1945

The contributions of Henry Turner Bailey to art education

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Boston University

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Boston University
BOSTON UNIVERSITY
SCHOOL OF EDUCATION

THE CONTRIBUTIONS OF HENRY TURNER BAILEY
TO ART EDUCATION

Submitted by
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(B.S. in Ed., Massachusetts School of Art, 1934)

In partial fulfillment of requirements for
the degree of Master of Education

1945

First Reader: Dr. Donald Durrell
Second Reader: Dr. Helen Blair Sullivan
Third Reader: Dr. Whittier L. Hanson
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CHAPTER I

INTRODUCTION

Although Henry Turner Bailey died over a decade ago, the School Arts magazine recently dedicated a monthly issue to their former editor, citing him as one of those who had placed art education on a basis for national acceptance.¹ Recent books include quotations and references to his work. Following the introduction of art education into the United States, he may be mentioned with two other leaders, Walter Sargent and Arthur Wesley Dow, as being instrumental during its second period of development.² Mr. Sargent's contribution was progress in understanding the art needs of the elementary school;³ Mr. Dow advanced theory and practice in art teaching.⁴ Whereas Mr. Bailey did not delve into intensive educational research, it will be seen that his efforts contributed to the stimulation of art interest throughout the nation, thereby serving to promote art education.

¹ "Dedication of New England Folk Arts Number," School Arts, 44:253, April, 1945.
³ Walter Sargent and Elizabeth E. Miller, How Children Learn to Draw (Boston: Ginn & Co. 1916), 264 pp.
Statement of the problem. Since there has been evidence of Henry Turner Bailey's influence in the past, and since certain of his ideas continue to function in present trends, it was the purpose of this study to review and organize his contributions to art education.

Importance of the study. A review of his accomplishments should be important for two reasons:

1. It should serve to point out the various phases through which art education has passed, acknowledging Mr. Bailey's part in procedures which have since been discarded, as well as emphasizing difficulties which he helped to encompass.

2. It should have historical value for students not familiar with the background and development of art education.

Sources of data. There seem to have been no previous studies made in the field of this problem; accordingly, it has been necessary to work directly from secondary sources. Since Mr. Bailey's lectures, discussions, and reports were important sources of information, major data were gathered from the National Education Association Addresses and Procedures, and Eastern and Western Arts Reports. Other sources were his books, and published articles appearing in the National Education Association Journal, School Arts,
Industrial Arts, and other periodicals. The two United States Bureau of Education volumes of Art and Industry as well as past and present books and articles were used for reference to trends in art education.

Preview of remainder of the study. To better understand the presentation, biographical facts have been supplied in the succeeding chapter.

In order to systematize the contributions, the basic recurring ideas underlying his work have been organized under the following headings:

1. Contributions based on his attitudes toward theory and practice
2. Contributions based on his love of nature
3. Contributions based on his belief in the utility of design
4. Contributions based on his aesthetic activities: art appreciation
CHAPTER II

BIOGRAPHICAL TABLE OF SIGNIFICANT EVENTS
IN THE LIFE OF HENRY TURNER BAILEY

In order to present facts relating to the study, there follows a biographical table of significant events in the life of Henry Turner Bailey:

