

# Drawing Education in Canadian Schools Late Nineteenth to Mid-Twentieth Century as Seen Through Drawing Textbooks

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Although Canada is presently known for its multicultural mix, in 1867 at confederation, its inhabitants were largely of indigenous, French and British (with a minority of other European) origins with the indigenous population being virtually ignored. Traditional indigenous or aboriginal cultures were oral and visual. Drawing, be it as petroglyphs carved on rocks or painting on animal hides used as shelter and clothing, was a way to mark historical events or visionary experiences. “Drawing education” was based on an observational and modeling approach and immersion in the cultures’ stories, mythologies and symbols.<sup>1</sup>

In the context of formal drawing education in nineteenth century schools, drawing was based on European models with the British influence being the greatest.<sup>2</sup> Canada, the amalgamation of the British colonies of Canada East (Quebec), Canada West (Ontario), New Brunswick and Nova Scotia, officially became an independent country in 1867 with Prince Edward Island joining later (1873). The western provinces and territories had joined by 1906 and Newfoundland in 1949. In many respects, particularly cultural and educational, Canada still functioned as a colony in the late nineteenth to mid twentieth centuries, with models and influences coming from Britain, France (in Quebec) and increasingly from the United States. A major vehicle for drawing education

1 This paper is adapted from the “Introduction” and Chapter 5, “The Dawn of the Twentieth Century: Art Education in Nova Scotia, Ontario and British Columbia” written by this author in *From Drawing to Visual Culture: A History of Art Education in Canada* (2006). The textbooks referenced and illustrated are from the Donald Soucy Early Art Education Collection of the Nova Scotia College of Art and Design University, Halifax NS, the H.T. Coutts Education Library, The University of Alberta, Edmonton AB and the author’s personal collection.

2 Chalmers 1998.

was the illustrated instructional book which originated in Britain, Europe or the US, often crossing the Atlantic Ocean in the form of re-prints or later, in partnership with local publishers in Canadian cities.<sup>3</sup> The colonized tended to colonize themselves by adopting (and adapting) the products and practices of the colonizer.

Education in Canada has been a paradox within paradoxes. Education is a provincial, rather than a federal jurisdiction, a concession of confederation, so there is no national education system – each province and territory has its own. While there have been and continue to be both formal and informal attempts at consultation, coordination and association on a national level, if there is a Canadian art or drawing education, it is the sum (or maybe more) of all these parts. A survey of provincial curriculum guides and department of education annual reports and authorized textbooks will show a continuous presence of art (originally in the form of drawing) in Canadian schools, and official endorsement of the currently accepted philosophy and pedagogy. However, the extent to which these guidelines were applied was varied and sporadic. Throughout the history of public education in Canada, advocates for art (or drawing) promised much in their spoken and written pronouncements and curriculum documents, yet what was delivered often fell short of those expectations or never reached the intended audience.<sup>4</sup>

## Drawing before the mid-nineteenth century

During the colonial period in what is now Ontario, Quebec and the Maritimes (Nova Scotia, New Brunswick and Prince Edward Island), the apprenticeship system in which a master artist or craftsman would train or mentor a young student in exchange for labor could be seen as a kind of art education. In fields such as church decoration, wood carving, cabinet making, silver and tin smithing, and decorative iron work, the apprenticeship system served to preserve traditions and styles imported from Europe while establishing local conventions and practices. In Nova Scotia for example, in the early eighteenth century, informal and private instruction in drawing, usually to young ladies as “a polite accomplishment,” was offered for a fee by local or itinerant artists<sup>5</sup> or in convent schools.<sup>6</sup> Drawing would be landscape or botanical drawing and painting would be watercolors, offered as “disciplines of cultural refinement.”<sup>7</sup> Such pursuits were seen as suitable for middle and upper class ladies. From its beginnings in Canada, art education has gender and cultural associations. In both Upper (Ontario) and Lower (Quebec) Canada, practical and linear drawing was the domain of young males, and

