

**Files of Christine Macy, Senior Speechwriter to the First Lady**  
**Box 6: Files**

**Archived from OEOB 100 by Caroline Marvin on July 18, 2000**

- ❖ The Arts—Background
  - Arts
- ❖ Children's Health
  - Children's Health
- ❖ Race Initiative
  - CS/DB
- ❖ Cancer/Health/Achievements
  - Health Reform
- ❖ School Safety
  - YD/A/V
- ❖ Oceans
  - Millennium
- ❖ Tobacco
  - Health Reform
- ❖ States
- ❖ Women
- ❖ Weird/El Nino
- ❖ Race Initiative—Speeches
  - CS/DB
- ❖ Education
- ❖ Race Disparities
  - CS/DB
- ❖ Health Care/Bill of Rights
  - Health Reform
- ❖ Black Church
- ❖ Mentoring/Cuomo Project
  - YD/A/V
- ❖ The Arts
  - Arts
- ❖ Adoption
  - Adoption
- ❖ China
  - CS/DB
- ❖ China/CM Notes
  - CS/DB
- ❖ School Modernization
  - Education
- ❖ Human Rights
  - CS/DB

**ENCLOSURES FILED OVERSIZE ATTACHMENTS** **17208**  
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SOME THOUGHTS PROMPTED BY  
THE "QUIET WALK" FOR THE FIRST AMENDMENT

*When you lose your freedom of speech, I know mine can be next.*

—Norman Lear, writer, producer, director, and founder People For the American Way Foundation

*It is true that Terrence McNally's play will be offensive to some people. Virtually any art of value will bother someone. The point is that the greater good of a free and open society is worth the risk. The ability of people to tolerate ideas that they find offensive is the mark of a great society. This freedom is what Americans have fought for and died to defend. This is what has made our society better than most others.*

—Chuck Close, artist

*Freedom of Expression is indivisible and to surrender even a little is to surrender a lot that is precious — especially to people of faith.*

—The Rev. Peter Laarman, Sr. Minister, Judson Memorial Church

*In a plural society, all great art is inherently dangerous, as it challenges preconceptions, prejudices and the status quo in its search for truth; and that is what democracy and the First Amendment are all about.*

—Ming Cho Lee, designer, teacher

*In defending my right to self-expression, I defend your right to protest it.*

—Andre Serrano, artist

*"Blasphemy" is obviously in the eye of the beholder, and the loudest shouts of blasphemy often come from people who haven't bothered to behold. What's really blasphemous, in my opinion, is cheapening religion by using it as a pretext for homophobic bigotry and the censoring of free speech and artistic expression.*

—Tony Kushner, playwright

*I know firsthand the devastating effects of censorship, so I wholeheartedly support Terrence McNally's right to speak without being subjected to threats and intimidation. Anyone who thinks his views are offensive has the right to say so — but they don't have the right to silence his voice.*

—Judy Blume, author

(OVER)

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*Censorship is the tribute paid by established political and religious groups to the power of art. By seeking to suppress a poem, a play, a painting, a photograph, the leaders of such groups signal their fear of its message. But they also pay the work the compliment of taking it seriously.... To be singled out and thought worthy of frontal attack is a signal honor.*

—Michael Scammell, biographer, translator and president PEN American Center

*In our society we have the right to ignore what other people say, the right to communicate our own views, through the arts and in the public sphere; but we have abjured the right to stop others saying things we don't want said.... The only danger that Mr. McNally's play should face is that of being vigorously criticized by those who disagree with his ideas or challenge his skill in his craft. If we were to silence him today, why should we not silence his critics tomorrow.*

—Anthony Appia, author

*There is an incredibly easy, handy and effective way of dealing with the written or spoken word when it offends our taste, our religious beliefs, or our morality... and that is, not to suppress, censor or call in the thought police, but to exercise our own right to denounce, expose and rebut the particular exercise of free speech with which we are in profound disagreement. This is the American way. It's been tried. It works.*

*There is another way, tried for far more years, which also works. It is the way of despots, dictators and authoritarian types throughout history. Yes, it's efficient, teaches people to shut up, and keeps dissenters on their toes. But I'm an American and I don't want to go there."*

—Jules Feiffer, editorial cartoonist

*It's the American Way to make disagreement safe for all. Good thing the framers knew to write that down."*

—Carole Shields, president People For the American Way Foundation.

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**People For the American Way Foundation** is a 300,000-member non-profit organization dedicated to defending civil rights; promoting the democratic values of religious freedom and respect for diversity; and developing a culture of opportunity and tolerance of individual difference.

## "QUIET WALK" PLACARDS

*Free Speech not only lives – it rocks!*

—Oprah Winfrey

*I disapprove of what you say – but I will defend to the death your right to say it.*

--Voltaire

*Injustice anywhere is a threat to justice everywhere.*

--Martin Luther King, Jr.

*El respeto a la libertad del pensamiento ajeno es mi fanatismo.*

—Jose Marti

*Whenever books are burned, men also in the end are burned.*

—Heinrich Heine

*A free society is one where it is safe to be unpopular.*

—Adlai Stevenson

*Eternal vigilance is the price of liberty.*

—Wendell Phillips

*Those who deny freedom to others deserve it not for themselves.*

—Abraham Lincoln

*It were not best that we should all think alike; it is difference of opinion that makes horse races.*

—Mark Twain

*Inconvenience does not absolve the government of its obligation to tolerate speech.*

—Justice Anthony Kennedy

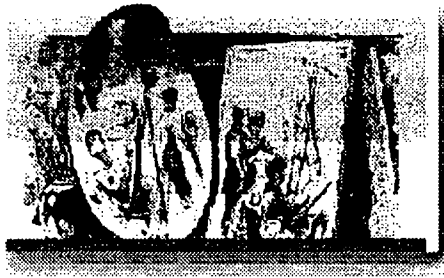
*I am for the First Amendment from the first word to the last. I believe it means what it says.*

—Justice Hugo Black

*When you lose your freedom of speech, I know mine can be next.*

--Norman Lear

**People For the American Way Foundation** is a 300,000-member non-profit organization dedicated to defending civil rights; promoting the democratic values of religious freedom and respect for diversity; and developing a culture of opportunity and tolerance of individual difference.



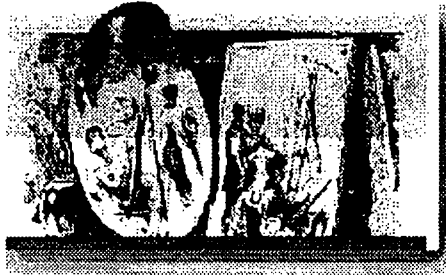
*In the 1860's, civic and business leaders whose families had made fortunes in the China Trade, textile manufacture, railroads and retailing, sought to influence the long-term development*

*of Massachusetts. To stimulate learning in technology and fine art, they persuaded the state legislature to found several institutions, including the Massachusetts Institute of Technology (1860) and the Museum of Fine Arts (1870). The third of these, founded in 1873 was the Massachusetts Normal Art School.*

*MassArt was founded to satisfy two imperatives—a business demand for industrial drawing skills, and the belief of educators that training in drawing could promulgate both manual and intellectual skills, and yield even spiritual benefits. As crafted by its two founders, English art educator Walter Smith and Boston Brahmin arts impresario Charles Callahan Perkins, the new institution would produce drawing teachers required in schools throughout the Commonwealth, while at the same time producing professional artists, designers, architects, and scientists. The goal would be to educate people in the creative process, not merely train them to draw. It would "impart knowledge," Smith wrote, of "how to draw, not how to make drawings." He explained, "The process of drawing makes ignorance visible; it is a criticism made by ourselves on our perceptions, and gives physical evidence that we either think rightly or wrongly, or even do not think at all."*

*Its roots in the economic and cultural dimensions of the Commonwealth have ensured that the college has evolved with the times. Technical drawing occurs on paper and vector graphics programs; art education students work with teachers in the field to develop new curricula for the schools; design students return from internships with a sense of what's required out there today. In myriad ways, the school is geared to develop in pace with the Commonwealth-which it supports and from which it draws its strengths-and the greater world.*

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## *Robert Vonnoh in France*

Robert William Vonnoh was born in Hartford, Connecticut on September 17, 1858, the only child of William Vonnoh and Frederika Haug, both recent immigrants from Germany. Shortly after Robert's birth the family moved to the Boston area where William worked as a cabinetmaker before enlisting in the Union Army in 1861. William was taken prisoner at the Battle of Gettysburg and died in the summer of 1863. Frederika moved with young Robert to Roxbury where he attended primary and grammar school. At the age of fifteen, he went to work for Armstrong and Company lithographers during the day, while at night he attended the Warren Avenue branch of the Boston Free Evening Drawing Schools. In 1875 he was accepted into the Massachusetts Normal Art School, a training academy for teachers of industrial art and architectural drawing, and successfully completed the rigorous course of study in 1879.<sup>1</sup>

In later years Vonnoh liked to quote the ironic comment of Walter Smith, State Director of Art Education and a teacher at the Art School: "Vonnoh is a failure. He went in to become a teacher and came out an artist!"<sup>2</sup> Nonetheless, Vonnoh supported himself at this early stage of his career by teaching, both at the Boston Free Evening Drawing Schools and at the Thayer Academy, while exhibiting portrait drawings at the Boston Arts Club. After two years he had saved enough money to be able to afford further study in Paris. In doing this he was following the example of Boston's most successful portrait painter, Frederic Vinton, as well as that of scores of Boston area art students who followed their training with study at the French academies.<sup>3</sup>

On arriving in Paris, Vonnoh enrolled immediately in the branch of the Académie Julian off the rue du Faubourg St. Denis, where Gustave Boulanger and Jules Lefebvre gave twice-weekly criticisms. It was extremely difficult for a foreigner to gain admittance to the government-run and free Ecole des Beaux-Arts; independent academies such as Rodolphe Julian's offered the



Fig. 1 Portrait of John Severinus Conway, 1883

*Greze Days*  
Robert Vonnoh in France

Essay and Catalogue by May Brawley Hill

May 6 – June 19, 1987

Berry-Hill Galleries, Inc.

743 Fifth Avenue, New York, New York 10022

# **Framing the Past: Essays on Art Education**

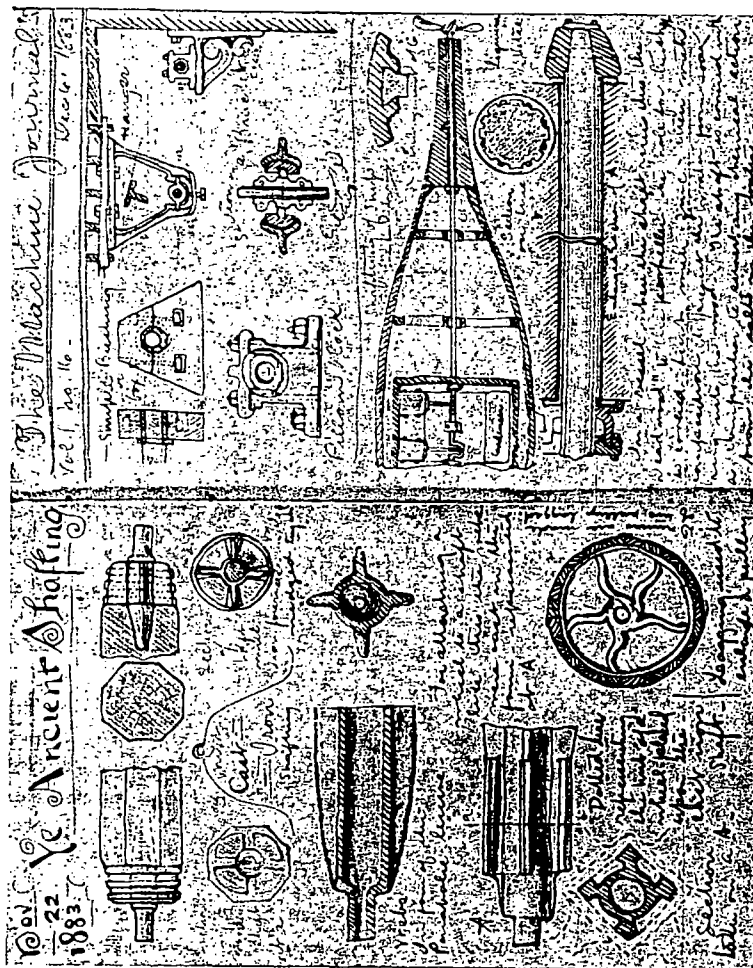
MORTON R. GODINE LIBRARY  
Massachusetts College of Art

Edited by  
Donald Soucy and Mary Ann Stankiewicz

Foreword by  
Foster Wygant

1990

National Art Education Association  
1916 Association Drive  
Reston, Virginia 22091-1590



Copy of the handwritten draft of Chapter 248 of the 1870 Massachusetts legislative Acts and Resolves, titled: "An Act Relating to Free Instruction on Drawing." Debates led to a number of revisions in the early drafts of the Act. This draft dates from 5 May 1870. (Archives of the Commonwealth of Massachusetts).

## The Massachusetts Drawing Act of 1870: Industrial Mandate or Democratic Maneuver?

4

Paul E. Bolin

In 1870 Massachusetts lawmakers enacted legislation that mandated drawing as one of nine required subjects taught in all public schools of that state. The law was titled "An Act Relating to Free Instruction in Drawing." With passage of this Act, Massachusetts became the first state to legislate compulsory public school drawing education. The statute also required cities in Massachusetts with populations that exceeded 10,000 to provide free "industrial or mechanical drawing" for citizens over fifteen years of age.

Since the 1870s, the Massachusetts Drawing Act has been referred to by numerous writers. Authors have often focused on the industrial aspects of the law and concluded, like Bennett (1926), that "the chief argument for the teaching of drawing in the public schools was its industrial utility value and not its cultural value" (430). Writers such as Dobbs (1972, 20), Saunders (1976, 5; 1977, 10), Efland (1983, 156; 1985, 118), and Bolin (1985, 105) have termed the legislation an "Industrial Drawing Act."

This chapter offers an alternative view to the idea that legislators intended the law to be an "Industrial Drawing Act." Instead, based on legislative history and document analysis, presented here is an interpretive belief that the Massachusetts Drawing Act was the outcome of a democratic legislative process, and was specifically crafted in response to numerous influences, pressures, and ideas concerning drawing education present in New England at the time this bill was approved. Information in this chapter supports a position that the statute was enacted not to promote a singular industrial direction for drawing education. Rather, it appears the legislation was adopted in response to a multiplicity of drawing education purposes and practices promoted by general citizens, politicians, and educators in late nineteenth century Massachusetts.

## Initiation of the Legislative Process

During the 1869 Massachusetts legislative session the following petition was delivered to state lawmakers.

*To the honorable General Court of the State of Massachusetts.*

Your petitioners respectfully represent that every branch of manufactures in which the citizens of Massachusetts are engaged, requires, in the details of the processes connected with it, some knowledge of drawing and other arts of design on the part of the skilled workmen engaged.

At the present time no wide provision is made for instruction in drawing in the public schools.

Our manufacturers therefore compete under disadvantages with the manufacturers of Europe; for in all the manufacturing countries of Europe free provision is made for instructing workmen of all classes in drawing. At this time, almost all the best draughtsmen in our shops are men thus trained abroad.

In England, within the last ten years, very large additions have been made to the provisions, which were before very generous, for free public instruction of workmen in drawing. Your petitioners are assured that boys and girls, by the time they are sixteen years of age, acquire great proficiency in mechanical drawing and in other arts of design.

We are also assured that men and women who have been long engaged in the processes of manufacture, learn readily and with pleasure, enough of the arts of design to assist them materially in their work.

For such reasons we ask that the Board of Education may be directed to report, in detail, to the next general court, some definite plan for introducing schools for drawing, or instruction in drawing, free to all men, women and children, in all towns of the Commonwealth of more than five thousand inhabitants.

And your petitioners will ever pray.

JACOB BIGELOW.

J. THOS. STEVENSON.

WILLIAM A. BURKE.

JAMES LAWRENCE.

EDW. E. HALE

THEODORE LYMAN.

JORDAN, MARSH & CO.

JOHN AMORY LOWELL.

E.B. BIGELOW.

FRANCIS C. LOWELL.

JOHN H. CLIFFORD.

WM. GRAY.

F.H. PEABODY.

A.A. LAWRENCE & CO.

BOSTON, June, 1869 (*Thirty-fourth Annual Report 1871, 163-64*).