<table>
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<th>Year</th>
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<tr>
<td>Born Scituate, Mass. December 9, 1865</td>
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<tr>
<td>High School valedictorian</td>
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<tr>
<td>Graduate Massachusetts Normal Art School 1887</td>
<td></td>
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<tr>
<td>Instructor of Drawing, Night Schools, Boston 1884-5</td>
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<tr>
<td>Supervisor of Drawing, Lowell, Mass. 1886-7</td>
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<td>State Agent for Teaching Industrial Drawing 1887-1903</td>
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<td>Studied abroad 1898</td>
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<td>Addresses(1888-1897)</td>
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<td>At the National Association of Education Meeting, San Francisco, 1888: &quot;Historic Ornament and Design in Grammar and High Schools&quot;</td>
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<td>At the Congress of Art Instruction, Chicago, 1893: &quot;Drawing from the Flat to Learn the Technique of Representation&quot;</td>
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<td>At the Harvard Teachers' Association, Cambridge, 1897: &quot;Drawing in College Admission Requirements&quot;</td>
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<td>Editor School Arts magazine 1903-17</td>
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<tr>
<td>Director Chautauqua School of Arts and Crafts 1908-17</td>
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<td>Statistical Monograph, U.S. Bureau of Education: Art Instruction, 1909</td>
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<td>Author of Art Education: Its Aim and Method, 1914</td>
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Dean Cleveland School of Art 1917
Director Cleveland School of Art and Adviser and Lecturer
Cleveland Art Museum 1918-30
Honorary Degree, Doctor of Humanities, Denison University, 1925
Chairman Joint Committee School Museum Relations 1927
Addresses
At the Western Arts Association, Memphis, 1925:
"Candlelight on a Designer's Problem"
"Fine Printing"
"Self-Activity for Teachers"
At the Eastern Arts Association, Hartford, 1928:
"Art and the Business Man"
Retirement to Scituate 1930
Died November 26, 1931
CHAPTER III

CONTRIBUTIONS BASED ON HIS ATTITUDES TOWARD
THEORY AND PRACTICE IN EDUCATION

I. CONTRIBUTIONS TO PUBLIC SCHOOL INSTRUCTION

When Henry Turner Bailey began teaching, his attitudes could have corresponded exactly with the theory and practice in use. Before an attempt is made to show that there was a difference in his opinion, it will be necessary to acquaint the reader with the background of art education at that time.

History of early art education. The main reason that there was any promotion of art at all was due to a rising belief among the industries that it was the place of the public schools to begin elementary training in artistic industries. They aspired to develop a superior expertness in the skill of the American born workmen so that their wood-working, iron-working, cement, pottery, jewelry, printing, and textile industries would ultimately profit. Since there were no efficient American instructors, Walter Smith came from England in 1870 to become director of art for all the public schools in Massachusetts, thus becoming the first director in the United States. Industrial drawing was the only form of art education, and was defined as an
orderly progressive course of drawing based on geometry.⁵

In 1873 Mr. Smith founded the Massachusetts School of Art to train efficient art teachers to carry on the work of instruction. Mr. Bailey graduated only fourteen years after its establishment, so was early placed in a position to contribute to the needs of art education.

**Early public school instruction.** During this period Mr. Smith required a knowledge of the following in primary school art:⁶

1. Geometric forms and definitions
2. Practice of drawing from flat copies
3. Elementary design—filling in forms with varied lines
4. Drawing from dictation of exact forms in defined positions
5. Drawing previous exercises from memory
6. Learning names of geometric solids

There were other leaders who concurred. At the National Education Association Meeting in 1888 which Mr. Bailey attended, the President of the Department of Art Education had said: "Children must be masters of straight lines and curves, because they constitute the simple elements of most all of the drawing that can profitably be done by little children."⁷

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At this same meeting other speakers were elaborating on technique, correct handling of the pencil, lessons with solids for light and shade, copying from drawing books in grades three and four.

Disagreement with current trends. However, there was evidence that Mr. Bailey was beginning to disagree with the current trends. On the way home from the convention, he discussed his problems with Dr. William Torry Harris, future Commissioner of Education, and asked: "Were we wrong? Should we never draw for children? Why is nature drawing so dangerous? Is free illustration so damnnorthy? Why is color excommunicated? If drawing means making lines according to a formula, if the order of making them must be dictated, what does drawing amount to anyhow?"  

His attitudes toward art education. Five years later his own teaching and experience had led him to the following conclusions:

1. Individual child expression must be fostered.
2. It is one of the aims of art to develop creativeness.
3. School life is the child's own life. Art should be an integral part of it.