3 Lockhart-Fleming/Lamonde/Black 2005.

4 Pearse 2006.

5 Soucy 1987.

6 MacPhee 1990.

7 Soucy 1987.

this mix of moral and skill education was the approach to drawing advocated in the mid-nineteenth century by the Mechanics' Institutes. Like those in Britain after which they were modeled, Mechanics' Institutes were devoted to adult education in the natural sciences whose aim was to provide a practical and morally upright education for working class men through, among other things, courses in mechanical drawing and industrial art. Among the typical reference books might be William B. Fowle's *An Introduction to Linear Drawing* (1825) "Translated from the French of M. Francoeur and Adapted to the use of Public Schools in the United States" and Rembrandt Peal's *Graphics* (1835) "A Manual of Drawing and Writing for the use of Schools and Families"<sup>8</sup> or the work of Bartholomew (1874) who had been producing drawing books and cards since the 1850s. Mechanics' Institutes and other nineteenth-century benevolent and self-improvement movements in Canada can be regarded as a kind of self-colonialism and social control.<sup>9</sup> Drawing manuals with a fine arts approach for "amateurs," implicitly young "ladies," included the popular Chapman's *American Drawing Book* (1847). It is subtitled "A Manual for the Amateur, and Basis of Study for the Professional Artist: Especially Adapted to the Use of Public and Private Schools, as well as Home Instruction" with the inspirational quote on the title page, "anyone who can learn to write can learn to draw." Indeed, drawing was seen as a universal language through which one could perceive meaning in great art and beauty in nature. Indeed, between 1820 and 1860, it is estimated that approximately 145 drawing books were published in the United States.<sup>10</sup> Developments in printing technology and the growth of publishing companies made reproductions and drawing books available to a middle class audience.

## Drawing at mid-nineteenth century

In Nova Scotia for example, art in public education pre-dates the Free School Act of 1864 that ensured free schooling to all children through a system of compulsory taxation.<sup>11</sup> In his 1850 Report, Nova Scotia's Superintendent of Education, J. W. Dawson notes that drawing and music are taught in the common schools of Nova Scotia, however not as thoroughly as in the grammar schools of Boston which he had observed first hand on a recent tour of schools in New England. The close economic, trade and cultural ties between Eastern Canada, especially Nova Scotia and New England and what were known as "the Boston States," cannot be over-emphasized. So at confederation in Nova Scotia, drawing could be found in a few common schools and most private academies. Drawing was "closely connected with writing" yet Dawson concedes that "most of our

8 Wygant 1983.

9 Chalmers 2006.

10 Stankiewicz/Amburgy/Bolin 2004.

11 Hamilton 1970.

teachers know nothing of drawing and hence, cannot use the blackboard very efficiently, nor can they employ drawing as an introduction to writing.”<sup>12</sup> Dawson attempted to rectify the situation by prescribing drawing in the school curriculum and making reprints of drawing books available through the local book seller and publisher A. and W. MacKinley in Halifax.

Linear drawing, rigid and semi-geometric, had been prescribed in Ontario schools since Egerton Ryerson introduced the subject in 1865 after his return from a survey of schools in Europe. Ryerson is credited for introducing linear drawing into the schools of Ontario, then Upper Canada, in the mid-1850s and with forming an “Education Museum for Upper Canada in 1856.”<sup>13</sup> The inspiration was the South Kensington School in Britain, the center of that nation’s system of art and design schools that aimed to develop the skills of artisans, to train drawing teachers and to educate the taste of consumers in the interest of British industry and trade, which was considered to be inferior, particularly to that of France with its centralized and bureaucratic approach. Like the British institution, Ryerson’s museum came to house a full collection of plaster casts. Connected with the Department of Education, its purpose was the promotion of the arts, sciences, literature and school architecture.<sup>14</sup>

The South Kensington system, as it became known, gained a solid foothold in North America with the appointment in 1871 of one of its alumni, Walter Smith, as Supervisor of Drawing for Boston Public Schools, and Massachusetts State Agent for Drawing. Although Smith spent a little more than ten years in North America, he was a tireless crusader for industrial drawing as an essential component of public education. Education in drawing, meaning industrial drawing, was advocated and promoted by Smith and others as a panacea for the ills of society and the salvation of youth with much the same fervor and enthusiasm as was claimed for the value and role of computers in education in the late twentieth century. As described by Stankiewicz,

He (Smith) organized exhibitions of student drawings in Boston, inviting schools throughout the state to submit work for judging and awards. He established the Massachusetts Normal Art School, now Massachusetts College of Art, to train art specialists who could teach drawing at all levels and supervise the subject in schools. He submitted work from the state schools to the international exhibition held in Philadelphia to celebrate the nation’s centennial. He lectured throughout the North Eastern States and Canada, describing his system and explaining how to implement industrial drawing classes in schools.<sup>15</sup>