Twelve individuals and two businesses endorsed this petition. These prominent signatories were involved in industry and politics in a manner that helped form a common purpose. Many were highly regarded for their efforts to develop New England textile and carpet manufacture, as well as for improvements to machine design and railroads. Joseph White, Secretary of the Massachusetts Board of Education at the time the petition was signed, described the petitioners as,

well known and highly respected citizens, distinguished for their interest in popular education, and for their connection with those great branches of mechanical and manufacturing industry which absorb large amounts of the capital, and give employment to great numbers of the residents of the Commonwealth. (*Thirty-fourth Annual Report 1871, 163*)

Parallel with their industrial involvement, a number of the petitioners engaged in electoral politics. John Clifford held numerous public offices in Massachusetts, including governor, which he attained in 1853. Abbott Lawrence, co-founder of the A.A. Lawrence & Co., a business represented on the drawing petition, was elected to the United States Congress in 1834. His son, James, signed the drawing petition. These and other petitioners expressed strong economic protectionist sentiments, and actively promoted legislative tariffs on imported European textile commodities. Petitioning the 1869 Massachusetts legislature seemed a natural and appropriate maneuver for this body of citizens. Many of them participated both in manufacture and government policy-making, and were well acquainted with benefits that could be gained through alliances of business and government. The petitioners believed that drawing education, like textile import tariffs, could be legislated. Thus, when faced with another business predicament—this time involving the availability of qualified draftsmen rather than textiles—these petitioners sought a solution through proposing and appealing for government assistance. Signers of the petition pursued public drawing education as a strategy for decreasing the state's dependence on European-trained draftsmen. They perceived this legislation as a means to possibly ameliorate economic conditions in helping train Massachusetts citizens for the individual personal advantages of such education, as well as for the state's benefit. Seeking to improve conditions in Massachusetts through increasing the number of trained machinery and textile pattern designers, the petitioners actively pursued publicly financed drawing education legislation.

## Legislative Development of the Drawing Act

Massachusetts legislators expedited the drawing education proposal presented them by the petitioners. Within days lawmakers approved the following legislative Resolve:

RESOLVE RELATING TO PROVISION FOR FREE INSTRUCTION IN MECHANICAL DRAWING IN THE CITIES AND LARGE TOWNS OF THE COMMONWEALTH.

*Resolved*, That the board of education be directed to consider the expediency of making provision by law for giving free instruction to men, women and children in mechanical drawing, either in the existing schools, or in those to be established for that purpose in all towns in the Commonwealth having more than five thousand inhabitants, and report a definite plan therefor to the next general court.

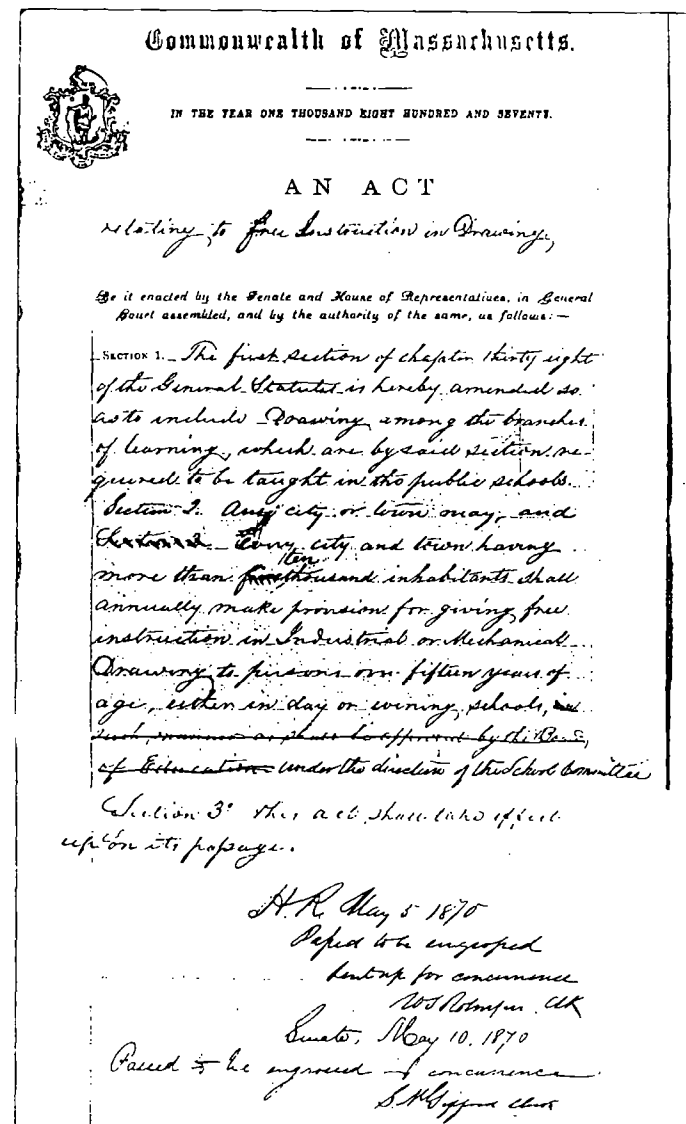
Approved June 12, 1869

(Secretary of the Commonwealth 1869, 817).

In response to this Resolve, the ten-member Massachusetts Board of Education formed from its body a four-person drawing education subcommittee. This subcommittee consisted of Board members Gardiner Hubbard, David Mason (Chair), and John Philbrick, as well as Board of Education Secretary, Joseph White. Their purpose was to secure information pertinent to the Resolve, and "to make all needful inquiries and investigation, and to report their conclusions thereon for the consideration of the whole Board" (*Thirty-fourth Annual Report* 1871, 164).

During the months that followed, the drawing subcommittee actively sought opinions and information concerning "mechanical drawing" education. They conferred with individuals from the community who manifested interest in this form of drawing instruction. Drawing petitioners Francis Lowell, Jr. and Reverend Edward Hale met with the subcommittee to personally communicate beliefs and concerns of the fourteen petitioners.

The petitioners were only one segment of the population interested in advancing drawing education. These prominent men were, however, a unified puissant body. In their meeting with the drawing subcommittee, "the views of the petitioners were fully explained and elaborately set forth in a carefully prepared bill to be presented to the legislature" (*Thirty-fourth Annual Report* 1871, 164). This action was not favorably received by the subcommittee. The legislature had specifically requested the Board of Education to investigate and report on the matter of instituting schools for mechanical drawing instruction. The fact that an "elaborate" legislative "bill" had been drawn up by the petitioners, without prior input from the drawing subcommittee and other citizens, may have been viewed by this four-member board as improper and presumptuous. In response to the petitioners' actions, the subcommittee "deemed it advisable to seek for further information and suggestions from gentlemen of well-known experience and skill in this department of instruction" (*Thirty-fourth Annual Report* 1871, 164).



When Henry Turner Bailey was a student at Massachusetts Normal Art School, industrial and mechanical drawing skills were part of the art teacher preparation curriculum. These pages are from Bailey's student notebook, 1883. (Special Collections, University of Oregon Library).

To help secure information regarding instruction in mechanical drawing, late in 1869 the subcommittee prepared and delivered a circular to prominent drawing educators throughout New England. The circular requested opinions on six general topics related to mechanical drawing, that ranged from the "advantages which might be expected to result from the contemplated instruction in mechanical or industrial drawing," to what these individuals saw as "the organization and supervision of the proposed Drawing Schools" (*Thirty-fourth Annual Report* 1871, 165).

The subcommittee received numerous replies to the circular. Though some responses were secured from authorities who resided outside Massachusetts, the subcommittee believed the replies provided the most "approved methods" for drawing instruction in that state's schools (*Thirty-fourth Annual Report* 1871, 145). Because of their perceived value, nine of the most thorough responses to the circular were selected for publication. In a legislative Resolve, dated May 11, 1870, it was ordered that two thousand copies be printed in pamphlet form, and "that two copies thereof be given to each member and officer of the legislature, and the remainder be deposited in the office of said Board [of Education] for distribution among the several cities and towns of the Commonwealth" (Board of Education 1870, 5). Replies of these nine individuals demonstrate an extensive range of purposes for and benefits received from instruction in mechanical drawing. Some writers focused on economic advantages anticipated from instruction in mechanical drawing; others addressed drawing relative to more broad-ranging educationally propitious issues, such as its potential to instill moral character, develop intellectual capabilities, and aid in teaching other school subjects.

Discussions by various authorities lamented the impoverished condition of mechanical drawing in Massachusetts and throughout the United States. Respondent John Woodman of Dartmouth College believed mechanical drawing instruction would benefit local economies, and declared that a "proper training in Drawing of ten or fifteen years, in many a town in Massachusetts, might double the industrial efficiency, and put two for one on account of this influence" (Board of Education 1870, 31-32). Louis Bail of Yale College described America's plight of having only a few available skilled mechanical draftsmen: "The whole nation is deploring the lack of good ornamental designers. We are becoming tired of sending so many millions to Europe for articles that we might produce cheaper at home if we had skilful designers" (17). The economic potential for drawing education was stated with equal emphasis by numerous other respondents.

Besides the possible financial benefits acquired from drawing education, many other advantages were presented by the nine authorities. William Bartholomew, a teacher of drawing in the public schools of Boston, believed drawing "cultivated the habits of *neatness* and *accuracy*," as well as taste (Board of Education 1870, 24). He also discussed drawing relative to imaginative and inventive faculties, and concluded that drawing should be undertaken as a "means

of *improvement* as well as [for] *amusement*" (27). J.W. Dickinson, who taught drawing at the Westfield Normal School, advocated drawing lessons as a "valuable auxiliary" to study in arithmetic, geometry, botany, natural history, and penmanship (41). Drawing was seen by Boston public school drawing instructor Charles Barry as being of "inestimable use," and he believed it "tended to improve the intellect of the masses, [and] purify the tone of their moral character" (43). A past Commissioner of Education, Henry Barnard, asserted that drawing was directly useful in various academic subjects such as natural history, natural science, and geography, and that its acquisition "can introduce its possessor more directly into the region of the beautiful, the true and the good, both intellectually and morally" (47).

Responses to the drawing subcommittee's circular contained a variety of benefits secured from an education in drawing. Rather than advocate a single view, these prominent drawing educators espoused diverse purposes for drawing education. The nine respondents were, however, unified in their belief that concerted effort should be made to promote drawing education in Massachusetts. This exhortation was stated by the drawing subcommittee in its report to the entire Massachusetts Board of Education. The report was unanimously approved by the Board, which passed an affirmative drawing education recommendation to Massachusetts lawmakers. In its statement to the legislature, the Board of Education recommended passage of:

An enactment requiring elementary and free hand drawing to be taught in all the Public Schools of every grade in the Commonwealth; and which shall further require all cities and towns having more than [blank] inhabitants, to make provision for giving annually free instruction in industrial or mechanical drawing to men, women and children, in such manner as the Board of Education shall prescribe (*Thirty-fourth Annual Report* 1871, 166).

This recommendation rankled the petitioners, who saw it as ambiguous in wording and lenient in effect. This perception was addressed by Joseph White, a member of the drawing subcommittee:

The Board are aware that the action recommended falls far short of that contemplated by the petitioners and embraced in the draught of a Bill presented by their Committee for the consideration of the Board. Nevertheless it is a beginning, and the steps are in the right direction. They are easily taken, . . . and will lead, . . . to the adoption of the more comprehensive and complete arrangements designed by the petitioners (*Thirty-fourth Annual Report* 1871, 166).

It is difficult to determine whether this statement by Joseph White reflected ideas he believed would occur, or if it was made to appease the petitioners. However, it appears that incongruent aims existed between what the signatories desired of the legislation, and what the Board of Education proposed to Massachusetts lawmakers.

The petitioners were desirous of instituting mechanical drawing education. The Board of Education seemed to have taken a different approach in its recommendation to the legislature. Unlike any previous public proposal on the topic, the Board divided the issue of drawing education into two separate matters. The first section of the proposal addressed the type of drawing education recommended to be required in all graded public schools: elementary and free hand drawing. The second part of the recommendation focused on industrial or mechanical drawing instruction for men, women, and children. Use of these specific drawing terms by the Board of Education may be tied to information received in replies to the subcommittee's circular. Throughout the nine responses to the circular, mention was made of elementary, free hand, industrial, and mechanical drawing. Elementary and free hand drawing were described as basic types of instruction that required little more than blackboards, chalk, pencils, paper, and a few models or flat copies. Industrial and mechanical drawing were more advanced approaches, and necessitated use of rulers, drawing pens, drawing boards, T-squares, and mathematical instruments.

The Massachusetts legislature was presented with a dilemma. Lawmakers had been furnished a number of diverse purposes, approaches, and terms, related to drawing education. Many of these varied directions went well beyond the mechanical drawing education advocated by the fourteen petitioners. Thus, Massachusetts lawmakers sought to answer the primary question: What form of drawing education legislation should be drafted to satisfy these heterogeneous constituent factions?

As a solution, legislators proposed and adopted a Drawing Act based on compromise. They undertook a legislative maneuver that supported local autonomy for each Massachusetts school committee. To not limit or constrict the possible interpretations of the statute by school officials, legislators enacted a law that placed all Massachusetts cities and towns in a position to select the type of drawing education most appropriate for scholars in their public schools. This freedom of choice is evident in an examination of the approved legislation:

#### AN ACT RELATING TO FREE INSTRUCTION IN DRAWING.

*Be it enacted, &c., as follows:*

SECTION 1. The first section of chapter thirty-eight of the General Statutes is hereby amended so as to include Drawing among the branches of learning which are by said section required to be taught in the public schools.

SECTION 2. Any city or town may, and every city and town having more than ten thousand inhabitants, shall annually make provision for giving free instruction in industrial or mechanical drawing to persons over fifteen years of age, either in day or evening schools, under the direction of the school committee.

SECTION 3. This act shall take effect upon its passage.

*Approved May 16, 1870.*

*(Secretary of the Commonwealth 1870, 183-84)*

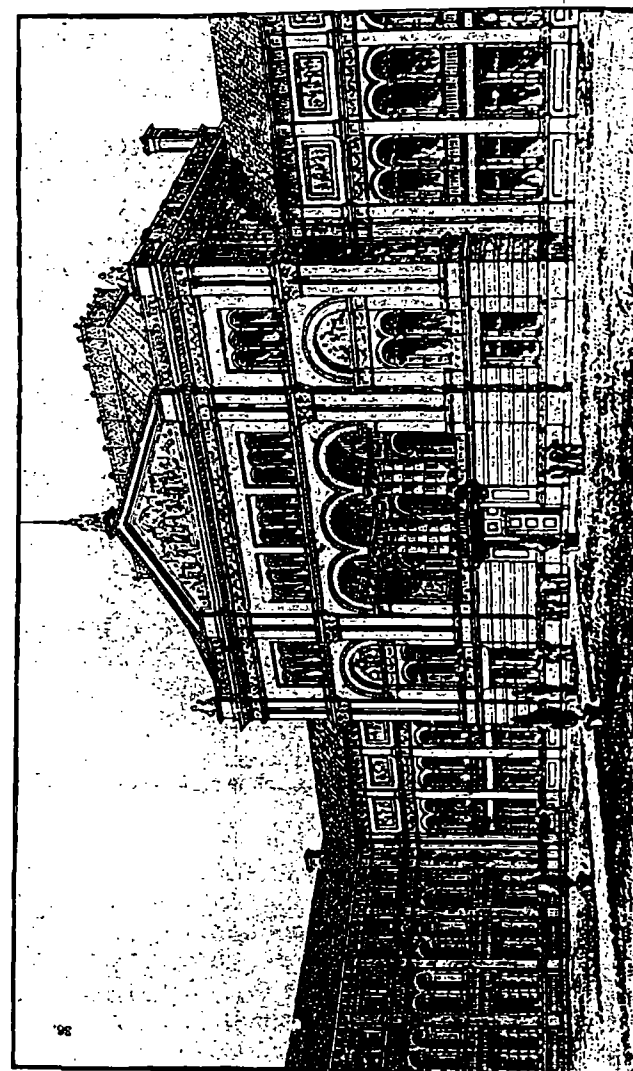
### Interpretive Conclusions Concerning the Drawing Act

It appears the Drawing Act of 1870 was adopted to accommodate a variety of purposes for drawing education in the graded public schools of Massachusetts. In Section 1, the general term "Drawing" was used, rather than specified types of drawing instruction such as "elementary" and "free hand," that were proposed by the Board of Education. This legislative action appeared to conflict with the industrially focused desire for drawing education promoted by the petitioners. These individuals seemed disgruntled by the perceived ambiguity written into the Drawing Act; they viewed the law as being more broad in purpose and narrow in effect than the version they had submitted to the drawing subcommittee. But because the drawing subcommittee had received and in turn had promoted a variety of purposes for drawing education, it is not surprising that lawmakers chose to leave unspecified the type of drawing education administered in Massachusetts graded public schools.