He defined his position at the Congress of Art Instruction in Chicago when he discussed "Drawing from the

Flat to Learn the Technique of Representation." He stated that a great work of art has a spiritual essence, a life of its own, which is expressed through forms appreciated by the senses. He emphasized that illustrative drawing to develop thought and feeling had been neglected in the schools, and then remarked:

"In every crude line and misshapen form of these first sketches of little children, we find thought and feeling—spirit forcibly expressed. Shall such work be suppressed because it is inaccurate and crude? It has been, but we are slowly learning to see that the individuality which so manifests itself is a precious gift of God. Such expression must be fostered. The children should be encouraged to illustrate lessons in language and numbers, reading and nature study, geography and history."9

Criticism from the conservatives. These sane attitudes seem to have been premature because even twelve years later at the National Education Association Round Table Conference, Mr. James Hall, art director of the Ethical Culture School, was led to remark:

"There are demands from educators for correlation. The influence of the new education leads to experiments. Efforts to follow the interest of the child lead to blind alleys. Fleeting fads invert dim reflections in our children's art—one mistakes change for progress. Copying has been too long discarded. Copying and even tracing should form a part of the work. . . . The art lesson shall decidedly not serve as a crutch for teaching other subjects. Watch out for educators making a pack horse of art study in ill advised correlation."10

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9 Henry T. Bailey, "Drawing from the Flat to Aid the Techniques of Representation," National Education Association Addresses, 93:458-61, July, 1893.

High spot in educational career. However, Mr. Bailey continued to urge others toward the new education. In 1914 his book Art Education: Its Aim and Method was published. This was a high spot in his educational career because it was one of the first concise books on the subject; of all his contributions it is the work most widely quoted from by modern educators. Here were assembled his recurring basic ideas, the three previously mentioned, and those suggested in this study's chapter headings.

Recent trends. As a result of the efforts of Mr. Bailey and other far seeing educators such as Walter Sargent, Arthur Wesley Dow, and others, art education turned toward the realization of his early conclusions. The trend today continues to uphold the aims which they helped to establish.

It is evident in this modern definition:

"Art in the school should not be conceived as something distinct from life, but rather as experiencing life, as participating in life, as life itself. Art as a school subject must grow logically out of the child's experience taken as a whole. The art education program carried on in a school or school system should therefore be planned with reference to the needs of boys and girls. It should provide for both art production and art appreciation."\textsuperscript{11}

II. CONTRIBUTIONS TO EDUCATIONAL RESEARCH

Mr. Bailey's major talents lay in the field of art promotion, but on occasion he proved himself an adequate student of research, and mention should be made of it here.

A. EFFORT TO GAIN COLLEGE CREDIT RECOGNITION FOR DRAWING

In 1897 he attacked a problem at a meeting of the Harvard Teachers' Association which is relevant today, "Drawing in College Admission Requirement."12 His purpose in doing this seems to have been two fold. Already he had begun to launch a crusading campaign for art. He realized that there would be more of a demand for art instruction in high schools if colleges required drawing in entrance exams. At the time ninety-five per cent of the school population in Massachusetts had drawing instruction in primary and grammar schools, but the secondary schools were lagging. 200 out of the 258 high schools in the state were doing nothing in advanced drawing.

He also emphasized the value of this training, since most of the colleges had required drawing courses for architectural engineering and other subjects, even although no drawing was listed in their entrance exams. He also mentioned that the original industrial drawing course had been enriched in high schools to attain a breadth of culture which the colleges should recognize.

He brought to their attention the information that the Board of Education had already made a first move by passing a rule in 1892 that drawing be required as an entrance exam for normal schools.

Midway gains. Eleven years later the American Art Annual reported as a decided gain in recognition that drawing counted upon the average one twelfth the number of points required for entrance in colleges.  

Recent developments. Slowly Mr. Bailey's initial plea has made headway. In 1942 Mr. Leon Winslow said that the liberal arts colleges were beginning to accept one or more credit units earned in art in high school toward meeting entrance requirements.

B. STATISTICAL MONOGRAPH

In 1909 he wrote a careful statistical monograph, containing the information that art instruction was of less than forty years standing in American education, and that drawing was a required course of study in only twelve of forty-eight states. The monograph also included itemized lists of public schools, private schools, art schools and museums.


