1940- Penticton, (3) Vancouver, Nelson, Kamloops, Kelowna, Nanaimo, Ocean Falls, West Vancouver, Duncan, Fernie, Kaslo, (3) New Westminster, Port Moody, Dawson Creek, Powell River, Saanich North Consolidated, (3) North Vancouver, Vernon, Victoria, Richmond, Kimberly, Prince Rupert, Rossland, Trail-Tadanac, Coquitlam, Delta, Mission, Creston Valley United, Princeton, Chilliwack, (3) Burnaby, (3) Surrey, Oliver-Testalinda-Osoyoos High School Area.

1941- Penticton, (3) Vancouver, Nelson, Kamloops, Kelowna, Nanaimo, Ocean Falls, West Vancouver, Duncan, Fernie, Kaslo, (3) New Westminster, Port Moody, Dawson Creek, Powell River, Saanich North Consolidated, (3) North Vancouver, Vernon, Victoria, Richmond, Kimberly, Prince Rupert, Rossland, Trail-Tadanac, Coquitlam, Delta, Mission, Creston Valley United, Princeton, Chilliwack, (3) Burnaby, (3) Surrey, Oliver-Testalinda-Osoyoos High School Area, Maple Ridge, Wells-Barkerville United.

1942- Penticton, (3) Vancouver, Nelson, Kamloops,
Kelowna, Nanaimo, Ocean Falls, West Vancouver,
Duncan, Fernie, Kaslo, (3) New Westminster,
Port Moody, Dawson Creek, Powell River, Saanich
North Consolidated, (3) North Vancouver,
Vernon, Victoria, Richmond, Kimberly,
Prince Rupert, Rossland, Trail-Tadanac,
Coquitlam, Delta, Mission, Creston Valley
United, Princeton, Chilliwack, (3) Burnaby,
(3) Surrey, Maple Ridge, Wells-Barkerville
United, South Okanagan United.

1943- Penticton, (3) Vancouver, Nelson, Kamloops,
Kelowna, Nanaimo, Ocean Falls, West Vancouver,
Duncan, Fernie, Kaslo, (3) New Westminster,
Port Moody, Dawson Creek, Powell River, Saanich
North Consolidated, (3) North Vancouver,
Vernon, Victoria, Richmond, Kimberly United,
Prince Rupert, Rossland, Trail-Tadanac,
Coquitlam, Delta, Mission, Creston Valley
United, Princeton, Chilliwack, (3) Burnaby,
(3) Surrey, Maple Ridge, South Okanagan United,
Ladysmith.

1944- Penticton, (3) Vancouver, Nelson, Kamloops,
Kelowna, Nanaimo, Ocean Falls, West Vancouver,
Duncan, Fernie, Kaslo, (3) New Westminster,
Port Moody, Dawson Creek, Powell River, Saanich
North Consolidated, (3) North Vancouver,
Vernon, Victoria, Richmond, Kimberly United,
Prince Rupert, Rossland, Trail-Tadanac,
Coquitlam, Delta, Mission, Creston Valley
United, Princeton, Chilliwack, (3) Burnaby,
(3) Surrey, Maple Ridge, South Okanagan United,
Ladysmith, Prince George.

(Department of Education, Annual Report of the Public
Schools, 1926-45)

Appendix I

Bibliography for Art Appreciation

1. *Appreciation and History.*

An Approach to Art - Mary Mullen.

Creative Youth - Mearns.

The Lesson in Appreciation - F.H. Hayward
(Macmillan & Co.).

Advancing in Picture Study - Hammell (Gage & Co.).

Appreciation of Pictures - Klar and Dillaway
(Brown, Robertson Co.)

2. *Drawing and Design*

Teachers' Manual of Drawing - Weston (Nelson).

Applied Art - P. Lemos (Pacific Press).

Drawing from Memory - Catterson Smith.

Practice and Science of Drawing (Advanced) - Harold
Speed (Seely Service Co.).

Blackboard Drawing - A.W. Seaby (Nelson).

How Children Learn to Draw - Sargent (Ginn & Co.).

Pastel Work for the Standards; 3 vol. - A.G.
Tompkins (Pitman).

Colour, Theory and Practice - A. MacMorland (Reeves
& Sons).

Introduction to Art Education - W.G. Whitford (D.
Appleton Co.).

Writing & Illuminating & Lettering - E. Johnston
(Pitman).

3. *Magazines.* (Suggested for the teacher's pleasure
and information.)

Studio - London, England.