Writers have tended to focus on the industrial aspects of the 1870 Massachusetts Drawing Act. The law often has been viewed as solely promoting industrial drawing, and frequently has been described as an "Industrial Drawing Act." That title does not seem to accurately describe the legislation. The law was written and adopted as a "Drawing Act" that added drawing to the list of eight then required public school subjects. The statute's only mention of "industrial or mechanical" drawing occurred in Section 2, and specifically applied only to the education of citizens over fifteen years of age. At the time this legislation was enacted, most Massachusetts citizens completed or terminated their formal public education by age fifteen (Clarke 1885). With this historical background, it seems obvious that Section 2 of the Drawing Act was aimed not at the majority of school-age children, but rather at "a class of persons quite distinct from scholars in our Public Schools" (*Thirty-fourth Annual Report 1871*, 171). The specific mention of industrial or mechanical drawing stated in Section 2, coupled with the lack of any designated direction for drawing education in Section 1, makes it appear that lawmakers did not intend to define precisely the type of drawing education provided students in Massachusetts graded public schools. For this reason it seems misleading to label the legislation an "Industrial Drawing Act." To describe the law in this manner does not fully acknowledge the ostensibly broad aim for drawing education recognized by Massachusetts legislators in adopting "An Act Relating to Free Instruction in Drawing."

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SOUTH KENSINGTON MUSEUM.  
CENTRAL HALL.

The South Kensington Museum, now the Victoria and Albert, moved to this building in 1856. Under the direction of Henry Cole, South Kensington's art school and museum became a centre that produced art masters for schools throughout Britain and its colonies. This illustration is from Walter Smith's 1872 book, *Art Education, Scholastic and Industrial*. Boston: James R. Osgood. (Soucy Collection).

ART EDUCATION HERE

1987

MASSACHUSETTS COLLEGE OF ART





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## WHY GOVERNMENT CARED

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DIANA KORZENIK

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Class D 1885  
Deacon House

This article set in  
11pt. Palatino

By the end of the nineteenth century, whether for sewing machines, house paint, tea, or coffee, advertisements showed images of the good child, a little girl or boy, drawing before an easel or a table. These popular images suggested both the discipline and the pleasure attributed to making art. The good child was the symbol of hope. The drawing exercises that often accompanied these advertisements were intended as antidotes to a condition that had oppressed and obsessed Americans for a good while: the art made in America rarely made nineteenth-century citizens feel proud and confident. Americans tended to fault themselves for being unartistic.

Two views accounted for this presumption of aesthetic inferiority, and they were often confused. One view was that Americans were simply unartistic, somehow essentially insensitive to beauty. The other, buttressed by historical justifications, was that people here chose not to invite art into their lives because in art, they saw reverberations of aristocracy and religious corruption. Either way, the consensus was that the United States was simply uncongenial to art.

However it might have been accounted for, Americans became preoccupied with their perceived aesthetic inferiority. My purpose is not to evaluate the accuracy of nineteenth-century judgments but rather to identify how a preoccupation with art pervaded and shaped national political decision making.

Artistic improvement is a theme that recurs throughout the printed documents that survive from the past century. In 1835 Thomas Cole, painter-patriarch of the Hudson River school, gave a lecture in New York's city hall to the American Lyceum, a distinguished society "devoted to the discussion of questions related to popular instruction."<sup>1</sup> In his lecture, subsequently published in the *American Monthly* of January 1836 as "American Scenery," Cole faulted all strata of American society for not attending to the richness of the American landscape and urged that they use its features as a basis for our nation's art.

According to Cole, people needed only to be taught and they would become aesthetically responsive. That Americans could be quite attentive to nature was amply evident. Only prejudice kept them from being responsive to nature. People closed themselves off from American landscape because it was "less fashionable and unfamed" than that of Europe, he said. "[Their] eyes were never opened to the beauties of nature until they beheld foreign lands, and when those lands faded from sight [their eyes] were again closed and for ever."<sup>2</sup> Cole believed that the capacity to respond to beauty was inherent in the human being: "There is in the human mind," he wrote, "an almost inseparable connexion between the beautiful and the good."<sup>3</sup>

A summary of the next 50 years' attitudes concerning Americans' perceived aesthetic deficiencies was published not by an erudite journal but by the United States Government Printing Office. Seven volumes of *The Executive Documents*, printed by order of the U.S. Senate for the second session of the forty-sixth congress in 1879 and 1880 and edited by Colonel Isaac Edwards Clarke of the U.S. Bureau of Education, showed the state of the visual arts in the nation. By the time of this publication, the government had accepted the responsibility of finding a remedy. In part, it was to reveal the facts in these volumes. The local histories, speeches, legislative recommendations, school committee records, interviews, and statistics included were the government's evidence that Americans had been too long blighted by the puritanical values of the colonists, which had left a "long-continued and widespread indifference to art." New England meetinghouses, Clarke wrote, were visible proof of the damage. Their appearance represented a regrettable moral decision: "It was not alone the poverty of the worshippers that for so many generations . . . made meetinghouses so bare and repulsive. . . . It was doubtless largely owing to this association [of art] in the minds of the colonists of New England with royalty and with Papacy."<sup>4</sup>

Clarke also cited the case of beaver hats as evidence of forces that had constrained or retarded Americans' aesthetic development. From the earliest days of the colonies, Americans had trapped beavers and been forbidden by the English from making the pelts into hats. It had been the policy of the English to discourage the development of manufacturing in the colonies so that people would depend on British products. The British compelled the Americans to sell their pelts cheaply, made them into finished hats, and sold them back at high prices. The beaver hats established a pattern that was repeated, Clarke wrote, when years later, plain bolts of cloth were shipped off to the people of Europe, to whom Americans deferred for their superior skill and design know-how. This pattern of dependency, in Clarke's view, had taught Americans to wonder if they could manufacture anything beautifully at all.

Daily the American public gave proof of its sense of inferiority, Clarke reported, when it paid millions, in aggregate, for foreign artists' and artisans' work: "Every cent of this represents the foreign tax voluntarily paid by the citizens of this country, simply as a consequence of their own ignorance and want of skill. It is in the nature of tribute money, formerly sent by subject to superior nations. . . . To export only raw materials and to import mostly manufactured articles is an open confession of inferiority."<sup>5</sup>

In the 44 years between Cole's and Clarke's publications, many sources reveal that in the nineteenth century, Americans were convinced that art—any form of beautifully made thing—was not at home here. As if to prove the point, in popular belief and behavior the early nineteenth-century landscapes, furniture, sculpture, portraits, even tools, so beautiful to collectors' eyes today, were virtually disqualified as art. Families learned not to like the objects that had been passed along from one generation to the next.

The contempt Americans felt for their own abilities was a way of expressing a passionate wish for artistic improvement. This self-condemnation sounded like

the child in an art class today saying, "I can't draw!" when he or she really means, "Show me how!" Just after the Civil War, Americans' preoccupation with art became a virtual obsession. At this time, productivity was in crisis. Waste and the cost of the war had burdened everyone. Not only did families suffer personal loss, but the nation carried a vast debt. Either the country had to become more productive, or it would get poorer. The economy needed a panacea, and that was art.

Art seemed to promise Americans some control over their markets, which otherwise were being overtaken. Steam transportation was delivering foreign artisans' products to neighborhood shops, and many goods sold in America were imported. Foreign labor threatened Americans right here on their own turf.

Americans saw and envied the mastery of many of the foreign artisans. Any bit of information on aesthetic production became precious. Many people felt it was their responsibility to set out to see how the Europeans had acquired their sophistication. "The United States," Clarke said, "realized that changed relations of Labor were not peculiar to the United States and people looked to countries under similar transitions. A... revolution in all industrial arts has long been in progress in Europe; and the nations are eagerly rivalling each other in their efforts to train up skilled artists and artisans."<sup>6</sup>

As if to demonstrate our maturity on the anniversary of the first 100 years of our nation's existence, the American government hosted the Centennial Exposition of 1876 at Fairmount Park in Philadelphia. This was one of several international industrial fairs in which nations displayed their finest work in textiles, ceramics, and metals along with sculpture and painting. Americans who had sent fine products to the previous expositions in London, Paris, Dublin, and Vienna now received foreign shipments on their own shores. Because it was on this side of the Atlantic, thousands of American citizens could view this fair in the six months it was open to the public. Even though many American-

made products were on display, the exposition seemed to intensify their dissatisfaction with their own aesthetic ability. As with earlier international exhibitions of art and industry, including the one in New York City in 1853, public displays of European goods enticed Americans to admire foreign goods and to seek to imitate them. The Centennial Exposition led artists and artisans to study foreign-made work. Their ratings of themselves in comparison with their foreign counterparts in the ten years after the Centennial Exposition were included in the report of the Massachusetts Bureau of Labor Statistics of 1886.

In this report, one steel engraver described how he got ideas from the Japanese. Another described how he could not yet equal imported colored glass. A producer of draperies confessed that his firm could use little that was American because imported goods were both better and cheaper. Some artists studied the economics of foreign product sales. One observed that Americans can still learn from foreigners who make a good thing and offer it at a low price to sell all they can of that one object.<sup>7</sup>

America's artistic needs gave people something specific to blame for their problems. From the end of the Civil War, politicians, educators, indeed everyone, grasped at art as a way of making themselves become equals to the Europeans. If aesthetic dependency was impoverishing them, then with aesthetic independence, they reasoned, the economy should prosper. America's material prosperity depended on all people becoming *artistic*. If the nation was ever to extricate itself from the bond with England, citizens had no choice but to overcome their supposed "bad taste" and "prejudice" against art. And the English, with their own history, could provide, an example of just how to do that.

Massachusetts, a state that was already reaping profits from imitating English industrialization in its burgeoning textile industry, decided that it had to ensure its preeminence. Its priority became the promotion of art education, of training that would guarantee

citizens superior aesthetic skills. In 1870, the state legislature passed a law mandating that all cities and towns with populations of more than 10,000 had to offer not only drawing classes for young people in the schools but also free after-work adult versions of these classes in the evening. Drawing promised to elevate Massachusetts above other states and to help its citizens hold their own industrially. The aim was to improve the taste and skill of working men and women so that the standards of production and consumption would rise. The law was also expected to foster a pervasive public sentiment that would inspire the making of "high art."

Because Americans had a history of deferring to others in matters of art and because they felt they needed someone to be in charge and to direct them, the powers-that-be in Massachusetts imported Walter Smith in 1870. He came as a highly recommended English art master to encourage the art idea in industry. Industrialists and leaders in government in Boston and throughout the state consolidated one powerful leadership role in art education by jointly funding a full-time position. Half the time Smith was to report to the city of Boston, and the other half to the state. The concept of this dual appointment was less to save money and more to control a program of diffusing art throughout the state, whose educational system was strongly based in city and town control.

In his new role, Smith had little difficulty telling Americans that they were aesthetic neanderthals: "Now I hold that whilst it requires some courage to say deliberately that we [the United States] are behind European nations in taste and skill, we must say it, though it makes the eagle scream...for it is the only verdict that can be given by honest and competent judges."<sup>8</sup> Walter Smith must have actually liked telling Americans that, and people must have approved of his doing so, because he continually devised variations of it for shaming them. It suited him, and for a time, them, to be told that they were at the very bottom of the cultural totem pole.

For the state of Massachusetts, Walter Smith

established a traveling museum, a multitude of evening drawing classes, and a professional art school—the Massachusetts Normal Art School (now the Massachusetts College of Art), which was to develop the artists who would teach art to others. For the city of Boston, Smith provided lectures, exhibitions, and workshops to improve the art education of Boston's young people. But in time, Smith's insults and his policies, spoken as they were in his British accent, began to irritate the Americans who heard them. As his educational system—a composite of British and French techniques—took hold because of his lectures, his textbooks, his drawing exercise cards, and his teachers' instruction manuals, the people here began to resent his ridicule of their judgment and his deprecation of their taste. After years of self-criticism, they lost their tolerance for this Englishman's faultfinding.

When Clarke described the Massachusetts plan as "the initiation of a movement for the naturalization of drawing in our school system,"<sup>9</sup> he unwittingly revealed some people's feelings that drawing didn't belong here. Drawing, metaphorically, was a foreigner in American society, a lost immigrant, needing guidance and adjustment to fit into life here in the United States.

Other nations were reputed to have raised themselves in a short time from a low aesthetic level to an improved condition, and Americans became interested in how they had done it. One example was Russia, which had consciously recreated a national art under the patronage of the czar, the secrets of the old Byzantine craftsmen having for centuries been lost. The Russians collected the old art from convents, chapels, and palaces and reproduced it. At the same time they instituted the Strogonoff School for artist-artisans, where mechanical training was to blend with literary education. The Russians proved that "definite instruction in the fine arts...and the mechanical arts can both be successfully given, and that it is possible for a ruler or a community to train both artists and artisans."<sup>10</sup>

England too had had a deliberate movement to improve itself aesthetically. At London's International Exposition in 1851, England saw the aesthetic inferiority of her own products and became possessed with the will to overcome it. With the cooperation of the Royal Family, Parliament, manufacturers, educators, and artists, England underwent a Cinderella transformation. First with the establishment of the South Kensington School and its museum, and second, through a system of government art schools, England proved it could create a wealth of new and beautiful articles and generations of artistically adept citizens. Unlike Russia's enterprise, England's sought not to revive old forms but to create new ones such as art pottery—Doulton Ware and Lambert Faience—that more than justified the effort.

Americans saw that the British had improved themselves and heard Walter Smith, who by then was living in Massachusetts, tell them, "It used to be the monopoly of England to stand lowest in the visible evidences of civilization as seen in her manufacturing industries. I am sorry to be obliged to say today, we in America have inherited the reputation which England has lost."<sup>11</sup>

Americans saw with their own eyes the results of each country's efforts. That both Russia and England successfully produced and displayed their artistic products at the Centennial Exposition was proof that nations could change. Clarke credited that change to the fact that "the nations of Europe begin with the children."<sup>12</sup> So America began with its children.

Schooling was identified as the powerful tool to reverse our unaesthetic conditions at the end of the nineteenth century. Confidence in the potential of schools grew, and more and more families arranged their lives so that their children could work fewer hours and spend more of their time in school.

Cultural transformation was the mission of the public schools. The chancellor of the University of the

State of New York, George William Curtis, addressing superintendents and other educational leaders at the 1891 meeting of the National Education Association, said: "The American public school is the true temple. In religion, in politics, in society, even in charity, we are all divided into sects and parties and clubs and cliques. . . . It is the American temple dedicated to what we believe the essential condition of popular government, an educated people. . . . The child is educated by the state, not that he may read and write only, but that the trained power and noble intelligence of the American citizen may tend constantly more and more to purify and perpetuate the American Republic."<sup>13</sup>

In 1888, before the graduating class at the Maryland Institute Colleges of Art and Design, Isaac Edwards Clarke went even further. He cited the few schools devoted specifically to art learning as the "Citadels of our safety": "In the early days of warfare when every newcomer was a stranger and every stranger a foe, the people who then dwelt in Ancient Greece built their habitations around some almost inaccessible height. . . . Every little town and city in Greece had thus its Acropolis. In like manner in the Middle Ages, the Citadel, from some commanding height, dominated the town and surrounding country at once a friendly and threatening fortress. Today, the Acropolis of our American cities, the Citadels of our safety, are found in institutions like these. . . ."<sup>14</sup>

Beyond creating a class of workers who bring about material prosperity, Clarke said that institutions like the Maryland Institute build up and preserve the ordered life that alone makes community possible. Schools offered the great hope for this nation that craved artistic improvement. Through schools, change could be expected.

In retrospect, the chase after artistic improvement was not what it seemed to be. The preoccupation with art disguised an even more acute problem. The aesthetic inferiority against which everyone raged and from which people tried to extricate themselves was

itself a symptom, an angry response from a society caught in the vortex of change and turning its rage inward against itself.

Locally sold objects no longer were formed by people one knew who got their skills from their elders and could pass these skills along to the young who lived nearby. Not only were local products made by strangers, but family members themselves became strangers as men and women went off to mills and factories to gain reliable incomes.