III. CONTRIBUTIONS TO INSTRUCTION IN ADVANCED PROFESSIONAL INSTITUTIONS

Interest in training the talented child. In addition to the preceding contributions, Mr. Bailey deserves credit for his organization of the Cleveland School of Art into a model school of advanced instruction. Ever since he had attended the Dresden Art Congress, he had been increasingly aware that art helped the business man to sell goods, which in turn helped to sell art; and that such art could attain quality only by the discovery and training of the talented child, and he entered wholeheartedly into building up the school.

Program at the art school. Since he believed that an art school should have a stimulating faculty, and that the teacher should not be required to teach a class of more than thirty, he increased the faculty. Since he also believed that the courses, methods, and incentive should emphasize the importance of the individual, he enriched the courses of instruction, and enlarged the equipment four times. He welcomed practical problems from outside sources, because they brought reality into the class room. Drawing from the

cast was replaced by drawing from life. Research work in nature was emphasized with time spent at the Museum of Natural History; Fine Arts was available at the Museum. Annually there were student exhibitions of creative art.

Professional contribution. In collaboration with a Cleveland helper he published "Symbolism for Artists," an instructive book containing more than 3000 symbols and relative information of use to artists.¹⁷


CHAPTER IV

CONTRIBUTIONS BASED ON HIS LOVE OF NATURE

One of the guiding principles in Henry Turner Bailey's work was his love of nature and his desire to open the mind of the pupil to its significance. This was evident in his first national speech when he was criticising the use of so much plaster cast copying in the schools. He emphasized the fact that many decorative units were conventionalized plant forms, and said: "Study nature for materials and principles. Study historic ornament to see how these have been applied." At the end of this talk he stressed the point which recurs incessantly in his later writings: "Let us do our part toward so educating them (the pupils) that they shall find health, wealth, happiness in honest toil, and see in the ordinary surroundings of life——in crystals of the rocks, in humble grass, and modest flowers, in air and sea and stars——the ineffable and inexhaustible beauties of God's historic ornament and design."

When he was urging colleges to recognize drawing for credit in their entrance examinations, he emphasized that the former course in industrial drawing had been enriched, and that it now dealt with nature and the arts. In describing

the enriched course, he added: "You will see how the course
opens windows of heaven and earth to the pupil. He deals
with the beautiful in nature, proportion, curvature, balance;
he sees how these have influenced man in his work—in archi-
tecture, and dress, and utensils. He deals with nature at
first hand, discovering the beauties of color and decorative
arrangement."²⁰

Often his enthusiasm reached excess, as when he
anticipated the time that children would be required by law
to serve the commonwealth by living in the country a few of
their childhood years.²¹ He refused to give the city any
credit, repeatedly urging that city children must be brought
into the country for actual experience with the world of
nature, rather than vice-versa.²² In the Child Welfare
magazine he claimed that children had a divine right to
become familiar with nature; that only when they had that
sensation could they appreciate art.

This conviction was not pure theory. All his life
he had been a follower of nature from his boyhood days in

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²⁰ Henry T. Bailey, "Drawing in College Admission
²¹ Henry T. Bailey, "The Child's Birthright in Art,"
National Education Association Addresses, 26:164-8, 1926.
²² Henry T. Bailey, "The Fundamental Values of Life
and How to Reach Them," National Education Association
Addresses, 27:421-2, 1927.
²³ Henry T. Bailey, "Art, Music, and Beauty in the
Scituate through the time when his five children became constant companions outdoors. In addition to numerous articles about nature, he had published a book *Tree Folk*\(^2^4\) containing excellent pencil sketches and informal essays. He did imbue those objects with such life and personality that readers could not fail to respond with added appreciation to the natural beauty surrounding them.

The results of such zealous efforts have been two important contributions to art education:

1. Through his influence drawing from nature was introduced into the schools. This was one of the ways in which art education passed an intermediary stage between old time copy work and modern free expression.

2. Realizing that visual education material was available in museums, he was among the first to bring schools and museums together for better cooperation.

