

ward which it would be desirable to have such responses, it would then be possible to plan a procedure which would result in the association of a known simple stimulus and a desirable but as yet ineffective stimulus, and to plan for this association to occur frequently and vividly until the aesthetic response would come not merely from the original stimulus but also from the desirable stimulus alone.

To illustrate, let us assume that children like the touch of a smooth, cool surface. Why not let them handle a beautiful cast? The pleasure first aroused by touch might later come merely from seeing the cast. Or let us say they like blue. Why not use this blue as a mount for some fine picture? The pleasure aroused by seeing the mount around the picture might later come from seeing the picture on the mount and finally from the picture itself, regardless of its mount. Such procedure, wisely planned, might result in the child's enjoyment of a wide range of beautiful objects.

To be sure, this same procedure, unwisely planned, might result in enjoyment of less worthy objects. That is why the list of things to be presented should be well thought out and the approach well planned. To fix intentionally a habit of responding with satisfaction to something not fine would be a vicious thing; but that such habits are being fixed daily by every child's environment is a fact that must be faced.

An objection might be made that these conditioned responses would be purely emotional, unthinking. But should not appreciation be fundamentally an emotional experience? Later study of these same beautiful objects might give an understanding of why they are worthy, a grasp of their historic significance, an admiration of their fine workmanship. Such study at the beginning might result in a coldly critical attitude which would retract from true aesthetic enjoyment.

A further objection might be raised that these conditioned responses would result in

all children liking the same things. As a matter of fact the intent of methods now widely used is to lead every child to appreciate a definite list of pictures and statues. Conditioning his responses to a small nucleus of recognized fine things would result not in uniformity in all appreciation but in a higher common standard from which all children could start. The suggestion that certain aesthetic responses be conditioned is based on the assumption that the same original sensory appeal is the root from which may flower appreciation of more subtle and lasting beauties and also enjoyment of cruder and less worthy objects. The purpose of this method would be to assure the development of the finer flower, from the seeds of which, in the varied soils of widely differing environments, might grow finer aesthetic appreciations than are at present attained.

JEAN KIMBER

## ART EDUCATION IN VIRGINIA

ART education in Virginia and elsewhere is for life's sake. Life is based on the very fundamental principles of art. In other words, art is life. We who train young minds should make it so. It is so flexible a subject that it should be taught in such a manner as to enter every phase of the child's ordinary environment and become to him closely akin to life—forever progressing, stimulating, and uplifting. Dr. M. V. O'Shea of the University of Wisconsin, who recently surveyed education in Virginia, regards it as "highly important that art instruction should aim to help pupils to appreciate and to increase aesthetic objects in their environment."

"Art instruction relating to the beautification of the home and the immediate environment," says Dr. O'Shea, "is more important than mere technical drawing or painting or anything of the kind. Art in-



struction in some places has not impressed people very favorably because it has been too remote from the situations in which people are placed in everyday life. It has not dealt with the clothing that is worn or the furniture that is put in the home or with the decoration of the home and the arrangement of objects about the home. It has been concerned too largely with mere technicalities in drawing or painting or with great works of art which can be observed in art galleries. I hope that in Virginia it will be the aim in art instruction to help the young people of the state to become more aesthetic in their everyday life and to see the beauty in the things that lie all about them. Art instruction of this character will, I believe, appeal to the people of the state and will be adequately supported. I believe that those who are responsible for the construction of courses of study in the Virginia schools will make a place for art instruction that will be based upon and grow out of the immediate environments of the young people of the state."

If our art instruction should become a little stronger, we might join a merchant, who lives in a certain country in which art education has been highly developed, in saying, "We can yet sell the expensive, the imported wall papers, the vogue, to the newly-rich, but we cannot work off our *poor* goods on the people any longer. They bring their children to the store with them and the children know what is good."

Virginia is supporting and will grow stronger in support of sound, practical art education. "Virginia is ready now," says Dr. O'Shea, "to support educational work of any and of every sort that promises to be of value to the people of the state. I think the time has arrived when art education is more important than some of the traditional kinds of education which have really ceased to be of much service to anyone. Much of the technical grammar, a considerable part of traditional arithmetic,

and a considerable part of spelling ought to be curtailed. An appreciation of artistic things and the development of the ability to create enjoyable objects are more important in education today, in Virginia as well as in other states, than a considerable part of the traditional material which has occupied the time of pupils in the schools."