A deepening crisis was the transformation of work. Slavery was gone. Cheap, if not free, labor was needed. As a result of the dissolution of slavery after the Civil War, compelling people to work had become a particularly sensitive issue. It was offensive, morally bad, and economically unproductive. Instead, entrepreneurs emphasized skill and pleasure as motives for work that would appeal to the worker. "In this world," Clarke said, "all men and women must work; it is the law of life, the only path of progress. The only choice given is, shall your work be good work, work that you love, work that helps you, and helps the world; or shall it be bad work—debasing, hopeless toil, such as now, for millions of men and women, robs life of all joy?"<sup>15</sup>

Now this idea of work that ennobles was not new. John Gadsby Chapman's *American Drawing-book*, first published in 1847, had told its readers that drawing "has its practical uses, in every occupation of life. It opens inexhaustible sources of utility, as well as pleasure, practices the eye to observe, and the hand to record. . . . It does more: it gives strength to the arm of the mechanic, and taste and skill to the producer, not only of the embellishments, but actual necessities of life."<sup>16</sup> It is no coincidence that new editions of Chapman's words were published from the Civil War up through the post-Centennial period. Chapman fueled the art improvement movement.

With increased fervor, the same sentiment recurred in Clarke's commencement address to the art

students graduating from the Maryland Institute in 1888: "The chief message which Art brings to modern life is the announcement of the truth that Labor can be made a delight and a blessing to all."<sup>17</sup>

The graduates and their parents heard the call. They and others who were alert to the times understood that the fertile soil for the economy was no longer merely the earth. Workers were moving out of the cotton fields into the fields of artistic industries. As far into the future as Clarke and his contemporaries could see, art education was fitting women and men to be "producers in the field of artistic industries."<sup>18</sup> Though factories had replaced the anvil of the smith and the workbench of the joiner, Chapman's words still held true: "Drawing is ever at hand with its powerful aid, in strengthening invention and execution, and qualifying the mind and hand to design and produce whatever the wants or the tastes of society may require."<sup>19</sup>

With the Senate's imprimatur, Clarke assured people that art labor would bless both producer and consumer: "He who would best deserve the title 'artist' is he who most clearly perceives that true Art is ever in harmony with nature; that Man's best Art is but a feeble suggestion of the perfection of The Great Artist and is in accord with His works."<sup>20</sup>

By 1880, art labor had become an economic, intellectual, religious, moral, and democratic opportunity. The title of Clarke's first volume, *The Democracy of Art*, educated and shocked readers, to most of whom these terms were contradictory. Clarke tells us: "As the Word, once spoken in Palestine, has had the power to lift up the humble and loose the fetters of the bound; so, today, Art, with informing impulse, transforms toil from pain to pleasure! The message of Art is the Enfranchisement of Man."<sup>21</sup>

Unfortunately, though they meant well, our Victorian predecessors caused subsequent generations a lot of trouble. Because fancy objects sold well and netted merchants great profits, people labeled these things art

and Americans learned to satisfy the desire to become artistic by buying them. In fact, what they were buying into was the new mass-production economy.

Industrialization had its price. One of its costs was the contempt for the sensitively formed handmade object. The system had people trapped. As Clarke warned us, "Now the word Art has to speak to this pushing generation is in no accord with this hurry, this maddening race of Competition which so characterizes the present age.... this desire to produce things by wholesale and to induce millions to buy them in haste... is the old story of Slavery. The planter bought more land to raise more cotton and bought more slaves in order to work the land and the vicious circle rolled on and on, till it brought its own foredoomed and foreseen destruction."<sup>22</sup>

Today, we see that it is nonsense to view nineteenth-century America as a nation without art. The millions of illustrated pages in periodicals from that time and the photographs of objects that proliferate in our art and antiques journals now indeed prove that we did have art. I see the distorted claims about America's lack of art as a way of creating an appetite for the new, as the inevitable consequence of launching an industrialized economy. Thomas Cole, who regretted the damages that industry was wreaking on the nation, would probably be appalled to know that his words gave momentum to industrialization some 50 years after his death.

The maddening race for profits fueled the pursuit of the art education movement. We had art before Walter Smith, but we were taught to have contempt for it. The new economic system required rejection of the past and creation of a new art, an American art, that could be integrated into industrial production. We needed an art that would cause people to reject old things and tempt people to buy new things. Today, the claims that we had no art and the related quest for artistic improvement may both be seen as instruments of nineteenth-century America's economic policy.

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MASS COLLEGE OF ART  
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\_\_\_ PILGRIMS AND PIONEERS: \_\_\_  
\_\_\_ NEW ENGLAND WOMEN \_\_\_  
\_\_\_ IN THE ARTS \_\_\_

Edited by  
Alicia Faxon  
and  
Sylvia Moore

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## THE ART EDUCATION OF WORKING WOMEN 1873-1903

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Massachusetts Normal Art School, founded by the state in 1873, revolutionized *who* could study art in this country. As a normal school, it was one of the institutions created as part of a movement to improve the quality of teachers, but as a normal *art* school, it was unique in this country. At that time many people associated art with affluence and privilege. At this fledgling school, art was reinterpreted as the legitimate domain of working people. Descendants reminisce fondly even today about how the school opened the world of art to the whole family because a great aunt, grandmother, or uncle could study there free. Moreover, Massachusetts Normal Art School (henceforth MNAS) and its first director, Walter Smith, transformed not only individuals and families, but also the direction of opportunities in America.

One consequence of the founding of this public art school (now the Massachusetts College of Art), was the creation of a framework in which women developed skills that enabled them to pursue careers in art. Women were central to the plan. Smith wrote:

"There is an unworked mine of untold wealth among us in the art education of women. In the field of general education here I am informed that nine tenths of the teachers are women; and some explanation of its excellence may be found in that fact!"<sup>1</sup>

"It seems to me that an infinite amount of good would be done by opening up the whole field of art instruction and art workmanship to the gentler sex. I do hope there shall be absolutely no distinction made concerning the eligibility or disqualification of sex in the students. It is only fair and honest that both should have identically the same training and the same opportunities for becoming 'valuable persons' ...And then we shall attain to one great result...we shall double the agency and area of art culture, and provide employment for a large number of excellent persons who suffer the lack of it now."<sup>2</sup>

### *Demographics*

The enrollment statistics of the MNAS are stunning. Of a total of 117 men and women who received certificates for at least one art specialty in

the first thirty years of the school, only 219 were men, while 898 were women.

Learning to draw was for the nineteenth century what computers are to us now. Art teachers were in demand to bring art skills to every home. This demand justified the importation of Walter Smith to Boston by the city and the state jointly, because the powers-that-be perceived the need that Smith articulated in 1872:

"Above all, there is an immediate and pressing need for the creation of a class of public art instructors; for I do not spend a week without receiving requests from different parts of the State of Massachusetts, and from other states as well . . . on the other hand, I have been consulted by many individuals . . . who want to become teachers of art, and to be put into the way of getting the necessary professional instruction. Here then, face to face, are the actual need of the community, and the people who are anxious to minister to that need.<sup>3</sup>

Why were women so important to the scheme of this new school? Since women had proven themselves successful as classroom teachers, it was assumed they would also excel in the teaching of art. A woman whose name comes down to us only as Miss R.L. Hoyt, a student from MNAS' first graduating class who remained as a MNAS faculty member for 38 years, recalled how Walter Smith set out to make his experiment succeed. For the school's first class, Smith recruited as students, artists who already had been teaching drawing in their own studios in Boston. They agreed to enter the first class of the school as pupils in order to ensure good work at the end of the year. He enlisted the sympathies of artists by saying, "Won't you join us, and work with us, for the establishment of this needed school?" Miss Hoyt, who listed herself as one seduced by Smith's plan, recalled, "It was ever difficult to say 'no' to Walter Smith; I replied that I had no plans for the coming year and I would gladly become a member of the school."<sup>4</sup> By saying "member" rather than "student," Hoyt's discomfort with the arrangement showed. That was resolved by the second year, when she became a faculty member. Mercy A. Bailey, Annie E. Blake, Louise M. Field, and N. Dranga all similarly came as students and remained as faculty. Smith thus solved two problems at once: he disguised skilled artists as students so they would produce impressive art work to remove

any doubts of those who judged the validity of the school, and, at the same time, he gathered together artists who could be his faculty, for it was not easy to assemble one, particularly to teach along the lines of *his* system.

Because the booming interest in learning to draw continued, each class of MNAS alumni, a huge proportion of whom were women, continued to meet the demand for teachers. The MNAS 1903 Thirtieth Year Circular and Catalogue supplies some details of career paths of the first 30 years' alumni. Since viewers from all the states had sung praises for the display of MNAS student art work at the 1876 Centennial Exhibition in Philadelphia; over the next quarter century MNAS alumni became prized everywhere. Beyond those five who chose to teach at the school that trained them, other women went to various parts of the state of Massachusetts, teaching at normal schools in Bridgewater, Westfield, and Worchester. Some women taught in New York State, at Teachers College, Columbia, and Pratt Institute. Others went further, to the Agricultural College in Manhattan, Kansas, the State Normal University in Illinois, Hampton Institute in Virginia, and St. Louis Normal School in Missouri.

Regardless of whether they had studied specifically to be teachers, many of the alumni taught. Though all but four of the 76 alumni who completed the program "Pedagogy and Supervision" in those first 30 years were women, almost double that number of women entered public school art teaching, a field which burgeoned after Massachusetts' passing of the 1870 Drawing Act, requiring that free drawing classes be offered in every city and town with population in excess of ten thousand. By the turn of the century, 121 (12 percent) of the women graduates had committed themselves to careers as artists teaching and supervising this new subject, art, in classrooms of children from kindergarten through high school.

#### *Art as Technical Education*

But why should this modest achievement have gained the school such national prominence? At the time when MNAS was founded, education was in the midst of massive change. The instigator, Horace Mann, Secretary to the Board of Education in Massachusetts, worried about the average working class child trapped in debilitated schools with

regressive or nonexistent teaching methods. The education that children received compared adversely with the advance methods he and his wife, educator Mary Peabody Mann, observed in their research tours throughout Europe. Mann captured the public imagination when he returned to the United States and pursued his quest for educational reform that included the teaching of drawing.

Mann's efforts to improve the education of children and adolescents was supported, in 1862, by the federal Morrill Land Grant legislation, which instituted practical studies in public higher education. With this innovation, agricultural colleges, technological institutes, and MNAS were forged into an unofficial league of kindred institutions, all of which aimed to build a skilled, productive class of people whose learning could be useful and profitable.

Walter Smith, who always thought of education in terms of systems, familiarized himself enough with the educational changes in this country to align his efforts with the movement of the technical institutes and Land Grant colleges. He wrote:

"I have no doubt that eventually, whilst the bond of common tongue, the interests of trade, and the facilities of intercommunication, will forever unite the sovereign states of America into one nation, there will yet be independent departments of science and art in every metropolitan city, from which will emanate the art education of each state. But just as . . . Harvard and Yale . . . may be said to be the national universities of America, so I believe it will be found, that in one or two intellectual centres, there will arise national schools of design, which will be to industrial education, what Harvard and Yale have been to professional education. *Technical education in art and science may be described as the liberal education of the working classes* (my italics) who have not found a home in the universities. . . The evidence is strongly in favor of Boston being the first city in the union to establish a national school of design. . . (Here he speaks of the school he was in the midst of creating: MNAS). The establishment of a museum of Fine and Industrial Arts in Boston, now in the process of construction, has committed the city to a project which forms an important part of any national system of art education.... A museum, however rich in its contents and perfect in its arrangements for exhibitions, is but a show, unless it

combines with its wealth of art the active educational agencies in the classroom which are to transmute its wealth into currency."<sup>5</sup>

For Smith and other masterminds of Boston's artistic development, the museum was an extension of his art school. He wrote of evening lectures in its public lecture hall that would have two-thirds of the seats offered free to working men and women and the remaining third to art students, where all would be engaged in listening, taking notes, or drawing in their sketchbooks.<sup>6</sup> The museum was to be the laboratory for MNAS' technical education.

#### *Redefinition of Work*

The opening of this public art school in 1873 was the result of substantial crises besetting the nation. Art was a subject that Americans had been concerned with before the Civil War, but after the war, art truly became an obsession.

The Civil War had left broken families, drained of spirit and resources, and maimed the nation with a huge debt. Massachusetts was particularly worried because, though it had been in the forefront of industrial production with its vast mills in Lowell and Lawrence, other states were rapidly gaining the technology that had been its advantage. Something had to be done to guarantee to Massachusetts the industrial preeminence to which it had become accustomed.

As if competition between the states was not enough, other threats came from abroad. Steam transportation now could deliver foreign-made products anywhere, and as these rival products arrived in ever greater numbers, the fine workmanship displayed in them aroused curiosity and envy. When the people who made the fascinating products also arrived, Massachusetts could waste no time before doing something to hold her own in the competition.

Meanwhile, the nation was struggling for a redefinition of work, erasing even the faintest reminders of slavery. To distract workers from the oppression of their long working hours, entrepreneurs associated art with labor. "Art labor" was to make work more palatable and more marketable. As Isaac Edwards Clarke said, "In this world all men and women must work; it is the law of life, the only path of progress.

The only choice given is, shall your work be good work, work that you love, work that helps you, and helps the world?"<sup>7</sup> In a commencement address, Clarke, an advocate for art education, actually declared, "The chief message which Art brings the modern life is the announcement of the truth that Labor can be made a delight and a blessing to all."<sup>8</sup>

#### *Redefinition of Art*

Art and economic advancement were bonded in the public mind by the last half of the nineteenth century. Signs of it may be read as early as the 1840s when farmers read that drawing "assists the farmer to arrange with taste and beautify his grounds".<sup>9</sup> Periodicals and books argued that work became superior and more valuable if the worker took the time to learn how to draw. Consequently, workers did learn to draw, to plan more carefully, to avoid waste, and to show clients their saleable ideas.

The most prominent art instruction book, published first in 1847 and then reissued through the 1870s, John Gadsby Chapman's *American Drawing-book*, assured its readers, "Drawing has its practical uses in every occupation. It opens inexhaustible sources of utility."<sup>10</sup>

#### *Who Let the Women Go?*

Entry into the world of work was the wedge that ultimately created widespread art opportunities for women. Especially in the early days of mill life, work had dignity. With the growth of the industrial cities, families clung together less and the promise of a regular pay check sent women off to worlds about which they and their parents knew nothing. Daughters who never would have found themselves painting and drawing in private girls' seminaries found themselves studying art because it was seen as ultimately contributing to the economy of the family. Reputed to have aesthetic natures and fine hand skills, girls' endowments seemed to make them prime candidates for "art labor" as it came to be known.

For the almost 900 women who attended MNAS in its first 30 years, art school was just one small step further toward an acceptable independence. The way was paved by the Massachusetts legislature that had passed The Drawing Act of 1870. Adults thereby were assured of what was now a right for every school child: "training in art."

Mill cities had the population to justify free evening drawing classes; Lawrence, Lowell, Springfield, Fall River, Worcester, New Bedford all had populations over ten thousand. Even after twelve hours of work, men and women would go to these classes in the evening to learn and to practice. Not surprisingly, the taste for art developed and students wanted more. By 1873, their opportunity had come. The MNAS was explicitly created to allow those avid draughtsmen and women to extend their skills. It became acceptable for a young woman to go off to Boston, get a room in a boarding house, and attend daytime drawing classes at MNAS.

MNAS had high visibility. As early as 1875, the students published a book, titled *The Antefix Papers*, of presentations originally offered at weekly meetings of the Massachusetts Art Teachers' Association. Charles Callahan Perkins, the moving force who saw to the founding of both MNAS and its partner, Boston's Museum of Fine Arts, was then Chairman of the Massachusetts Board of Education. Perkins began his preface to the book:

"The papers here collected were written by many earnest *workers* (my italics) in a cause which is becoming everyday more important in the eyes of Americans ...it is the work of men and women *laboring* under every disadvantage, to fit themselves to be art teachers."<sup>11</sup>

"The cause" according to May Smith Dean, one of Walter Smith's twelve children, was to remedy the scarcity of information about art, particularly the lack of art books in America.

The research in the *Antefix Papers* was published without a clue to the individual authors. Only Smith himself, Perkins, and William R. Ware are named. Fortunately, in Smith's own copy he penned in the author's names. Although the first chapter, written by Smith himself, was entitled, "The Greatness of Great Men," 17 names beginning with "Miss ..." were authors of the remaining 29 chapters. A sampling of authors and subjects is listed here. Miss R.L. Hoyt, who recollected how Smith first brought her to MNAS as a student, wrote "The Application of Principles of Design to Cast Metal Objects." Miss N.N. Stuart wrote on "Color — The Origin of Pigments and their Chemical Action." Miss Mary E. Clapp wrote "Design Applied to Carved Objects," and Miss A.M. Spalter was the author of "Design

Applied to Printed Fabrics." The papers were not all about technical subjects. Miss Caroline Nolan wrote on "Historic Schools of Painting down to the Seventeenth Century," and Miss E.F. Locke carried the survey forward into the nineteenth century. Miss S. A. Walker wrote "Pottery and Porcelain." The most up-to-date subject was that of Miss L.A. Dudley, who wrote on the technological change that was soon to transform the role of the artist and the diffusion of images in this country, "The Application of Photography to Engraving."