*Nature drawing introduced into the schools.* In reference to his introducing drawing from nature into the schools, it will be remembered that he objected to copying artificial objects such as plaster casts. Because of his own genuine love and appreciation for beauty in their structural form and design, he advocated drawing direct from

natural objects. As editor of School Arts magazine for fourteen years, he was an influence to teachers throughout the United States. In 1912 it was estimated that between thirty and forty thousand teachers relied on its opinions.\(^{25}\) The magazine had already been endorsed as devoting itself largely to the interest of art in the elementary schools, and offering much excellent material to teachers in small towns who had not the assistance of supervisors.\(^{26}\)

Throughout its pages ran series of instruction in drawing and painting flowers, leaves, grasses, etc. The reader may recall the shadow boxes, the sprays of berries, the fall aster, and the oak leaves in his own school experience. While Mr. Bailey had an intuitive gift for perceiving the charm in the structure of these forms, he failed to realize that they did not appeal to the interest of everybody. Under his inspirational leadership, doubtless one could have been taught to enjoy beauty in birds and flowers.\(^{27}\) As was more often the case, the lessons became wearisome, and have gradually been discarded in favor of work adapted to the immediate interests of the child.


However, the interlude did serve to break teachers away from dependence on cast and two dimensional copying; and may be termed one of the transition stages between the old and new education.

**Nature study and school-museum relations.** Even more credit is due him in the field of school museum cooperation. He was obliged to modify his opinions about the absolute necessity of sending city children into the country in order to have contact with nature at first hand. Since he could offer no practical ways and means for this mass accomplishment, his thesis was tenuous. Being an intelligent man, he perceived the fallacy of such irrational enthusiasm, and worked toward middle ground. In his last series of essays he had compromised to the extent that he was suggesting equipping city schools with nature material, advocating school gardens and parks within walking distance, with zoo and museum available.28

One of the factors in this compromise was his experience in Cleveland. He first came to that city as Dean of the School of Art, but in a year achieved two other titles, Director of the School of Art, and Lecturer and Adviser in Educational Work at the Cleveland Art Museum. This was how it happened. He was in the city; therefore, the country

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was obliged to come to him. One of the obvious solutions was access to nature material at the museums. He was not only interested in the nature material at hand, but also in having the students observe examples of how it had been applied to design and representation throughout the centuries. Because he had always been interested in the correlation of art with other subjects, he was aware of a third factor—the great fund of visual material available for social studies. As was the usual case with his endeavors, his activity spread out in all directions. Soon he had the institutions, public school, art school, art and natural history museums, functioning as a whole. The museum began to exhibit art objects in the libraries. Public school classes made trips to the museum. Research work in nature by the art school was done in the natural history museum.

As a result of the success of this Cleveland project, Henry Turner Bailey was appointed Chairman of the Joint Committee on School Museum Relations. He reported to the National Education Association that teachers throughout the country had been informed of this coöperation; that normal school and teachers' college students were to be taught to use materials in indoor and outdoor museums intelligently; that schools were to furnish museums with representatives to select material to be used in schools; that schools were
to cooperate with museums to bear expense.\textsuperscript{29}

Thus has Mr. Bailey served as one of the forerunners for the thriving relationship between schools and museums today. To cite two instances in recent years, it is interesting to note that a reception was held for members of the 1940 Eastern Arts Association at the Philadelphia Art Museum, and that the convention program included two major addresses by museum directors.\textsuperscript{30} At the following 1941 convention in New York, school museum activity was made one of the major topics.\textsuperscript{31}


\textsuperscript{30} "Within the Family Circle," \textit{School Arts}, 39:4-a, March, 1940.

\textsuperscript{31} "Within the Family Circle," \textit{School Arts}, 40:1, January, 1941.
CHAPTER V

CONTRIBUTIONS BASED ON HIS BELIEF IN THE UTILITY OF DESIGN

Another recurring belief was his insistence that there should be an element of utility in all design. This early led him to stress the use of art in industry.