12 Dawson 1850.

13 Gaitskell 1948, p. 2.

14 Chalmers 1993.

15 Stankiewicz 2001, p. 14.

At the 1876 Philadelphia Centennial Exhibition, a delegation of politicians, artists and manufacturers from Quebec met Smith and were impressed by him and his students' work and subsequently "recommended that the Smith system be adopted in the Quebec provincial post-secondary industrial art schools."<sup>16</sup> By the early 1880s, the Walter Smith system in the South Kensington style constituted the curriculum of Quebec's fifteen industrial art schools and was being adapted for art instruction at the elementary and secondary levels. In the spring of 1882 Smith gave a series of well received lectures in Montreal and Quebec City.<sup>17</sup> That summer he appeared in Nova Scotia, lecturing to teachers in Halifax and the Provincial Normal School in Truro, where one of his former students, Ottie Smith (no relation), was the drawing instructor.<sup>18</sup> These talks not only served to spread his ideas but also to promote and market his series of text books and teachers' guides.<sup>19</sup> By 1884 Walter Smith's books were being used in all grade levels in Nova Scotian schools. Stirling summarizes the Smith System (» *Fig. 1*): Students in the junior classes drew from "card copies of straight lines in the form of squares, crosses, etc., curved lines and circles and combinations of curved and straight lines, geometric forms of simple objects, such as vases, spirals, etc., forms of simple conventional leaves, flowers, etc." The senior classes, building on the exercise of drawing simple objects in outline in combinations of straight and curved lines, progressed to more complicated configurations such as "elementary examples of ancient styles of ornament, including the acanthus leaf, wave-scroll, anthenium, lotus flower, borders etc. [...] simple outline drawings from the cast, and from objects such as, cubes, cones, cylinders, prisms and outline various parts of the human figure."<sup>20</sup>

Stankiewicz notes that although Smith's methods were similar to those found in American instruction manuals (such as Bartholomew's) featuring lines, geometric shapes and line drawings of objects, he "placed a greater emphasis on vocabulary and definitions and on accurate verbal description of the drawings. Students were expected to learn the rules and scientific principles of drawing and not simply to copy images."<sup>21</sup> Of course in many cases, they just copied images – from the books and also the blackboards which teachers were encouraged to use for demonstrations along with oral instructions. Sometimes students would use the blank pages and margins for their own imaginative drawings or doodles (» *Fig. 2*). Some images in the *Teachers' Manual* were presented as white on black to replicate a blackboard drawing (» *Fig. 3*).

Smith's books were profitable commodities not only for himself but for publishers. Smith's original Boston publisher was J.R. Osgood & Company and his editor there was John S. Clark. When Clark left the company in 1874 to join the publishing firm

16 Stirling 1997, p. 358.

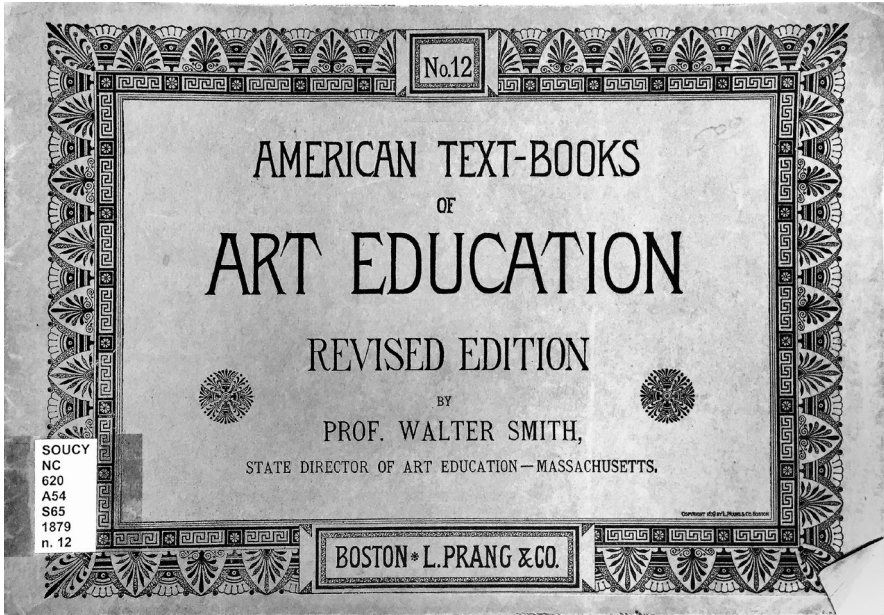
17 Smith 1883.