Design - Ohio State University, Columbia, Ohio.

School Arts Magazine - Pacific Press.

Pictorial Education (for illustrated Primary Grades
Supplement).

4. *Pamphlets, Prints, Catalogues.*

(1.) Field Museum, Chicago.

(2.) Artex Prints - Art Extension Society, New
York.

(3.) Metropolitan Museum, New York.

(4.) Chicago Art Museum - Post-cards, bulletins.

(5.) Boston Museum - Sheets of Pictures
illustrating primitive crafts.

(6.) Medici Prints - Medici Co., Boston.

(7.) Seeman Prints - Rudolph Lesch, New York.

Price, 25c., 35c., (5" by 7" and 7" by 10".)

(8.) Museum Prints - British Empire Art Co.,
Vancouver.

(Department of Education, Programme of Studies, 1936,
p.150).

Appendix JSuggested List of Pictures and Prints

Grade I

| | |
|-------------------------|---------------------------|
| Children of Charles I.- | Feeding her birds- |
| Van Dyck. | Millet. |
| Age of Innocence- | Pilgrims going to Church- |
| Reynolds. | Boughton. |
| Mother and Child- | Little street in Delft- |
| Le Brun. | Vermeer. |
| Madonna of the Chair- | Feast of St. Nicholas- |
| Raphael. | Jan Steen. |

Grade II

| | |
|-------------------|-----------------|
| Blue Boy- | Can't you talk- |
| Gainsborough. | Holmes. |
| Boy with rabbit- | Horse Fair- |
| Raeburn. | Bonheur. |
| Gleaners- | Oxen at Well- |
| Millet. | Horatio Walker |
| Blind Man's Buff- | (Canada). |
| Goya. | |

Grade III

| | |
|-------------------------|----------------------------|
| Infant Samuel- | Young girl peeling apples- |
| Reynolds Gypsies. | Maes. |
| Derby Week- | Shoeing the bay mare- |
| A.J. Munnings. | Landseer. |
| The Torn Hat- | Little Rose- |
| Sully. | Whistler. |
| Prince Charles and Dog- | Battle Scene- |
| Van Dyke. | Uccello. |
| Canal at Zan Daam- | |
| Monet. | |

Grade IV

| | |
|----------------------|------------------|
| Child Handel- | Joan of Arc- |
| Marg. Dicksee. | Bastien Le Page. |
| "The Helping Hand" | Sir Galahad- |
| (Seascape)- Renouf. | Watts. |
| Battle of Trafalgar- | The Mill- |
| De Martino. | Ruysdael. |
| Return of the Flock- | |
| Mauve. | |

Grade V

| | |
|------------------------|---------------------|
| The Tailor- | Boy with a Sword- |
| Moroni. | Manet. |
| Boy angel with lute- | Oxen going to work- |
| Carpaccio. | Troyon. |
| Carnation, Lily, Rose- | Music Lesson- |
| Sargent. | Terboch. |
| The Pearl Necklace- | Derby Day- |
| Vermeer. | Frith. |

Grade VI

| | |
|---------------------|----------------------------|
| Man in Gold Helmet- | Knight of the Holy Grail- |
| Rembrandt. | Waugh. |
| The Merchant Gisz- | Laughing Cavalier- |
| Holbein. | Hals. |
| Arabs on the March- | Boyhood of Sir W. Raleigh- |
| Schreyer. | Millais. |
| Off Valparaiso- | Harp of the Winds- |
| Somerscales. | Homer Martin. |
| Fighting Temeraire- | "North-Easter"- |
| Turner. | Winslow Homer. |

Any of the prints above can be obtained from the following publishers and agents:-

Prints published by:-

Burlington Prints - London, Eng.

Medici Prints - London, Eng.

Brown, Robertson - New York, U.S.A.

Stehli Prints - Zurich, Switzerland.

Eyre, Spottiswode, Alinari Prints - London, Eng.

Nelson's Canadian History Reproduction (C.W. Jeffresy and H. Sandham).

National Gallery Canada Reproductions - Dent Co.,
Canada.

Canadian Artists-

Seeman Prints Co. - Leipzig, Germany.

Perry Pictures Co., - Malden, Mass., U.S.A.

Raphael Tuck Co. - London, England.

(Department of Education, Programme of Studies, 1936, p.151).

Appendix K
Bibliography of Art Books Listed
in the Programme of Studies for
Junior High Schools 1932

Teachers' Manual of Drawing and Design

(Department of Education, Victoria).