#### Conclusion

MNAS continued to find accomplished students for its classes. Who were they? More research needs to be done. The history of American art could profitably be expanded by examining the art of women who needed to work. The Boston Museum of Fine Arts exhibition "Bostonians; Artists in an Age of Elegance (1870-1930)" included many women, but few were of the laboring class. None of the 898 female alumnae of the first 30 years of MNAS were included. Of the next 30 years, only one woman, Margaret Fitzhugh Browne, Class of 1908, was represented in the Boston exhibition. Significantly, from the 60 years covered in the exhibition, 12 men with MNAS affiliation, either as students, faculty, or both, were selected.

The exhibition tacitly demonstrated that in Boston, especially for women, there were two rival artistic realities, that of the Boston Museum of Fine Arts School and that of the Massachusetts Normal Art School. Created for two distinctly different social missions, not viewed or even thought about simultaneously, these two visions create a peculiar discomfort if one attempts to merge them. We need to examine both and to pay attention to the difference and the discomfort.

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#### Notes.

1. Walter Smith, *Art Education, Scholastic and Industrial* (Boston: James R. Osgood and Company, 1872), p.28.
2. Ibid., p.29.
3. Ibid., p.24.
4. May Smith Dean, *History of the Massachusetts Normal Art School*

1873-4 to 1923-4. Reprinted from ten issue of the MNASAA Bulletin, April 1923 to May 1924, p.7.

5. Ibid., p.22.

6. Ibid., p.28.

7. Isaac Edward Clarke, *Art and Industry, Instruction in Drawing Applied to the Industrial and Fine Arts as given in the Colleges of Agriculture and the Mechanical Arts, and in the Public Schools and other public Educational Institutions in the United States, Vol 1* (Washington, D.C.: Government Printing Office, 1880) p.cxxxv

8. Ibid., p.234

9. Benjamin H. Coe, *Easy Lessons in Landscape Drawing* (Hartford: E.B. and E.C. Kellogg, 1842)

10. John Gadsby Chapman, *The American Drawing-book* (New York: J.Redfield, 1847), p.4.

11. Charles Callahan Perkins, in *The Antefix Papers* (Boston: Printed for Private Circulation, 1875), p.iii.

— Diana Korzenik



A.H. Folsom photograph of Girls High School Class, 1893, Boston.  
Courtesy of the Boston Public Library, Print Department.



Massachusetts Normal Art School class, 1888. Courtesy Massachusetts College of Art Library Archives.

# The people's college of art

Born from a swirl of public interests, the Massachusetts College of Art is celebrating its notable 125-year history, one carefully tended by college archivist Paul Dobbs.

The college's past has an eerie echo of the present. That Massachusetts still struggles to get art into its schools is a reassuring boost to education but sad evidence that efforts from over a century ago still haven't taken hold.

The story begins after the Civil War when the Lawrences, the Lowells, and other Massachusetts industrial interests had a heady idea: American manufacturing could soar if the public were taught to draw.

They were looking nervously over their shoulders at European manufacturing, and by comparison American products looked bad. Europe had free drawing instruction. Great Britain, sensing its inferiority to France, had also instituted such classes. Nearly all of America's best draftsmen had been trained on the Continent.

So in 1869, business and civic leaders sent a petition to the state Legislature requesting "some definite plan for introducing schools for drawing, or instruction in drawing, free to all men, women, and children, in all towns of the Commonwealth of more than 5,000 inhabitants." The signers included James Lawrence, Francis C. Lowell, and Jordan, Marsh & Co.

Within days the Legislature sought to turn industrial need into public policy, directing the state Board of Education to "consider the expediency" of providing free mechanical-drawing courses. But the board's four-person drawing education subcommittee proclaimed the need to investigate further. Instead of businessmen, the subcommittee surveyed educators.

Industrial drawing, the educators said, was indeed an economic boon, but it was also a soul-enhancer. It could build moral character, increase intellectual capacity, and improve students' study of arithmetic, geometry, botany, and penmanship. Thirty years earlier an account of an English industrial school declared that drawing helped students converse in "ideas upon which language operates but faintly."

Known as the Drawing Act, the resulting 1870 law tried to please the educators and the money-makers by declaring that cities and towns of more than 10,000 people had to provide free instruction in industrial or mechanical drawing and that "drawing" (with no specifying adjective) be taught in the public schools – leaving room for schools to choose what kind.

The law created a demand for drawing teachers, and this led to the opening in 1873 of a training school, the Massachusetts Normal Art School. Marked by Europe, the school's name derived from "ecole normal," the French term for a teacher training school. The principal, Walter Smith, came from England, where he trained at the South Kensington School, now the Royal College of Art. His weapon was appealing to America's sense of inferiority: declaring that drawing might lead America from the desert of its cultural deprivation.

Time built the school's American identity. Its earliest classes included female, immigrant, and working-class students. Its alumni have become better known for their works than their names. Among them is Annie Lucasta Rogers, class of 1900 and a feminist cartoonist whose work supported women's suffrage. In the class of 1914, Warren Newcombe, a landscape painter, became one of the special-effects pioneers who worked on the film "The Wizard of Oz." Albert Petito, class of 1944, designed Foster Grant sunglasses and combat helmets used by the United States Army.

Today a seemingly ordinary set of buildings off Huntington Avenue houses the college's 1,200 students, who study art education and history, design, painting, sculpture, photography, and other visual and media arts. The college's remarkable facilities include a glass-blowing shop, a foundry, and a printmaking shop.

Embedded in the college is Walter Smith's still lively and needed crusade for widespread art education – for art's, education's, and commerce's sake. As B.F. Putnam, a student in 1876, said: The new century needs "recruits in that army that is being raised to do service in that 'peaceful battle of form.'" True then, and true for the century to come.

as well as social, academic, and economic backgrounds, of its students, faculty, and staff.

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## THE WHITE HOUSE

Office of the Press Secretary

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For Immediate Release

November 5, 1998

### REMARKS BY THE PRESIDENT AND THE FIRST LADY AT PRESENTATION OF THE NATIONAL MEDAL OF THE ARTS AND THE NATIONAL HUMANITIES MEDAL

The South  
Lawn

11:18 A.M. EST

MRS. CLINTON: Thank you so much. Welcome to the White House. It's a great honor for the President and me to have all of you here. This is one of the days we look forward to, as we come together to celebrate the unique and indispensable role that the arts and humanities play in shaping our nation, and to honor those who have made such extraordinary contributions to human knowledge and expression.

There are many, many distinguished guests here today, but I want particularly to thank the members of Congress who are with us -- Senator Baucus, Senator Durbin, Representative Engel, Representative Morella -- and all the elected officials who are part of this celebration, for your support and commitment to the arts and humanities. (Applause.)

T.S. Eliot once said that "culture may be described

simply as that which makes life worth living." Well, we decided to open today's Arts and Humanities Award ceremony with a few minutes of culture that will surely make all of our lives a little more worth living. And I believe it will also enrich the lives of these young performers as well, to be able to perform before our awardees and all of you. I am delighted to present a group that has been at the White House before, the Jacques D'Amboise Dancers from the National Dance Institute. Please join me in welcoming these young performers. (Applause.)

(The dancers perform.)

MRS. CLINTON: You know, this day and this ceremony holds real significance for those of us who care deeply about promoting the arts and humanities in communities across our country, because that's where the real work is done -- in places where young dancers are trained, young artists are encouraged, young writers are critiqued -- all the work that goes on that enables us to really understand what T.S. Eliot said.

Today we pay tribute to a number of extraordinary Americans who have stretched our imaginations, tested our beliefs, celebrated our diversity, and channeled our emotions and ideas into positive forms of creativity and self-expression. We also recognize the contributions that each of you in this tent have made to enable us to be in a time when we can see that the arts and humanities are making such an impact on our lives, through your work, your philanthropy, and your public service.

I want especially to thank Bill Ivey, the Chairman of the NEH; and Bill Ferris, the Chair of the NEA; John Brademas, the Chair of the President's Committee on the Arts and Humanities; the members and staff of the National Council on the Arts, and the

National Council on the Humanities; and the President's Committee on the Arts and Humanities. I also want to acknowledge Diane Frankel, the Director of the Institute of Museum and Library Services, and the members of her board, who I will join later today in honoring three museums for their innovative programs serving children and families in their communities.

And finally, I want to thank all of you, who are the supporters of the arts in America. We are all in your debt. Thank you all very much. (Applause.)

We know and recognize how central the arts and humanities are to our lives and, particularly, to the lives of our children, like the young dancers we just saw. We know how they stimulate our imagination, but we also know how they connect us to each other and to our common humanity.

Over the past six years, many people in this administration and many of their partners in the Congress have worked tirelessly to promote the arts and humanities. We've been honored to hold and host many events honoring the arts and humanities here at the White House. And when the President and I began planning for the coming of the millennium, we knew it would come whether we planned for it or not, but we thought it would be a good idea to think of a way we could use this turning point in history to really celebrate the richness of America, and to look at ways we could think of gifts we might give to the future.

Well, we put the arts and humanities at the heart of our efforts, and developed a theme -- Honor the past, imagine the future. We have recognized and will continue to recognize our artists and musicians, our writers and historians, our poets and philosophers, our scientists and others who have always helped define us as Americans, and guided our nation forward. Here in the White House we will continue to hold millennium events that showcase the enduring contributions to our lives and to our vision of the future.

In his State of the Union message this past January, the President called for a public-private partnership to preserve America's cultural and historic treasures. And I'm so pleased and gratified to announce that in this most recent budget, Congress provided \$30 million toward millennium programs that will help preserve our priceless heritage for our children and for future generations. And I want to thank the Congress for doing that. (Applause.)

Some of you may know that we've launched a "Save America's Treasures" program. And I was privileged this past summer to get on a bus with some of you and travel through several of our states, highlighting some of the well-known treasures, like the "Star-Spangled Banner," and some of the relatively unknown treasures that really help mark our passage as Americans. And I know that we're going to be doing more of that, and we welcome your participation and advice.

This Congress also marked a turning point in the future of government support for the arts and humanities. Today we recommit ourselves that we will continue to support the NEA and the NEH so that they will thrive and grow. (Applause.) It makes such a difference to have that federal validation and support for that artist in the school, for that dance company in a small community, for that symphony orchestra -- the only one in a state -- and so many other ways that we have seen lives literally changed.

As the President said in his recent tribute to the National Arts and Humanities Month, our investment in the living cultural heritage of today will reap benefits tomorrow, strengthening our communities and uniting our nation.

Just last month I helped launch, with a number of you, a national campaign to get arts back in our nation's schools, and I hope that we again recommit ourselves to that goal. (Applause.) As I travel around our country, it is literally heartbreaking to go into schools that because of budget problems have had to cut out all of their arts and culture and after-school activities for the children. They've cut out their sports and recreation. And I think to myself that I had more opportunities 30 and 40 years ago growing up than many of our children do today.

But with a public-private partnership, we can re-ignite arts education in our schools. Every child in America should have the skills to read and comprehend a novel or history book. They should know how to research and write about ideas. And every child in America deserves the opportunity these young dancers have had to explore their abilities, create new experiences, and break their own boundaries of creative expression.

Tomorrow, as part of our ongoing effort to promote the arts and humanities here at the White House, I will be honored to unveil the seventh exhibit of American sculpture that we've held in the Jacqueline Kennedy Garden here at the White House. These exhibits have been enjoyed by our millions of White House visitors. And I hope all of you will have a chance to see this current exhibition, which shows how American sculpture was, in many ways, inspired by the great French artist, Rodan.

But in all of these endeavors, we believe -- my husband and I -- that we have an opportunity to take the arts and humanities as broadly as possible throughout our country, to give all Americans a chance to see what it means to them personally and to see what it means to us as a nation.

I was thinking about the sculpture garden because my first date with my husband and our President was at the Yale Art Gallery, when we showed up and knew there was a Mark Rothko exhibit inside and Henry Moore sculptures in the sculpture garden. There was, however, a strike, a labor strike going on and the museum was closed. But in a manner of persuasiveness that I saw for the first time that day, and have seen every day in the last 27 years -- (laughter) -- Bill Clinton was able to persuade the -- (laughter) -- museum curators and watchman that if we picked up the trash that had accumulated in the front of the museum, we could go in. (Laughter.)

So we had our own special tour of the Rothko exhibit, and got to spend a long time with Henry Moore's sculptures in the sculpture garden. And I realized at that moment that he was an effective advocate for the arts and humanities.

So let me introduce our President, Bill Clinton. (Applause.)

THE PRESIDENT: Thank you, ladies and gentlemen, for the

wonderful welcome. I just realized that at the moment of greatest unity for my political party in many years, my wife has told the President of the AFL-CIO that I crossed a picket line. (Laughter.) But it's true. (Laughter.)

Let me join Hillary in thanking the representatives of the NEA, the NEH, the Museum and Library Services for all they have done. I thank Senator Baucus, Senator Durbin Congressman and Mrs. Engel, Congresswoman Morella for being here and for their support for the arts and humanities.

There are many, many other supporters in both parties of the arts and humanities in Congress who wanted to be here today, but in light of Tuesday's election results in Minnesota, they're in the gym working out. (Laughter and applause.)

I'd like to thank our USIA Director Joe Duffy for being here, and a special thanks to our wonderful Secretary of Education Dick Riley, and his wife Tunky. Thank you for being here. (Applause.) Secretary Riley's going to persuade them to try to work out their minds as well as their bodies. (Laughter.)

Paul Klee once said, "Art does not reproduce the visible, rather it makes it visible." Today, we honor an extraordinary group of Americans whose daring vision and indelible contributions to arts and humanities have opened all our eyes to the richness, diversity, and miracles of the human experience.

We are blessed to live in an era of breathtaking change and unlimited possibility -- an economy that is the strongest in a generation; hopeful reductions in many of our social problems; around the world, a surging tide of democracy in lands where creativity and freedom once were viciously suppressed; an emerging global community united increasingly by the technological revolution, commercial ties, and greater interaction.

But we know that change also, always, brings new challenges and, perhaps, even as important, can obstruct old, unresolved difficulties. Now, more than ever, therefore, we need our artists and patrons, our historians and educators to help us make sense of the world in which we live, to remind us about what really matters in life, to embody the values we Americans hold most dear -- freedom of expression, and tolerance and respect for diversity.

For more than 200 years, through dance and songs, in paint or on paper, Americans have expressed their individuality and their common humanity. This tradition of our shared culture is one we must nurture and take with us into the new millennium.

Today, we proudly honor 19 men and women, a theatre troupe and one organization, all of whom have laid the foundation for a new century of greater American creativity.

First, the National Medal of the Arts. More than 50

years ago a New York City mother, looking for a way to keep her seven-year-old son off the streets, decided to send him with his sister to her ballet class. From there, Jacques D'Amboise leapt to the pinnacle of the dance, thrilling audiences as principal dancers for the New York City Ballet, landing roles in Hollywood musicals, creating timeless ballets of his own. With his National Dance Institute, he has given thousands of children, like those we saw today, the same opportunity he had, to strive for excellence and expression through dance.

Those who know him know he would walk a thousand miles for his kids. And this spring he will be doing just that, hiking the length of the Appalachian Trail to raise money for his institute.

Ladies and gentlemen, Jacques D'Amboise. (Applause.)

(The Medal is presented.)

THE PRESIDENT: From Blueberry Hill to Capitol Hill, and countless concert halls and honkytonks in between, Fats Domino has brought musical joy to millions, including me. I was this morning trying to remember all the lyrics to all the songs that I could. I will spare you a recitation. (Laughter.)

Antoine Domino grew up in New Orleans speaking French, English and boogie woogie. His talent was as big as his frame and his nickname. In a career spanning half a century, his rich voice and distinctive piano style helped to define rock and roll, the music that more than any other creative force in America has brought the races together. When I heard he couldn't make the ceremony I thought, ain't that a shame. (Laughter.) But I'm thrilled that his daughter, Antoinette Domino Smith, is here to accept the Medal on behalf of her remarkable father, Fats Domino. (Applause.)

(The Medal is presented.)