18 Soucy/Pearse 1993.

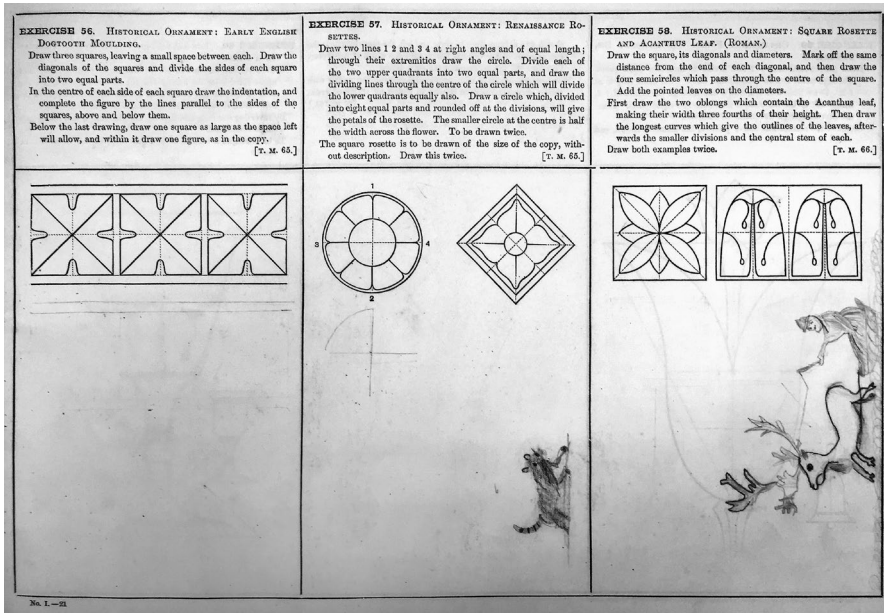
19 Smith 1876; Smith 1877.

20 CAMPQ, May 13, 1884, pp. 638–639, BANQ; Stirling 2006, pp. 57–58.

21 Stankiewicz 2001, p. 11.



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**Fig. 1** Cover of Walter Smith's 1879 *American Text Books of Art Education No. 12* (revised edition). Published by the Boston based L. Prang & Company.

**Fig. 2** A page from Walter Smith's 1879 *American Text Books of Art Education No. 12* (revised edition) with student marginalia.

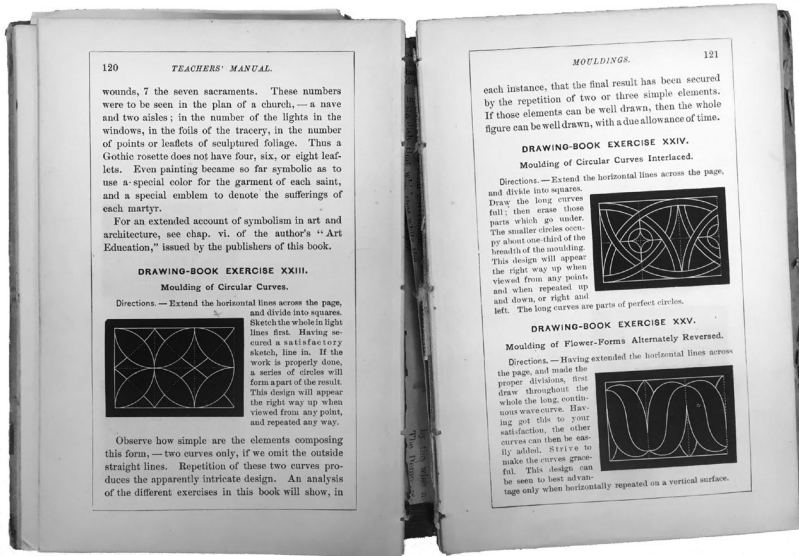


Fig. 3 A page from Walter Smith's *Teacher's Manual* (1887).

of L. Prang and Company, Prang<sup>22</sup> purchased publishing rights to Smith's popular *Textbooks for Art Education* that were published in a variety of formats beginning in 1875.<sup>23</sup> The Smith-Prang partnership prospered, cornering the very profitable drawing education market. However, their relationship was a tense one, undercut by growing financial and ideological differences, often aired in public. Smith's eventual alienation from school board members and dismissal from his position as Director of Drawing for the Public Schools of Boston in 1881 and a year later from his duties as State Director of Art Education and Principal of the Massachusetts Normal School was likely due, in part, to his confrontations with Prang.<sup>24</sup>

Although the assumption that drawing was a useful industrial skill justified its inclusion as a school subject, there was also a prevalent Victorian belief, which Smith supported, that drawing in its academic form and the study of art (preferably classical

22 Louis Prang, born in Prussia in 1824, immigrated to the US in 1850, gaining experience working in printing establishments in New York. Settling in Boston, he formed a partnership in 1856, Prang & Mayer, with Julius Mayer, learning the art of lithography. He bought out his partner in 1860, forming L. Prang & Company, which became known for its maps, colored lithographs and the first American Christmas cards (1874). Prang's interest in art and printing methods led him to become an advocate of public school art education. Prang was influential in the hiring of Walter Smith as Director of Art Education for Boston Schools and the State of Massachusetts.

23 Stankiewicz/Amburgy/Bolin 2004; Smith 1879.

24 Stankiewicz/Amburgy/Bolin 2004.

and renaissance art) would lead to “cultural refinement” and “moral elevation.” There was also the assumption, sometimes implicit, sometimes explicit, that industrial drawing was the domain of males, and “fine art” drawing that of females, with the possible exception of the rare male with the inclination to become a professional artist.