Virginia is distinctive as a background for art education instruction. With its wealth of tradition and those beautiful everyday things which breathe an atmosphere of refinement and loveliness, as early American period furniture, old hand-woven coverlets, rugs, glass, stately old Colonial homes, exquisite doorways, and wood panelling, the state should be a forerunner in teaching appreciation of the beautiful. The exceedingly progressive garden clubs of Virginia are beautifying flower gardens, shrubs, and lawns at home and in the communities and are also doing much to remove unsightly objects such as every state is afflicted with. Virginia is rich in natural beauty, as the ocean, the harbor, Natural Bridge, the Blue Ridge Mountains, and the Shenandoah Valley with its apple orchards. The country should inspire Virginians to an appreciation of beauty, just as beautiful natural surroundings inspired the ancient Greeks to become the most beauty-loving and creative of all peoples.

Teachers of the state wish more and better art education. When an investigation was made with 184 rural, small-town, and city teachers of all grades, an overwhelming majority stated that they had not been required to take sufficient art education training to be good teachers of the subject and that they greatly wished more training in art education were required of holders of certificates in Virginia. They considered art education an absolute necessity to the children and to themselves as teachers and reported the great majority of children to be extremely interested in art problems.

One hundred and eighty-four unsigned



returns from the questionnaire were received from three county systems—Rockingham, Augusta, and Frederick—and from one city system—Richmond. The following tabulations give the results:

TABLE I  
*Do you feel that art education is of little value to you as a teacher or an absolute necessity?*

Little value .....	13
Absolute necessity .....	169

TABLE II  
*Are your pupils tolerant, indifferent, or extremely interested art problems?*

Indifferent .....	4
Tolerant .....	32
Extremely interested .....	138

TABLE III  
*Do you feel that you have as good a knowledge of art education as of other subjects?*

Yes .....	14
No .....	147

TABLE IV  
*Do you feel that while taking your teacher-training work you were required to take sufficient training in school art to be a good teacher of the subject?*

Yes .....	28
No .....	145

TABLE V  
*Do you think that holders of certificates in Virginia should be given more art training?*

Yes .....	166
No .....	18

In Table II the four who reported indifference on the part of children to art problems were high school teachers of rural districts. Of the thirty-two who reported tolerance, twenty-one were rural and small-town teachers of grammar grades, one a rural teacher of primary grades, and ten were city teachers of grammar grades. In Table I the thirteen teachers of rural and

small towns of upper grammar grades and four city teachers of upper grammar grades considered art of little value.

Forty-two teachers from rural and small towns give no time to art with the children; others give from fifteen to eighty minutes per week. Some city teachers considered that art education should be taught by special teachers and did not think grade teachers should take more art training.

When asked what kind of art problems were taught well, the following was the response:

No. of Teachers	Subject
90.....	Story illustration with crayon
70.....	Poster design
48.....	Story illustration with pencil
44.....	Lettering
43.....	Naturalistic drawing of objects
40.....	Paper cutting
30.....	Cardboard and paper construction
29.....	Simple design
28.....	Color
21.....	Clay modeling
20.....	Stenciling
12.....	Story illustration with water color paint
11.....	Bookbinding
10.....	Painting of objects
8.....	Simple house decoration
5.....	Basketry
5.....	Simple costume design
5.....	Naturalistic painting of objects
4.....	Weaving
3.....	Tie-and-dye work

Alice Mary Aiken

The highest service of the alumnae organization is to bring to the service of the college the very best that the sober judgment of an awakened and enlightened alumnae body is capable of doing.—*Handbook of Alumni Work.*

The community judges and will continue to judge a college by what its daughters are and do. . . . Let the alumnae assist in emphasizing the ideal that the college and university are a training for life and citizenship.

If local clubs can foster and disseminate loyalty to the college, their existence is worth while.—*Handbook of Alumni Work.*