THE PRESIDENT: When the movie "Urban Cowboy" came out, Ramblin' Jack Elliot must have laughed, because even though he sings like he was raised on the range, he was actually born, as he puts it, on a 45,000-acre ranch in the middle of Flatbush. (Laughter.) He left home at 15 to join the rodeo, where he learned to sing cowboy songs. But it was hearing his first Woody Guthrie record that transformed him into the man Sam Shepard called a "wandering, true American minstrel."

Since then, he's traveled the world with his guitar and recorded more than 40 albums, winning a Grammy and fans from Bob Dylan to Mick Jagger. In giving new life to our most valuable musical traditions, Ramblin' Jack has, himself, become an American treasure. Ladies and gentlemen, Ramblin' Jack Elliot. (Applause.)

(The Medal is presented.)

THE PRESIDENT: From the industrial skyscrapers of Louis

Sullivan to the prairie houses of Frank Lloyd Wright, to the elegant geometry of I.M Pei, Americans have defined the field of architecture in the 20th century. No architect better expresses the American spirit of our time than Frank Gehry. From concert halls to shopping malls, he has given the world buildings that are fearless and flamboyant, that trample the boundaries of convention. There are few architects whose works so stir the imagination that people will cross oceans just to see it built. But his Guggenheim Museum in Bilbao, Spain, has attracted architecture pilgrims for years.

When people ask what America aspired to on the eve of the 21st century, they will look to the work of this remarkable man, Frank Gehry. (Applause.)

(The Medal is presented.)

THE PRESIDENT: President Franklin Roosevelt once said that the conditions for art and democracy are one. Citizen-activist and arts patron Barbara Handman has dedicated her entire life to ensure that those conditions are met. Her sustained support for the arts, fighting to keep some of New York's historic theaters from going dark, serving on the city's theater advisory board, and many other activities have enriched our nation's cultural life. Her passionate advocacy of the First Amendment has enlarged our vital freedoms.

When we celebrate the arts today we also celebrate the commitment of Americans like Bobbie, whose activism and generosity are essential, and just as essential as our artists, to the flourishing of our arts and the preservation of our ideals.

Ladies and gentlemen, Barbara Handman. (Applause.)

(The Medal is presented.)

THE PRESIDENT: The revered and visionary painter, Agnes Martin, once told a reporter that, "everyone sees beauty, and art is a way to respond." Throughout a lifetime she has responded to the beauty of her world with luminous graphite lines, fields of white or bands of subtle color on canvas. For more than 40 years, her quiet, spare paintings have conveyed happiness and innocence to viewers and have earned the Saskatchewan native and naturalized American a place among America's foremost abstract artists. Her work is featured in the permanent collections of our finest galleries.

Today, even into her mid-'80s, she continues to paint every morning, finding inspiration in the solitude of her studio in Taos, New Mexico. Ladies and gentlemen, the remarkable Agnes Martin. (Applause.)

(The Medal is presented.)

THE PRESIDENT: Sixty years ago, Gregory Peck abandoned pre-med studies for the sound stages of Hollywood. While he never

practiced the healing art, his performances have helped to heal some of our countries deepest wounds. For many, he will always be Atticus Finch, the Alabama lawyer whose brave stand for justice and against racism in "To Kill a Mockingbird" stirred the conscience of a nation. He won an Oscar for that role and would star in 55 films: "Gentlemen's Agreement," "Roman Holiday," "The Guns of Navarone." He has been a tireless advocate for the arts, serving on the National Council on the Arts, as President of the Academy of Motion Picture Arts and Sciences.

Today, he tours America in a one-man show, sharing memories with fans who still consider him the handsomest man on Earth. It's a great honor for me to present this award as a genuine fan of Gregory Peck. (Applause.)

(The Medal is presented.)

THE PRESIDENT: We've seen it so many times in movies and in real life -- a star falls ill only to be replaced by a promising ingenue who then catapults to stardom. Fifty years ago, that stage was the Met, the opera was Don Giovanni, and the ingenue was a 19-year-old soprano from the Bronx, Roberta Peters. She went on to achieve international acclaim, giving voice to the great heroines of opera -- Lucia, Gilda, the Queen of the Night. She is, you might say, for all of us coarser types, the Cal Ripken of opera -- (laughter) -- having performed as many as 30 times a season, achieved the longest tenure of any soprano in the Met's history and appeared on the Ed Sullivan show a record 65 times. She has sung for every President from President Eisenhower to President Bush. Now it is time for this President to honor her.

It is an honor to present our next winner with the Medal of Arts. Ladies and gentlemen, Roberta Peters. (Applause.)

(The Medal is presented.)

THE PRESIDENT: What Dublin was to Joyce or Yoknapatawpha County was to Faulkner, Newark is to Philip Roth. (Laughter.) Who would have thought this melting pot of immigrant aspirations -- of Jews, Italians, Irish, African Americans -- would have yielded a voice as distinct and powerfully American as Philip Roth. He and his many literary alter egos, from Nathan Zuckerman to "Philip Roth," have been among us now for four decades. He brought to the world's attention a generation of writers from what he calls "the other Europe," whose instinct for freedom matches his own. His last four books, "Patrimony," "Operation Shylock", "Sabbath's Theater," "American Pastoral," have each one a major literary award. Improbable as it may seem, this brash kid of Newark has become a grand old man of American letters.

Ladies and gentlemen, Philip Roth. (Applause.)

(The Medal is presented.)

THE PRESIDENT: You know what he said when I gave him the award? He said, "I'm not so old as you think." (Laughter.) And Hillary said, "It's just a literary expression." (Laughter.)

To indulge his passion for art, something he needs, I might say, as an expatriate southerner who can never quite leave the romance of his roots, the Chairman and CEO of Sara Lee, John Bryan, now just had to show up for work, for covering the walls of the Sara Lee's downtown Chicago headquarters is a vast collection of impressionist paintings by Monet, Matisse, Pissaro.

But a few months ago, Sara Lee announced that it would donate the entire collection to museums around the country. This generosity is not unusual. Under John's leadership, Sara Lee has supported the arts all across America -- the Lyric Opera in Chicago, the Dixon Gallery and Gardens in Memphis are just two. From the cakes they bake to the paintings they share, Sara Lee does, indeed, nourish the world.

Thank you, John Bryan. Please accept this Medal on behalf of Sara Lee and a grateful nation. (Applause.)

(The Medal is presented.)

THE PRESIDENT: The 1974 birth of Chicago's Steppenwolf Theatre in a church basement has been described as "a moment when the cosmos got lucky." Through a miraculous mix of talent and vision, Steppenwolf has reconciled the contradictions of modern theater. It stages edgy, experimental productions that still manage to attract mainstream audiences. It is an ensemble company that shuns the star system, and yet it has launched its fair share of stars -- John Malkovich, Gary Sinise, Joan Allen. That those stars regularly skip movie roles to act in Steppenwolf plays speaks volumes about the magic of this theatre.

To the many Tony Awards Steppenwolf has won, it is now my privilege to add the National Medal of Arts. Dr. Martha Lavey, the artistic director, is here to accept the Medal, along with an historic gathering of 32 members of her troupe. And if they're out there, I'd like to ask them to stand as she comes up, please. (Applause.)

(The Medal is presented.)

THE PRESIDENT: It's every performer's dream. In 1953 Gwen Verdon exited the stage after a brief solo in the Broadway musical "Can Can," only to hear the crowd go wild, shouting, "We want Verdon." Quite literally, she stole the show. After that first Tony Award-winning performance, she just kept dancing. Her collaboration with the great choreographer, Bob Fosse, defined the art of jazz dance. She gave brilliant performances in shows from "Damn Yankees" to "Sweet Charity" to "Chicago," winning three more Tonys and fans

all over the world. In movies ranging from "The Cotton Club" to the recent, critically acclaimed film, "Marvin's Room," this famous redhead is showing us all that she is still alive and kicking.

Ladies and gentlemen, Ms. Gwen Verdon. (Applause.)

(The Medal is presented.)

THE PRESIDENT: Now, the National Humanities Medals.

Ever since President Eisenhower asked the then 28-year-old Stephen Ambrose to edit his papers, he has animated history with stories of great leaders and average citizens whose common denominator is their uncommon heroism. With a storyteller's ear for narrative and a scholar's eye for detail, he puts us in the shoes of our most courageous Americans -- from 19-year-old citizen soldiers storming the beaches of Normandy to Lewis and Clark as they opened the American West. His work has inspired Americans to make

pilgrimages to long forgotten historic sites brought to life by his prose.

Ladies and gentlemen, Stephen Ambrose. (Applause.)

(The Medal is presented.)

THE PRESIDENT: The son of a pianist and music store owner, E.L. Doctorow is perhaps the finest chronicler of the changing rhythms of American life. From "Ragtime" to "Billy Bathgate," to "The Waterworks," he has captured the cacophony of American life and turned it into melodies that resonate in readers' minds long after they turn the final page. His narratives are such compelling physic histories of a young nation, struggling with the divergent impulses of human nature, that they have earned him both critical acclaim and popular appeal. He's a true literary lion, a caring professor, a gentle soul. I am grateful that I have had the chance to learn a lot about my country from his work.

Ladies and gentlemen, E.L. Doctorow. (Applause.)

(The Medal is presented.)

THE PRESIDENT: Ten years ago, Harvard's Diana Eck began to notice that her students weren't just choosing her class on Indian religions to learn about a foreign culture. They were enrolling to learn more about their own heritage. She was inspired to explore how America, founded by people in search of religious freedom, has changed and been changed by the religions of our recent immigrants.

She has found the religions of the world in America's own backyard: mosques in Massachusetts, Hindu temples in Houston; and even a century-old Buddhist temple in her native Montana. And through a new CD ROM, "On Common Ground: World Religions in America,"

she is helping us to appreciate not only the richness of our diversity, but the strength of our shared values.

Ladies and gentlemen, Diana Eck. (Applause.)

(The Medal is presented.)

THE PRESIDENT: For 10 years, an adult literacy teacher struggled to motivate her students. Then, when she became a mother, she realized that a parent will do for her child what she will not do for herself. "If you want to teach a person to read, Nancy Gaj thought, "teach her to read to her children." She brought this insight to her work with female inmates in a North Carolina prison, with dramatic results. The mothers not only learned to read, their children did better in schools and their families grew stronger. Through her literacy program, *MOTHEREAD*, Gaj has unleashed the power of family reading in schools and homes all across America. Today America honors a true revolutionary of literacy, Nancy Gaj, with the National Humanities Medal. (Applause.)

(The Medal is presented.)

THE PRESIDENT: Near the beginning of this century, W.E.B. Du Bois predicted a "black tomorrow" of African American achievement. Thanks in large measure to Henry Louis Gates, that tomorrow has turned into today. For 20 years he has revitalized African American studies. In his writing and teaching, through his leadership of the Dream Team of African American scholars he brought together at Harvard, Gates has shed brilliant light on authors and traditions kept in the shadows for too long. From "signifying monkeys" to small-town West Virginia, from ancient Africa to the new New York, Skip Gates has described the American experience with force, with dignity and, most of all, with color.

Ladies and gentlemen, Henry Louis Gates, Jr.  
(Applause.)

(The Medal is presented.)

THE PRESIDENT: In high school in Beirut, Vartan Gregorian was so brilliant his teachers called him "Professor." At the Carnegie Corporation of New York, now they call him "President." But at Brown University, where he just concluded nine successful years at the helm, he's remembered simply and fondly as Vartan, the most approachable and engaging man on campus. Public education has been his faith and greatest enthusiasm. As an Armenian child in Iran, as a student in Lebanon and the United States, then as President of the New York Public Library, where he restored grandeur and purpose to one of America's great institutions.

President, philanthropist, friend -- Vartan Gregorian is, as one magazine put it, "a phenomenon." And we're proud to honor

him today. (Applause.)

(The Medal is presented.)

THE PRESIDENT: Growing up in La Jolla, California, Ramon Eduardo Ruiz spent nights listening to his immigrant father's tales of the heroes and history of Mexico. After serving as a pilot in World War II, he took his passion for Mexico's past to the halls of academia, becoming one of America's premier and pioneering scholars of Latin American history.

He has dedicated his life to exploring what he calls "the saga of the Mexican people, a story of sporadic triumphs played out on a stage of tragic drama." His history of Mexico, "Triumphs and Tragedy," is taught in colleges and universities all across our country, shaping a new generation's understanding of the heritage and homeland of millions of our fellow Americans.

Ladies and gentlemen, Ramon Eduardo Ruiz. (Applause.)

(The Medal is presented.)

THE PRESIDENT: For more than 50 years, Arthur Schlesinger has been at the vital center of our public life. He has not only chronicled the American history, he has helped to define it -- as the fighting intellectual of the Americans for Democratic Action, advisor to Adlai Stevenson, special assistant to President Kennedy. A renowned historian, like his father, Schlesinger has steered Americans on a straight and sensible course through the changing tides of history, from the age of Jackson to the multicultural nation in which we live today.

As he has written of the leaders he served, Professor Schlesinger, throughout his life, has taken "the Promethean responsibility to affirm human freedom against the supposed inevitabilities of history." What a remarkable life he has lived; what wonderful books he has written.

Ladies and gentlemen, Arthur Schlesinger. (Applause.)

(The Medal is presented.)

THE PRESIDENT: I want to choose my words rather carefully now before honoring one of America's leading students of presidential rhetoric. (Laughter.) Lincoln, Garry Wills has written, knew the power of words -- to win a war, to change history, to shape a nation. Garry Wills, too, understands the power of words. And his own books and essays have given eloquent voice to our past and to our present.

In the Pulitzer-Prize-winning "Lincoln At Gettysburg," he offered new perspectives on the most important speech in American history -- the way it redefined our Constitution in the minds of our people and rededicated our nation to our revolutionary ideals. Whatever his subject, politics or popular culture, the classics or even boxing, his insight is unsurpassed. I find that difficult to acknowledge from time to time. (Laughter.) Like his students at Northwestern, Hillary and I, and indeed, all America are grateful for his brilliant and iconoclastic scholarship.

Ladies and gentlemen, Garry Wills. (Applause.)

(The Medal is presented.)

THE PRESIDENT: The late Dizzy Gillespie once said of his fellow jazz trumpeter, Louis Armstrong, who had blazed musical and professional trails before him, "No him, no me."

Today, a grateful nation says to the 21 medalists in this room, "No you, no we." Thank you for opening doors of hope. Thank you for opening doors of artistic and intellectual possibility. Thank you for opening them for all Americans and lighting the way to our common future.

Thank you very much. (Applause.)

END

11:55 A.M. EST

Message Sent To: \_\_\_\_\_

Mass Production



## **A Message from the First Lady**

As we prepare for a new century — and a new millennium — the arts and humanities are more essential than ever to the endurance of our democratic values of tolerance, pluralism and freedom. At a time when so much is happening to change the way we work and live, the way we relate to one another and the way we relate to the rest of the world, we cannot fully understand the past, nor envision the future we need to pursue without the arts and humanities.

**First Lady Hillary Rodham Clinton**

*Excerpt from the presentation of "Creative America"  
The President's Committee on the Arts and Humanities  
Washington, DC*

**Longfellow's Poetry References to Art**  
(Several excerpts)

Art is the child of Nature; yes,  
Her darling child, in whom we trace  
The features of the mother's face,  
Her aspect and her attitude;  
All her majestic loveliness  
Chastened and softened and subdued  
Into a more attractive grace,  
And with a human sense imbued.  
He is the greatest artist, then,  
Whether of pencil or of pen,  
Who follows Nature. Never man,  
As artist or as artisan, Pursuing his own fantasies,  
Can touch the human heart, or please,  
Or satisfy our nobler needs,  
As he who sets his willing feet  
In Nature's footprints, light and fleet  
And follows fearless where she leads.

*Keramos (1877)*

Everywhere I see around me rise the wondrous world of Art;  
Fountains wrought with richest sculpture standing in the common mart.

Here when Art was still Religion, with a simple, reverent heart,  
Lived and labored Albrecht Durer, the Evangelist of Art.

*Nuremberg (1844)*

O thou sculptor, painter, poet!  
Take this lesson to thy heart:  
That is best which lieth nearest;  
Shape from that thy work of art.

*Gaspar Becerra (1849)*

## Longfellow's Poetry References to Art (con't.)

Ah, to build, to build!  
That is the noblest art of all the arts.  
Painting and sculpture are but images,  
Are merely shadows cast by outward things  
On stone or canvas, having in themselves  
No separate existence. Architecture,  
Existing in itself, and not in seeming  
A something it is not, surpasses them.  
As substance shadow.

*Michael Angelo* (1882)

Unfinished at the time of Longfellow's death

## Several Comments on the Fine Arts

January 4, 1828 Longfellow's first trip to Europe to study languages.