Chalmers notes that “where ‘beauty’ and ‘grace’ were included in drawing curricula, these concepts followed learning to draw straight lines, curved lines and vases with ‘subtlety of proportion’.”<sup>25</sup> Indeed, the first lesson was usually to draw and then dissect a series of straight lines, probably the source of the still heard clichéd excuse for lack of ability or interest in art: “I can’t draw a straight line!” Drawing instruction was rule-bound, governed by the approved drawing manual and over-seen by drawing masters, preferably with credentials from the British South Kensington art and design school system. Conformity was valued over individuality.

## Made in Canada drawing books

In the 1880s, instruction manuals written and marketed by the ubiquitous Walter Smith and re-printed in Canadian cities were adopted for school use by provincial governments in Nova Scotia, New Brunswick, Quebec, Ontario and British Columbia. For example, Smith’s 1887 *Teacher’s Manual for Freehand Drawing* was printed in St John New Brunswick by the MacMillan Company. For the Quebec market the Smith texts were translated into French by Oscar Dunn.<sup>26</sup> They were superseded in 1891 by a similar system and set of drawing manuals designed by homegrown educator Edmond M. Templé. An early “made in Canada” text was developed by Arthur Reading, employed by the Toronto School Board as Superintendent of Drawing since 1880. Reading’s role was to oversee the introduction of a series of drawing books in the city of Toronto which the Province’s Department of Education hoped would improve and standardize instruction. Not coincidentally, Arthur J. Reading is credited as the author of the series called *The High School Drawing Course*. Reading’s series of five books, in general use in Toronto schools by 1887, contained exercises in mechanical drawing and freehand copying, and were planned to develop draftsmanship in grade school students and were designed to be taught by regular classroom teachers and above all, to be practical. In the ten-year period that followed, the books, with blank pages and exercises and pictures to be copied, were introduced to the lower grades including Grade One and Kindergarten, completing a series that spanned all grade levels. The courses of study were unified and standardized and consisted of five books, from Junior and Senior First to Junior and Senior Fifth, inclusive. The education of the average child terminated with Book Five.

25 Chalmers 1998, p. 50.

26 Stirling 2006; Smith 1877.



Drawing instruction in Toronto met the approval of the likes of Lucius O'Brien of the Ontario School of Art and President of the Royal Canadian Academy. O'Brien "expressed astonishment and pleasure at the ingenuity and taste displayed by the students, and in usefulness he placed the course next to the three Rs".<sup>27</sup> Known as a painter as well as an educator, O'Brien authored his own text, the *Canadian Drawing Course* (1885), covering elementary freehand, object, constructive and perspective drawing and aiming at a national audience. A co-author of the series was J.H. McFaul, Teacher of Drawing at the Toronto Normal School. In 1892 the Minister of Education authorized a sequel, called the *Public School Drawing* course, of which McFaul is the sole author. A companion series, The *High School Drawing* course by A.C. Casselman who succeeded McFaul as Drawing Master at the Toronto Normal School was published in 1894. These texts replaced Walter Smith's books "as the prescribed text in many provinces, including Nova Scotia"<sup>28</sup> and are probably the "copy books" referred to in the Nova Scotia Annual Reports in the early 1900s.<sup>29</sup> Indeed, the McFaul and Casselman series stayed on the provinces prescribed text book list from 1895 until 1920. There is a gentle irony in the observation that practical and activity-based education was disseminated through books. By the turn of the century, drawing books had found their way into most elementary school classrooms. Canadian book publishers whose main source of profit had been their wholesale distribution of foreign books, re-prints, periodicals, pamphlets and religious tracts discovered that school text publishing was quite lucrative.

## Early twentieth century

At the turn of the century, "drawing" in schools became "art" and professional artists were looked to for leadership in art education. In 1904 in the official program of studies for public and separate schools, the Ontario Department formally replaced "drawing" with "art" to make the course of study "both more aesthetically oriented and more suitable for modern industrial society".<sup>30</sup> The task of the student was to emulate the skills of an adult artist. The embodiment of official art education in this period is the Ontario Teachers' Manual, Art (1916), a volume of 335 pages, a few in color. Published and distributed throughout Canada by the T. Eaton company, best known as a national department store chain and for its profusely illustrated catalogs, it epitomized the technical and adult approach to art education, reflecting the thought and practice of the professional artist. It nurtured the stereotype of art as a series of isolated skills and presented the task

27 Cochrane 1950, p. 214.

28 Soucy 1987, p. 2.

29 Annual Report NS 1901, 1904.

30 Wood 1986, p. 351.

of the student as an emulator of the accomplished adult artist. The goals enshrined in the Ontario manual and provincial curriculum material were seldom (if ever) achieved.