This use of art in industry had an inference quite distinct from the original drawing for industry. The latter had exploited art for individual profit with no concern for the attitudes of the workmen other than making certain that they developed a superior expertness in skill. John Dewey very wisely remarked that art could function as an experience for all only when the many workmen realized and appreciated that what they were doing had meaning and use for them, that they must share on the receiving end, as well as in the mechanics of doing.  

It was to this end that Henry Turner Bailey toiled. The schools had lapsed into an "Art for Art's Sake" period in natural rebellion against so much previous mechanical drawing. Rather than shut art forever in its ivory tower,

Mr. Bailey began to emphasize art for the use of all.

**Functional design.** In order to establish the best possible criterion for public taste, he had already emphasized that designs must be functional. He believed that it was more worthwhile to the students to know about pattern-making, moulding, and casting, than it was to turn out a quantity of impractical design. He urged that they consider the material, the strength, the texture, the process of manufacture; that they decide on the character of the design in order to figure out in what medium it could be best treated. In this way the students were thoroughly trained in the knowledge of practical designing.

To him there seemed to be a connection between the instruction in drawing and manual training. He had an opportunity to defend his position at the National Education Association Round Table Conference in 1905. An art educator warned: "Watch out for the unnatural unions of art and manual training." In the course of rebuttal Mr. Bailey said that he believed there were two kinds of skill which

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needed developing, one, an invisible something with ideals and power of command, and the other, a visible something trained to obey; that drawing took the first place, and manual training, the second.  

Ten years later he was able to compliment the success of manual training. He praised it for vitalizing school work, stating that the schools had dealt too much with language; that manual training had put reality in the place of words. A boy could not correct a mistake in wood by the sweep of a hand or eraser. He also made a reference to vocational guidance, when he said that manual training provided development for certain types of boys and girls that were not provided for in the old school.

Toward the end of his career, he was particularly active in promoting better relations between art and business. He approached the art field by addressing the Western and Eastern Arts Association groups. In the first lecture "Candlelight on a Designer's Problem" he reiterated what had been previously stressed in respect to creating functional and beautiful designs for a public growing more discriminating every year.

36 Ibid., pp. 611-12.


The use of art in business. His second address "Art and the Business Man" was outstanding. He related that business men seemed to have very little interest in art because they forgot its scope. He encouraged the art group to "hammer into the heads of business men" several points, the first being: "Behind every single thing we see that is constructed by the hand of man, there is a drawing of some kind."

Next he explained that the quality of a thing depended upon the amount of art in it. He cited the difference that there would be in the quality of an ordinary man's work in clay and that of an Oriental potter's. He showed how Germans captured world trade because they realized that art gave quality to manufactured products. The Emperor had ordered one art school to be turned over to the designing and making of beautiful toys; another school had been trained to help in typographic design; still another turned out the finest possible designs for accessories. As a result, before the war, they had taken the printing trade from England, toys from Switzerland, and art accessories from France.

The third and last point emphasized was the fact that art helped the business man to sell goods. It made a difference if goods were put up in attractive packages.

He stated that his purpose in talking to the art group about business was to enlarge the opportunity for art education. He believed that alert business men would encourage art instruction in the public schools.

He concluded by urging supervisors that it was their mission "to get as many people as possible to see that art is the foundation of everything that is manufactured; that art adds quality to everything that is manufactured; that art sells things, and that art satisfies the hunger of the spirit for beauty."

By cleverly rearranging the address so that it would attract more attention in the business field, he published "Industry Puts Art to Work" in the Factory and Industrial Management magazine. Here he charged business with being sensitive only to art spelled with a capital A, which meant oil painting and expression unrelated to business; whereas they should be aware of it in its function at hand, in relation to business stationery, color schemes of sales rooms, etc. Wrote Mr. Bailey: "Mr. Ford once said he

wouldn't give five cents for all the art in the world, but it is commonly reported that he has recently spent more than a hundred million dollars to get some art into his car."

He repeated that it was important for the businessman to encourage art instruction in the schools, emphasizing from their standpoint: "Nothing is more potent in developing designers who can furnish the quality of goods the public will demand."