*At the Pitti Palace; the collection of paintings very beautiful. There is also the Venus of Canova. What beauty, what elegance, what modesty! It is the rival of the Venus de' Medici; . . . I saw them both in one day. I had heard much of the skill of sculptors. But when I saw before me a statue that seemed to breathe and move and the hardness of marble softening away into the delicate beauty of rounded outline, -- I could not but wonder at what man had done.*

April 1831 In a beginning series of articles to the *North American Review*, Longfellow wrote:

*If this be true, then are the ornamental arts of life not merely ornamental, but at the same time highly useful; and Poetry and the Fine Arts become the instruction, as well as the amusement of mankind. They will not till our lands, nor freight our ships, nor fill our granaries and our coffers; but they will enrich the heart, freight the understanding, and make up the garnered fulness [sic] of the mind. And this we hold to be the true use of the subject . . .*

June 12, 1846 While opening a bale from Italy containing a bust of a Roman woman, Longfellow wrote:

*There is a great difference . . . between sculpture and painting on the one hand, and poetry on the other; namely in the manipulation, -- the delightful sensation of the busy fingers, the electric pleasure of the touch; in the creative power of the mind. This poetry has not; the conception is all in all; the record has more pain than pleasure in it; the pen does not give form and color, as the chisel and the brush.*

June 13, 1859 In a letter to his friend, Charles Sumner, Longfellow wrote:

*Meanwhile, here in the Craigie [Longfellow's home], we are devoting ourselves to Art. T.B. Read has been painting a very successful Portrait of me -- down to the knees -- standing at my desk, with the clock behind. He is now doing the three girls in one group; a charming picture. Rowse has also just finished for Tom [Henry's brother-in-law] a crayon head of Fanny; -- and I have had a duplicate made by Wight of his head of Humboldt, and presented it to the Nat. Hist. Society of Portland.*

### **Longfellow, Women's Education (Wellesley College) and the Arts**

October 25, 1875 Longfellow drove out to Wellesley to visit the new women's college and wrote in his journal:

*Drove with the Horsfords to Wellesley to see Mr. Durant's Female College. A fine building overlooking Lake Waban; three hundred pupils. After dinner we had a row on the lake in the College boat, the "Evangeline," with a crew of eight girls and the handsome captain, Miss E \_\_\_\_\_. It was like sailing with the nine Muses.*

October 11, 1876 The following year Longfellow returned to Wellesley and was asked to write a poem for the young women. He penned on the spot the following sonnet:

#### *The Descent of the Muses*

Nine sisters, beautiful in form and face,  
Came from their convent in the shining heights  
Of Pierus, the mountain of delights,  
To dwell among the people at its base.  
Then seemed the world to change. All time and space,  
Splendor of cloudless days and starry nights,  
And men and manners, and all sounds and sights,  
Had a new meaning, a diviner grace.  
Proud were these sisters, but were not too proud  
To teach in schools of little country towns  
Science and song, and all the arts that please;  
So that while housewives span, and farmers ploughed,  
Their comely daughters, clad in homespun gowns,  
Learned the sweet songs of the Pierides.

# Visionary Education:

## 125 Years of Massachusetts College of Art

good photos  
info

By College Archivist Paul Dobbs with editorial assistance from Katherine McDermott, Lisa Rosowsky, and John McVey

Massachusetts College of Art, founded in 1873, is the nation's oldest publicly funded college of art and design. Although the college's name, campus, and curriculum have changed over the past 125 years, the keys to its success have remained the same: a pioneering and innovative commitment to teaching the creative process, a tradition of service to the community, a history of diversity in its student population, and a commitment to developing widely applicable skills.

### Founding

After the Civil War, pre-eminent Massachusetts business and civic leaders, whose fortunes grew out of the China trade, textile manufacture, railroads, and retailing, sought to influence their state's long-term development. To stimulate learning in technology and fine art, for example, they persuaded the state legislature to found the Massachusetts Institute of Technology in 1861, and the Museum of Fine Arts in 1870.

Similar efforts, begun in 1869, resulted in a third public institution designed to further advance both technological and aesthetic development. In this campaign, two factions emerged to lobby for different viewpoints: business leaders desired training in industrial drawing, on the grounds that it would improve the profitability of the state's manufacturing industries, while education experts wanted a more general curriculum in drawing education. Their reasoning drew on widely held beliefs that learning to draw expanded one's intellect and offered spiritual benefits to the common man.

In 1870, Massachusetts legislators enacted a bill, called the "Drawing Act," that encompassed both these visions. It provided free drawing instruction--both general and industrial--to adults and children throughout the Commonwealth. To facilitate this ambitious program, in 1873 the Legislature acted again, and founded the Massachusetts Normal Art School, drawing the word "Normal" from *ecole normale*, the French term for a teacher-training school.

### Teaching the Creative Process

Like the legislative process that produced the Drawing Act of 1870, the curriculum and purpose of the Normal Art School itself was a politically crafted compromise. Founders Walter Smith, an English art educator, and Charles Callahan Perkins,

a Boston Brahmin arts impresario, designed the school to produce the drawing teachers explicitly required by the Drawing Act, while also training other arts professionals, such as fine artists, designers, and architects. Their goal was to educate people in the creative process.

According to Smith, the Normal School planned to teach students "how to draw, not how to make drawings." As he explained more fully, "the process of drawing makes ignorance visible; it is a criticism made by ourselves on our perceptions, and gives physical evidence that we either think rightly or wrongly, or even do not think at all."

Smith's pioneering and innovative ideas on the creative process found tangible expression in the accomplishments of early graduates. In the first decades of the school's existence, graduates spread out through Massachusetts and across the nation, to teach drawing as well as to establish and guide art museums, schools, and university art departments.

### Early alumni/ac who made their mark on art education included

Leslie Miller (1880), founding principal of Philadelphia College of Art (now a central part of the University of the Arts),  
Charles Barry (1877), first headmaster of Rhode Island School of Design,  
Georgie Leighton Norton (1890), founding principal of the Cleveland Institute of Art and one of the first women in America to preside over an institution of higher education,  
Henry Turner Bailey, Cleveland Institute of Art's second principal and founder of the influential *School Arts* magazine,  
Royal Bailey Farnum ('06) Educational Director of Rhode Island School of Design for twenty years.

### **Other early alumnae excelled as fine artists and designers who supported the industrial, technological, and communications entities of the day.**

Robert Vonnoh (1879), son of an immigrant cabinetmaker, became a renowned portrait painter and a pioneering American impressionist.  
Albert Munsell (1881), another first-generation American, developed the scientific system of color description and measurement most widely used in the world today.

Herman McNeil (1886), sculptor, designed the U.S. coin known as the "Standing Liberty Quarter."

Annie Lou Rogers (1900), who hailed from a Maine lumber town, became the first and most important cartoonist on behalf of the American Woman Suffrage movement.

N.C. Wyeth (1899), painter, illustrated Scribner's classic series of children's books, including *Treasure Island* and *Robin Hood*, and became one of America's best-known and best-loved book illustrators.

## Expanding the Curriculum

In 1911, the school's emphasis on the creative process led it to add courses in liberal arts subjects such as psychology, literature, and education theory. In teens and twenties, the curriculum responded to the needs of an industrializing economy and a booming mass market by introducing programs for machine, architectural, and graphic design and for the design of furniture, glass, metal, and jewelry. In 1924, it became the first art school in America to award a degree, the Bachelor of Science in Education. The degrees of Bachelor of Fine Arts followed in 1950, Master of Science in Art Education in 1971, and Master of Fine Arts in 1977.

Massachusetts Normal Art School changed its name to the Massachusetts School of Art in 1926 and then to Massachusetts College of Art in 1960, but it has long been popularly known as "MassArt." Changing its name, however, did not alter the school's original mission of teaching the creative process as a tool for thinking, which continues today as a fundamental part of the curriculum.

## Teaching Widely Applicable Skills

Fine art has flourished at MassArt. The works of scores of fine artists appear increasingly in the exhibits of prestigious museums and galleries around the world, where often the exhibits themselves are designed or curated by MassArt graduates.

### Internationally recognized artists and museum designers include

James Fitzgerald ('23), painter

May Stevens ('46), painter

William Daley ('50), sculptor

Thomas Wong ('51) exhibit designer at Boston's Museum of Fine Arts

Robert Cumming ('65), photographer, printmaker, sculptor

Jackie Winsor ('65), sculptor

Richard Duggan ('77) exhibit designer at Boston's Aquarium, Chicago's Field

Museum, and Honolulu's Bishop Museum.

Ellen Rothenberg ('78), installation artist

## Paying Dividends on the Commonwealth's Investment

The Commonwealth has derived long-term economic value from its investment in MassArt. Beginning in the 1930s, graduates in illustration, fashion design, graphic design, and industrial design contributing ideas and creative energy to regional companies.

These companies included:

Northern Industrial Chemical,  
Towle Silversmiths,  
the Plastics Division of General Electric,  
Foster Grant,  
Filene's,  
Jordan Marsh,  
Crane,  
Eaton Paper,  
Rustcraft Publishers,  
International Printing Ink, and  
New England Paper Box.

Since the 1970s, MassArt's curriculum has incorporated new technologies in each of its areas of study. Graphic design as well as photography students use computers to explore digital image manipulation, fashion majors benefit from design pattern-drafting software, and students in the Studio for Interrelated Media employ the latest in audio and video editing equipment to create their art. As a result, recent graduates have contributed to a whole new spectrum of regional and national companies.

Ogilvy & Mather  
Parker Brothers  
Stride Rite  
Levi Strauss  
Perry Ellis  
Gillette  
Bose  
Compugraphic  
Digital  
General Motors  
HN Bull  
NYNEX  
Little Brown & Company  
U.S. Army Natick Laboratories  
WBZ-TV  
WCVB-TV  
WGBH-TV

Other MassArt graduates have transcended traditional disciplines and achieved recognition in surprising or surprisingly related fields.

Walter Piston ('12) became a leading American composer and a highly influential dean of Harvard University's music department.

Warren Newcombe ('14), a landscape painter, pioneered special effects techniques in classic films including *Wizard of Oz*, and *Thirty Seconds Over Tokyo*.

Albert Petito ('44) designed Foster Grant sunglasses as well as the combat helmet that currently protects U.S. Armed Services personnel.

Robert Gersin ('48), who designed the Sears logo and communication system, established the importance in the design world, of researching and analyzing consumer needs.

Arnold Glimscher ('60), who owns the world's largest contemporary art gallery, also produces Hollywood films including *Gorillas in the Mist* and *Mambo Kings*.

William Wegman's ('65) images of Weimaraner dogs appear everywhere, from the world's most prestigious museums to television's *Sesame Street*.

Nancy Haigh ('68), a sculpture graduate, decorates sets for Hollywood films like *Forest Gump*, *Field of Dreams*, and *Barton Fink*.

Throughout the twentieth century, the school continued to fulfill one of its original public service goals: the training of art educators. MassArt alumnae are represented on the faculties of public and private schools, colleges and universities, as well as in museums, community centers, and arts agencies across the country and abroad.

Frances Euphemia Thompson ('23, Æ'39), an African-American scholar of Middle European folk art, headed the Art Department of Tennessee State University for 38 years.

Joseph Carrieri, ('48) defined environmental design as an academic discipline at Cornell University.

Muriel Cooper ('48) co-founded the Visual Language Workshop at Massachusetts Institute of Technology and pioneered technological applications which will shape the World Wide Web of the future.

Sylvia Feinberg ('50), now at Tufts University, is a nationally known theorist in early childhood development.

In addition to the impact created by its alumnae's careers, MassArt's current programs directly influence the culture of Massachusetts in many ways:

More than 25,000 people a year attend exhibitions free of charge in the College's four galleries. MassArt has sponsored nationally acclaimed exhibits, such as *Let Us March On!* Selected Civil Rights Photographs of Ernest C. Withers, and *New Tracks/Old Land* (work of Aboriginal Australian Printmakers).

Hundreds of elementary and high-school level students participate every year in MassArt's Saturday Studios and August Studios.

Thousands of community residents advance their careers and enrich their lives by enrolling in professional-level courses and workshops administered by the College's continuing education program.

MassArt's Godine Library, the largest art college library in New England, is a public facility that circulates hundreds of books each year through consortial agreements with other Boston-area institutions.

## Towards the Next 125 Years

In the 1970s and 80s, painting and design studios were housed in industrial buildings near Kenmore Square, while other classes took place in the Longwood-Avenue building. The half-mile walks between the campuses, particularly in winter, with large wind-blown canvases in tow, tested vocations.

## A History of Student Diversity

MassArt's student demographics have always broken traditional economic and ethnic patterns. Many students were the first in their families and ethnic groups to attend college. Nineteenth century records indicate that students' parents labored as mill workers, house painters, grocers, carpenters, letter carriers, machinists, traveling salesmen, stone cutters, cranberry farmers, and night watchmen. Perhaps because teaching was always considered an acceptable profession for women, female students historically comprised a slight majority of the overall student population. Students with Irish names appeared increasingly on the rolls since the MassArt opened in 1873, long before they attended most other American colleges. African-American students appeared in class photographs as early as 1903. Italian names emerged around the turn of the century, joined in the next two decades by those of Jewish, Slavic, Greek, and Asian origin.

Today, MassArt continues in its tradition of diversity. In this decade the enrollment of Blacks, Hispanics, Asians, and other minorities has increased by more than half in the day school and more than doubled in the continuing education program, so that minorities are now approaching 20% of the total population.

## Serving the Community

Between 1983 and 1989, MassArt took possession of eight buildings grouped together near the Museum of Fine Arts. In the process of renovating and unifying this new campus, the College created state-of-the-art studio facilities in sculpture, glass, ceramics, metals, fibers, printmaking, and film, as well as a new computer arts center and its first dormitories. With more than 400,000 square feet of space, MassArt's space-per-student ratio is among the highest in the United States.

"Massachusetts College of Art facilitates a kind of learning that is visual. It's about seeing thoughtfully and thinking visually, and, of course, employing those skills to make images and objects that serve us well, and at many levels. But we intend more than just a pun, when we say that our education is *visionary*. Visionary means seeing with the imagination, using the mind's eye to see beyond the present, to the future or the past, and seeing beyond the obvious, to the possibilities and impossibilities and all their implications. It's a tall order, but at MassArt, we believe it falls on our doorstep.

The words *visual* and *visionary* evolved from their Latin ancestor *visus*. English has preserved the audible link between them for good reason. And, in MassArt's history, the proof is in the pudding. This college has had extraordinary success in supporting economic development and human development hand in hand for 125 years. As a social force, our graduates have a record of designing the products, packaging, fine art, communications, and curricula that have spurred growth in our regional and national economies. But also consider our graduates as individuals: how they pursued their careers and lived their lives. It's clear they have thrived and delighted in their ability not only to see and to make, but also to envision.

We at MassArt look forward to the choices any college must inevitably make during the next 125 years. Our core commitment to visionary education will inform all of those choices."

--Katherine H. Sloan,  
Tenth President of Massachusetts College of Art

## Captions:

N.B. These are the original caption notes. Slightly fewer and shorter captions actually appear on the exhibit.

### 1. Men at textile printing machines

#### Comment:

The captains of industry saw drawing education as a means to enhance profits. In 1869, fourteen influential citizens including the owners of major textile mills, railroads, and machine shops, complained to the Legislature that without state-funded drawing instruction, the state's economy would suffer: "Our manufacturers therefore compete under disadvantages with the manufacturers of Europe; for in all the manufacturing countries of Europe, free provision is made for instructing workmen of all classes in drawing."

#### ID:

Pacific Mills, Print Works, 1914, Lawrence, Massachusetts

#### Credit:

Collection of Immigrant City Archives, Inc., Lawrence, Massachusetts

### 2. Mill Workers Photo:

#### Comment:

Civic leaders fretted over the need to educate the rapidly growing immigrant population. Responding to an 1869 questionnaire from the State Board of Education, drawing teacher Charles Barry recommended art education: "Of what use in common life is the artistic sight? . . . it tends to improve the intellect of the masses, purifies the tone of their moral character, ministers to one of their deepest needs, and constantly adds to their well-being . . . by saving them many a hard-earned dollar . . ."

#### ID:

Three textile workers in Washington Mill, Lawrence, 1903: left Mrs. Emma Lutz, middle Augusta Kuhnert, right not identified.

#### Credit:

Collection of Immigrant City Archives, Inc., Lawrence, Massachusetts

### 3. Page from Leslie's Illustrated Newspaper

#### Comment:

From the beginning, both day and evening classes were offered to accommodate working people, especially public school teachers. Students's ages ranged roughly from 16 to 40. The early curriculum was divided into four classes, each demanding approximately a year to complete: A, Elementary Drawing; B, Form, Color, and Industrial Design; C, The Constructive Arts; D, Sculpture and Design in the Round--Modeling and Casting.