The practice continued of provinces prescribing American originated texts published in Canadian cities whereby Canadian publishers formed partnerships with American companies or produced Canadian editions of British authors.<sup>31</sup> Various configurations of *The Prang Drawing Books* (1901, 1912, 1914) produced by the Boston based company were printed in Winnipeg, Toronto, Montreal and Halifax and were approved texts in all Canadian provinces, even Alberta, newly formed from the Northwest Territories in 1905.

The American D. R. Augsborg, whose books originated from the Boston Educational company (1901) produced a Halifax NS printed “Canadian Series” of “graded practice books” (copyright 1903) along with teachers’ manuals that the Nova Scotia Department of Education authorized for use as text books in the province’s schools in 1906. Versions continued to appear on the province’s text book list well into the 1930s.<sup>32</sup> Although the format is drawn illustrations with facing blank pages, Augsborg stresses that “these books are not copy books” (second page of cover) and the illustrations “are presented to show how similar objects may be drawn” (» *Fig. 4*).

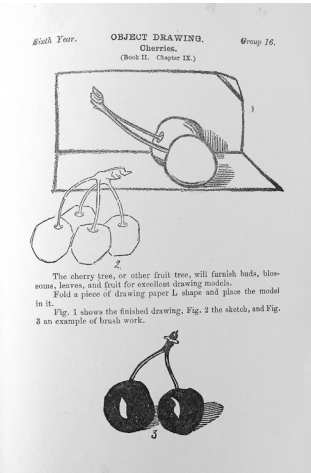
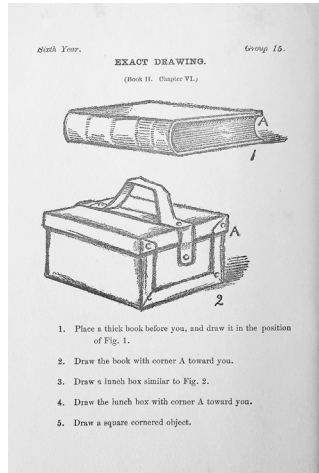
Drawing books for schools were published in other provinces, authored by a local art educator associated with a provincial normal school or art school and usually from Britain and trained in the South Kensington tradition. In New Brunswick the texts, called the New Brunswick Drawing Course, were a series of “graded practice books” by H.H. Hagerman of the Provincial Normal School in Fredericton, distributed and “prescribed by the Educational Department of New Brunswick.” In Alberta, the Prang and Augsborg books continued to be used but by the mid-1920s were supplemented by local publications produced by the Institute for Applied Art, an educational publisher in Edmonton. *Public School Art* by J. Gordon Sinclair, Instructor in Freehand Drawing at the Technical School in Edmonton appeared in 1925. In 1934, they also produced *Art for High Schools* by R.W. Hedley of the Provincial Normal School. The lessons and illustrations were borrowed from other publications, for example the cat drawings taken from the *Prang Graphic Drawing* series, but there also is an attempt to include local content such as the Alberta tourism themed posters (» *Fig. 7 and 8*).

The first locally produced drawing texts in British Columbia, appearing in 1902, were the *Canadian Drawing Series*, by David Blair, Art Master and Instructor of Drawing at the province’s Normal School in Vancouver. Prior to coming to Canada, the South Kensington graduate spent seventeen years in New Zealand, spreading the doctrine in that other far away colony.<sup>33</sup> True to his training, the books included only geometrical and freehand (industrial) drawing. Blair’s successor at the Normal School, John Kyle, co-authored the 1907 edition of the *Canadian Drawing Series* that included color and

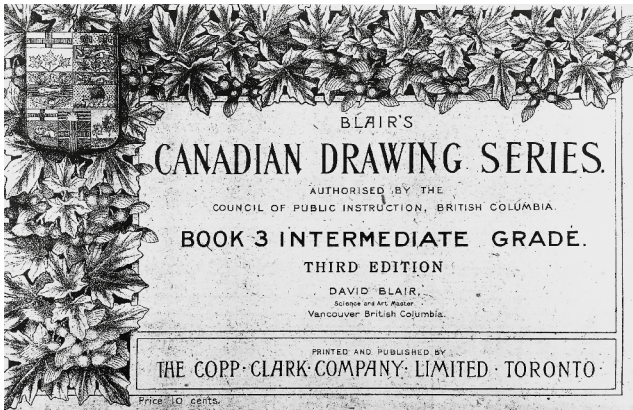
31 Lockhart-Fleming/Lamonde/Black 2005.

32 Pearse 2006, p. 110.

33 Chalmers 1984.



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Fig. 4 Pages from Augsburg's Drawing Canadian Series Graded Practice books Year 6 (1906).

Fig. 5 Cover of Blair's Canadian Drawing Series (1902).