It will be noticed that Mr. Bailey did not say "furnish the quality of goods which will enable you to make more money." Even although that possibility was implied, he continued to stand firm on his original declaration that art should be produced for the "intelligent, tasteful, common people."

In labelling the people "intelligent and tasteful," Mr. Bailey seems to have been prematurely optimistic, because there is much to be desired in the present state of popular taste. Despite the improvements heralded by stream-lining, there continues to be need for increased vigor among art educators to enrich and cultivate public taste.

Need of courses in consumer education. There are courses in consumer education where, among other things, the public is now being informed on the receiving end of the production of goods, of the importance of choosing the
correct materials and design for the correct purpose to which they will be put to use. There exists a need for establishing more of these courses in order to educate the public to the cultivation of tastes to which designers have already been trained.

Industrial and decorative design have improved; strides in that field may be placed at the door of the specialized schools of fine and applied arts for which Mr. Bailey and others so eloquently pleaded. Now the opportunity presents itself not only for the educator to continue to foster and improve industrial design in art schools, but also to more adequately steer the public away from the rainbow Wurlitzer cabinets, the upholstered monstrosities, and the myriad ugly accessories which it continues to demand from the enlightened designers.
CHAPTER VI

CONTRIBUTIONS BASED ON HIS AESTHETIC ACTIVITIES:

ART APPRECIATION

The common touch. It is not unfair to compare Henry Turner Bailey in relation to aesthetic philosophy as one would compare Edgar Guest in relation to poetry, or Maxfield Parrish in relation to painting. All served their purpose by creating a popular appreciation for beauty in their respective ways. Mr. Bailey had a wide reading background—he mentions studying Emerson, Hegel, Carlyle, Goethe, Kant, and others: and he was constantly urging others to enjoy the companionship of the best minds of the race.41 However, in his zeal to enable the common man to understand his gospel of beauty, any aesthetic depths remained for the most part undisturbed.

The city of refuge. A four square city occurred repeatedly in his inspirational writings. He had early discovered that literature opened a way to the "realms of the immortals." He called these realms the city of refuge, and proceeded to add other architectural detail. To the North he placed three gates, Religion, Philosophy, Letters;

to the South, Nature Study, History, Fiction; to the East, Poetry, Music, Drama; to the West, Architecture, Sculpture, Painting.

He urged the teachers that a prime function in their teaching was to give freedom of the celestial city to every individual boy and girl; that the more exacting the occupation, the greater would become the need of the soul for entrance into goodly fellowship.  

**Use of leisure time.** At an earlier period he had also made reference to the use of leisure time when he advocated hobbies by saying: "The narrower the daily life becomes thru slavery to machines, the less leisure for the workman, and the greater the necessity for a vision of finer things to keep the soul alive."  

In another article he stated that leisure time was a most precious gift, and yet most dangerous; that boys and girls needed to be trained to escape into the realm of the spirit by some form of activity which would be a gateway to the spiritual world; that it was more important to know how

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to make a life than a living.\textsuperscript{44}

Art appreciation for all. Chautauqua. An opportunity was presented to him for bringing art to the people by means of Chautauqua, the school of popular education. For nine summers he entered wholeheartedly into its spirit. Following was his plan of attack for making art popular:

1. Art exhibits in connection with public schools, ranging from loan collections to travelling exhibits of photographs of masterpieces.

2. Revival of interest in the arts and crafts (contributing largely to art appreciation, the interest of home decoration appealing first to many, thereby leading them to considering relations of art in its largest sense).

The Chautauqua publications printed color reproductions of masterpieces with running comment by Henry Turner Bailey.\textsuperscript{45} He developed an arts and crafts course at their summer school, and gave lectures on art appreciation. His lectures must have been very stimulating; from all accounts

\begin{itemize}
  \item \textsuperscript{44} Henry T. Bailey, "Leisure Time," \textit{National Education Association Addresses}, 23:925-8, 1923.
\end{itemize}
he was an adroit lecturer, kindly, helpful, understandable. The written records are excellent; he was able to arouse the listener's interest in the subject matter of the picture, but at the same time did not neglect a discriminating artistic interpretation.