Kyle: Design for Industrial Arts, Book I., Woodwork

(Nelson & Sons, Toronto).

Kyle: Design for Industrial Arts, Book II., Metalwork

(Nelson & Sons, Toronto).

Kyle: Design for Industrial Arts, Book III., Lettering

(Nelson & Sons, Toronto).

E.G. Foster: Embroidery & Design (Pitman, Toronto).

Anne Knox Arthur: An Embroidery Book (A. & C. Black,
Ltd., London).

Ethel Traphagen: Costume Design.

Grace W. Melvin: Basic Lettering (Longmans, Green).

Walter L. Phillips: The Technique of the Colour
Woodcut (Brown, Robertson Co.).

Fred. J. Glass: Stencil Craft (The University of
London Press).

Sutherland: Stencilling for Craftsmen (The Decorative
Art Journal Co., Manchester, England).

Fred. J. Glass: The Industrial Arts (The University of London Press).

N.A. Poole: Simple Crafts for Girls (The University of London Press).

Ensinger: Artistic Woodturning (Bruce Publishing Co.).

Hooper & Shirley: Handcraft in Wood & Metal
(Batsford).

Carpenter: Suggestions for the Study of Colour
(Batsford).

Snow & Froehlich: Theory and Practice of Colour (Prang Co.).

Pedro J. Lemos: Portfolio Commercial Art (School Arts Magazine, Worcester, Mass.).

The School Arts Magazine (Worcester, Mass.).

E.V.K. Grayson: Picture Appreciation for Elementary Schools (J.M. Dent & Sons).

Pearson: How to see Modern Pictures (The Dial Press, New York).

Robert Henri: The Art Spirit (Lippincott).

Margaret H. Bulley: Art and Counterfeit (Methuen & Co.).

Roger Fry: Vision and Design (Chatto & Windus).

Tolstoy: What is Art?

Clive Bell: Art (Stokes, Fourth Avenue, New York).
(Department of Education, Programme of Studies for the
Junior High Schools of British Columbia, 1932,
p.138-139).

Appendix L

Tables of Contents and Picture lists
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Appendix M
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Glimpse at Karnak.....Warren
 Madison Square.....Hussam
 Old Street in Gray.....Pennell
 Street in Siena.....Woolbury

Chapter 4 - Pictures that tell a Story

Curiosity.....Pasini
 The Alarm.....Detaille
 Othello.....Becker
 Domestic Interior.....Pletsch

Chapter 5 - Animals

Return to the Farm.....Troyon
 Study of Cats.....Lambert

Ploughing in the Nivernais.....Bonheur

The Hare and the Tortoise.....Church

Chapter 6 - Portraits

Mona Lisa.....Da Vinci

Portrait.....Titian

Wife and Children.....Rubens

Young Man, Musing.....Rembrandt

Chapter 7 - Studies of Life and Characters

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Punch and Judy at the Convent.....Blaas

The Spinner.....Maas

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Aesop.....Velasquez

The First Step.....Millet

Chapter 8 - Illustrations of Legend and Fancy

Circe.....Burne-Jones

Midas and his Daughter.....Gibson

Death's Door.....Blake

Electricity.....Puvis de Chavannes

Thetis and the Nereids.....Flaxman

Chapter 9 - Pictures With Religious Themes

Madonna of the Louvre.....Botticelli
Holy Family.....Murillo
Madonna of the Burgomaster.....Holbein
Madonna of the Donors.....Van Dyck
Sistine Madonna.....Raphael
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The Pilgrims at Emmaus.....Rembrandt
Jeremiah.....Michelangelo
Moses, Elijah, and Joshua.....Sargent

(Emery, 1898)

Appendix N
Survey of High School Teacher's
Place of Graduation

| Place of Graduation | Number and Percentage |
|-------------------------------------|-----------------------|
| University of British Columbia..... | 65.....36% |
| Ontario..... | 43.....24% |
| Nova Scotia..... | 12.....7% |
| Quebec..... | 10.....5% |
| Manitoba..... | 9.....5% |
| New Brunswick..... | 7.....4% |
| Saskatchewan..... | 4.....2% |
| Alberta..... | 4.....2% |
| Scotland..... | 9.....5% |
| Ireland..... | 8.....4% |
| England..... | 5.....3% |
| Australia..... | 1.....0.5% |
| New Zealand..... | 1.....0.5% |
| United States..... | 2.....1% |

(Department of Education, Annual Reports of the Public Schools, 1924-25, p.10).