Fig. 6 Page from Blair's Canadian Drawing Series (1902).

design. Kyle was in turn succeeded by William Weston as Normal School Art Master. Weston produced the widely used *Teachers' Manual of Drawing for Elementary and High Schools* (1933). Blair, Kyle and Weston were all trained in Britain which insured that art education in British Columbia in the first quarter of the twentieth century was indeed British (» *Fig. 5 and 6*).

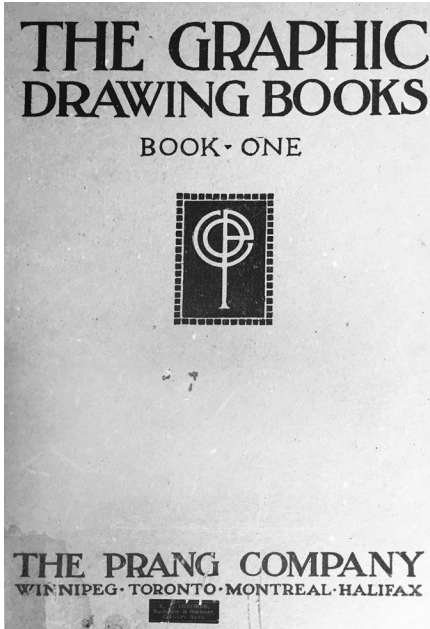
In Nova Scotia, it was the Sheffield England trained Elizabeth S. Nutt who slowly helped to change the practice of drawing and art education. A painter in the English romantic landscape tradition, in her books she advocated the arts and crafts movement's ideas on design and composition popularized by Walter Crane in England and Arthur Wesley Dow in the United States and promoted in *School Arts Magazine*. Arthur Wesley Dow's teaching and writing, in particular his book *Composition* (1913), revolutionized art and drawing education by presenting art in terms of structure and design, as opposed to copying and representation. He introduced the concept of *Notan*, borrowed from Japanese design, involving the interplay of dark and light elements. Throughout the 1920s and 30s Elizabeth Nutt reissued her books, *The World of Appearances Part II* and *Significance*, portions of which originally appeared in Britain as *Flower Drawing with the Children* in 1916 before her arrival to teach at the art school in Halifax in 1920 (» *Fig. 9*).

In the late 1800s and early 1900s, the practical and manipulative arts and active learning for children and youth were receiving attention from North American art educators. The idea that it was "not natural for a child to learn only from books" and that valuable learning occurred through the senses and physical activity was inherent in the educational philosophies of Rousseau, Pestalozzi and Froebel and was in turn adopted by the Child Study Movement.<sup>34</sup> These influences can be seen in Mary Dana Hicks' text book, *Prang Elementary Course* 1897 where she discusses how children's drawings look without instruction.<sup>35</sup> Manual training was advocated as a necessary element in the curriculum. The surge of interest in manual training courses and schools (which included crafts such as wood working, pottery, textile work) served to confuse the role of drawing and art in schools, which shared common roots and justifications, in particular those of the British Arts and Craft movement and William Morris and John Ruskin's esthetic and social philosophies. These ideas and influences, heralded as the "New Education", inspired Jesse Semple, Director of Drawing (later Supervisor of Art) for the Toronto Public Schools from 1900 to 1925. In 1904 the board of education

34 Johnson 1968, p. 86.

35 Mary Dana Hicks, widowed in 1858, began her career as an art teacher at the high school in Syracuse, New York in the 1860s, becoming the city's supervisor of art education and a tireless promoter of art education, public exhibitions and museums. In 1878 she moved to Boston on the invitation of Louis Prang to work for the Prang Educational Company, editing, co-editing (Clark, Hicks & Perry 1890) and authoring Prang's art texts, training teachers and assisting in his efforts to establish art education in public schools. She married Louis Prang in 1900, one year after the death of his first wife. They travelled extensively promoting Prang texts and art supplies until his death in 1909.

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**Fig. 7** Cover of Prang *Graphic Drawing Books: Book 1* (1914) published in Canada.

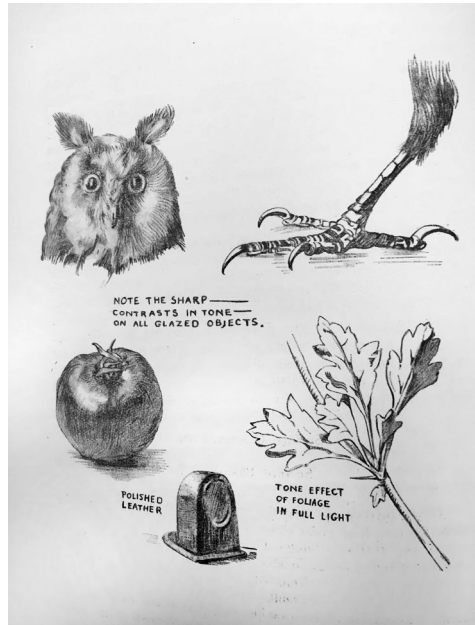
**Fig. 8** A page from Prang *Graphic Drawing Books: Book 1* (1914) published in Canada.