Campaign to make the nation art conscious. In 1915 as a member of the American Federation of Arts he helped to carry on an extensive campaign to make the nation conscious of its own achievements in architecture, sculpture, mural decoration, painting, and handicraft. A letter was sent to 3000 qualified persons to determine the best work. Considerable national interest was aroused and the project was a definite success.

Appreciation through photography. The possibilities of photography as a conductor of popular interest into the field of art appreciation early appealed to him. He ran a series of articles on art and photography in the School Arts magazine which later appeared in book form.

In 1930 he retired to Scituate, and planned to write the organized results of his remarkable experiences as teacher, artist, naturalist, and preacher of the gospel of


beauty. He did publish a rambling series of informal essays called Yankee Notions, but it in no wise fulfilled his purpose.

He was preparing a series of small books on art appreciation for the Art Extension Society. Famous Paintings of Children, Landscapes, Madonnas, Pastorals, and Interiors had already been published. Suddenly he died of an acute heart attack on November 26, 1931.

Many individuals and magazines paid tribute to him. Strangely enough, his own tribute to his late brother-in-law, Walter Sargent, appeared in the National Education Association Journal only two months later and seemed a summing up of his own philosophy. In it was the counsel:

"There must be a time to teach; a time to learn. There must be a time to speak; a time to keep silent. There must be a time to help others; a time to be helped by the Infinite. Accept thankfully what you are. Make the best of it. Do things circumstances have led you to do to pay your bills, the things you most dearly love to do, to supplement and reinforce your work. Interrelate elements of your life to enable you to be of highest possible service. Compete only with yourself, and thank God for such an opportunity for growth."

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CHAPTER VII. CONCLUSION

It will be noticed that Henry Turner Bailey was a versatile person. He had talents for organization; he had literary interests and ability; he could draw; he was well versed in nature lore; best of all, and this study has been limited to only a description of his cold written words, was his gift of influencing and stimulating others by speech. In his life-time he travelled to many places, and talked before many different kinds of people. He seemed able to transfer his enthusiasm and energy through the medium of the spoken word so that others were thereby enriched.

Conclusions based on the early period of his career. In conclusion, it might be said that his career seemed to be divided into three parts. During the early period his interest was concentrated on improving public school education, and he was an influence in achieving the following results:

1. Enriching the course in industrial drawing by the introduction of free illustration, color, and drawing from natural objects. This has served to gradually eliminate copy work and mechanized lessons.

2. Endorsing the correlation of art with other subjects by emphasizing that school life is the child's own life, and that art should be an integral part of it.
3. Stressing the fact that reality should enter art problems by encouraging practical designs, and endorsing manual training.

4. Promoting advanced art instruction in high schools by urging colleges to recognize art for credit in entrance requirements.

5. Aiding in establishing school-museum relations.

Conclusions based on the middle period of his career. When art continued to progress in the public schools, Mr. Bailey next turned his energy to the wider field of the promotion of art for all. During this middle period he was an influence in making people art conscious by:

1. Publishing one of the first concise and readable books on art education.

2. Directing courses in art appreciation and arts and crafts at the Chautauqua summer school, and writing for their publications.

3. Bringing his theme to international attention by delivering the first special lecture "Art Education for the Masses" before the International Congress on Art in Dresden, Germany, in 1911.

4. Participating in the American Federation of Arts campaign to make the nation conscious of its own building and painting achievements.

5. Establishing a model school of art for the training of the talented child, which in turn would develop quality in art for the good of all.

6. Advocating hobbies as a worthwhile use of leisure time.

7. Recognizing photography as a means of capturing popular interest for art appreciation.

Final emphasis on art appreciation. Even as his early interests gradually spread out to encompass art for all, so did his later interests gradually tend to recede into a more introspective and reflective state. His last years were spent in preparing notes on art appreciation, and he would have contributed more philosophical and abstract articles if an untimely death had not ended those plans.

Thus have Henry Turner Bailey's efforts contributed to the stimulation of art interests throughout the nation, thereby serving to promote art education.
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