#### ID:

"Massachusetts.--The State Normal Art School, Boston--Some of the Methods of Instruction. From Sketches by H.A. Ogden's." Various studio and classroom scenes arranged as if pinned, clamped, and leaned against an artist's easel. This appeared in 1883 as a full-page illustration in *Frank Leslie's Illustrated Newspaper*, a New York publication which pioneered pictorial journalism in America.

Credit:  
Archives, Massachusetts College of Art

4. Woman painting from model:

Comment:  
Fine art ideas and skills have always been an integral part of MassArt's curriculum, sometimes to the consternation of the puritanical. Ten years after the school was founded, some legislators proposed its abolition. They wrote, "What the commonwealth needs, and all that it ought to foster, in the way of art education, is that part of it directly relating to its industrial interests. For this the [Normal Art School] was established. From its original and ostensible design it has widely departed. How, for instance, teaching water-color, modeling in clay, and modeling from the nude human figure has any connection with industrial education, it would be difficult to imagine."

ID:  
Student painting from model, c. 1900

Credit:  
Archives, Massachusetts College of Art

5. Plaster cast of leaf:

Comment:  
MassArt faculty defended their school's approach as solidly academic and essential to the task at hand. "The question has sometimes been asked why so much attention is given in our Normal Art School to the studies of historic art, color, and the human figure, when it is a school whose primary design is to fit its pupils to be teachers of industrial drawing. Our answer is, that we believe that in all schools of design and industrial schools, there must be, together with the study of the mechanical arts, a large degree of general art culture indeed, that the art influence should dominate in order that artistic work may be accomplished. If the faculties of design and invention are to be awakened into successful action, it must be done by the study of art and nature." (Deristhe Ruth Hoyt, Instructor and Alumna of the Massachusetts Normal Art School, 1882.)

ID:  
Lizzie Morehouse (Class of 1875), *Shaded Drawing in Sepia from a Plaster Cast*, drawing submitted for Certificate A.

Credit:  
Archives, Massachusetts College of Art

6. Drawing of Hook:

Comment:  
Fortunately support for the school was broad. The Legislature's Education Committee reported:

"The committee are confident that if the taxpayers of Massachusetts could know to what an extent the Normal Art School has already contributed to improve the quality, to enhance the money value of the skilled labor of her people, and the demand that now exists in her various workshops and factories for exactly the kinds of instruction which this school was designed to give and is giving, they would forbid its abolition; if it were swept away, they would lose no time in re-establishing it."

ID:  
Walter Goodnough (Class of 1874): *Machine Drawing, Ink line and Transparent Watercolor*, drawing submitted for Certificate A

Credit:  
Archives, Massachusetts College of Art

7. Walter Smith:

Comment:  
Walter Smith, son of an English village blacksmith, studied, then taught, and administrated at London's South Kensington School, now the Royal College of Art. The State of Massachusetts and City of Boston jointly hired Smith to implement the Drawing Act of 1870. In Massachusetts, between 1871 and 1883, he built this country's first comprehensive system of public art education at the elementary, secondary, and professional levels. He was MassArt's primary founder and first principal.

Brief:  
George Bartlett, *Portrait of Walter Smith*, oil painting, 1921

Credit:  
Archives, Massachusetts College of Art

8. Searching for a Home:

Text leading into time line:  
The Legislature initially appropriated only \$7,500, a small amount even in 1873 for founding an educational institution. Before achieving its current situation, the eight-building former campus of Boston State College, the college moved six times within the City of Boston, and occupied three private dwellings, one commercial and two industrial spaces, and two buildings specifically designed and constructed to house it.

9. Timeline of buildings:

Pemberton Square, upper floors of two dwelling houses, 1873-80.  
The Suffolk County Courthouse now occupies this space between Beacon Hill and Government Center.

School Street, upper floors of commercial building, 1875-80.  
Roughly opposite the old city hall.

Deacon House, Washington Street, stately and spacious mansion house, 1880-1887. See the next panel for a photograph of one of its salons. Furnishings, prior to MassArt's occupation, were obtained by

the Museum of Fine Arts. Part of the Deacon House has been preserved and is undergoing restoration.

Massachusetts Normal Art School Building, corner of Exeter and Newbury Streets. Designed and built for MassArt, 1887-1929.

Massachusetts School of Art Building, corner of Brookline and Longwood Avenues. Designed and built for MassArt, 1929-1992. Augmented in its last two decades by the rental of industrial spaces near Fenway Park.

10. Plaster Cast Gallery (full panel):

ID:  
Gallery of Plaster Casts, Deacon House Campus, c. 1885.

Comment:

Today, students who want to study a particular work of art usually consult books or 35mm slides. Until as recently as the 1960s, another format prevailed. Schools and museums maintained, for students to draw and paint, collections of plaster casts, chiefly copies of "great art"—classical sculpture, but there were also casts of architectural details, human body parts, and modern sculpture.

When Walter Smith became Massachusetts Director of Art Education in 1871, his first assignment was to purchase \$500's worth of artwork, copies, casts, and models "for study, to form a traveling collection for temporary exhibition in cities and towns." As Smith's collection traveled, some items were broken. He wrote, "I have to suggest that a place be provided in Boston where the collection can be safely kept and occasionally displayed. . . . When a Normal Art School has been established, the home of the collection will naturally be in it, and valuable indeed will be its influence upon the students."

11. Two men painting:

ID and Comment:  
Students painting in 1912. Smocks, for the protection of clothing, were the art student's uniform. By the 1920s, "Smock Day," had become a ritualized right-of-passage for new students.

credit:  
Archives, Massachusetts College of Art

12. Page from 1875 Circular:

ID:  
Weekly schedule from College's Circular (Catalog) in 1875

credit:  
Archives, Massachusetts College of Art

13. Women drawing, standing and seated at desks:

ID:  
Costume illustration class, c. 1930.

credit:  
Archives, Massachusetts College of Art

14. Class of 1903

ID:  
Massachusetts Normal Art School Class of 1903

credit:  
Archives, Massachusetts College of Art

15. Clay modeling class:

ID and Comment:  
Clay modeling class, c. 1930. Faculty member Raymond Porter (standing, right of center) created the statue of Henry Cabot Lodge on the State House Lawn.

credit:  
Archives, Massachusetts College of Art

16. crowded easels:

Comment and ID:  
Enrollments increased, but facilities did not in the 1960s. Plaster casts are still part of the equipment in this crowded drawing class at the corner of Brookline and Longwood Avenues.

credit:  
Archives, Massachusetts College of Art

17. Gallery:

Comment:  
Expanded gallery space has enabled the College to become a leader in presenting innovative multi-cultural and socio-political fine arts programming. National and international reviewers have praised exhibitions including Australian Aboriginal prints, American civil rights photographs, and the drawings and paintings of Nazi concentration camp victims, and artwork made with unorthodox methods and materials.

credit: ??????

22. Drawing of Huntington Campus from on high:

Comment:

The Isabella Stewart Gardner Museum and Simmons College are to the left, and MassArt's first dormitory, Smith Hall is in foremost on the right of Huntington Avenue.

ID:

Steven Youmans, *Drawing of MassArt's New Campus*, 1983.  
Youmans was a student in the Magnet Art Program, a collaboration between the college and Boston's English High School during the 1970s and 80s.

credit:

Archives, Massachusetts College of Art

Title for first panel of Side B:

Teaching the creative process has always been the educational objective at Massachusetts College of Art.

23. Suffrage Cartoon:

original cartoon caption:  
(needs to be prominent)

He: "But, madam you cannot bear arms.  
She: "Nor can you, sir, bear armies."

Cartoon ID: Annie Lou Rogers, "Arms Versus the Army." *Woman's Journal*, 20 March 1915.

General Comment: The persuasive effect of cartoons by Rogers and other early feminist cartoonists can hardly be overstated in the story of the battle for women's right to vote. The 19th Amendment to the U.S. Constitution, which guarantees that right, was ratified in 1920.

cartoon Credit: Courtesy of the Schlesinger Library, Radcliffe College

photo ID: Annie Lucasta Rogers (Class of 1900)

photo credit: Courtesy of Elliot Hersey

24. Munsell Photo and stuff:

General Comment:

After studying at MassArt, Albert H. Munsell began 30 years of teaching there. His system, initially developed to explain color to his MassArt students, was the first workable means for notating the relationships between color's three qualities: hue, value, and chroma (intensity). The company he established in 1918 thrives today as a subsidiary of the Waltham-based Kollmorgen Corporation. Although still creating some educational materials, the company's major clients are scientists, the U.S. Bureau of Standards, and manufacturers like Apple Computer, Coors Beer, and Toro who seek tools and consultation for the analysis and control of color.

25. Munsell photo:

credit:

Archives, Massachusetts College of Art

System Diagram:

ID:

Munsell Color Company, *A Color Quiz*, Sales Brochure, 1922

Credit:

Archives, Massachusetts College of Art

26. Potatoes:

ID:

U. S. Department of Agriculture, *Color Standards for Frozen French Fried Potatoes*, Published by Munsell Color Company, Kollmorgen Corporation, 1988.

Credit:

Courtesy of Munsell Color Company, Kollmorgen Corporation

27. Robert W. Vonnoh

General Comment:

At the age of 17, Vonnoh worked in a lithography shop by day and attended Boston's free drawing classes by night when he enrolled at MassArt. After graduating and briefly teaching at MassArt, he traveled to New York and France where he painted extensively, achieving success as a portraitist and plein-air painter. He was recognized, first in the 1920s, and again in this decade, as an important pioneering American Impressionist. Although he was a respected teacher throughout his life, Vonnoh was fond of repeating Walter Smith's humorous comment about his study at MassArt: "Vonnoh is a failure. He went in to become a teacher, but he came out an artist!"

28. Vonnoh photo:

ID: Robert Vonnoh (Class of 1879) in Grez-sur-Loing, France, 1910.

Credit:

Courtesy of Berry-Hill Galleries, New York City

29. Vonnoh painting

ID: Robert Vonnoh, *Study for the Ring*, oil painting, 1891. (see Page 32 in Grez Days)

credit: Courtesy of Berry-Hill Galleries, New York City

or (if we are lucky and they call us back):

ID:

Robert Vonnoh, *Picking Poppies*, oil painting, c. 1888. (see page 13 in Grez Days)

credit:  
Courtesy of Corcoran Gallery of Art

30. N.C. Wyeth Photo:

ID:  
William E. Phelps, *N.C. Wyeth*, 1944

Credit:  
Courtesy of the Delaware Art Museum

31. NC Wyeth Painting

ID:  
N.C. Wyeth, *The Hostage (For all the world, I was led like a dancing bear)*, Oil painting for illustration in *Treasure Island*, Scribners, 1911.

Credit:  
Courtesy of Simon and Schuster

32. Wyeth:

General Comment:  
Needham-born N.C. Wyeth (Class of 1900) is recognized as the America's leading pictorial interpreter of adventure literature.

33. James Fitzgerald

General Comment:  
After graduating from MassArt in 1923, South Boston native James Fitzgerald he moved to California in 1928 where he belonged to a group of artists and writers who gathered at Doc Rickett's Cannery Row laboratory including John Steinbeck, Joseph Campbell, Robinson Jeffers, and John Cage. In later years he lived on Monhegan Island in Maine. He painted constantly, but made little effort to sell his paintings. Since his death in 1972, his reputation has been growing steadily. Museums owning his work include the National Gallery, Boston's MFA, the Phillips Collection, and the National Portrait Gallery.

Fitzg photo ID:  
James Fitzgerald in Monterey, California

Fitzg Photo credit:  
Courtesy of Anne Hubert

Fitzg painting ID:  
James Fitzgerald (Class of 1923), *Surf at Sunset*, watercolor

Fitzgerald painting credit:  
Courtesy of the Phillips Collection

34. Jackie Winsor

comment:  
Jackie Winsor's sculptures have been collected by major museums around the world including Whitney Museum of American Art, the Stedelijk in Amsterdam, the Fonds National D'Art Contemporain in Paris, Boston's Museum of Fine Arts, and the Museum of Modern Art in New York.

photo ID:  
Sculptor Jackie Winsor (Class of 1965)

photo credit:  
Archives, Massachusetts College of Art

35. Wongs and Pei

ID and Comment:  
Tom Wong (Class of 1951) has served as a design consultant to the Museum of Fine Arts in Boston for more than a quarter of a century. He has planned and implemented scores of internationally acclaimed exhibits as well as other aspects of the museum's development. Tom's daughter Susan, now Head of Exhibition Design at the museum, is a Master of Science candidate in MassArt's Museum Education Program. Susan's grandmother and aunt also graduated from MassArt.

credit:  
Courtesy of Tom Wong

36. Muriel Cooper

photo ID and comment:  
A charismatic designer, teacher, and administrator, Muriel Cooper (Class of 1948) co-founded the Visible Language Workshop at Massachusetts Institute of Technology and pioneered technological applications which will help define the World Wide Web of the future.

photo credit:  
Courtesy of the Visible Language Workshop, Massachusetts Institute of Technology

37. Wizard of Oz

comment:  
Warren Newcombe (Class of 1914), helped develop the filmmaking technique of matte slide paintings, utilizing live action and painting combined in a special effects department. Newcombe worked on special effects for such films as the *Wizard of Oz*, *Mrs. Miniver*, *Thirty Seconds over Tokyo*, and *Green Dolphin Street*.

photo ID:  
Frame from the *Wizard of Oz*, background matte slide painted by Warren Newcombe

credit:  
THE WIZARD OF OZ ©1939 Turner Entertainment Co.

38. GM CAR

comment:

The production of the EV<sub>1</sub>, the "world's most aerodynamic production vehicle," is the responsibility of Robert Purcell, (Class of 1977), Executive Director of General Motor's Advanced Technology Vehicles Division. This electrically powered car has produced 23 patents in a variety of new technologies. Among its design considerations are its positive impact on the environment: no exhaust emissions and no oil changes or disposal.

[Lisa, the 1 of EV1 is supposed to be subscripted]

ID:

General Motors EV<sub>1</sub> Electric Car

credit:

Courtesy of General Motors

### 39. Petitto

comment:

MassArt's ability to train professions to be versatile is apparent in the work of Albert Petitto (Class of 1944). While employed at the Foster Grant Co. he designed fifty patented sunglasses. In cooperation with Natick Labs, he designed this helmet in his basement. It is used by the United States and Canadian Armies. Made of Kevlar (a material stronger than steel), the helmet was designed in several different sizes and was proved effective during Desert Storm.

photo ID:

Foster Grant sunglasses designed by Albert Petitto (Class of 1944)

credit:

Courtesy of Albert Petitto

photo ID:

United States Army helmet designed by Albert Petitto (Class of 1944)

credit:

Courtesy of Albert Petitto

### 40. William Wegman

comment:

William Wegman (Class of 1965) has created a range of art including videotapes, drawings, and paintings, but he is best known for his images of Weimaraner dogs, that appear everywhere from the world's most prestigious museums to television's *Sesame Street*.

photo credit:

Courtesy of William Wegman

### 41. May Stevens

comment:

Paintings by May Stevens (Class of 1946) have been acquired by the Metropolitan Museum of Art and the Whitney Museum of American Art, and the San Francisco Museum of Modern Art. Since her student days at MassArt to the present, painting has been the means of expressing both the personal and the political in her work. "I discovered art, love, and wonderful friendships at MassArt. I felt extremely nurtured. Otis Philbrick made me promise I would never stop painting; he knew what usually happened to women who wanted to be artists. The best thing was the promise I made to Mr. Philbrick to never stop painting and that he cared enough to have me make it."

photo ID:

May Stevens (Class of 1946) and Elizabeth Sanborn (Class of 1946) at etching press

photo credit:

Archives, Massachusetts College of Art

New paragraph for body copy with some fine artists and Tom Wong removed:

Fine art has flourished at MassArt. The works of scores of fine artists appear increasingly in the exhibits of prestigious museums and galleries around the world, where often the exhibits themselves are designed or curated by MassArt graduates. Internationally recognized artists and museum designers include sculptor William Daley (Class of 1950); photographer, printmaker, and sculptor Robert Cumming (Class of 1965), installation artist Ellen Rothenberg (Class of 1978), Richard Duggan (Class of 1977) exhibit designer at Boston's Aquarium, Chicago's Field Museum, and Honolulu's Bishop Museum, and those whose work or photograph appears here.

Credits:

[Here are some names. I'm not sure how to arrange them.]

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