**Fig. 9** A page from *Elizabeth S. Nutt's Appearances* (1935).

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allowed her time to visit the International Exposition in St. Louis Missouri, after which she introduced Prang texts as reference books for teachers.<sup>36</sup> In addition, she would have been aware of the *School Arts Book*,<sup>37</sup> an influential American periodical published by Henry Turner Bailey that emphasized “drawing from nature, lettering and the design of craft objects in metal, revealing a moderate influence of Morris” and the look of art nouveau.<sup>38</sup>

## Approaching the mid-twentieth century

By the late 1920s and into the 30s and 40s, the child-centered doctrines and progressive education influences of the American child study movement, John Dewey (1934) and the Austrian Franz Cizek, were being reflected in Canadian school art curricula. It was claimed that artwork of children had its own character and integrity and teaching should be developmentally appropriate. The major Canadian child art advocate was Sheffield England trained Arthur Lismer, a charismatic teacher best known as a member of the Group of Seven landscape painters, who introduced the work of Franz Cizek’s child artists to audiences in Toronto in 1926 and pioneered a child centered approach through Saturday museum and Art gallery children’s classes in Toronto and Montreal from the mid-1920s to the mid-1960s.<sup>39</sup> Children were encouraged to draw and paint on large sheets of paper with big brushes! While this influence slowly filtered into the classroom, step by step instruction derived from residual “how to” drawing books persisted, albeit in a minor, supporting role. Drawing was listed as one of several art-making processes and a “tool” for thematic or personal creative image making and though perhaps listed in an appendix, specific textbooks for drawing were rarely prescribed. The momentum for regarding art, and in turn drawing, as a mode for “free expression” increased after the Second World War, aided partly by “foreign” writers like the Englishman Herbert Read and his influential book *Education through Art* (1943) and the Austrian-American Viktor Lowenfeld, author of *Creative and Mental Growth* (1947) that promoted a non-interventionist view of child art. A “made in Canada,” or more specifically Ontario based approach is embodied in the work and writing of Charles Dudley Gaitskell (born in the UK but raised and educated in Canada) who as Director of Art for the Ontario Ministry of Education and author of *Children and their Art* (1958) adapted these ideas to the public school system. These ideas and influences co-existed with a curriculum and practice that valued Bauhaus

36 Pearse 2006 (The dawn).

37 Established as *The Applied Arts Book* in 1901 and re-titled *The School Arts Book* in 1903, the periodical became *School Arts Magazine* in 1913. It is still publishing today.

38 Wood 1986, p. 152.

39 Pearse 1992.

theories of art and design that regarded art as a relationship with materials and their properties and design as a set of interconnected elements and principles.

## Mid-twentieth century and beyond

From the mid to late twentieth century, drawing continued to play a role (sometimes central, mostly peripheral) in Canadian school art programs. Art teachers who had been taught drawing in university or art school brought to their public school art classes Kimon Nicoladies' techniques of gesture and contour drawing described in the programmatic *The Natural Way to Draw* (1941). In the 1980s Betty Edward's *Drawing on the Right Side of the Brain* (1979) introduced a new generation of art teachers to some time-tested drawing techniques (i.e. blind contour, up-side down drawing, positive-negative space, etc.) in the cloak of bicameral brain theory. Again the pattern is repeated of transposing pedagogy for adult artists to the teaching of children and youth in public schools. Approaches of the accomplished adult artist are still the point of reference, but adapted to the students' developmental stages. Drawing is considered one technique or process from a list that includes painting, printmaking, photography, ceramics, textiles, digital media etc. – both a “tool” and an art form in itself. Gender roles and social class distinctions are blurred. Influences are multicultural and global and the venerable textbook has been replaced by the internet.

An inspiring approach for teachers is promoted by *The Drawing Network*, an informal organization founded by Bob Steele, artist and Professor Emeritus of the University of British Columbia that promotes drawing, especially line drawing, through books, newsletters and a web site.<sup>40</sup> The participants and the audience are teachers (art and language arts) and parents. Drawing is seen as a primal visual language that develops in tandem with and enriches verbal language. The key is that the stories and images derive from the student's authentic experiences and the relationship is an empathetic one. Whatever the orientation or motivation, most Canadian art educators regard drawing as a means of visual thinking, visual representation and creative expression that requires some technical knowledge and instruction and a great deal of practice.

40 Steele 1999; Steele 2013.

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